1981

The distinctive character types in Henry James' New England fiction

Karen E. Pilson

College of William & Mary - Arts & Sciences

Follow this and additional works at: https://scholarworks.wm.edu/etd

Part of the American Literature Commons, and the English Language and Literature Commons

Recommended Citation


https://dx.doi.org/doi:10.21220/s2-4awr-eq33

This Thesis is brought to you for free and open access by the Theses, Dissertations, & Master Projects at W&M ScholarWorks. It has been accepted for inclusion in Dissertations, Theses, and Masters Projects by an authorized administrator of W&M ScholarWorks. For more information, please contact scholarworks@wm.edu.
THE DISTINCTIVE CHARACTER TYPES IN

HENRY JAMES'S NEW ENGLAND FICTION

A Thesis

Presented to

The Faculty of the Department of English
The College of William and Mary in Virginia

In Partial Fulfillment

Of the Requirements for the Degree of

Master of Arts

by

Karen E. Pilson

1981
This thesis is submitted in partial fulfillment of the requirements for the degree of Master of Arts

Approved, April 1981

Elsa Nettels
David C. Jenkins
Ross Posnock
ABSTRACT

While he avoids superimposing actual stereotypes onto the characters in his fiction, Henry James artfully endows them with individual personalities which retain a strong regional flavor. James used these regional traits not to create or to perpetuate stereotypes, but to construct distinct and individual personalities for his characters. New Englanders are a viable subject for study because the similarities between them are marked.

Using the fiction which is set in New England, or at least has strong New England overtones—_Roderick Hudson_, _The American_, _The Europeans_, "A New England Winter," _The Bostonians_, and _The Ambassadors_—the traits which reveal themselves in some or all of the works are to be isolated and explored separately, according to which characters exhibit the traits most pronouncedly.

"The New England Conscience" gives evidence that certain New Englanders regard their conscience most highly and seek its guidance in whatever situations occur in the novel. Although conscience, a vestige of the Puritan ethic, is universal in those characters examined, reactions to it are unique and personal. James becomes more comfortable with the whole notion of conscience later in his career as he recognizes its role in the conducting of one's life.

"New England Women: Manipulators" cites cases of women, notably mothers, who enjoy positions of power in their households and succeed—if only for a time—in imposing their wills on those close to them. As with the New England conscience, James's view of women changes during his literary career; these ladies become increasingly dominant and manipulative as James's career progresses.

Although lawyers appear in many instances in James's work, those from New England are unique. Their practicality is an object of satire. James's attitude toward New England lawyers changes little during his career. They are always officious and generally compulsive workers; their interest in work precludes any other interest they may have.

"The Role of Money" demonstrates both James's view of capitalism in America and its role in monopolizing the lives of the Americans. Wealthy Americans predominate in everyday affairs, James says through these characters, and their influence extends beyond themselves to their dependents. This attitude toward money does not change significantly in James's career.
TABLE OF CONTENTS

I. INTRODUCTION ................................................. 2
II. THE NEW ENGLAND CONSCIENCE .......................... 3
III. NEW ENGLAND WOMEN: MANIPULATORS ............... 19
IV. NEW ENGLAND LAWYERS ................................. 28
V. THE ROLE OF MONEY ........................................ 30
THE DISTINCTIVE CHARACTER TYPES IN
HENRY JAMES'S NEW ENGLAND FICTION
**Introduction**

The New Englanders in Henry James's fiction exhibit character traits which are unique to the region. These traits are particularly noticeable in the novels which are set in New England itself. The problem of accurately depicting the region and its people was an ongoing one for James; he dealt with it throughout his literary career. The traits are not fixed; instead they are constantly undergoing subtle changes as James's descriptive technique developed. The works which deal largely with New England characters, either by being set there or having the action largely affected by New Englanders, show some similarities, however, which cannot be overlooked in a study of James. It is not just a coincidence that New Englanders are particularly attentive to the workings of their consciences; that some of the women, particularly older women, are outspoken and often domineering; that law, business and the ministry are the most common occupations; and that money often predominates over education and family in determining social status. The most expedient way to examine James's treatment of the New Englanders is to consider the more important New England works chronologically in light of these particular traits. Works to be examined will be: *Roderick Hudson*, *The American*, *The Europeans*, "*A New England Winter,*" *The Bostonians*, and *The Ambassadors*. 
The spiritual descendants of the original Puritans are still preoccupied with the phenomenon of conscience a century later. The founding fathers successfully impressed on the minds of their great grandchildren the necessity of doing one's duty to be reconciled to God and attain salvation. Conscience reveals itself in the New England characters' reluctance to enjoy themselves, in their difficulty in decision-making; and in narrowness and self-righteousness; it is usually a profound moral sense which overrides any other of the characters' inclinations by immobilizing and enslaving them. This is seen in Roderick Hudson's Rowland Mallet as well as several of The Europeans' Wentworth family, the Reverend Mr. Babcock in The American, Mrs. Daintry in "A New England Winter," Olive Chancellor in The Bostonians, and finally Lambert Strether in The Ambassadors.

James writes in his biography of Hawthorne about the New England writer's skillful treatment of the New England conscience. He exalted Hawthorne's psychological realism, particularly his depiction of conscience as an overpowering sense of sin for the characters. Conscience, for Hawthorne's characters, is ubiquitous; it looms over them like a "black patch" and affects or hinders their every action.

Each character in Hawthorne according to James, is forced to deal with his conscience, and they deal with it differently. Some simply accept it, others "groan and sweat
and suffer" (p. 34) but in all cases, the New England conscience is omni-present. The Jamesian characters which possess the New England conscience share with James's view of the Hawthorne characters, an obsession with their consciences which affects their every action. As James's technique develops and he becomes more adept at drawing the American character, he studies the characters' motivations, moods, and inner feelings more deeply. His depiction of the New England conscience becomes at once more subtle and more convincing. This evolution unquestionably culminates in The Ambassadors, in the study of Lambert Strether, who valiantly struggles between his over-active conscience which binds him for a time to his New England loyalties and ideology, and his newly released imagination which plunges him into a world where the difference between fact and fancy is not readily apparent. Only at the end does he become aware that conscience alone is inadequate to deal with life.

The power of conscience in Roderick Hudson is revealed in the portrayal of the rigidly dutiful Rowland Mallet placed in contrast against a European background where other values take precedence. Rowland is a product of a civilization which, in James's words, provides here "a more or less vivid antithesis to a state of civilization providing for 'art.'" The two poles of the spectrum, the two main characters of Roderick Hudson, stem from James's interest in Matthew Arnold, a writer who had studied in detail the constraining effects of English
Puritanism. 3 Arnold wrote that two opposing forces are at work in society, Hebraism and Hellenism. They work best when they are fused, although usually in a society, they are not. Hebraism is restrictive morality and adherence to rules; Hellenism is creative, spontaneous lawlessness. It is no coincidence that when Roderick embarks for Europe, he declares himself to be a "Hellenist" and not a "Hebraist." Roderick rejects the Hebraist's overwhelming sense of sin for the active, spontaneous pursuit of beauty. 4

Rowland Mallet's conscience is a complex, enigmatic organism. It may be likened to the Hebraist's legalistic approach because Rowland continually censures young Roderick's thoughts and actions. We are told that, in his childhood, Rowland was treated in much the same manner:

He had sprung from a stiff Puritan stock and had been brought up to think much more intently of the duties of our earthly pilgrimage than of its privileges and pleasures. His progenitors had submitted in the matter of dogmatic theology to the relaxing influences of recent years; but if Rowland's youthful consciousness was not chilled by the menace of long punishment for brief transgression, he had at least been made to feel that there ran through all things a strain of right and wrong as different, after all, in their complexion, as the texture, to the spiritual sense, of Sundays and weekdays. His father, a chip off the primal Puritan block, had been a man of an icy principle, and a stony frown. He had always bestowed on his son, on principle, more frowns than smiles (p. 21).

Rowland craves the "simple, sensuous, confident relish of pleasure" (p. 13) which he finds to be lacking in his own life. "Rowland Mallet had an uncomfortably sensitive conscience," (p. 21) James writes, and for this reason, his thoughts and actions are restricted. He feels that there is a
void in his life, a lack of vitality and fulfillment. He is 
unhappy with the status quo. He says:

'True happiness, we are told, consists in getting out of 
one's self; but the point is not only to get out—you must 
stay out; and to stay out you must have some absorbing 
errand. Unfortunately I have no errand, and nobody will 
trust me with one. I want to care for something or for 
somebody. And I want to care, don't you see? with a 
certain intensity; even, if you can believe it, with a 
certain passion. I can't just now be intense and 
passionate about a hospital or a dormitory. Do you know I 
sometimes think that I'm a man of genius half-finished? 
The genius has been left out, the faculty of expression 
remains, and I spend my days groping for the latch of a 
closed door' (p. 24).

Roderick, for his exhuberance and vitality, appears to be the 
key to the closed door of Rowland's stale emotional life. 
Rowland regards him as an exotic rare animal or trophy:

Looking at him as he lay stretched in the shade, Rowland 
vaguely likened him to some beautiful, supple, restless, 
bright-eyed animal...(p. 39).

The animal imagery is significant because it depicts Roderick 
Hudson in the eyes of Rowland Mallet as something less than 
human, something that requires constant monitoring. Roderick's 
youth is fair game for Rowland's censure. Subsequently, 
Rowland's plans of developing the young artist's talents 
backfire as the young man fails to meet his expectations; 
Roderick is again described in terms of an animal:

He (Rowland) was in the situation of a man who had been 
riding a blood-horse at a steady elastic gallop and of a 
sudden felt him stumble or shy. But he bethought himself 
that if half the "lift" of intercourse with Roderick was 
his having fine nerves he himself had no right to enjoy the 
play of the machine—which was quite definitely what he did 
enjoy—without some cares—pending care for it and worry 
about it (p. 94).
It continues as Rowland relates to his cousin Cecelia news of Roderick’s misbehavior:

Some people perhaps should say I'm making my ado about nothing, that I'm crying out before I'm hurt, or at least before he is; and that in short I've only to give him rope and he'll tire himself out. He tugs at his rope, however, much too hard for me to hold it comfortably...I never knew a creature harder to advise or assist when he's not in the mood for listening (p. 194).

Rowland sees his protege as deserving not only of his "friendship, sympathy, counsel, patience" (p. 122), but also of helpful "meddling" to prevent Roderick from breaking his engagement to Mary Garland. He justifies his actions by saying that they are in Roderick's own interest, and are a way of showing that he "cares." "'My dear young idiot,' said Rowland, 'I'm only preventing you from doing a very foolish thing'" (p. 178). Rowland's conscience takes a turn at the end, however, when Roderick evidently commits suicide. Where he once reprimanded Roderick, Rowland now berates himself. The night before the body is found, Rowland cannot sleep for worrying about his charge. His agony increases as he ponders the tragedy:

He watched in the flesh for seven long hours, but the vigil of his spirit was a thing that would never cease. The most rational of men wandered and lost himself with a scourge of steel, accusing it of cruelty and injustice: he would have lain there in Roderick's place to unsay the words that had yesterday driven him (Roderick) forth on his ramble of despair (p. 133).

Rowland's world collapses like "a theatre bankrupt and closed" (p. 333). This feeling would never leave Rowland, James suggests; Mary Garland's cry of surprised anguish upon hearing the news "still lives in Rowland's ears" (p. 334).
The novel poses the question of just how much interference in another person's life is actually helpful. If Rowland had not proposed to further Roderick's artistic education in Europe, the young man's achievements might have been lesser, but his destruction might not have been so abrupt. And once in Europe, Rowland finds fault with the young artist's actions, assuming the role of moral advisor and superior. For example, the scene at the Colosseum where Roderick attempts to climb crumbling walls to pick a flower for Christina Light, the woman who has charmed Roderick, results in Rowland reprimanding Roderick and dissuading him from the action. Ironically, near the end of the novel, Rowland is seen climbing rocks in the Alps to retrieve a flower for Mary Garland. There are, as well, lengthy dialogues between Rowland and Christina Light: he first tells her of Roderick's prior commitment to Mary Garland, and later encourages her to leave Roderick alone. Often he acts as a "go-between" for Hudson; this is helpful in setting up art shows and sittings, but it is detrimental to Roderick who is forced to accept whatever Rowland has arranged for him, even in personal matters. At the end, James says, Rowland has yet to control this conscience which has boomeranged back to himself.

In *The American*, James takes a comic approach to the New England conscience. The Reverend Mr. Babcock from Dorchester, Massachusetts, is the only New Englander in the novel. Babcock is quickly drawn as a caricature; he is a Unitarian
minister with a "high sense of responsibility" and a "tender conscience" (p. 65). He has a "tough, inelastic sense of humor" (p. 65). Unitarianism, a sect which evolved from Puritanism, holds the individual accountable for his actions and often this brings on extensive self-scrutiny and doubt. Duty, then, is deemed all-important. Mr. Babcock's Unitarian dogma sends him frequently into fits of conscience when he realizes that Newman is not operating at the same spiritual level as he is and has a want of "moral reaction" (p. 61).

Although Babcock enjoys European art, he is wary of its effects on the spirit, and as a result, "in his secret soul he detested Europe" (p. 61). Like Olive Chancellor of James's middle career, Babcock is a devoted reader of Goethe. It is probable that he read Faust, which chronicles a man's journey through life facing torture and torment finally to be reconciled to God when he dies. Babcock certainly views life as a trial, much as Faust did. He is not a typical Puritan in his appreciation of art, but his inability to live for the moment, his tendency to "worry too much" (p. 63) and his desire to sway others' opinions in favor of his own convictions are decidedly Puritanical.

The Europeans depicts the New England conscience in more detail than Roderick Hudson or The American does. The America of The Europeans is a young, fresh, provincial place. Its inhabitants are simple-minded and grim. An outsider to this civilization, Felix Young, says of his native New England
relatives, the Wentworths:

'No, they are not gay...they are sober; they are even severe. They are of a pensive cast; they take things hard. I think there is something the matter with them; they have some melancholy memory or some depressing expectation! It's not the Epicurean temperament!' 7

Felix's sister, Eugenia, also an outsider, "thought she had never seen people less demonstrative" (p. 37) than the Wentworths. Felix wishes that they weren't "all so sad" (p. 56). And Eugenia finds them to be absolutely stony:

...She felt the annoyance of a rather wearied swimmer who, on nearing shore, to land, finds a smooth straight wall of rock when he had counted upon a clean firm beach. Her power, in the American air, seemed to have lost its prehensile attributes; the smooth wall of rock was insurmountable (p. 133).

Peter Buitenhuis, in The Grasping Imagination: The American Writings of Henry James, writes that the rock on the American continent could only be Puritanism, 8 as it is a hundred years later, manifested in an almost morbid attachment to the individual conscience.

Puritanism manifests itself in all the Wentworth family and their cousins the Actons in varying degrees. Felix describes Mr. Wentworth as a man of "cadaverous" appearance who looks as if he were undergoing martyrdom by freezing. "We are not fond of amusement," (p. 68), Wentworth informs his nephew Felix.

Gertrude Wentworth at first meeting, seems "most funereal" (p. 37). Labeled a "peculiar girl," by her father, her American family hopes that she will ultimately find her place in this obviously narrow, legalistic society. Clifford Wentworth,
aware of having misbehaved, averts his glance like a "person with a bad conscience" (p. 56). He anticipates the young Lambert Strether by giving up the pleasures of his youth to marry early in life a wife possessing the New England conscience. Mr. Brand, the local Unitarian Minister who hopes to marry Gertrude, wishes to put an end to her imaginative longings and convert her to the ideology of the others. She is likened by the author to a "folded flower" which has not yet bloomed in the New England climate. Robert Acton, the Wentworth's other cousin, also is not quick to express any emotions and is "extremely fond of mathematics" (p. 118); he cannot marry the foreign lady Eugenia, although he thoroughly enjoys her company, because she is not completely truthful in social situations. These inhabitants of the New England landscape rely heavily on their own sense of duty which is defined in their rigid moral code. They are unable to enjoy themselves and are unbending in their will to do whatever is familiar and right.

"A New England Winter," like The American, has a caricature of the person with a New England conscience. Mrs. Daintry is a Boston society woman who is reluctant to make decisions, and once they are made, broods and deliberates about the outcome. In the first scene, she leaves her home unsure about whether or not to tell the parlor maid to close the door. Much of the story is her confused and nervous anticipation of her son's visit. "The depths of her conscience" hold her controlling
force. Mrs. Daintry's selfish motives combined with her good intentions provide the comedy in "A New England Winter."

She took an interest, as she ought, in everything that concerned her fellow creatures; but there was that also in her whole person which indicated that she went no further than her Christian charity required (p. 337).

Mrs. Daintry is like Mr. Babcock and the Wentworths in her inability to enjoy what is occurring in the present. When she visits Florimond in Paris, she worries about her daughter in Boston, and when she is in Boston, she worries about Florimond in Paris. Clearly, the cloud of Duty looms heavily above her:

It was impossible for Mrs. Daintry to shake off the sense of responsibility; she could not shut her eyes to the fact that she had been the prime mover (p. 368).

She attributes her behavior to "maternal devotion" (p. 343) justified as her personal "cause." Through Mrs. Daintry's overactive conscience, James demonstrates how a fundamentally selfish human being copes with her overpowering moral sense.

The New England conscience in The Bostonians is manifested in Olive Chancellor. Although, as Buitenhuis points out, Olive represents better Boston society and practices plain living and high thinking as Emerson dictated, her behavior is hardly typical. Olive's conscience is warped and perverted. Like Rowland Mallet, she tries to alleviate her own unhappiness by adopting another, younger and gifted individual through whom she lives for a time vicariously. Her great wish is to die a martyr. Never before has James created such a character. Her motto, adopted from Goethe, "thou shalt renounce, refrain, abstain!" is reminiscent of the Reverend Mr. Babcock who also
read Goethe and regarded life as a trial; subsequently, he was unable to enjoy his vacation in Europe. Olive's cousin from Mississippi, Basil Ransom, notes immediately that she is a woman without laughter. Her eyes are like "green ice." Her conscience is a ruling force in her life:

He did not dislike her, she had been so friendly; but little by little, she gave him an uneasy feeling—the sense that you could never be safe with a person who took things so hard. It came over him that it was because she took things hard she had sought his acquaintance; it had been because she was strenuous, not because she was genial; she had had in her eye—and what an extraordinary eye it was!—not a pleasure, but a duty. 12

In all matters, Olive consults her conscience. When it appears that Verena, her protegee, may marry Henry Burrage, Miss Chancellor "sat dumbly shaking her conscience like a watch that wouldn't go" (p. 132). Like Mrs. Daintry, she is very much concerned with the "cause," but her cause is women's rights: "...the only sacred cause...the great, the just revolution" (p. 33).

The force that motivates Olive Chancellor is her twisted conscience. In his presentation of Olive, Henry James's psychological technique comes to the forefront to depict a woman who clearly believes in the rightness of her actions, but who is blind to their asocial implications. Olive paradoxically has dreams of saving womankind, but she harbors a severe dislike for people in general. Of Verena's parents, for example, "She hated that dreadful pair at Cambridge" (p. 95). She likewise hates men as a class, and nearly every other character in the novel: Ransom, Mrs. Luna, and Mrs. Farrinder.
Even Miss Birdseye, to her, is an "antique." Olive would have preferred that the movement be conducted by the select few she approved of:

Miss Chancellor would have been much happier if the movements she was interested in could have been carried on only by the people she liked (p. 98).

Only Verena qualifies as an acceptable companion for Olive. Olive prefers to think of Verena as the product of a poor background, brought to maturity under her supervision, her own charge. She wants Verena strictly for herself:

She was haunted, in a word, with the fear that Verena would marry, a fate to which she was altogether unprepared to surrender her; and this made her look with suspicion upon all male acquaintance (p. 103).

Throughout The Bostonians, Olive's thoughts are chronicled in an elevated, self-righteous tone; never does she realize how very confused her motivations are. This is to signify what is left of the Puritan conscience, James seems to be saying in this Balzaccian analysis of Boston society: religion has been replaced by political and social reform, and many levels of existence have become disoriented. By showing Boston through a disfigured Puritan conscience which is unable to tell right from wrong, James is able to heighten the effect of his satire.

The Ambassadors shows new perspectives on the New England conscience. Those who reside in Woollett, Massachusetts, with the exception of Lambert Strether, like Mrs. Newsome, Sarah Pocock, and Waymarsh, are unable to change their unyielding approaches to life and are sadly inflexible. Lambert Strether's knowledge, on the other hand, deepens and his
attitudes change as the novel progresses. In a conversation with Miss Gostrey, Strether attributes this initial reserve to his native region:

(Miss Gostrey) 'Your failure's general... the failure to enjoy... is what I mean.'

(Strether) 'Precisely. Woollett isn't sure it ought to enjoy. If it were, it would. But it hasn't, poor thing."

Mrs. Newsome is "intense" and takes everything very seriously, like the Wentworths and Olive Chancellor. She enjoys virtual control of the Woollett corporation and the lives of her family and friends. Strether is psychologically inextricably tied to her; she is an outward symbol of his New England conscience which keeps him tied to herself and Woollett. Later, he is to realize the hold she has on him. With the exception of Gertrude Wentworth, this is the first time that a conscientious New Englander realizes the constraints that figure in his life, and from his discovery is better able to challenge these constraints. Strether's New England conscience during the course of the novel, develops into "consciousness" of what it means to enjoy the moment and not be tied to one's concept of duty.

Strether's development is gradual. Initially, he determines with missionary zeal to restore Chad, the son of Mrs. Newsome, to his inheritance, but he is deterred by some experiences which will ultimately show the narrowness of the Woollett perspective. For the first time in his life, he is exposed to a culture in which carpe diem prevails. When he meets Chad's circle of Parisian acquaintances, Strether is
dazzled:

Strether, in contact with that element as he never yet had so intimately been, had the consciousness of opening to it, for the happy instant, all the windows of his mind, letting this rather gray interior drink in for once the sun of a clime not marked in his old geography (p. 121).

With time, Mrs. Newsome's "fixed intensity" becomes less vivid to him, and becomes instead, "thin and vague" (p. 265).

Strether in Paris experiences an interior struggle between the will of Mrs. Newsome, and his new, emerging self. The struggle is heightened with the appearance of Sarah Pocock, Mrs. Newsome's representative and alter-ego, but Strether is by this time aware of Sarah and Mrs. Newsome's unsympathetic natures:

What would, once more, have been distinct to him had he tried to make it so, was that, as Mrs. Newsome was essentially all moral pressure, the presence of this element was almost identical with her own presence. It wasn't perhaps that he felt he was dealing with her straight, but it was certainly as if she had been straight with him. She was reaching him, somehow, by the lengthened arm of the spirit, and he was having to that extent to take her into account. But he was not reaching her in turn, not making her to take him; he was only reaching Sarah, who appeared to take so little of him (p. 297).

Strether's infatuation with Mme. de Vionnet and the splendid past history she represents both in her family and in her surroundings serve to separate him from Woollett and Mrs. Newsome.

The supreme test of Strether's convictions appears three-fourths of the way through the novel, when he discovers the truth about the relationship between Chad and Mme. de Vionnet. At first, he is incredulous and can hardly believe he has seen them together on the river:
It had been a performance, Mme. de Vionnet's manner, and though it had to that degree faltered toward the end, as through her ceasing to believe in it, as if she had asked herself, or Chad had found a moment surreptitiously to ask her, what, after all, was the use, a performance it had nonetheless quite handsomely remained, with the final fact about it that it was, on the whole, easier to keep up than to abandon (p. 338).

Gradually, he is forced to face the truth, and his essential Puritanism comes to the front and predominates over the forces of his newly discovered, powerful imagination which had blinded him to the facts. He no longer sees this as an innocent pair:

It was the quantity of make-believe involved, and so vividly exemplified, that most disagreed with his spiritual stomach. He moved, however, from the consideration of that quantity—to say nothing of the consciousness of that organ—back to the other feature of the show, the deep, deep, truth of the intimacy revealed (p. 339).

Once he accepts this revelation, he realizes that his perceptions were at fault:

He recognized at last that he had really been trying, all along, to suppose nothing. Verily, verily, his labour had been lost. He found himself supposing everything (p. 340).

This is where Strether exhibits his newfound ability to think for himself. Although he does not condone what has happened, he is able to listen to Mme. de Vionnet and to sympathize with her. He pronounces Chad a brute for intending to leave her. Hence, Strether achieves a synthesis of the two forces, conscience and imagination. His imagination allows him to transcend the blind sense of duty of Woollett, Massachusetts, and his conscience allows him to determine for himself what he believes to be right and wrong, teaching him that external appearances are not moral realities.
All of the characters that are particularly stricken with fits of conscience have in common just that, their conscience which makes them miserable. In other ways, each of them is unlike the other. And, as James praises in Hawthorne's characters, their individual reactions to their respective duties are completely different. Rowland Mallet is duty-bound; although he tries to enjoy life, he is miserable. His individuality lies in his predisposition to travel and to express himself, however vicariously, in art. The Reverend Mr. Babcock has lofty conceptions of how life should be lived, and like Rowland, he has a developed aesthetic taste, but he too can never submit to actually enjoying himself for his conscience will not permit it. Mr. Wentworth, Mr. Brand, and Clifford Wentworth are suspicious of anything which appears to be foreign; they are only interested in their provincial surroundings. Even Robert Acton proves himself to be a Puritan in his rejection of Eugenia. Mrs. Daintry's conscience permits her to alternately manipulate people and to feel guilty for it. She finds it difficult to weigh the alternatives for even the most trivial of decisions. Olive Chancellor's conscience has travelled furthest from what the New England Puritan fathers originally conceived; although she turns inward for assurance, her God is the "sacred cause" and not the God of her forbears. She, like the others, is unhappy to the point of wishing to "expire;" her conscience draws her into bitter hatred and morbidity. Lambert Strether's conscience,
personified for a time in Mrs. Newsome, demonstrates that the New England conscience is "educable" as Mrs. Newsome is renounced. Strether shows an element of Puritanism when he decides to return to Woollett to be "right," but he returns enlightened. This conclusion shows that James truly believed that conscience was mandatory in conducting one's existence, but only to a certain degree. To lead a truly fulfilling life, one must be advised by one's conscience, but at the same time, must never stop being attuned to one's surroundings.

* * * New England Women: Manipulators * * *

Throughout his lifetime, James felt that Boston was "a city of women in a country of women" ("A New England Winter," p. 374). His opinion could have arisen from either their "extraordinary numerosity," or their prominent roles in daily life. After the Civil War, there was certainly a predominance of women owing to war casualties. Also, the New England women in James's fiction generally seem to be outspoken and aggressive; this could be related to their outnumbering the men. For whatever reason, Buitenhuis writes that James always saw American women as being "full of energy and moral purpose." Over-bearing, over-indulgent, or at least well-meaning women who—in James's opinion—overstep their roles as women according to European standards, are prominent among James's New Englanders. Though this type of woman may be present in James's European works as well, the Puritan environment seems particularly conducive to this aggressive
breed.

The women in Roderick Hudson who are from New England are not totally willful and manipulative. Mary Garland and Mrs. Hudson are certainly the mildest-mannered of James's New England women. They are important only because they anticipate the women who are to follow. Mary Garland serves to emphasize the fact that James did not wholly dislike New England women; she is an appealing character for her simplicity and honesty. Yet, she possesses both energy and moral purpose. She is always "eager, alert, responsive" and has vast reserves of energy. Her willfulness surfaces only in her attitude toward Roderick Hudson who she refuses to admit is neither mentally stable nor willing to marry her. Throughout the novel, and even after his death, Mary Garland's belief in Roderick Hudson is unswerving. Her moral purpose is to be a dutiful wife to the wayward artist.

Mrs. Hudson is much less purposeful and direct than Mary Garland, but she, too, plays a significant role in the novel. She has assumed a large portion of Roderick's upbringing, by circumstance. Like the manipulative New England women to follow, she is a widow. Her mistake was to foster the upbringing of Roderick Hudson in such a way that her son's growth to maturity is inhibited. Roderick is the younger of her two sons; his brother Stephen, a "plain faced, sturdy, practical lad" (p. 25) was a great source of support for his mother and his legacy serves as a foil for Roderick, who is
creative and talented, though unstable. Roderick's background and nurturing consisted of staying inside with his indulgent, widowed mother while the older brother played outside. When the older brother dies in the Civil War, Mrs. Hudson's grasp on her son tightens and her expectations rise. Roderick grows up feeling useless: "I've been idle, restless, egotistical, discontented. I've done no vulgar harm, I believe, but I've done no vulgar good" (p. 37). Unwittingly, Mrs. Hudson has contributed to Roderick's ultimate destruction.

Although of the Boston population, the "greater number were women" (p. 6), the manipulative mother-figure is noticeably absent from the Wentworth family in The Europeans. Her influence is felt, however, at the Actons next door. James artfully describes Mrs. Acton through Eugenia's eyes:

Mrs. Acton was an emaciated, sweet-faced woman of five-and-fifty, sitting with pillows behind her and looking out on a clump of hemlocks. She was very modest, very timid, and very ill; she made Eugenia feel grateful that she herself was not like that--neither so ill, nor, possibly, so modest. On a chair beside her, lay a volume of Emerson's Essays (p. 87).

She is a Transcendentalist in every sense of the word: both in her appreciation of Emerson and in her elevated position in her household. She is described as a ghostly, ethereal presence, hardly human at all:

She was wonderfully white and transparent...Her voice was low and monotonous, like a voice that had never expressed any human passions (p. 148).

This frail, "intense," woman enjoys a great deal of power and influence from her sickbed; only Eugenia is able to recognize
Mrs. Acton's need to be the one in control: "She felt irritated; the dying lady had not 'la main heureuse'" (p. 150). Like the other women who are to follow, Mrs. Acton's motives are completely clean. She merely wishes to see her children settled and happy after she is dead. Acton regards her most highly:

He never talked of this still maternal presence—a presence refined to such delicacy that it had almost resolved itself, with him, simply into the subjective emotion of gratitude (p. 87).

Certainly she is present in his thoughts when he decides not to pursue Eugenia further, because she is not completely truthful in social situations. The last sentence of the book suggests that Acton carried out his mother's wish: "And Robert Acton, after his mother's death, married a particularly nice young girl" (p. 178).

"A New England Winter" is a study of Boston's society which would ultimately evolve into that of The Bostonians. The impressions of Florimond, though he is not completely in James's sympathy, mirror James's own opinions of the city. They are particularly important because they illustrate both the feminine majority in metropolitan Boston, and the women's newfound strength of character.

But the women that passed through the streets were the main spectacle. Florimond had forgotten their extraordinary numerosity, and the impression that they produced of a deluge of petticoats. He could see that they were perfectly at home on the road; they had an air of possession, of perpetual equipment, a look, in the eyes, of always meeting the gaze of crowds, always seeing people pass noting things in shop-windows and being on the watch at crossings; many of them evidently passed most of their
time in these conditions, and Florimond wondered what sort of interieurs they could have. He felt at moments that he was in a city of women in a country of women...The talk, the social life, were so completely in the hands of the ladies, the masculine note was so subordinate, that on certain occasions he could have believed himself (putting the brightness aside) in a country stricken by a war, where the men had all gone into the army, or in a seaport half depopulated by the absence of its vessels (p. 374).

In "A New England Winter," there are three men named, two of whom actually appear; most of the action revolves around the women—and effeminate Florimond.

The central conflict of "A New England Winter" is Mrs. Daintry's attempts to manage the life of her son Florimond and their innocent cousin Rachel. The comedy of the short story lies in the mother's complete unawareness of having done so. Her aim is to make life so pleasurable in Boston for her son, that he will never wish to return to Paris. Like Mrs. Hudson and Mrs. Acton, she is a widow devoted to her son and convinced that she acts in his best interest. And like Mrs. Hudson, she has irreparably indulged her son. Her actions are justified to herself: "Still, her cause was good, because it was the cause of maternal devotion" (p. 343). Mrs. Daintry anticipates Olive Chancellor of The Bostonians in her almost supernatural hold on her son. She is a "native of Salem" (p. 381), the New England witch capital, and like Olive, her manipulative tactics are witch-like. Rachel Torrance, the cousin who was used by Mrs. Daintry, comments at the end of the story:

'It's his mother that charmed him away; she's a most uncanny old party. I don't care for Salem witches anyway; she has worked on him with philters and spells' (p. 382).
Mrs. Daintry's management of the others' affairs is significant because it is the most overt case that has yet been examined.

In *The Bostonians*, James portrays a woman who is not a mother, who has sought to control another under the guise of tutorship, but her real motive is a perverse need for companionship. Like the other women examined, she, too, is unmarried, but she is unique in never having been married before. Like Mrs. Acton and later Mrs. Newsome, Olive Chancellor is described by James as "intense." She is the product of the same environment which, short of men, produces women who are self-possessed and unusually outspoken. Verena, the protege, however, is only outspoken at the podium; she is skillfully presented by James as a malleable soul in real life. She is taken in by Olive's will:

By this time Verena had learned how peculiar her friend was constituted, how nervous and serious she was, how personal, how exclusive, what a force of will she had, what a concentration of purpose. Olive had taken her up, in the literal sense of the phrase, like a bird of the air, had spread an extraordinary pair of wings, and carried her through the dizzying void of space. Verena liked it, for the most part; liked to shoot upward without an effort of her own and look down upon all creation, upon all history, from such a height. From this first interview she felt that she was seized, and she gave herself up, only shutting her eyes a little, as we do whenever a person in whom we have perfect confidence proposes, with our assent, to subject us to some sensation (p. 69).

Olive's management of her young friend's affairs is similar to Mrs. Daintry's manipulation of Florimond. Olive has an almost supernatural effect on Verena to which the girl responds with "charmed politeness" (p. 334). James describes this phenomenon with fantastic fairy-tale imagery, which pronounces Olive, like
Mrs. Daintry, to be a witch of sorts:

Verena was completely under the charm...The fine web of authority, of dependence, her strenuous companion had woven about her, was now as dense as a suit of golden mail (p. 46).

But Olive Chancellor has deeper psychological problems than do her manipulative-woman counterparts in James's New England fiction. She is truly unique in her wish to die a martyr. Whereas the others are "intense" and have virtually no sense of humor, Olive is in a class by herself. She is but one vehicle through which James can attack this "collective queerness" of Boston society. Where before he drew an over-bearing mother-figure, here he creates a possessive and domineering woman who is not even a blood relative of the victim.

Mrs. Newsome of The Ambassadors is a culmination of this series of females who thrive on control. Her domination is the most far-reaching, however, for it extends to almost all of the American characters. This "grand person" is intense like Olive and Mrs. Acton; Strether says that "she puts so much of herself into everything" (p. 37). As president of the Woollett company, she predominates in the affairs of her family and friends. Much of her power is vested in her vast financial resources. Lambert Strether, on her payroll as editor of the company's monthly magazine, is pathetic in his indebtedness to her. He says of his job:

'It's exactly the thing that I'm reduced to doing for myself. It seems to rescue a little, you see, from the wreck of my hopes and ambitions, the refuse heap of disappointments and failures, my one presentable little scrap of identity' (p. 52).
More seriously, he is psychologically tied to her. Shortly after his arrival in Paris, he ponders:

Was it possible, for instance, to like Paris enough without liking it too much? He luckily, however, hadn't promised Mrs. Newsome not to like it at all (p. 57).

His attachment is based on deep respect. He thinks of Mrs. Newsome as "pure and by the vulgar estimate 'cold,' but deep, devoted, delicate, sensitive, noble" (p. 207), and for much of the novel, this attachment is sustained:

Her vividness in these respects became for him in the special conditions, almost an obsession; and though the obsession sharpened his pulses, adding really to the excitement of time, there were hours at which, to be less on the stretch, he directly sought forgetfulness. He knew it for the queerest of adventures--such a circumstance could play such a part only for Lambert Strether--that in Paris itself, of all places, he should find this ghost of the lady of Woollett more importunate than any other presence (p. 207).

Slowly, Strether begins to recognize Mrs. Newsome for the calculating, interfering person that she is, who is unwilling to compromise for anyone. He says of her later:

That's just her difficulty--that she doesn't admit surprises. It's a fact that, I think, describes and represents her; and it falls in with what I tell you--that she's all, as I've called it, fine cold thought. She had, to her own mind, worked the whole thing out in advance, and worked it out for me as well as herself. Whenever she has done that, you see, there's no room left; no margin, as it were, for any alteration. She's filled as full, packed as tight, as she'll hold, and if you wish to get anything more or different out or in--' (p. 322).

Strether's benefactress wants both her son and fiance returned to Woollett, married, living close to her, and beneath her iron rule in the corporation. At the end, it is supposed that Strether will not allow her further rule of him, at the expense
of his job, because he has achieved a level of understanding through his newly discovered imagination which exceeds the level of blind adherence to a sole feminine force. The others will continue to subscribe. Mrs. Newsome is a unique character; she is never physically present, but her influence is omnipresent. She is by far the strongest of the strong New England women examined.

Most of the New England women, particularly mothers, are shown to be in these works over-indulgent, or over-bearing, or both. They are strong-willed creatures who have overcome hardship in a young and relatively uncivilized land, and in the absence of men, have assumed greater responsibility than their European counterparts. In family matters, their wills prevail. Mrs. Hudson produces a son whose sheltered upbringing forbids him to have a personally fulfilling life. Mrs. Acton's influence upon her son is stronger than his physical and emotional attraction to a woman whom she would probably disapprove of. Mrs. Daintry, like Mrs. Hudson, has spoiled her son beyond redemption and continues to wield tremendous power over him. Olive Chancellor, as a single woman, tries, like the others, to manage the affairs of another individual. Mrs. Newsome displays the same tendencies as the others except that her influence extends to four or more other characters. The New England climate, then, fosters a special breed of strong-willed women.
James's experience at Harvard Law School, beginning at age nineteen, seemed to influence his treatment of lawyers in the novels. Lawyers are a part of his American novels, and most often, they are from New England. Leon Edel writes in The Untried Years that most of the New England "types" were drawn from James's law school class. Consistently, the lawyers are shown to be a narrow, unimaginative group. Striker, Wentworth and Waymarsh all have in common a tendency to overwork and a distrust of anything that is not familiarly American. As a result, they are not a very interesting group of characters, subtly caricatured for their practical, officious, and consistently narrow views of things around them.

Roderick Hudson's Barnaby Striker is James's first attempt at this sort of character. He is highly motivated in his efforts to work hard and attain a good life. He is a splendid proponent of the Protestant work ethic:

'I'm a plain, practical old boy, content to follow an honorable profession in a free country. I didn't go to any part of Europe to learn my business; no one took me by the hand; I had to grease my wheels myself, and such as I am, I'm a self-made man, every inch of me '(p. 54).

While Striker's personal history may seem admirable, one feels that his character, like his country, would profit from the enrichment that culture brings. He has no artistic sense, nor any appreciation of antiquity. "'An antique,'" he says, "'as I understand it...is an image of a pagan deity, with considerable dirt sticking to it, and no arms, no nose, and no clothing'"

28
He is incapable of understanding Roderick's artistic inclinations. Like Rowland Mallet, he is also a "Hebraist" who strictly adheres to rules, convention, and what is locally deemed acceptable. Sometimes condemned by critics for being a somewhat sketchy character, Striker nevertheless establishes precedent for James's later lawyers who will also be blunt, pragmatic, narrow in scope and eager to excel in their occupations.

Mr. Wentworth in *The Europeans* is more incidentally a lawyer than a typical one. He is a man nearing retirement, judging from his "cadaverous" appearance, and there is little evidence given of his doing any hard work. It is assumed that he became prosperous through his own efforts, but it is nowhere stated. Prosperity is implied in the description of the house and surroundings. Like Striker, Wentworth is distrustful of the "graven image" produced by art. The law, to James, seems to be the direct opposite of art, manners, spontaneity and imagination. It characterizes the New Englanders nearly as much as Puritanism.

No other New England lawyers appear until *The Ambassadors*. Waymarsh is "Mr. Waymarsh of Milrose, Connecticut...the American lawyer" (p. 7). His reactions to Europe are amusing and are intended to contrast with Strether's own. Waymarsh suffers acutely from overwork and from marital problems, and he makes it very clear that he does not enjoy Europe. Strether, at least at first, admires the "success" of Waymarsh's career. The irony of Strether's evaluation of Waymarsh is that the
lawyer cannot cope with problems in his career or his marriage. Waymarsh distrusts the European way of life, which includes art, manners, and the Catholic Church:

The Catholic Church, for Waymarsh—that was to say the enemy, the monster of bulging eyes and far-reaching, quivering, groping tentacles—was exactly society, exactly the multiplication of shibboleths, exactly the discrimination of types and tones, exactly the wicked old Rows of Chester, rank with feudalism, exactly, in short, Europe (p. 28).

He acquires the nickname "Sitting Bull" because of his negative attitude. He represents blind enslavement to his occupation. Like the Reverend Mr. Babcock in The American, he never is able to enjoy his vacation in Europe. He is never dazzled by Europe's appearances; instead, he clings to the values which he has learned at home. In his mind, he has never changed his "sky" from New England to Europe.

These three lawyers are similar to James's American businessmen in their practical, industrious, and somewhat narrow view of life. Whatever lies beyond their realm of knowledge is not to be trusted; all share an inability to see beyond themselves. Completely engrossed in their careers, each has internalized the law and is shown to lack a fulfilling life. Creative thought has been stifled by occupation.

** The Role of Money **

Money is a motivating force among many of James's Americans. As New England was the American industrial center in James's time, money became concentrated in the hands of the
few successful businessmen. Beyond that, it will be shown that
two New England industrialists and their descendants use
money as a means to manipulate less fortunate people. As
American social structures were less solid than those in
Europe—Mr. Wentworth informs his European niece and nephew
that "We're all princes here,"—and the onset of industry was
so strong, the **bourgeoisie** or middle class came into power.
This was a rapidly growing and monied group of which most of
James's New Englanders are members. Most likely, they had
observed the Puritan tenets of working hard to attain God's
grace, and amassed a fortune in the process. Almost all of
James's New Englanders are financially comfortable and often,
they are wealthy. James appeared to dislike this new class of
wealth, probably because of their **nouveau riche** attitudes and
tastes which were, in comparison to the more established and
sophisticated European tastes familiar to James, vulgar.

Rowland Mallet inherited one third of the fortune of his
father, the successful businessman Jonas Mallet. Because the
genes of his father and the influence of the Protestant work
ethic are strong, Rowland feels compelled to become involved in
some "absorbing errand." His sensible cousin Cecelia
encourages him to occupy himself:

'Your circumstances, in the second place, suggest the idea
of some sort of social usefulness. You're intelligent and
are well-informed, and your benevolence, if one may call
it benevolence, would be discriminating. You're rich and
unoccupied, so that it might be abundant' (p. 22).

His skills are dubious: "He was an awkward mixture of moral and
aesthetic curiosity, and yet he would have made an ineffective
reformer and an indifferent artist" (p. 13). Furthermore, he is not anxious to work in the conventional sense. In this, he is an atypical member of the New England middle class:

He had no desire to make money, he had money enough; and although he knew, and was frequently reminded, that a young man is the better for a fixed occupation, he could perceive no advantage to his soul in his driving a lucrative trade (p. 29).

He chooses to invest his money in a promising young artist—Roderick Hudson—and holds himself accountable for whatever turn young Hudson takes in his artistic career. The artist feels hopelessly constrained by the other man who enjoys a strong financial hold on him. If Rowland had not been wealthy and anxious to play puppeteer, there would have been no story.

Money is a manipulating force in The Europeans as well. The Wentworths are financially well-off; they live in a large, historic house where Mr. Wentworth conducts a gentlemanly law practice. Felix Young comments to Gertrude: "You seem to me very well placed for enjoying. You have money and liberty and what is called in Europe a 'position'" (p. 68). But Gertrude Wentworth, like Roderick Hudson, discovers this life to be confining when she proposes to marry a poor stranger. In The Europeans, James demonstrates that money is not the only factor in happiness and self-fulfillment.

The most repulsive depiction of monetary manipulation occurs in The Bostonians. Like Rowland Mallet, Olive Chancellor has inherited her fortune. James says of her family: "The Chancellors belonged to the bourgeoisie--the oldest and
best" (p. 31). But unlike Rowland, she has adopted a businesslike point of view. Throughout her thought and speech, there is a calculating tone characteristic of her industrialist compatriots. Even her fervent desire to suffer for women's rights is expressed in usurer's terms:

Her only consolation was that she expected to suffer intensely; for the prospect of suffering was always spiritually speaking, so much cash in her pocket (p. 97).

Olive is always an "excellent woman of business" (p. 151). She eyes poor Verena as an investment which will yield her "interest." Olive provides the "statistical and logical side" (p. 137) of their friendship and acts much as a theatrical agent would toward the girl.

Also like Rowland, Olive invests her fortune in finishing a naturally gifted personality after feeling impelled to do some sort of good work:

'Do make it a reproach to me that I happen to have a little money? The dearest wish of my heart is to do something for others--for the miserable' (p. 23).

Mrs. Farrinder decides that the best way that Olive could further the cause would be by contributing money to it, so with "pecuniary compensation," (p. 143), Olive buys Verena Tarrant from her parents. Mrs. Tarrant, impressed by Olive's wealth, sees it as a great opportunity for her daughter:

A real lovely friendship with a young woman with, as Mrs. Tarrant expressed it, 'prop'ty,' would occupy agreeably such an interval as might occur before Verena should meet her sterner fate... (p. 86).

Olive provides the study of literature pertinent to the movement and a trip to Europe, as well as Verena's daily fare. Olive's power of personality is rooted in her fortune: this is
how she can so absolutely control Verena Tarrant for as long as she does. Like Rowland Mallet, she seeks too much control in the other person's life. In The Bostonians, as in the other New England works, the power of money cannot for long sustain life.

This theme again reaches its culmination in The Ambassadors, which again deals with a family made wealthy by industry. The nature of the product is incidental to the plot; most importantly, it is a big business. Strether says of it:

'Yes—a workshop; a great production, a great industry. The concern's a manufacture—and a manufacture that, if it's only properly looked after, may well be on the way to becoming a monopoly' (p. 38).

It was begun by Mr. Newsome, a "man of ideas" (p. 38), whose career is marked by corruption and exploitation, we are led to believe, and who began the company on questionable terms. Mrs. Newsome, his widow, carries on the business after his death. Like the other fiscal manipulators, Rowland Mallet, Mr. Wentworth, Mrs. Daintry, and even Olive Chancellor, she has good intentions. She enjoys absolute control over the affairs of Woollett, Massachusetts. Lambert Strether, believing himself to be a "perfectly equipped failure" (p. 30) is given a job in the Woollett company in exchange for fealty to Mrs. Newsome. Sarah and Jim Pocock are likewise rewarded for their services. A "definite material reward" (p. 38) will eventually lure Chad back to Woollett; Strether says, "He's glad enough for the money from it and the money's the whole basis" (p. 42). He is to be appointed Director of Advertising for the
company if he complies with his mother's wishes. Besides having the requisite mercenary motives, Chad, like his mother, has a talent for managing people: "He habitually left things to others," James says of him, and:

Chad was always letting people have their way when he felt that it would somehow turn his wheel for him; it somehow always did turn his wheel (p. 347).

Although, as Strether realizes, Chad has "the makings of an immense man of business" (p. 371), Chad is still "only Chad" (p. 350). Young Newsome's treatment of Mme. de Vionnet is utter mistreatment; in this way, he resembles his highly successful father who began the Woollett company by less than scrupulous means. Although Chad acquires perfect manners in Europe, he cannot stop being the callous, shallow creature he is. Without a backward glance, he resolves to return to Woollett. Chad becomes an unattractive character when he accepts the bribe; Strether, by contrast, recognizes the hold that his benefactress has had on his mind and, we are led to believe, he will return to Woollett no longer under her domination.

James obviously was not in sympathy with the bourgeoisie which had assumed dominance in the New England urban areas. Rowland Mallet, a resident of Boston, is reasonably wealthy and he uses his financial resources to control Roderick Hudson who is both poor and from a rural area. The Wentworths from suburban Boston use their riches to maintain family solidarity and to manipulate the members into cooperating. Olive Chancellor, also from Boston, uses her riches to exercise
control over Verena Tarrant who is poor. And Mrs. Newsome uses the same tactics, except that her power is more far-reaching; it engulfs most of the characters in _The Ambassadors_. James did not disapprove of money, _per se_, but he felt that money alone was not enough to determine one's status in a society. Significantly, the monied individuals are from cities where the middle class and industry are most pervasive.

Each of these characters is part of a larger pattern which existed in James's mind. They are the products of James's lifetime of accumulated impressions. Each character has his or her individual idiosyncrasies, of course, but they have much in common: enough that definite conclusions can be drawn about them. First of all, the New England characters share an inability to enjoy themselves. Their conscience is a ruling force in most decisions. Rowland Mallet, Babcock, Mrs. Daintry, the Wentworths, Olive Chancellor, and Lambert Strether are all dependent on their consciences. In the most psychological of all the novels, _The Ambassadors_, Lambert Strether ultimately triumphs in his inner struggle between his conscience and his newly discovered imagination. The end result is a synthesis of the two forces, consciousness, which elevates Strether to a new form of hero. At the conclusion of the novel, Strether is neither the moralizing mouthpiece for Mrs. Newsome he started out to be, nor the romantic, sometimes deluded maverick from Woollett Massachusetts he became. He achieves a higher and finer level of understanding.
James also makes clear that he disapproves of the aggressiveness of the New England women. Their recent power, since the United States was settled, results in a new air of self-possession. They become willful, predatory creatures. Mrs. Hudson, Mrs. Acton, Mrs. Daintry, Olive Chancellor, and finally, Mrs. Newsome all conform to this role.

Industry plays an important part in characterizing New Englanders; many of them are clear-cut capitalists. As members of this capitalistic system, the New Englanders are very much interested in using money, once they have earned or inherited it, to attain whatever they desire. Rowland Mallet becomes Roderick Hudson's patron, Mr. Wentworth maintains control over his family through money, Olive Chancellor literally buys a friend and confidante from a poor set of parents, and Mrs. Newsome uses her fortune to maintain family solidarity by bribing her son Chad to return home. In the same way, she gives all the family members incentive to remain under her thumb. And lawyers such as Striker, Wentworth, and Waymarsh, are as much a part of New England as industry; they work hard within the narrow boundaries of their occupation.

In these works, it is apparent that James was not fond of this young country with its capitalistic system. Much as he appreciated the natural beauty of the landscape, he regarded its inhabitants as narrow and crude. Although they have the vestiges of the Puritan conscience, it has dissipated with time; what remains is an unhappy population which has twisted the concept of being guided by something internal into
following selfish impulses which are justified as the workings of conscience. James detested the influx of industry, which he thought hindered the development of education and the arts. Lawyers and businessmen prevailed; artists could not readily survive. The spoils of capitalism, distributed within the middle class, caused exploitation of those who were less fortunate.

The increase in depth and complexity that occurs in James's career as a writer reflects his own achievement of greater understanding and maturity. The New England depicted in Roderick Hudson, The American, and The Europeans is relatively lacking in a full-scale description; detail is used in an impressionistic manner and most of the characters are the objects of satire. In "A New England Winter," and The Bostonians, while the description is considerably more in-depth, and the characters are more fully developed than the earlier ones, their function, too, is primarily comic. In The Ambassadors, James carefully explores the New England that dwells in Lambert Strether, giving a realistic appraisal of a man from New England confronted with a situation which is foreign to him. The other Woollett characters are neither so sympathetic, nor so well-drawn as Strether. In this man, James seems to have reconciled himself to the positive aspects of New England—integrity, honesty and simplicity—while at the same time, James seems not to have lost sight of the pitfalls of New England life which were clearly demonstrated in the preceding works.
NOTES

1  Henry James, Hawthorne (Ithaca: Cornell University Press, 1967) p. 34. Further reference to this edition will be noted in the text. From page 3.

2  Henry James, Roderick Hudson (New York: Harper and Brothers, 1960). Further references to this edition will be noted in the text. From page 4.


5  Henry James, The American (New York: The New American Library, Inc., 1963) p. 64. All further references to this edition will be noted in the text. From page 9.


7  Henry James, The Europeans (New York: The New American Library, Inc., 1964) p. 34. All further references to this edition will be noted in the text. From page 10.


9  Buitenhuis, p. 133. From page 11.


BIBLIOGRAPHY


VITA

Karen E. Pilson

Karen Elaine Pilson was born in Washington, D. C. December 16, 1955. She graduated from Wakefield High School in Arlington, Virginia in 1974, and received a B.A. with Departmental Honors in English from Western Maryland College in 1978. She came to William and Mary in January of 1979 and completed the M.A. program in the spring of 1981. She is currently employed as Assistant to the President of the investment firm Mortgage & Investment Corporation based in Washington, D. C.