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Chapter One

Introduction

The purpose of this inquiry is twofold: to discover to what extent Henry James uses house images to aid his portrayal of the major characters in the works selected for this study, and to determine whether these same house images may not be a reflection of conflicts in James's own personal life. In order to facilitate the measurement of the extent to which James utilizes the image, a criterion was prepared at the outset of this paper in the form of a series of questions which should be answered by the resultant research.

1. Do house images appear in several of James's works?
2. Do they have a symbolic as well as a descriptive function?
3. Are houses related symbolically to the characters who inhabit or visit them?
4. Would an analysis of these images render the characters more comprehensible in terms of personality or motivation?
5. Is a pattern established by using similar images in connection with the same character types appearing in different works?
6. Does an analysis of the images show evidence that James has projected his own emotional conflicts onto his characters?

The works selected for study in this paper are The American, The Portrait of a Lady, The Princess Casamassima, and a tale, "The Jolly Corner." The secondary sources con-
sulted are of three types: books or articles dealing with symbols and Freudian psychology, critical works concerned with imagery and symbolism in James's work, and Leon Edel's five volume critical biography of Henry James.

Preceding a discussion of the ways in which Henry James uses house imagery in his fiction, it would be wise to isolate the house symbol and examine the connotations and associations it may carry. On a literal level people are often associated with the types of houses in which they are born and raised, or which they choose to inhabit. A house may be a reflection of one's tastes, social class, economic status, philosophical bent, and much can be learned about a character by merely a superficial reading of the description of his domicile. However, it is the realm of the symbolic with which this paper is primarily concerned; especially the house as a psychological symbol, and to some extent its role on the mythological or archetypical level.

In a discussion of symbols which appeared frequently in the dreams of his patients, Sigmund Freud noted the relationship of the house symbol to the body of the dreamer. He stated, "The only typical, that is, regular representation of the human person as a whole is in the form of a house.... Those with entirely smooth walls are men; but those which are provided with projections and balconies to which one can hold on, are women."¹ Freud elaborates: "Many symbols represent the womb of the mother rather than the female genital, as wardrobes, stoves, and primarily a room. The room-symbolism is related to the house-symbol, doors and entrances again become symbolic of the genital opening."² Thus the house symbol may represent the physical-sexual aspects of men and women and, read as such, may reveal hidden con-
licts within the mind of the dreamer. Symbols in literary works may perform the same function that they do in dreams. They may say more about the characters or action than the author chooses to tell outright. Therefore, the house as a literary symbol may indicate the sexual action which for some reason the author chooses not to deal with literally.

A further dimension of the house symbol is discussed by J. E. Cirlot in *A Dictionary of Symbols*: "...the house as a home arouses strong, spontaneous associations with the human body and human thought (or life in other words), as has been confirmed empirically by psychoanalysts. ...in dreams, we employ the image of the house as a representation of the different layers of the psyche. The outside of the house signifies the outward appearance of Man: his personality or his mask.... The roof and upper floors correspond to the head and mind, as well as to the conscious exercise of self-control. Similarly the basement corresponds to the unconscious instincts."³ The dual function of the house symbol as representational of mind and body will be the basis for an analysis of James's use of the symbol in his novels and tales. Cirlot mentions two other symbolic associations, which equate the house with the feminine aspects of the universe and also as a "repository of all wisdom, that is, tradition itself."⁴ These definitions would seem to incorporate themselves into a study of the mythological themes in James's works. As stated before, however, it is the psychological realm with which this paper is primarily concerned.

Henry James was a keen observer and critic of all aspects of human life including houses. Although much of his early life was spent in hotels, men's clubs, city apartments and rented cottages, he had resided as a guest in
some of the great homes of Europe and America. His biographer, Leon Edel, reveals James's great sense of the historic value of houses and his early use of the house as a literary tool: "...we find him indulging in what was to become a characteristic mannerism in his travel writings— that of imparting a voice to houses, palaces and monuments, and letting them speak to him and the reader."\(^5\)

The use of the house as a symbol for the psychic life of its inhabitants was not a new phenomenon in American literature. Poe and subsequently Hawthorne utilized the symbol to its fullest psychological extent in such works as "The Fall of the House of Usher" and The House of the Seven Gables. Robert E. Spiller notes that "Hawthorne takes full advantage of his writer's freedom in the loving care with which he reconstructs the past of his native Salem and in his choice of a House rather than a person for his central character. The House is a family as well as a physical fact, as it was in Poe's tale of the House of Usher, and the theme is a curse which carries down through the generations."\(^6\) As we will later see, the Hôtel de Bellegarde in The American will signify the tradition as well as the corruption of an ancient French family. R. W. Stallman actually associates James's use of house and garden imagery with James's reading of Hawthorne. He states, "Like the Pyncheon house in Hawthorne's House of the Seven Gables, the houses in The Portrait of a Lady serve to interpret their inhabitants metaphorically. As artist, James was addicted to the symbolic significance of things: a cracked tea-cup, a golden bowl, works of sculpture or painting or music, tapestries, ancient coins. By such minute particulars James renders symbolically the
nature and plight of his fictional characters— in The Portrait of a Lady notably by the metaphors of garden's and houses." According to Stallman, however, it was James's reading of The Marble Faun which caused him to use houses symbolically and that was only after he had written Roderick Hudson. Stallman argues, "Technically, the gap between James's first and second novels is immense, and it is James's study of Hawthorne that accounts for the difference."8 Stallman's line of reasoning is that the same villa appears in Roderick Hudson, The Marble Faun and The Portrait, yet in the first, James neglected to use its various elements symbolically. In The Portrait James employs the villa metaphorically in much the same way Hawthorne used it. Thus Stallman concludes, "He had read it [The Marble Faun], however, by the time he wrote his second novel, The American (1877). Here he employs the same symbolic devices as in The Portrait, whereas his first novel is devoid of symbolism."9

As mentioned above, it will also be the task of this inquiry to discover to what extent the conflicts in James's personal life enter into relation with his use of house images. Admittedly James could not have written novels without houses, especially with his penchant for the interior scene and drawing-room conversations. The question is, why did James use particular houses in particular ways? As Freud pointed out, "The artist, like the neurotic...feels obliged to repeat repressed material which is painful to him."10 Since the house symbol is connected with the body, and especially the female sexual organs, it is necessary to provide a brief summary of the types of sexual conflicts which James experienced in his personal life and which may have had some bearing on his use of the symbol.
Throughout the five-volume biography, Leon Edel iterates a series of factors which had some influence in the formation of James's attitudes towards love, sex, and marriage. It is widely known that James was celibate. The reasons for his rejection of intimate relationships with either sex can only be speculated upon, but Edel notes several times that James's mother was a strong, domineering figure, and that the household often included his Aunt Kate, another strong female. There seems to have been a role reversal between the parents: "Before the little boy's observant eyes there was this ever-present picture of ambiguity and reversal of a relation: a father strong, robust, manly, yet weak and feminine, soft and yielding, indulging his children at every turn: and a mother, strong, firm, but irrational and contradictory."

Almost every discussion of James's celibacy harks back to a peculiar incident which occurred when he was eighteen. In helping to put out a stable fire, he seemed to have sustained some type of permanent injury to his back, yet doctors could find no physical basis for his complaint. The injury came at the outset of the Civil War, thus enabling James to avoid the question of enlistment. James's own account of the mishap is so mysterious in its handling that Edel is led to question, "What, after all, is the most 'odious,' 'horrid,' 'intimate' thing that can happen to a man?...In the case of Henry James, critics tended to see a relationship between the accident and his celibacy, his apparent avoidance of involvements with women and the absence of overt sexuality in his works." What is implied here is castration and some critics have suggested it as a possible explanation for James's particular way of handling sex in his life and in his novels.
Stephen Spender takes it one step further: "Whether the accident was as serious as has been maintained, or how it affected James, is now comparatively unimportant. But his attitude to sex, whatever its origin, is important because it may also account for the prevalence of death as an ending in his stories. Castration, or the fear of castration, is supposed to occupy the mind with ideas of suicide and death."\(^{13}\) Spender also makes the point that sex, contrary to popular opinion, does play an important role in much of James's work, especially the later novels. Spender claims, however, that James treats the sexual act as "The merest formality; and secondly, in the later novels ...as if it were base."\(^{14}\)

Another serious conflict which seemed to endure a lifetime was the rivalry between Henry and his older brother William. Edel cites an example of Henry's frustration at being second in the filial line which interestingly ties in with a house: "We are confronted with brotherly rivalry at the start of A Small Boy when Henry is brought crying and kicking to the Dutch House in Albany—that house which James described with care in the opening pages of The Portrait of a Lady.... The rage that welled to the surface in the form of kicks and screams in front of the yellow-painted colonial structure was provoked by the discovery that William was there ahead of him, seated at his desk, serene and 'in possession.'"\(^{15}\)

Henry's reaction to his elder brother's predilection for action was usually to react passively—to read and observe.\(^{16}\) Fortunately, Henry James was able to channel his repressed aggressiveness into the art of fiction. He did, however, create characters who for the most part were alone in the world, without fathers, mothers or elder bro-
thers—Christopher Newman, Isabel Archer, Hyacinth Robinson, Spencer Brydon and Willy Theale to name a few. Certain characters who do have families are often victimized by them, such as Claire de Cintré, Pansy Osmond, Catherine Sloper and Maisie Farange.

The psychological and biographical background thus briefly outlined, we may now turn to the works themselves. As stated above, the paper will focus upon the connection between the house imagery and the emotional make-up of the characters who inhabit them. Since it would appear that The American is the first novel in which James employed the house as a literary symbol, it would be an appropriate place to begin an analysis which is concerned with the development of that symbol.

This rather vague description of the

nerves the mythical starting point of the novel. Mr. James

man seeking to liberate Claire from the emotional confines of the

trees prison. What exactly was Mr. James writing about

that Claire is destined by nature to

Chapter Two

The American

The major theme of The American is generally accepted to be that of American innocence in confrontation with an older, worldlier, and inherently more evil European society. The two great houses which represent the old guard, European society, are the Hôtel de Bellegarde in the Rue de l'Université and its counterpart country estate, Fleurières. In regard to the Paris house, Edel notes that "In Henry's time there were a great many fine old hôtels in these streets, with their wide gates and coachyards such as still may be seen in some quarters of Paris. Henry had hoped that some of these gates would swing open for him; he would have liked to visit the Balzacian scenes."\(^{17}\) Newman, then, embodies the frustration James felt at not being admitted into the tightly-knit circle of Paris' old aristocratic families.

The outcome of the novel, that is the final retreat of the lovely Claire de Cintré to a convent, is boldly suggested in the first description of the Hôtel de Bellegarde: "The house to which he had been directed had a dark, dusty, painted portal, which had swung open in answer to his ring. It admitted him into a wide, gravelled court, surrounded on three sides with closed windows, and with a doorway facing the street, approached by three steps and surmounted by a tin canopy. The place was all in the shade; it answered to Newman's conception of a convent."\(^{18}\)

This rather ominous description of the old hotel serves the mythical-romantic theme of the novel: the young man seeking to liberate the beautiful damsel from her fortress prison. What James makes us realize, however, is that Claire is doomed by birth, by an historic legacy, to
obey the wishes of her family. The dusty, dark portal, the sealed windows, the enclosing shade, all suggest the impossibility of Claire's liberation, or of Newman ever gaining access to the Bellegarde family.

Newman's second visit would seem more successful because he is admitted to the room where visitors are received. He is "conducted through a vestibule, vast, dim, and cold, up a broad stone staircase with an ancient iron balustrade, to an apartment on the second floor." (p. 74) The assumption one might make here is that there is a correlation between Newman's entry into the house and the sexual accessibility of Claire. Symbolically Claire is the house, for as she herself says, "I'm cold, I'm old..." (p. 165) Newman realizes that his first entry has not proven successful. "He felt as one does in missing a step, in an ascent, where one was expected to find it. This strange, pretty woman, sitting in fireside talk with her brother, in the gray depths of her inhospitable-looking house--what had he to say to her?" (p. 74) The tension increases as her younger brother, Valentin, invites Newman to examine the house further. Claire's violent reaction to the suggestion would not make sense if the meaning be confined to the literal. That the question here is sexual entry is confirmed by the image of the candlestick which Valentin "laid his hand on" to illuminate Newman's way through the "dark passages." (p. 77) The candle is a phallic symbol which figures frequently in James's works. In The American two candles or candlesticks often appear in close proximity to Claire, representing the powerful figures of her mother and elder brother, Urbain. The mother, of course, has usurped the role as head of the family by murdering her husband, and
unnatural behavior could be connected with a phallic lust for dominance. If James, to some extent, projected his personality on Newman, there is indicated a more subtle association with Claire. Although Newman, like James, found entry into French society difficult, his aggressiveness, masculinity and business acumen were not salient characteristics of the writer. Stephen Spender notes that, "...the spectator, the person who does not participate, the often feminine prescience of a second Henry James, is projected into most of the novels." Like Claire, James's method of dealing with a dominant mother and brother was by "controlling his environment, suppressing his hostilities, electing the observer's role, rather than the actor's." Thus Claire's passivity, coldness, and eventual retreat into a convent mirror James's celibacy and retreat to the purer world of art.

That the marriage between Claire and Newman will never take place can be read in the symbols. Freud notes that "Ladders, ascents, steps in relation to their mounting, are certainly symbols of sexual intercourse." Although Newman always enters Claire's house by climbing a staircase it is "vast, dim and cold," and as mentioned before he describes his meeting with her as an ascent with a missing step. A normal consummation of the relationship will not be achieved. Edel speculates on the reason for this: "...why did Henry insist on breaking off the marriage instead of seeking means to unite his lovers--as lovers usually are united in romantic novels? This was always one of his problems; and we may speculate that having ruled out marriage for himself he found it genuinely difficult to offer it to those of his heroes with whom he was in some way identified. The marriage
tie, to Henry's vision, was a tie which enslaved: and women represented a threat to man's sovereignty.... Identified with Newman as an active and independent individual Henry shut up Claire de Cintré in the convent as he shut women away from himself."\(^{22}\) I see the problem from a different angle, however. I think James identifies more closely with Claire than with Newman. Indeed, after The American his protagonists were for the most part female. Newman is merely the alter-ego of James, the man he might have become had he not chosen to cloister himself in the artist's ivory tower. Claire, very much like James, is rendered cold and impotent by the ever-present mother and brother. The only alternative is withdrawal and retreat.

The description of Fleurières reinforces the symbolic imagery of the Hôtel de Bellegarde in Paris. The watchful mother-brother figures are now two towers rising behind the feudal structure, whose gate is "rusty and closed."(p. 245) The idea of retreat is heightened by the fact that Fleurières is located on an island surrounded by a moat. "'It looks,' said Newman to himself... 'like a Chinese penitentiary.'"(p. 245) The river flowing below the château is a female symbol and Claire soon announces, "'I am as cold as that flowing river.'"(p. 249) Newman's response is to give "a great rap on the floor with his stick..."(p. 249)

Although there seems to be no critical notice of this, there may be a relationship between the parting scene at Fleurières and a dream that James had as a young boy, which will be of import in my discussion of "The Jolly Corner." The dream is summarized by Edel: "He
[James] is defending himself, in terror, against the attempt of someone to break into his room. He is pressing his shoulder against a door and someone is bearing down on the lock and bolt on the other side. Suddenly the tables are turned. Nightmare is routed. Terror is defied. It is Henry who forces the door open in a burst of aggression—and of triumph." The significance is not in the dream itself, but in the manner in which James utilized it in his fiction. "In the story 'The Jolly Corner' the hero does not appall the ghost, but is appalled and overwhelmed by it.... The nightmare appears to reflect—and here we are speculating—the fears and terrors of a 'mere junior' threatened by elders and largely by his elder brother." The clue which relates the scene at Fleurières to the dream is the description of the room in which each takes place. The dream-room is described as a "tremendous, glorious hall ...over the far-gleaming floor of which, ...he sped for his life, while a great storm of thunder and lightning played through deep embra- sures of high windows at the right." The drawing-room of Fleurières was of "superb proportions." It had a "dark oaken floor, polished like a mirror." At the end of the scene, Claire "disengaged herself and hurried away over the long shining floor. The next moment the door closed behind her. Newman made his way out as he could." (p. 253) If Claire can be equated with James, the "mere junior" threatened by his elders, her retreat mirrors James's waking response to the potent, masculine side of his psyche, represented by Newman and his impatient stick.

The long-portended convent is the ultimate symbol of Claire's withdrawal from the demanding world of mothers,
brothers and lovers. James's description shows a remarkable swing from romance to realism: "The place suggested a convent with the modern improvements - an asylum in which privacy, though unbroken, might not be quite identical with privation...."(p. 288)

The other houses in The American which might be scrutinized, reveal little symbolic value. Newman lives in a gaudy apartment which meets his requirements of being "light and brilliant and lofty,"(p. 71) undoubtedly a reflection of his moral character as well. Valentin, the ill-fated younger brother of Claire de Cintre dwells in a basement cluttered with a collection of medieval bric-a-brac which mirrors the type of historical trappings he must carry around because he is a Bellegarde - even unto his absurd death in a duel. The house symbol in The American is less well-developed than in the other works selected for study. The motifs represented by the symbols are not as rich or complex and their handling often descends to the obvious. In later works, as James's skill as an artist grows, the house symbol becomes more subtly integrated into the themes themselves.
Chapter Three

The Portrait of a Lady

In his next novel, *The Portrait of a Lady* (1880), James uses house images symbolically as well as metaphorically. Not only do his houses stand as symbols for the people who inhabit them, but in some instances the characters are described as houses or parts of houses. There can be little doubt that James used these images with great deliberation, for in the preface to *The Portrait* he describes his conception of writing the novel in terms of constructing a house. "The point is, however, that this single small corner-stone, the conception of a certain young woman affronting her destiny, had begun with being all my outfit for the large building of *The Portrait of a Lady*. It came to be a square and spacious house...." 26

Just as the convent-like Hôtel de Bellegarde serves to foreshadow the outcome of *The American*, so does the Albany house relate to certain limitations in Isabel's personality which will determine her movements and decisions throughout the novel. The house at Albany is a double house, or rather two structures joined into one. "There were two entrances, one of which had long been out of use but had never been removed. They were exactly alike—large white doors, with an arched frame and wide sidelights, perched upon little 'stoops' of red stone... The two houses together formed a single dwelling, the party-wall having been removed and the rooms placed in communication." (p. 31) The immediate impression given here is one of duplicity and false appearances. R. W. Stallman relates the Albany house to two major themes
of the novel. One is a doubleness or two-sidedness in Isabel which results from her identification with the mythological Diana, goddess of the moon. He says, "We know her various phases from the start; one phase is her quest for enlightenment, another is her quest for darkness." This latter phase, then, will determine her return to Osmond at the end of the novel.

The second theme connected to the Albany house is that of appearance versus reality, which indeed, is the major theme of the novel. The idea that the Albany house is not what it appears to be is expanded upon in the description of Isabel's favorite room in the house.

The place owed much of its mysterious melancholy to the fact that it was properly entered from the second door of the house, the door that had been condemned, and that it was secured by bolts which a particularly slender little girl found impossible to slide. She knew that this silent, motionless portal opened into the street; if the sidelights had not been filled with green paper she might have looked out upon the little brown stoop and the well-worn brick pavement. But she had no wish to look out, for this would have interfered with her theory that there was a strange, unseen place on the other side—a place which became to the child's imagination, according to its different moods, a region of delight or of terror. (p. 33)

Just as the front of the house deceives outsiders, so
does Isabel deceive herself. Later, as an adult, Isabel still had "never opened the bolted door nor removed the green paper...from its sidelights; she had never assured herself that the vulgar street lay beyond."(p. 33) The Albany house represents Isabel's state of mind. She lacks experience and the ability to evaluate reality, since she has a predilection for melancholy isolation and romanticism. Up to the time where the novel begins, she has been content to gain her knowledge of the world from old volumes which have helped to narrow rather than broaden her point of view.

The Albany house also stands symbolically for Isabel's sexuality. The large white door is not just closed, but condemned, thus pointing to a perpetual frigidity. Indeed the child she eventually bears Osmond does not survive. Her door retains a lock secured by bolts which will not slide, again reinforcing the idea of her frigidity. The colors mentioned may relate to the Diana theme; green for the forest or garden(Isabel's innocent viewpoint), and white for virginity or the moon. Red, traditionally the symbol of sexual passion, appears only in an unused little stoop.

Just as the character of Claire de Cintré is endowed with much of James's personality, so, too, Isabel is representative of much in James. Although the character of Isabel was based on the beautiful Minnie Temple, James's cousin who died very young, and for whom he had some romantic interest which he was for some reason unable to express, Edel notes a close resemblance between James and Isabel. "He endows her, at any rate, with the background of his own Albany childhood, and...he interpolates a sec-
tion wholly autobiographical, depicting his grandmother's house, the Dutch school from which he himself had fled in rebellion (as Isabel does)." 28 It might be noted that James's sexual frigidity, distrust of marriage, and desire for European life parallel Isabel's own.

The Albany house, when read symbolically, adds to the reader's knowledge of Isabel, and the Villa Osmond functions in a like manner to define the character of Gilbert Osmond. In fact, the villa is introduced before its occupant, but a symbolic reading sheds much light on Osmond's personality. The villa is a "blank-looking structure" facing an "empty rural plaza." (p. 192) The few windows are in "irregular relations." (p. 192) The "imposing front had a somewhat incommunicative character. It was the mask, not the face of the house. It had heavy lids, but no eyes; the house in reality looked the other way.... The windows seemed less to offer communication with the world than to defy the world to look in. (p. 192) The anteroom of the villa is "cold even in the month of May." (p. 214)

This introduction to Gilbert Osmond's house would surely cause the careful reader to pause. Again, as with the Albany house, the appearance-versus-reality theme surfaces. According to a symbolic reading of his villa, Osmond is an inscrutable character whose real personality is masked from the public. Stallman notes that "Angles, crooked piazza, and irregular windows— all hint at Osmond's moral obliquity." 29

Without knowing the characters, a careful reader could predict the major action of the novel; a romantic, virginal girl, who lacks ability to face reality will to-
tally misjudge the character of a man who masks a ques-
tionable character behind a beautiful facade. The end-
product will be a disastrous marriage where both must 
live with the horrible reality of their choices.

The edifice representing the marriage of Osmond 
and Isabel is the ancient Palazza Rocanera in the heart 
of Rome. It is first viewed through the eyes of a young 
lover seeking the hand of Osmond's flower-like daughter, 
Pansy. To his eyes the palace represents a "dungeon," 
a "domestic fortress," a "pile which bore a stern old 
Roman name, which smelt of historic deeds, of crime and 
craft and violence...."(p. 301) It features a "row of 
mutilated statues and dusty urns in the wide, nobly-
arched loggia overhanging the damp court where a fountain 
gushed out of a mossy niche."(p. 301) This morbid appraisal, 
not unlike Christopher Newman's description of the Hôtel 
de Bellegarde, is obviously enhanced by the desperate 
lover's imagination. But the symbols do not bode well 
for the occupants. Not only is their marriage suggested 
to be a type of prison, but the symbols evoke a sexual 
horror of dust, mossy dampness and mutilation. There is 
no sense of fertility or renewal here, which would norm-
ally be associated with a marriage house. What is ex-
pressed here, again, is James's essentially negative view 
of marriage. He shows his attitude toward sex by equat-
ing it with "deeds of craft and violence," and the mutil-
ated statues may be a reference to his own "obscure hurt" 
or his fear that marriage would curtail his own artistic 
powers. Many of the rooms in the palace are described 
as being cold, especially those decorated by Osmond. 
Edel makes the point that if James identifies with Isabel,
he also has projected a side of himself in Osmond. "Osmond is what Henry might, under some circumstances, have become. He is what Henry could be on occasion when snobbery prevailed over humanity, and arrogance and egotism over his urbanity and his benign view of the human comedy." Edel further notes that "Isabel and Osmond are then, for all their differences, two sides of the same coin, two studies in egotism— and a kind of egotism which belonged to their author."31

Ned Rosier's appraisal of the Osmond house is paralleled by Isabel's own thoughts about her marriage as she sits musing by the fire after Rosier and the other guests leave. This time James uses the house image metaphorically, as he did in the preface. Isabel thinks first of Osmond. "She had not been mistaken about the beauty of his mind; she knew that organ perfectly now. She had lived with it, she had lived in it almost—it appeared to have become her habitation."(p. 352) The final horror of her situation is then revealed through the house metaphor, "Between these four walls she had lived ever since; they were to surround her for the rest of her life. It was the house of darkness, the house of dumbness, the house of suffocation. Osmond's beautiful mind gave it neither light nor air; Osmond's beautiful mind indeed seemed to peep down from a small high window and mock at her."(p. 353) James, then, has expressed one of the most dramatic moments in the novel through the image of a house.

Besides using the house as a metaphor for the mind, James also uses it quite intentionally as representational of a woman's body. Osmond says of Pansy's other suitor, Lord Warburton, "He comes and looks at one's daughter as
if she were a suite of apartments; he tries the door-
handles and looks out of the windows, raps on the walls
and almost thinks he'll take the place. Will you be so
good as to draw up a lease? Then, on the whole, he de-
cides that the rooms are too small; he doesn't think he
could live on the third floor; he must look out for a
piano nobile. And he goes away after having got a month's
lodging in the poor little apartment for nothing." (p. 401)

In The Portrait of a Lady, James has expanded his
use of the house symbol. Moving from the less refined
treatment of The American, the house symbols become more
subtle, more complex, more artistically drawn— as do the
characters they represent. The same motifs reappear, how-
ever, in conjunction with the symbol; the closed doors,
the cold rooms, the blank facades— symbolic not only of
the sexual problems of his characters, but ultimately
those of James himself. James has been identified to a
small degree with Christopher Newman, but the most cogent
identification is with Claire, Isabel and Osmond, all im-
potent womb-seekers if the house symbols be read correctly.
Chapter Four

The Princess Casamassima

A study of the images of The Princess Casamassima reveals a continuing pattern of personal conflicts being projected by James through symbols. Again, there is evidence that James identified with the unhappy protagonist, Hyacinth Robinson. Edel's psychological critique of the novel rests on the fact that the novel was written after the death of James's parents. "The personal statement in this novel, in the light of James's 'orphaned' state on returning from America, lies this time near the surface. His identification with Hyacinth seems to have been considerable." Edel clarifies this premise by saying, "The sense of being bereft of his parents is emphasized by the number of fathers and mothers Henry allots to Hyacinth." Edel then goes on to list a series of characters who function as surrogate parents for Hyacinth throughout the novel. A reading of the house imagery in The Princess reveals yet another point of relationship between Henry James and Hyacinth Robinson- the fear and mistrust of women, and the inability to consummate a relationship with a female. Hyacinth is literally shut out from full participation in society because of his impoverished state and metaphorically because he cannot or does not perform sexually. His alienation and confusion stem from his own adolescent innocence in a world teeming with adult, sexual double-entendres. An example of the sexually-charged language which appears so frequently in the novel is a conversation between the Princess and Paul Muniment, ostensibly referring to his commitment to the revolution:
"Well then, his feelings, his attachments. He hasn't the passion for the popular triumph that he had when I first knew him. He's much more tepid."

"Ah well, he's quite right."
The Princess stared. "Do you mean that you are giving up-?"

"A fine, stiff conservative's a thing I perfectly understand," said Paul Muniment. "If I were on top I'd stick."

"I see you're not narrow," she breathed appreciatively.

"I beg your pardon, I am. I don't call that wide. One must be narrow to penetrate."

"Whatever you are you'll succeed." said the Princess. "Hyacinth won't, but you will."34

Some critics feel that much of this covert sexual language was written unconsciously on James's part. Robert L. Gale, in his article, "Freudian Imagery in James's Fiction," concludes by saying, "Like most authors who describe things, James inevitably used unconscious sexual symbols in many of his figurative comparisons.... It has been seen that they often contribute to an understanding of the interplay between James's men and women. Many more of the similes concern women than men. Many indicate that James was unaware...of much of the sexual import of his language."35 Stephen Spender, in a discussion of Edmund Wilson's famous critique of "The Turn of the Screw," agrees: "Every detail is correctly Freudian. The only difficulty is that if the imagery were worked out consciously, it is hardly likely that James would have anticipated Freud with such precision. The
horrible solution suggests itself that the story is an unconscious sexual fantasy, or that James has entered into the repressed governess's situation with an intuition that imposed on it a deeper meaning than he had intended." 36 Edmund Wilson says about the author of *The Sacred Fount* that "He seems to be dramatizing the frustrations of his own life without quite being willing to confess it, without always fully admitting it to himself." 37 R. W. Stallman puts it more lightly, "In his addiction to metaphors of houses James had, as it were, an edifice complex. The following pre-Freudian image is unwittingly witty: For Ralph 'The door was fastened, and though he had keys in his pocket he had a conviction that none of them would fit.'" 38

A novel of the scope of *The Princess Casamassima* must include many houses. A characteristic common to most houses is the stairway. Hyacinth ascends and descends these stairways with great frequency and, usually, there is a woman waiting at the top:

Hyacinth needed no urging, and he groped his way at his companion's heels up a dark staircase which appeared to him— for they stopped only when they could go no further— the longest and steepest he had ever ascended. At the top Paul Muniment pushed open a door... Hyacinth saw a tall figure erect itself Lady Aurora (p. 95)

Hyacinth also wondered what kind of princess she was, and his suspense on this point made
his heart beat fast when after traversing steep staircases and winding corridors, they reached the small door of the stage-box.(p. 146)

A couple of hours later the Princess sent for him and he was conducted upstairs, through corridors carpeted with crimson and hung with pictures, and ushered into a large bright saloon which he afterwards learned that his hostess used as a boudoir.(p. 253)

The landing at the top of the stairs in Audley Court was always dark; but it seemed darker than ever to Hyacinth while he fumbled with the door-latch after he had heard Rose Monument's penetrating voice bid him come in.(p. 343)

As mentioned earlier in this paper, Freud equates the ascending of stairs and ladders with sexual intercourse. The dark passages and corridors are suggestive not only of female anatomy, but of Hyacinth's being literally in the dark about such matters. In each of these four excerpts it is shown that Hyacinth is never in masterful control of the situation. He gropes, follows, wonders, learns afterwards and fumbles. There is a suggestion in each case of the adolescent who wonders about such things but has still not experienced them.

This youthful innocence is further expressed through house imagery in his visit to the Princess's rented country estate, Medley. On the surface, the relationship between the Princess and Hyacinth is Platonic, yet evidence shows
that James is writing about a sexual one. Notice should be given to the number of male and female images used in the description of Medley: "...with a high piled ancient russet roof broken by huge chimneys and queer peepholes and all manner of odd gables and windows on different lines, with all manner of antique patches and protrusions and with a particularly fascinating architectural excrecence where a wonderful clock face was lodged." (p. 247) Hyacinth's reaction to this rare opportunity is that of a novice: "There was a world to be revealed to him: it lay waiting with the dew on it under his windows, and he must go down and take of it such possession as he might." (p. 247) Hyacinth's "taking possession," however, is more in the manner of the youthful voyeur: "Round the admirable house he revolved repeatedly, catching every aspect and feeling every value, feasting on the whole expression and wondering if the Princess would observe his proceedings from a window and if they would be offensive to her." (p. 249) Hyacinth's solo trips around the house sound more like masturbation than "taking possession" of a woman.

The Princess's next abode, the house at Madeira Crescent, marks symbolically the wane of Hyacinth's favor with her. Her impending betrayal of Hyacinth and subsequent affair with Paul Muniment are reflected in the adjectives used to describe the dwelling: "The house in Madeira Crescent was a low stucco-fronted edifice in a shabby, shallow semicircle, and Hyacinth could see as they approached it that the window-place in the parlour, on a level with the street-door, was ornamented by a glass case containing stuffed birds and surmounted by an alabaster Cupid." (p. 353) "Low," "shabby," "shallow"
are words which could describe the Princess's treatment of her friends, Hyacinth and Lady Aurora, who is herself in love with Muniment. The street-door symbolizes the Princess's love affair with a common workingman. On Madeira Crescent the objects she keeps about her strike a false, ugly note: "the alabaster Cupid, the wax flowers on the chimney-piece, the florid antimacassars on the chairs, the sentimental engravings on the walls— in frames of papier-mâché and 'composition' some of them enveloped in pink tissue paper—and the prismatic glass pendants attached to everything." (p. 357)

Hyacinth's realization that the Princess is indeed having an affair with Muniment is implied by his [Muniment's] entering her house at the end of an evening together: "'He has gone in—Sangue di Dio!' cried the Prince. ...All our friend saw was the door just closing; Paul and the Princess were on the other side of it." (p. 446)

James's attitude toward Hyacinth, with whom, as Edel pointed out, he identified greatly, is noted by Edmund Wilson in a discussion of the Jamesian hero. The crux of his argument is the comparison of the Jamesian hero with Flaubert's Frédéric Moreau:

...you can see very plainly how James's estimate of him usually differs from Flaubert's if you compare certain kinds of scenes which tend to recur in Henry James with scenes in L'Éducation Sentimentale from which James has evidently imitated them: those situations of a sensitive young man immersed in some kind of gathering or having a succession of meetings with various characters without being able in his innocence
precisely to figure out what they are up to. The reader is able to guess that they are more worldly and unscrupulous persons than the hero and that they are talking over his head, acting behind his back. You have this pattern, as I say, both in Flaubert and James; but the difference is that, whereas in James the young man is made wondering and wistful and is likely to turn out a pitiful victim, in Flaubert he is made to look like a fool and is as ready to double-cross these other people who seem to him so inferior to himself as they are to double-cross him.39

Unlike The American and The Portrait of a Lady, The Princess Casamassima does not evidence much contrived use of the house as a literary symbol. Houses do function on a descriptive level, but more significant is the intuitive and perhaps unconscious treatment of the houses and their contents, in terms of an unspeakable sexuality (or the lack of it) in the characters. For the first time James wholly identifies with a male, albeit adolescent, innocent and virginal. The house images in combination with other Freudian symbols reveal no physical relationship between Hyacinth and any women in the novel. Paul Muniment, who acts as an elder brother figure to Hyacinth, is the one who ends up in the house and "in possession" of the Princess Casamassima.
Chapter Five

"The Jolly Corner"

One of the richest and most highly developed examples of house imagery and symbolism in the Jamesian collection is found in his late tale, "The Jolly Corner." Although James is considered a pre-Freudian, the literal meaning of this tale is subordinate to the psychological or symbolic, and therefore is a rather astonishing example of James's intuitive powers in his anticipation of Freudian symbols. Again, however, the question of James's being totally aware of the symbols he was creating arises. According to F. O. Matheissen, he was not a symbolist per se and:

When James did make a thematic use of symbols, it tended to be in the fashion of earlier poetic drama.... His method of arriving at his symbols and what he had hoped to achieve by them may be suggested by the fact that though he left an extensive scenario for the unfinished Ivory Tower, this does not mention the symbol itself, any more than do his shorter notebook drafts for the other books. In other words, he did not, like Mallarmé, start with his symbol. He reached it only with the final development of his theme.

In another critical work Mathiessen continues this line of thought: "Other differences from the fictional presentation of consciousness since Freud are also apparent. H. J. does not treat the compulsive eruption of the subconscious. His characters, as has often been remarked, live almost entirely 'off the tops of their minds.'"
Guide noted that H. J. 'only extracts from his brain what he knows to be there, and what his intelligence alone has put there.'

Whether consciously or intuitively wrought by James, his tale presents itself remarkably well to a Freudian reading. The house on "the jolly corner" has two symbolic functions— the first being a journey into the subconscious. Edel states in the final volume of the James biography, "The story is more than a revisit- ing of a personal past; it becomes a journey into the self, almost as if the house on 'the jolly corner' were a mind, a brain, and Spencer Brydon were walking through its passages finding certain doors of resistance closed to truths hidden from himself." The house also func- tions as a physical body, pointing to a return to the womb and eventual rebirth. As it is with a dream, ele- ments do not fall into perfect order, and symbols may stand for more than one thing. They must be pieced to- gether, like a puzzle, to make a coherent statement.

It will be found, however, that the patterns of dealing with house imagery set by James in the three previously discussed novels will reappear and intensify in "The Jolly Corner."

Spencer Brydon, like James, is an American who has spent much of his life in Europe. He comes back to his native country at the age of fifty-six to look at his two properties; his birthplace on "the jolly cor- ner," and another house nearby. This latter house is being converted into a high-rise apartment and promises to bring him a profit, yet he is reluctant to sell the former house for sentimental reasons. His confidante
in the matter is Alice Staverton, a woman who we infer had loved him in his youth and has waited ever since for his return— at least her life-style has not changed perceptibly since he had departed thirty years ago. Brydon, although he displays a new-found business acumen in dealing with his "high-rise," is interested primarily in the house on "the jolly corner." Each night he goes prowling about the empty rooms in search of what he terms his alter-ego. It is the person he would have been if he had stayed in America and gone into business. At last he confronts the ghost or alter-ego and is overwhelmed by it. He faints and wakes up hours later in the arms of Alice Staverton, who has dreamed of the alter-ego and is prepared to discuss it knowledgeably with Brydon.

Brydon's restless wandering through the house is metaphorically speaking a man's search into the repressed, subconscious mind. A fairly common idea in American literature, Poe shows a much less sophisticated attempt in the poem in "The Fall of the House of Usher." Where Poe relies on the physical portions of the head: "Banners yellow, glorious, golden, on its roof did float and flow." (hair) "And all with pearl and ruby glowing was the fair palace door."(mouth) etc., James deals with the parts of the psyche itself. The alter-ego lies lurking in the deep recesses of the psyche. Brydon, therefore, equates the conscious portions of the brain with the front rooms of the house:

...oh this he did like, and above all in the upper rooms!— the sense of the hard silver of the autumn stars through the window-panes, and scarcely less the flare of the street-lamps below, the white electric lustre which it would
have taken curtains to keep out. This was human actual social; this was the world he lived in, and he was more at ease certainly for the countenance, coldly general and impersonal, that all the while and in spite of his detachment it seemed to give him. He had support of course mostly in the rooms at the wide front and the prolonged side; it failed him considerably in the central shades and the parts at the back.  

The alter-ego, then, lies in the unlighted, unconscious regions: "But if he sometimes, on his rounds, was glad of his optical reach, so none the less often the rear of the house affected him as the very jungle of his prey. The place was there more 'subdivided;' a large 'extension' in particular, where small rooms for servants had been multiplied, abounded in nooks and corners, in closets and passages, in the ramification especially of an ample back staircase over which he leaned, many a time to look far down—..."(p. 338)

But Brydon does not encounter the alter-ego in the back rooms of the house. Instead it confronts him in the front hallway, as if it were now, on recognition, a part of his conscious mind.

The more highly developed metaphor, however, is the relation of the house to a female body, and since it is Brydon's birthplace, the natural association would be the body of the mother. This concept is expounded upon by Robert Rogers in his extensive essay, "The Beast in Henry James." Rogers states that, "Brydon's return to the home of his childhood is a return to the womb in whi-
tasy. He has his mother's womb all to himself: the brothers and father have all been killed off. The architectural symbol as it will be seen to function in this story is perhaps one of the most extraordinary examples of symbolic association to be found anywhere in literature."45

Before developing Rogers' theme of the "return to the womb in phantasy," it should be noted that Edel makes a special point of the profound autobiographical nature of this tale. In fact it was written upon James's return to America after an absence of many years. Alice Staverton, the mother figure in the tale, is named after James's sister and his sister-in-law, the wife of William.46

For Rogers, the two houses reflect the two sides of Brydon's (James's) personality: "The regressive, womb-seeking man as he exists in life and the aggressive, beast-like alter ego."47 He equates Brydon's new-formed interest in the business of his other house with a symbolic manifestation of an adolescent interest in sexual matters (much like Hyacinth's fascination with Medley in The Princess Casamassima).

She had come with him one day to see how his apartment house was rising;... He had found himself quite 'standing-up' to this personage [the building foreman]...and had so lucidly urged his case that, besides ever so prettily flushing at the time, for sympathy in his triumph, she had afterwards said to him (though to a slightly greater effect of irony) that he had clearly for too many years neglected a real gift. If he had but stayed
at home he would have discovered his genius in time really to start some new variety of awful architectural hare and run it till it burrowed in a gold-mine. (p. 325)

What the phallic symbols of "rising," "standing up to," and "sky-scraper," and the coital image of the hare burrowing into the gold mine imply, is that if he had stayed in America he might have developed his masculine, aggressive side and therefore his sexual prowess. James often distinguished between the masculine world of "downtown" where big business was carried on and the more feminine "uptown" where the wives of these men enjoyed the fruits of their labor in isolated splendor. As a writer James often found himself left in the company of these ladies, albeit he may have felt some sense of guilt in not being downtown with the men.

Brydon's major interest is in the house on "the jolly corner," and his nightly prowls about the place suggest some sort of sexual activity. His wanderings focus on the opening and closing of doors. He imagines finding his alter-ego behind a door and its appearance is suggestive of a phallus: "...that of his opening a door behind which he would have made sure of finding nothing, a door into a room shuttered and void, and yet so coming, with a great supressed start, on some quite erect confronting presence, something planted in the middle of the place and facing him through." (p. 325)

There does seem to be a fear concerned with doors (usually symbolic of the entrance to the vagina). As if to terrorize Brydon, the alter-ego opens doors which he remembers
to have been closed and closes doors Brydon knew to be open. Rogers notes that a door phobia seems to pervade "The Jolly Corner" and other of James's works as well. He cites it as a good example of the dream mechanism where a seemingly unimportant object is fraught with symbolism.\(^{49}\)

The association of the house to the womb becomes increasingly clear as James introduces water imagery:

The house, withal, seemed immense, the scale of space again inordinate; the open rooms, to no one of which his eyes deflected, gloomed in their shuttered state like mouths of caverns; only the high sky-light that formed the crown of the deep well created for him a medium in which he could advance, but which might have been, for queerness of color, some watery underworld. (p. 348)

The moment Brydon recognizes the alter-ego he faints into a death-like sleep. When he wakes, he is in a sense reborn. If we accept the house as symbolic of the womb, then his descent down the staircase at the end of the tale would signify a movement through the birth canal. Again, the imagery suggests this: "... but the answer hung fire still and seemed to lose itself in the vague darkness to which the thin admitted dawn, glimmering archwise over the whole outer door, made a semicircular margin, a cold silvery nimbus that seemed to play a little as he looked— to shift and contract." (p. 349)

It is significant that the confrontation with the alter-ego takes place in the front hall, because the
physical description of the hall relates the situation
to the dream James had had as a young boy. The dream,
which Edel summarized and which I quoted above in the
chapter dealing with The American, is reenacted in "The
Jolly Corner:"

He always caught the first effect of the steel
point of his stick on the old marble of the
hall pavement, large black-and-white squares
that he remembered as the administration of
his childhood and that had then made in him,
as he now saw, for the growth of an early con-
ception of style.... On this impression he
did ever the same thing; he put his stick in
the corner—feeling the place once more in
the likeness of some great glass bowl, all
precious concave crystal, set delicately hum-
ing by the play of a moist finger round its
edge.(p. 335)

In the above quotation, not only the relationship to the
dream is set forth by the reference to the floor, the
stick (as in The American), and the "early conception
of style," but the final image reflects the extraordin-
ary feminine-erotic nature of the house. As noted earlier
by Edel, the situation in the tale differs from the dream
because Spencer Brydon is quite knocked out by the appar-
ition. When he reawakens he is lying in the arms of Alice
Staverton to whom he says, "You brought me literally to
life."(p. 353) At this point he transfers the role of
the mother from the house to Alice, as the house imagery
ends and his relationship with Alice intensifies: "...
the rest of his long person remaining stretched on his
old black-and-white slabs. They were cold, these marble squares of his youth; but he somehow was not, in this rich return of consciousness."(p. 352)

The final significance of the tale, in terms of James's personal life, is neatly summarized by Edel:

In "The Jolly Corner" Spencer Brydon is frightened by his own creation—the Self he has materialized, the thought of what his life might have been. The resolution of the story is that he had to fulfill his destiny; that he must accept himself even as America accepted him. By the same process Henry was laying the ghost of his old rivalry with William. He did not have to be William; he could be himself.50

The severity of his conflict with William is evidenced eight years prior to the writing of "The Jolly Corner." It was in 1898 that James purchased his first permanent home—Lamb House in Rye, and also wrote his terrifying tale, "The Turn of the Screw." At the purchase of Lamb House, James began to exhibit signs of anxiety which Edel tied to his new role as homeowner:

The house symbolized the world of his childhood, the place where he had been least free, where he had to resort to disguise and subterfuge in order to possess himself of his identity. In the house of family he had had to defend himself to escape William, and also to avoid the restrictions he saw placed on William's excess of activity. To change from London to Rye, to take a house, represented (for one part of Henry James) an act of assertion not unlike
Owen's act, in sleeping in the old haunted family room at Paramore. In "The Turn of the Screw" James was saying, on the remote levels of his buried life, that Lamb House was a severe threat to his inner peace.\textsuperscript{51}

Edel also notes that the house in "The Turn of the Screw" is called Bly and is located in Essex. James had just settled in Rye, Sussex.\textsuperscript{52}

Now, with the writing of "The Jolly Corner" at the age of sixty-three, Henry James is able to lay his old fears at rest. The house which symbolized his fears has now become a symbol of rebirth.
Chapter Six

Conclusion

The original purpose of this paper was to measure the extent of James's use of house images to express motivation in his characters, and ultimately to reveal any conflicts in his own life which may have been projected on his characters. As a result of this study, the answers to the questions prepared at the outset of this paper are now readily available.

1. Do house images appear in several of James's works? Not only does house imagery display itself in the four works analyzed in this study, but the works themselves reflect almost the entire span of James's extensive creative career. The American was published in 1877 and "The Jolly Corner" in 1906. One might expect therefore, to find similar images in novels and tales not dealt with in this paper.

2. Do house images have a symbolic, as well as descriptive function? Limiting ourselves to James's conscious use of the house image, we find that he has indeed employed it symbolically in each of the four works. The houses in The American symbolize the essentially evil nature of an old European culture, which remains closed forever to the American innocent who would penetrate its inner secrets. The houses also indicate the types of characters who inhabit them. The houses of The Portrait reflect and support the theme of appearance versus reality and demonstrate James's increasing tendency to symbolic writing. In this novel he deliberately equates characters with their places of dwelling. Although The
Princess Casamassima is a realistic, rather than symbolic, novel, it is obvious that James used her various houses to reflect Claire's capricious nature. Medley, for Hyacinth, symbolized all the beauty and splendor of an aristocratic culture denied him by the circumstances of his birth. The house on "the jolly corner" functions primarily as a symbol, indicating an almost total use by James in later life of the psychological form.

3. Are houses related symbolically to the characters who inhabit or visit them?—Constant attention in this paper has been given to the manner in which James draws a portrait of his character by describing his or her place of habitation. Claire de Cintre "is" the Hotel de Bellegarde—cold and sealed off from life. Isabel in her duplicity is the Albany house. Osmond, like his villa, wears a "mask" and "looks off in another direction." The Princess changes houses as she changes roles, each one reflecting her temporary mood. Spencer Brydon's house is, of course, symbolic of his own mind.

4. Would an analysis of these images render the characters more comprehensible in terms of personality or motivation?—The best example of this lies in the possibility of predicted outcomes from reading the symbols early in the novels. Each character's personality is defined by the house he or she inhabits: Claire de Cintré will go to a convent, Isabel will remain in a suffocating marriage, the Princess will betray her friends. Spencer Brydon's nightly prowls would seem incomprehensible unless the symbols gave a clue to his inner motives. In each case a reading of the symbols is imperative to a complete understanding of the characters, especially
in regard to their psycho-sexual makeup. Often it aids in clearing up the ambiguities which appear so frequently in James's works.

5. Is a pattern established by using similar images in connection with the same character types appearing in different works?—All of James's major characters are "recessive womb-seekers." Claire, Isabel, Osmond, Hyacinth, and Spencer Brydon are connected with closed doors, cold, dark staircases, and vast, dim rooms. Claire seeks the convent, Isabel and Osmond their insufferable marriage "fortress," Hyacinth chooses death, and Spencer Brydon returns to the womb symbolically in his nightly wanderings. As noted by Rogers, the fear of doors, that is sex, pervades all of James's major works.

6. In analyzing the images do we find evidence that James has projected his own emotional conflicts onto his characters?—James's parental conflicts, the rivalry with his brother William, the apparent inability to participate in any type of sexual relationship have all surfaced as prime motivational affects in his characters. As mentioned by Stephen Spender earlier in this paper, it is the popular belief that James avoided sexual material in his writings; but a symbolic interpretation shows the highly erotic nature of his works. It is true that in the later works, such as The Wings of the Dove, The Ambassadors and The Golden Bowl, the plots revolve around a central theme of adultery. However, in these novels there is less evidence of the house as a sexual symbol. It is an inverse proportion— the more he repressed, the
more sexuality surfaces in the form of symbols. The growth and development of the house symbol to its culmination in "The Jolly Corner" reflect James’s increasing need to deal with the greatest problem of his private existence—his inability to achieve a warm, loving, physical relationship with another human being.
Footnotes

2 Ibid., p. 128.
8 Ibid., p. 8.
9 Ibid., p. 8.
12 Ibid., pp. 175-176.
14 Ibid., p. 32
15 Henry James: The Untried Years, p. 61.
16 Ibid., p. 65.
17 Ibid., p. 51.
18 Henry James, The American (1877; rpt. New York: The New American Library, 1963), p. 41. All subsequent references to this edition will be given in the text.
19. The Destructive Element, p. 27.
24. Ibid., p. 75.
25. Ibid., p. 74.
31. Ibid., p. 426.
33. Ibid., p. 190.
36. The Destructive Element, p. 27.
38. The Houses That James Built, p. 7.


American Imago, p. 436.


American Imago, p. 437.

Ibid., p. 438.

Ibid., p. 439.

Henry James: The Master, p. 316.


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