

The Cities and the Illusory Hegemony: On Henry James's Novels (都市と幻想のヘゲモニー——ヘンリー・ジェームズの小説をめぐって)

西田智子

Introduction

To compare different cultures or sense of values, one needs to have his or her own “motherland” as a standard like a touchstone. In other words, without one's native culture, which ascertains the person's identity, he or she cannot evaluate different cultures. At the same time, without knowing different cultures, one cannot relatively evaluate the culture of the motherland and his or her identity.

In Henry James's novels, American characters are often at a loss for a culture or a sense of value about which they never know as outsiders. Such a different culture plays a role of a big initiation for the American's sense of life. The Americans who know only their “mother culture” sometimes think of the different culture as an object of admiration or sometimes look down on the different culture. In any case, they tend to conceive the idea of their culture's hegemony over another, that is, one city's hegemony over another. However, such hegemony can be a personal illusion for some time. They are getting rid of the illusion as they know the reality of different cultures. Although the hegemony they think is an illusion, it plays an important role to awaken them to the new sense of life. That is, they often know the sense of values about which they really want to know through analyzing the illusory hegemony of a culture or of a city.

The aim of this essay is, through analyzing the idea of cultural hegemony which James's characters conceive, to consider how the illusory hegemony works as initiations for the Americans to have a new sense of life.

I Rome: The Land of Impossible Beauty

In 1873, when Henry James was at thirty, he stayed in Rome to be attracted by the historical city. Leon Edel points out James's attachment for Rome as this: “Rome had given him [James] more impression and more life—the kind of life he

needed—than he might have gathered elsewhere in years” (Edel, 133) Rome served as the stimulus for James’s creativity. He came to be ready to write more novel in this city. Those artists in his “Roderick Hudson” (1875) were modeled on various types of artists whom James met in Rome.

In this novel, Rowland Mallet meets a young sculptor named Roderick Hudson who can make fine sculptures “without aid or encouragement without models or examples” in his hometown Northampton, Massachusetts. Rowland himself isn’t an artist but loves art and has a great interest in Roderick to become a sponsor for Roderick. He offers chance and money to Roderick to study more sculptures in Rome, aiming at training Roderick to be a great sculptor. As Hannah Arendt says, “culture” has double meanings. But if we think of people’s sensibility for beauty as “culture”, Rome is endowed with culture. That’s why Rowland recommends Roderick to go Rome. Roderick comes to Rome with Rowland and begins to study European art energetically. Being stimulated by Roman arts, Roderick immediately produces such ambitious works as the statue of Adam and Eve. He also tells about his magnificent ideals for his future works as follows:

“I mean to thrill the world again! I mean to produce a Juno that will make you tremble, a Venus that will make you grow faint They shall be simply divine forms. They shall be Beauty; they shall be Wisdom; they shall be Power; they shall be Genius; they shall be Daring. That’s all the Greek divinities were.” (124)¹

Roderick’s skill as a sculptor is improved under the influence of Rome indeed; he becomes to conceive too idealistic beauty to express it in the reality. Being a human being, he cannot have a divine technique to realize all his ideal subjects in his works. As he despairs of the gap between his ideal beauty and actual skills as a sculptor, he loses his creativity. In the end, he falls from a cliff to a valley and dies.

It is often argued that Roderick and Rowland embody James’s emotional and rational aspect respectively. For instance, Oscar Cargill writes, “In Roderick is the artistic temperament without the power to realize itself in production; in Rowland is the power, the will to do.” (Cargill, 27) Roderick, pure and noble as he is, pursues great ideals, which reveals his artistic limit in the end. He gets irritated at his short of technique and sometimes goes into hysterics to yell his

frustration. Although, different from Roderick, James was never prevented his creativity by the charm of Rome, James's shock and joy in Rome are reflected in Roderick's experiences in the city.

We will consider the influence of Rome and of Roman art on Roderick first. He is enchanted by the experience which he never had in his hometown in America. In Rome he has both time and freedom to create as many sculptures as he likes. When he was in Northampton and worked at Mr Striker's law office according to his mother's hope, he never produced sculptures as his regular occupation. To sculpt was his pleasure in his spare time. Of course, nobody expected him to produce as many fine sculptures as he could. What is important for those people in Northampton is not art but honest labor. They tend to regard art as some kind of idleness. Roderick, therefore, didn't live in artistic environment. And the more he bored his job in the office, the more he loved sculptures as his tiny hobby. However, in Rome, he has to sculpt as his profession. That is to say, all his time in Rome is the time to sculpt and to be a great artist, so that he need not refrain from being absorbed in his former hobby, sculptures. To sculpt is no longer a joyful recreation for him but an approved occupation and a labor. At first he learns and produces sculptures with enthusiasm, being gratified with his profession, so that he can feel his diligence as pleasure. However, his inspiration for art does not last long as Gloriani who is also a sculptor foretells. Gloriani says, "He [Roderick] may stand on tiptoe, but he can't do more. Here you stand on tiptoe, very gracefully I admit; but you can't fly; there's no use trying." (125) Roderick comes to recognize that the work of artists is not as regular and monotonous as the work in a lawyer's office. Though he is endowed with enough time and freedom to produce future works, he experiences pains of creation as an artist at the same time. So the hidden pressure for making fine artistic works can be found in his time and freedom.

That he sees a lot of fine pictures and sculptures in Roman museums as well as sees the historical city itself, is also what he never experiences in America. He appreciates "the colossal mask of the famous Juno," (103) "fresco of Guercino" (103) and "Titian." (107) Many sculptures, which Roderick sees, have divine titles in Greek and Roman myths. By appreciating these sculptures, Roderick comes to conceive a form of his ideal beauty which can be express only by a

superhuman technique. Paul B. Armstrong writes, "Roderick also plays the game of vain desire to win the power that belongs to a transcendent god." (Armstrong, 84) In America he made portrait sculptures modeled on his near people; however, he thinks up more and more abstract ideal beauty with noble meanings. He soon becomes dissatisfied with the beauty expressed in actual Roman sculptures and pursues the next level of ideal beauty. After all, the charm of Roman art plays the role of demanding Roderick's higher skills to express the more difficult subjects.

Roderick gets engaged to Mary Garland before he leaves Northampton, so that his engagement will be an encouragement to him to work abroad. However, when he meets with Christina Light and sees her divine beauty at the first time, he falls madly in love with her. She is not a kind of girls in Northampton and is brought up in an international environment. Different from modest and plain Mary, Christina is very refined and attractive like "light". She behaves as she pleases and associates with people freely as if the light moves everywhere freely. Pure as he is, Roderick cannot but be attracted by her charm beyond any reason. He thinks of Christina as an embodiment of his ideal beauty and love. However, of course, Christina is an actual human being who has insuppressible weakness, which always irritates Roderick for she doesn't behave to his hopes. Roman atmosphere lets him have an illusion that there is a woman of divine beauty which he pursues.

In this way, Roderick leads his Roman life which is completely different from his American life. He values Rome more than Northampton in America. Stimulated by the Roman culture, he plans to grow as an artist. Roman atmosphere indeed plays a role of developing his ability to sculpt before his slump. As for historical and cultural density to produce art, Rome has hegemony over America. Rome is an essential place for Roderick to get what he needs to experience as an artist.

However, at the same time, because of Roman atmosphere, he comes to feel a desire to pursue indescribable idea of beauty and is too hasty in sculpting it. Roderick's ideal beauty, which is formed under the influence of Roman art, is described abstractly and is never sculpted in the actual world as a concrete work. Although it is abstract ideal, he thinks of his ideal beauty as an only truth for him

to pursue. As a matter of course, he tries to reproduce his ideal beauty in his real work. As we can see, he gives a kind of authority to his ideal beauty and is suppressed by the absoluteness of its authority though it is he himself who designs the ideal beauty. Therefore, nothing has a meaning but reproducing ideal beauty with illusory authority for him. And his ideal beauty is too divine to produce by human beings' technique. That is, he cannot sculpt what he really wants to produce. Endowed with enough freedom to create art and with recreation to help his creativity as an artist, he is deprived of free imagination, the most important power to create art freely, by illusory beauty. Besides, he finds the hegemony of his ideal beauty over the art of great Roman artists; though his ideal beauty deprived him of his creativity, while the Roman art helps him to skill up his technique. The value of his ideal beauty is illusion; however, he cannot but pursue his ideal.

As a result, the atmosphere of Rome is described that it cannot foster the young American artist's talent and spoils him. In this sense the hegemony of Rome over America can be considered as an illusion. However, even if he had great pains from the experience in Rome, such experience is an essential element for artists who aim to produce American art as Roderick hopes. It is certain that Rowland thinks of the life in Northampton, peaceful and stoic way of lives, as the happiest life for human beings. On the other hand, the happiness for Roderick does not lie in Northampton, but is to create new American art like a pioneer after learning wide culture in Europe. So in this sense, to achieve his aim, it is an essential phase that the hegemony of Rome over America turns to be an illusion. The meaning that the hegemony of Rome over America proves to be an illusory is to bring out the zeal of Roderick and the power of American artists who can hold their own against European artists in absorbing culture.

II Paris: The Time to Live All You Can

In 1875 James lived in Paris and got to know Turgenev, Flaubert and Zola, all of who were already popular novelists. Indeed James thinks of French culture as fruitful for novelists; but he could not become attached to the people's French centered way of thinking in the country. For example, French writers whom

James met could not speak English and didn't try to speak, while James himself learned and spoke French. In spite of such discontent, the charm of French, which James felt at that time, is vividly reflected in Strether's impression of Paris in *The Ambassadors*. (1903)

Strether leaves Woollett in America to Europe. He is immediately attracted by the charm of Paris. We'll analyze the charm of Paris which is different from American city and which attracts Strether so soon. Strether comes to Europe on a special mission of taking a young man named Chad to America as an "ambassador" of Mrs Newsome. Chad is a son of Mrs Newsome and is a future heir of the Newsome's factory. Chad has lived in Paris, but he needs to work in his own hometown. Everyone in Woollett thinks that Chad is enjoying his life and dissipation in Paris. On the other hand, Strether leads a stoic and boring life without a family and a social success of his own. For Strether, his association with the Newsome family is the only thing to live for. Strether must persuade Chad to return to America by all means because Chad's repatriation is the condition for Strether to be able to marry Mrs Newsome. According to Strether's painful memory, his life is constructed with continuous failure. He says, "I *never* made a good thing!" (51)² He, therefore, regards the relationship with Mrs Newsome, who gives him the only meaningful work, as an important and essential person for him. Sponsored by Mrs Newsome, he works as an editor of a magazine in Woollett and has a sense of duty to behave as she hopes; however, he cannot but be excited by bright and beautiful scenes in Paris. So he had a guilty conscience when he enjoys the experience in Paris which has no relation to his original mission, and when he steep in a sense of freedom. However, at the same time, he has doubts about his reluctant life in America for the first time. His feelings as this are described as follows:

Europe was best described, to his mind, as an elaborate engine for dissociating the confined American from that indispensable knowledge, and was accordingly only rendered bearable by these occasional stations of relief, traps for the arrest of wandering western airs. (58)

When he was young, he went on a honeymoon to Europe; so that Europe is the symbol of his youth and happiness and of his memory of love with his young wife who already died. America, on the other had, embodies lonely and dull life for

him. And so it is natural that he immediately loves Paris. He recognizes the charm of French culture which is completely different from that of America as follows:

Strether hadn't had for years so rich a consciousness of time—a bag of gold into which he constantly dipped for a handful. (76)

It was interesting to him to feel that he was in the presence of new measures, other standards, a different scale of relations, and that evidently here were a happy pair who didn't think of things at all as he and Waymarsh thought. (77)

Until then, for Strether, to live meant to endure. However, he awakes to the life for pleasure with passion.

Before Strether leaves America, he thought that Chad was certainly caught by a vicious woman in Paris. But when he met Chad after a long time, he finds that Chad looks surprisingly mature. What is strange is that Strether thinks of Chad as an older man than he. It can be said that this is the very moment when Strether finds the value of human beings' "age". As we can imagine, "age" means both the loss of youth and the gain of experience. He feels the change of Chad as follows:

... Chad had improved in appearance ... (95)

What could there be in this for Strether but the hint of some self-respect, some sense of power, oddly perverted ... (99)

As for Strether's thought, the cause of the change of Chad is the power of European culture. Strether not only simply loves the romantic atmosphere of Paris, but also tries to prove the power of the charm of Paris by relating the change of Chad to the European influence objectively. If he could prove it, he can be absorbed in the charm of Paris with less guilty conscience.

Besides the beautiful scene in Paris, what is more attractive for Strether, is "human beings" and "human relation" both of which are special in Europe. Especially the "virtuous attachment" between Chad and an unknown lady cannot be understood in America. In such a relationship men and women can associate with each other as special friends without becoming husbands and wives or lovers. For Strether, it is, of course, the magical power of "Europe" that produces such a human relation. As a result, Europe becomes more and more

attractive for Strether, because of having such a power as producing more fine humanity in its deep "culture".

Then we will consider how Strether thinks of those people he met individually and the history behind them. Maria Gostrey acts as Strether's guide to Paris with sophisticated manner, though she is neither his old friend nor his relative. She is the first symbol of Strether's amazing and of his impression in Europe. Like a kind of fairy tale, Strether suddenly meets a young refined lady to go with him in the dream city for him. He cannot but compare her with Mrs Newsome in America. Different from Mrs Newsome's well guarded way of dressing, Maria wears fashionable dress whose collar is "cut down". Her dress as such is enough erotic for Stether. What Stether feels in her dress is the freedom of Europe. When Strether is invited to the garden party of Gloriani, a popular artist, he feels "a strong indifference persistent order" (119) of beauty. The beauty he feels is the product of the European history. So he thinks that without the tradition of the city he cannot see the beauty of the artist's garden. Moreover, Strether sees in Madame de Vionnet "a kind of revelation of her heritage." (174) Those people Strether meets in Paris embody the beauty and the tradition. It seems that the hegemony of the culture in Paris over that of Woollett is felt to Strether because of his longing for freedom in life.

Appreciating the beauty and the pleasure of freedom in Paris, Strether realizes the importance of living for what he really wants to do. Indeed Strether might be a little older hero among James's characters in his novels; however, it deserves our attention that he does not resign something but is awakened to the passion for a new sense of life. He says little Billam, a friend of Chad's, "Live all you can; it's a mistake not to. It doesn't so much matter what you do in particular, so long as you have your life." (132) We need to understand that this words of Strether are intended to Strether himself. Though he does not know whether a human being can live freely according to his or her will or not, he explains the importance of being conscious of living freely as follows:

The affair—I mean the affair of life—couldn't, no doubt, have been different for me; for it's at the best a tin mould ... into which, a helpless jelly, one's consciousness is poured—so that one 'takes' the form ... Still, one has the illusion of freedom; therefore don't be, like me, without the memory of

that illusion. (132)

What Strether wants to say is that the dreams in life have its own importance no matter how illusory the freedom of life is. As we can see, Strether's thought as this foreshadows his later disillusionment. That is, he believes the relation between Chad and Madame de Vionnet as a "virtuous attachment." And he enjoys the relation as such as a vicarious experience.

The charm of Paris teaches Strether the value of free imagination. Therefore, he feels as if he himself has a "virtuous attachment" with an attractive lover or lives in ideal surroundings. According to Walter Benjamin, free walkers in a city tend to be intoxicated with what they only see or hear as outsiders searching for the knowledge in the city, and tend to feel it as what they really experiences. Strether also feels other people's experience as his own. He tells that he is too old to do something many times. But it's certain that he grows "younger" in his heart. He must face his "tomorrow" regardless of whether he is old or young. As for my standpoint, the theme of this novel is not the past time which Strether wasted but the future he will live. David McWhirter also writes, "what Strether really wants is to *be always at the beginning*, at that point where everything is new and lacks definition." (McWhirter, 32) Because he loses the will to take Chad back to America, he loses the trust of Mrs Newsome. That is, he cannot marry her. Separated from the Newsomes, he must plan his way of life in future. He will be likely to be more alone than ever. However, he cannot live up to other person's sense of values any longer.

It is true that the relation, the "virtuous attachment," between Chad and Madame de Vionnet is an illusion. But he never thinks bad of them and admits his shallow way of thought. That Chad and Madame de Vionnet have a "virtuous attachment" is certainly an illusion, which leads Strether to know what he lacks in his life. It is not a reality of his life but a "sense of reality" of him that awakes his passion to live. In this novel, Strether feels the hegemony of Paris over America indeed, but he also recognizes good points of Americans and of their ways of living again. For example, when young Mamie, Chad's future bride in Woollett, comes to Paris with the second "ambassadors" from Woollet, Strether thinks Mamie is not less attractive than the girls in Paris at all. She has beauty and charm of her own as an American girl. She embodies American mind and

atmosphere, and leads Strether to feel nostalgia. When Strether loses Mrs Newsome's trust and decides to leave Paris, he knows the goodness of both Paris and Woollett. But he chooses to live as an outsider of both cities. Sallie Sears writes, "he [Strether] at first clings to the belief that he can have the best ... of both worlds; then, undeluded, he renounces both." (Sears, 128) We can see that his standpoint is essential for him to see his individual sense of value, his identity, relatively from a wider viewpoint.

III Boston and New York: The Cities for Reformers

James was born in New York, and lived in Boston and Newport during 1860-69 in his young days. In *The Bostonians* (1886) James does not treat the international theme between Europe and America, but depicts scenes only in America. Therefore, American culture is no more treated as a whole, and each city in America brings out as a city of peculiar tradition, culture and feature. Millicent Bell writes, "in *The Bostonians* he [James] already anticipates the impulse to hold a mirror to local views of Boston, Cambridge, New York, and Cape Cod, and, at the same time, to make the scene represent his sense of the culture implied in the title of his later report." (Bell, 149) Boston is called "The Athens of America." Bostonians certainly have pride in the city. Nancy Sirkis writes about Boston as follows:

Not only are Yankee values of thrift, conservative behavior and dress, and shrewd business sense passed on from generation to generation in Boston. (Sirkis, 21)

Sirkis also writes about the women in Boston:

On the distaff side, Yankee Bostonian, women have always been noted for their independence, energy, public-spiritedness, and obliviousness to fashions and fads. (Sirkis, 21)

A girl speaker, Verena Tarrant, has a speech meeting in New York just like in Boston in *The Bostonians*. In this novel, each of Boston and New York has its own feature indeed; but, as for the social and cultural hegemony over the Southern States, those cities are treated as having the same response and pride. For example, Basil Ransom, a Southerner and a greenhorn lawyer in New York, feels

the peculiar pride and the exclusiveness of the people in Boston and New York. In this way, there still exists the problem of hegemony over another sense of value though America is the only scene described in this novel.

Olive Chancellor, a lady of a good family in Boston is a feminist who devotes herself to a social reform for women's right. Her cousin Ransom is so manly and unrefined that Olive does not like him. It seems that Olive and Ransom are utter opposite because they represent a woman and a man, theory and instinct, the North and the South respectively. However, they show the same response to one person, that is, Verena. When Olive sees Verena at a feminist meeting, she is attracted by Verena's speech and wants to struggle against sexual discrimination with Verena. However, Verena cannot but attract young men around her by her feminine charm, while Olive can keep her quiet solitude. Different from Olive's way of life which aims the assimilation of women and men ignoring their sexual differences, Verena herself represents the instinctive sexuality of human beings and emphasizes the identity of men and women with their sex by all means. The sign of Olive's lesbianism sometimes argued when she asks Verena not to marry anyone and tries to keep Verena to herself. It is said that *The Bostonians* is the first American novel in which lesbianism is described. On the other hand, Ransom instinctively loves Verena as one girl.

Verena succeeds in her speech meeting as a feminist in New York. But at the same time, Verena is attracted to pushing Ransom without any reason, so that Olive faces a crisis of losing her important partner. At first, Olive attributes her crisis to the atmosphere of New York which is full of temptation and tries to keep Verena to herself by leaving New York. However, it is in Boston that Olive's ambition to proceed the women's movement with Verena completely frustrated. On a big speech meeting in Boston, Verena wants to ask Ransom whether she should make a speech or not. This means a feminist needs men's advice to do something and cannot decide her policy by herself. In fact, Verena cannot make a speech without Ransom's permission and runs to him for help at last. Ransom takes Verena from Olive and the people who want to use Verena for their social reform movement. As a result, Verena lives according to her instinct as a woman, and chooses to live with a poor man from the South rather than to win fame as a feminist speaker in such "progressive" cities as Boston and New York. Here,

we need to consider in what point Boston and New York are “progressive” and what the hegemony of Boston and New York over the Southern State is.

We would like to give attention to the point that both Boston and New York is the place for Olive to achieve her women’s movement. Using Verena’s talent, she thinks she can achieve a feminist reform in these cities. Verena tells the history of women’s patience as if she is possessed by some mysterious power. What she tells her audience is a kind of hypnotic story rather than a speech. Her speech seems to be a speech for speech sake, that is, a futile theory without her own experience as a woman. The audience who are attracted by Verena also lack social experience as women because most of them are the upper classes and need not work to live, so that they never face actual social discrimination. Though they think themselves reformers, they are satisfied with just a desk theory. Of course, Olive also is a feminist who need not work for her living. Olive’s intention to proceed a social reform with such an inexperienced girl as Verena, is itself out of a concrete effect and embodies the author’s irony to bring out the shallowness of inexperienced feminists.

In New York, as well as in Boston where Verena makes her first speech, Olive intends to widen her territory for women’s movement and let Verena make a speech in a club for New York upper-class people. Different from conservative Boston, New York is described as the attractive city where various different culture and sense of values are melting. Actually, in New York of 1880’s, more and more Americans of Irish, East European, Italian and Jewish ancestry were increasing. The Statue of Liberty was also set up. New York was filled with the energetic power of the people in those days. Compared with Boston, James depicts New York as a wide and lively town through the eyes of Verena:

... people didn’t seem to have such a grip of the movement as they had in Boston; but there was something in the air that carried one along, and a sense of vastness and variety, of the infinite possibilities of a great city, which-Verena hardly knew whether she ought to confess it to herself-might in the end make up for the want of the Boston earnestness. Certainly the people seemed very much alive, and there was no other place where so many cheering reports could flow in, owing to the number of electric feelers that stretched away everywhere. (225-226)³

The people who come to hear Verena's speech are described as more spectacular. And so Verena's speech meeting is more like a fantastic show than that in Boston. At first, Olive worries whether Verena's speech can arouse sympathy from the audience in New York or not, and is pleased with Verena's success later. By her success we will see the flexibility of New York society, which can be receptive to the people and the sense of values of a different nature. However, at the same time, New York is the city where every social movement, including Verena's speech, turns into light entertainments, that is, commodities which is easy to be used up for the people who aren't particularly interested in social reforms. The cheerfulness of New York emphasizes the attractive and buoyant show of Verena and the unsubstantial reform by Olive. Verena cannot but enjoy the liveliness in New York. Besides Verena is asked by a son of the Burrage, a famous family in New York, to marry him, Ransom comes to her to try to win her heart so that she wavers. Contrary to Olive's intention, Verena's speech appeals her own charm as a young lady rather than advocate a women's movement. Olive is at a loss what to do when she realizes the power of Verena's charm to attract men, and sometime feel faint jealous of Verena.

If New York is the place where the difference of each destiny of Olive and Verena are recognized by them, then the hall of the last biggest speech meeting in Boston is the next place where they begin to live differently. Though Verena swears to devote herself to the women's movement as an opinion leader, she is, at the same time, absolutely attracted by Ransom. The scene where Verena wants Ransom's permission to make a feminist speech symbolizes the collapse of Olive's vision about women's freedom and independence because Verena is depend on such women's enemy as Ransom. However serious Verena's vow is, she is after all made for pleasure or for "men's" pleasure. She is attracted by a manly man rather than by clever feminists. Verena's weakness to want the support and the love by men is itself the origin of women's destiny to accept the inequality which men have imposed on women historically. Ironically not by her speech but by her own behavior to show her weakness, Verena tells people the mechanism of women's destiny. Ransom takes her from the meeting hall and Olive's vision to use Verena for a reform comes to end eternally. The failure of the last big speech meeting brings out the impossibility of human beings' disobeying their

instinct, symbolized in Verena's destiny. Unpractical aspect of Olive's movement is moreover emphasized. What Verena says is not true of actual women's life. If Verena has a chance to speak about women's pains and roles hereafter, it is after she herself experiences women's social duty when she lives with men. Olive also has to undertake the duty of her way of life. That is, she herself has to make a speech to publicize her movement after losing Verena, though she is not good at speech and has never made a speech. She must face the strange audience and climb on a platform for the first time. Both Olive and Verena face the reality and the destiny for them.

After all Olive and Verena "know" the real society not by the abstract speech or the unpractical ideal for reforms, but by their actual hardships and their will to deal with it. It was an illusion for Olive that she dreamed the achievement of her movement by using Verena's attractive speech as a strong weapon. But because of her illusion, she knows her actual destiny and her isolation in realizing her reform. She knows the difficulty of practical social reform movement.

By describing Boston and New York, so-called James's hometown, and by describing the people's sense of hegemony over the Southern States, James brings out the people's trial and error, zeal, hardships and sense of solitude. Moreover James brings out the role of the people's reason in "progressive" cities of America. That is, a good reason created by the progressive reformers tends to suppress human beings' instinct, symbolized in Olive. In Boston and New York in the 19th century, even if the hegemony of those cities over other areas in America is illusion, the people in this novel are urged to have a kind of pride to reform their country as leaders. Their consciousness to "move" the society might be a drive to develop American civilization, whether they realize their illusion or not.

付記 アメリカ、ニューヨークでのテロ事件とその後の世界情勢が時事的な話題となる中、限られた時代と文献の中においてではあるが、ニューヨークをはじめアメリカの諸都市を扱うペーパーに取り組む機会を得た。アフガニスタン及びニューヨーク市の復興と一日も早い平和の実現を心より祈念いたしたい。

Notes

- 1 Henry James, *Roderick Hudson* (New York: Penguin Books, 1986) 124. All the quotation from the novel refer to this edition; hereafter, all page references will be noted in parentheses after the quotation.
- 2 James, *The Ambassadors* (New York: W. W. Norton & Company, 1964) 51. All the quotation from the novel refer to this edition; hereafter, all page references will be noted in parentheses after the quotation.
- 3 James, *The Bostonians* (New York: Penguin Books, 2000) 225-226. All the quotation from the novel refer to this edition; hereafter, all page references will be noted in parentheses after the quotation.

Works Cited

- Bell, Millicent. *Meaning in Henry James*. Cambridge: Harvard University Press, 1991.
- Cargill, Oscar. *The Novels of Henry James*. New York: Hafner Publishing Company, 1971.
- Edel, Leon. *Henry James: The Conquest of London: 1870-1881*. New York: J.B. Lippincott Company, 1962.
- James, Henry. *The Ambassadors*. New York: W.W. Norton & Company, 1964.
- *The Bostonians*. New York: Penguin Books, 2000.
- *Roderick Hudson*. New York: Penguin Books, 1986.
- McWhirter, David. *Desire and Love in Henry James: A Study of the Late Novels*. Cambridge: Cambridge University Press, 1989.
- Sears, Sallie. *The Negative Imagination*. Ithaca: Cornell University Press, 1963.
- Sirkis, Nancy. *Boston*. New York: The Viking Press, 1966.
- ヴァルター・ベンヤミン 「パサージュ論—III 都市の遊歩者」 今村仁司 三島憲一訳, 岩波書店, 1994年
- ハンナ・アーレント 「過去と未来の間: 政治思想への8試論」 引田隆也 斎藤純一訳, みすず書房, 2000年
- 賀川 洋 「ニューヨーク都市物語」 河出書房新社, 2000年