PRAGMATISM AND "THE BEAST IN THE JUNGLE"

by PAUL J. LINDHOLDT

More than any of Henry James's tales, "The Beast in the Jungle" has prompted source studies and psychoanalytic discussions by critics striving to identify the author with his protagonist. Among the literary sources claimed are Edgar Allan Poe's "Ligeia," *The Blithedale Romance* and "Ethan Brand" by Nathaniel Hawthorne, and Samuel Butler's correspondence with his friend Eliza Savage. Hawthorne's influence on his literary successor is well established, and Marcher is perhaps the most conspicuous of James's characters who commit the Hawthornian "Unpardonable Sin" of exploiting another human for their own selfish ends. Among the conjectured parallels to James's life are his relations with the American novelist Constance Fenimore Woolson, as Leon Edel has argued, and with the sculptor Hendrik Anderson. Devoid of intimate relationships with women, his biography has provided intrigue for readers eager to explain his reserve by reference to his fictional progeny. Accordingly, critics have extrapolated evidence from "The Beast in the Jungle" that James himself was ego-bound and obsessed by the specter of artistic failure, Oedipally fixated and afraid of women, and psychosomatically impotent.[1] In this essay, however, I wish to argue that James's sources for "The Beast in the Jungle" are neither so far afield nor so intensely personal as scholars have suggested, rather that he gained inspiration close to home from his older brother William and his younger cousin Minny Temple. Further, I wish briefly to reconsider the work of William and Henry as a secularized expression of New England Puritanism.

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1. The literary source studies abstracted above include Joel Salzberg, "The Gothic Hero in Transcendental Quest: Poe's 'Ligeia' and James's 'The Beast in the Jungle,' " *Emerson Society Quarterly*, 18 (1972), 108-14; Jesse Ryon Lucke, "The Inception of 'The Beast in the Jungle,' " *New England Quarterly*, 26 (1953), 529-32; and Betty Miller, "Miss Savage and Miss Bartram," *Nineteenth Century and After*, 144 (1948), 285-92. Hawthorne's alleged influence on the tale—including also "Young Goodman Brown," "The Christmas Banquet," "Egotism," and "Wakefield"—is best surveyed by Thaddeo K. Babiiha in *The James-Hawthorne Relation* (Boston: G. K. Hall, 1980). The biographical source studies alluded to are Leon Edel, *Henry James: The Middle Years, 1882-1895* (New York: Lippincott, 1962), pp. 356-72; the Introduction to *The Complete Tales of Henry James*, ed. and introd. Leon Edel (London: Rupert Hart-Davis, 1964), XI, 9-10; and Ellen Tremper, "Henry James's Altering Ego: An Examination of His Psychological Double in Three Tales," *Texas Quarterly*, 19 (1976), 59-75. Forementioned studies which probe the author's psychology are "Henry James: 'The Beast in the Jungle,' " *Nineteeth-Century Fiction*, 18 (1963), 35-42, in which Maxwell Geismar asserts that the plot reveals "the writer's own youthful visions of fame and his recurrent, terrible, anxiety-ridden nightmares of disaster and defeat" (41); William Nance, " 'The Beast in the Jungle': Two Versions of Oedipus," *Studies in Short Fiction*, 13 (1976), 433-40; and Robert Rogers, "The Beast in Henry James," *American Imago*, 13 (1956), 427-53.

At the time James wrote "The Beast in the Jungle," which appeared in 1903, he was reading William's *The Varieties of Religious Experience*,[2] published in 1902 and originally delivered by William as a lecture series at the University of Edinburgh, where he taught courses in Natural Religion. Subtitled *A Study in Human Behavior*, the book achieved instant and persistent popularity for its treatment of living religious phenomena as distinct from theological abstractions. As his later *Pragmatism* would argue more succinctly, William declared in *Varieties* that human thought is efficacious, a claim some commentators would diminish by connecting it to the contemporary "mind-cure" movement James supported. With an artist's flair for drama and metaphor, he interspersed reflective passages with case studies—including written testimonies from the tortured lives of John Bunyan and Leo Tolstoy—that strikingly parallel the pioneering psychological realism of "The Beast in the Jungle." Especially in the chapter "The Sick Soul," *Varieties* provides a paradigm for the character of John Marcher, that most pathologically anxious of Henry James's creations.

As William James defines them, sick souls are those oppressed by the ordinations of a closed universe over which humankind has no control. Most common among the northern races, these psychological types incline toward beliefs in predestination and the omnipotence of evil. They are philosophically divergent from "The Religion of Healthy-Mindedness," the title of the immediately preceding chapter in *Varieties*. Sick souls uphold a monistic rather than a pluralistic world view. John Marcher fits this category snugly, for he feels himself swept irresistibly toward some foreordained experience or end. Significantly, he knows not whether he is to enjoy fortune or to suffer calamity, and consequently he can neither vaunt nor despair with absolute conviction. His end already is determined, out of his hands.

In a study relating Pragmatism and Henry James's art, Richard A. Hocks has recognized in John Marcher "an epitome of William's philosophical opponents: a priori, monistic, intellectualist."[3] The observation begs elaboration. Despite his lack of empirical proof, Marcher believes and apparently always has believed—a priori—that a special end awaits him; in monistic fashion he holds out for absolute validity in interpretation of this end; and, as Hawthorne wrote of Ethan Brand, he allows the intellectual development of his grand "Idea" to disturb "the counterpoise between his mind and heart." This anti-Pragmatic bearing especially is evident in his acute concern for self-preservation.

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2. William James, *The Varieties of Religious Experience* (Cambridge, MA: Harvard Univ. Press, 1985). Page citations from this edition appear parenthetically. For a discussion of the circumstances under which "The Beast in the Jungle" was composed, see Leon Edel, *Henry James: The Master, 1901-1916* (New York: Lippincott, 1972), pp. 140ff.

3. Richard A. Hocks, *Henry James and Pragmatistic Thought* (Chapel Hill: Univ. of North Carolina Press, 1974), p. 182.

Afraid of action which might hasten or exacerbate his fate, Marcher strives to preserve polite appearances in his relations with May—strives to protect his reputation—consequently violating Pragmatism's tacit injunction that life lived honestly must admit a degree of risk. His impeccable manners and outward selflessness constitute his character, as he perceives it, and "he valued this character quite sufficiently to measure his present danger of letting it lapse, against which he promised himself to be much on his guard."[4] Safety in Pragmatism is a weakness, a form of closure or limitation. Again to protect himself, this time from grief and solitude, he travels to Asia after May has died. When afterward he returns to her grave, he finds that his strategy has backfired: "He had settled to his safety and accepted perforce his extinction" (120), for without the focus of her attentions he can no longer legitimize his own. He had relied upon her far more than he can admit. As James decided in his notebooks when planning Marcher's character, "With his base safety and shrinkage he never knew" what was to be the outcome of his failure to return her love.[5] Marcher's solicitude for his safety is "base," but symptomatically it originates in his sick soul's overpowering supposition that human endeavor counts for little in a world where all events are fixed.

An outwardly literal exchange between James's characters affirms the importance of safety. Twice in two years, Marcher asks May what quality in their relationship "saves" her, an ambiguous question which at first elicits no response. But the second year he delicately qualifies his terms: "saved her, he meant, from that appearance of variation from the usual human type." Here he alludes to the scandal he fears has risen from their intimacy; although she assures him he has "practically escaped remark," he worries about her standing. For he believes that one who lives unsmudged by opprobrium is, in secular terms, saved. May hesitates, concedes that perhaps she has been " 'a good deal talked about,' " but contends that her conduct with Marcher " 'humanly' " affirms her. He misses the point. " ' "Humanly," no doubt, as showing that you're living for something. Not, that is, just for me and my secret' " (91). The irony of their exchange rises from Marcher's confused insistence on *human,* when in fact he means *spiritual,* types and secrets. May is living for the worldly and human love she bears for him, whereas his life is perpetuated by the cloistered secret of his sick soul.

Just as the prototypical American Puritan anxiously sought evidence of his membership among the elect, Marcher strives untiringly to discern the shape his fate will take, uncertain whether he be slated for death in the

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4. Henry James, "The Beast in the Jungle," p. 78 in *The Altar of the Dead, The Beast in the Jungle, and Other Tales.* Vol. XVII of The New York Edition of the Novels and Tales of Henry James (New York: Scribner's, 1909), pp. 59-127. Subsequent page citations from this edition appear parenthetically.

5. Henry James, *The Notebooks of Henry James,* ed. F. O. Matthiessen and Kenneth B. Murdock (New York: Oxford Univ. Press, 1947), p. 183.

jaws of a beast (secular damnation) or for special privilege of a sort afforded few (election).[6] Not that he is a literally religious man, any more than half the subjects of William's case studies; rather, his peculiar mind-set is one *Varieties* outlines as most susceptible to religious "morbidity," a stifling condition which can arise from individual beliefs or from deterministic creeds like Puritanism. Literary critics have cited numerous parallels to Hawthorne's work but have not acknowledged, or have not sufficiently emphasized, that Marcher's fate is as uncertain for him as for the troubled Goodman Browns of Hawthorne's fiction.

Marcher is rapt with concern for his spiritual welfare. In an overlooked passage from his Preface to the tale, James acknowledges the religious dimensions of his poor protagonist: "No gathering appearance, no descried or interpreted promise or portent, affects his superstitious soul either as a damnation deep enough (if damnation be in question) for his appointed *quality* of consciousness, or as a translation into bliss sublime enough (on *that* hypothesis) to fill, in vulgar parlance, the bill" (x). James's metaphors, all but swallowed in the syntactic morass, are not gratuitous; couched in agnostic terms, Marcher's is a religious experience scarcely recognizable as such. Again, he is anxious due to the ambiguity of his fate. Williams tells us that similar forms of anxiety in other sick souls create a "prison house, their own peculiar form of consciousness . . ." (117). Outside the pale of Christian faith, James's anti-hero impounds himself in a prison-house of his own making and holds May Bartram hostage with him.

Other points of contact bear examination. William James describes in *Varieties* how the most outwardly successful man may be covertly victimized by fears of mediocrity. "Either his ideals in the line of his achievements are pitched far higher than the achievements themselves, or else he has secret ideals of which the world knows nothing, and in regard to which he inwardly knows himself to be found wanting" (116). In similar fashion, the world knows nothing of Marcher's belief that he is "being kept for something rare and strange" (71), and at tale's end he finds himself badly wanting the capacity to have loved May, the sole acquaintance with whom he had shared his secret. Passion alone is inadequate to match or fulfill his anticipations, however, and so he fails to perceive it as an answer till too late. " 'Of course,' " he responds shallowly to her question about love, " 'what's in store for me may be no more than that' " (p. 72).

Marcher's overweening mindfulness of a select destiny brings about his emotional stasis and consequently circumscribes his life. Likewise, William writes in *Varieties*,

6. In this connection see Joseph Wood Krutch, *The Modern Temper* (New York: Harcourt, Brace, 1929), who analyzes James in terms of "The Puritanism which he inherited and which determined so many of his most fundamental instincts," and who depreciates his "constant hesitation between a thoroughgoing estheticism and an attenuated Puritan morality . . ." (157-58).

> Whatever of value, interest, or meaning our respective worlds may appear endued with are thus pure gifts of the spectator's mind. The passion of love is the most familiar and extreme example of this fact. If it comes, it comes; if it does not come, no process of reasoning can force it. (126)

An ineffectual spectator in his own life, looking out from behind clouded eyes, Marcher is unable to marshal those gifts of mind which might endow his life with value. Thus he relies exceedingly upon May Bartram to "watch" with him, her vigilance adding sanction to his dream of an extraordinary destiny.

But the pattern for John Marcher, if Henry indeed drew it from *Varieties*, may have been more intimate. Under the disguise of a French correspondent, again in the chapter "The Sick Soul," William reported the precipitating details of a mental crisis he had undergone some thirty years previously in 1870. His mild imposture first came to light decades later when his son Henry disclosed that William personally had claimed the vivid experience as his own. This crisis of faith for William James is well-documented by his biographers, who have argued various causes for its occurrence; however, the phenomenon of incorporating his life experiences so directly in the work has received less attention. A statement early in "The Sick Soul" prepares us for the use of confidential sources:

> Since these experiences of melancholy are in the first instance absolutely private and individual, I can help myself out with personal documents. Painful indeed they will be to listen to, and there is almost an indecency in handling them in public. (122)

From the vantage point established by his son's disclosure, we know now that William James could gracefully create personae when they fit his purpose. And, like his brother the artist, he displays frequent regard for the aesthetic proportions of his study. The immediate account in *Varieties* accordingly opens with a disclaimer that the subject's "bad nervous condition"—under which ostensibly he still suffered while relating his experience—is balanced by the case itself, which "has otherwise the merit of extreme simplicity" (134). The distinctions between fact and fiction, life and artifice, grow conspicuously blurred in the account of the French correspondent, all the more inviting Henry James to avail himself of its particulars.

In context William's account is intended to exemplify an attack of apprehension known as "panic fear," but it also comprises a moment of self-realization parallel to the emotional scene which concludes "The Beast in the Jungle." There John Marcher likewise suffers a species of unexpected dread. Arrested by "an anguish of inward throbs" (124), he despairs not only in the knowledge that he is too late to reciprocate the love May once

had offered, but that the Beast is gathering "for the leap that was to settle him" (127). Ambiguous to the last, the looming Beast will "settle" him either in the form of a soothing disclosure or of decisive annihilation. Appropriately, this scene is set in a graveyard. There, Puritan millennialists held, tombs shall spew forth the dead who are to be granted temporary corporeality to view Christ "with bodilie eyes" during the Judgment. Henry's character panics, as William's may have, because he has not lived a righteous life in the secular terms the tale sets forth. Both accounts involve hallucinations; both hinge upon a menacing fate made tangible.

For William's fictitious French correspondent, as for Henry's beleaguered protagonist in the tale, the personal epiphany comes with a rush produced by the sight of a stranger's face. Readers of "The Beast in the Jungle" have made much of this stranger who provides the light permitting Marcher's insight at the graveyard,[7] for he is virtually the tale's only actor beyond John Marcher and May Bartram. Building the powerful closing scene, Henry heaps figure upon rhetorical figure to express the range of signification evoked for Marcher by the stranger's mournful glance. The face embodies "scarred passion," "letters of quick flame," "a smoky torch"; it is "something that profaned the air," that illustrated "in sharper incision than ever the open page of his story" (124-25). The hallucination ultimately summoned forth by this chain of associations is the Beast—a retributory apparition of his failed affections—before which Marcher capitulates and falls upon May's tomb. He is too late to gain his temporal salvation, his worldly cure.

In William's case, the hallucination rises out of memory. The subject enters a room and is suddenly paralyzed by a "horrible fear of [his] own existence," upon which

> Simultaneously there arose in my mind the image of an epileptic patient whom I had seen in the asylum, a black-haired youth with greenish skin, entirely idiotic, who used to sit all day on one of the benches, or rather shelves against the wall, with his knees drawn up against his chin, and the coarse gray undershirt, which was his only garment, drawn over them inclosing his entire figure. He sat there like a sort of sculptured Egyptian cat or Peruvian mummy, moving nothing but his black eyes and looking absolutely non-human. This image and my fear entered into a species of combination with each other. *That shape am I*, I felt, potentially. (134)

7. To cite only two examples, William Nance has argued that the "inquisition of the stranger's face" (437) reveals him as a "potent, castrating father" (439) for John Marcher, while Allen Tate objected that the sudden and unwarranted presence of this figure constitutes a *deus ex machina* which flaws the tale, in "Three Commentaries: Poe, James, and Joyce," *Sewanee Review*, 58 (1950), 9.

William's subject fears the shape of what he might become—dissociated, pathological, insular—while Marcher fears a corresponding representation of what already he has become. For when the mysterious stranger displays his passionate grief, Henry's character regards a face that could have been his own had he allowed himself to feel for May. What he sees instead, "in the chill of his egotism and the light of her use" (126), are his own inimical features in the shape of the Beast.

Henry James undoubtedly was aware that the powerful passage from his brother's book was autobiographical. His reading of *Varieties*—at the time he was composing "The Beast in the Jungle"—must have resurrected memories of William's mental crisis in 1870. How far these memories colored the tale will remain a matter for conjecture. Again, however, both John Marcher and the fictitious French correspondent confront manifestations of their potential selves. Marcher's vision of his unfulfilled potential rises from the stranger's free and passionate glance, a glance he regards with envy. William's persona faces a prospective self which resides at the opposite pole of "religious experience" representing pathological apathy and imprisonment. Both accounts raise intriguing questions about the degree to which the Jameses secularized religious experiences in their respective work. Both accounts may further be informed by the presence of the brothers' cousin Minny Temple.

In his 1951 critical biography of Henry James, F. W. Dupee has gauged the influence of Minny on her cousin's art.[8] At the time of her death from tuberculosis in 1870, Minny was twenty-four and Henry twenty-six. Dupee noted, in phrases that have since become commonplaces among scholars, the "torrents of sensibility" which imbued the young man's letters bemoaning his cousin's death (37); he allowed that "*The Portrait of a Lady* and *The Wings of the Dove* were both inspired by memories of Minny Temple" (202); and he went so far as to criticize James's tale "The Altar of the Dead" as an overwrought indulgence in the author's "own cult of Minny Temple and of old pieties in general" (154). Dupee's work in some areas has been superseded by more recent studies, but he was right to attend to James's charismatic cousin, whose full literary impact has yet to be assessed.

What most closely approaches holiness in the Jamesian canon is the recurrent motif of a tender woman inadequately loved, often exploited, dying amidst emotional privation. Frequently accompanying this reverend figure is a male companion or would-be suitor afflicted with some malady of spirit or flesh. It would be easy but misleading to read James's varied treatment of this theme in light of his own disability or "obscure hurt," as he termed it, which kept him from serving in the Civil War and which, Dupee conjectures, "instead of preventing his courtship of Minny, was itself the symptom of some fear of, or scruple against, sexual love on his part,

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8. F. W. Dupee, *Henry James* (1951; rpt. New York: William Morrow, 1974).

which then sharpened his regret" (38). James certainly appropriated characters and events for his fiction, but never without significantly altering them; he was too much an aesthete to draw so directly from life. We must be tentative then in identifying May with Minny Temple.

The greatest impediment to viewing May as a variation of Minny is her advanced age in most of the tale. Minny's fictional counterparts—Daisy Miller, Isabel Archer, Milly Theale, and Maggie Verver—conventionally allowed James to depict the "American girl": spontaneous, naive, youthful. His letters reveal, however, that James sought solace in the romantic convention that her virtues were unfit to prevail on earth. Only in the realm of art could her permanence be secured, her spirit immortalized. As Keats's Grecian urn had served the "still unravish'd bride of quietness," so Henry hoped his fiction, correspondence, and autobiography would freeze Minny Temple's ingenuousness for perpetuity. What May lacks in youthfulness to match Minny's own, she more than makes up for in goodness and compassion. She is life-affirming, not "morbid." When she and Marcher first met in Italy before the tale opens, she was twenty-five, approximately Minny's age at her death; upon renewing their acquaintance, she agrees to accompany him on his delusive journey. Both women suffer protracted illnesses. While Minny underwent numerous hemorrhages before the tuberculosis finally killed her, May dies from "a deep disorder in her blood" (94).

The romanticism which fed young Henry finds passionate if belated expression in his revisions of Minny's image. His correspondence is filled with references to her, but one letter in particular, to Grace Norton, addresses the question of how his imagination might have portrayed her unpracticable longevity. He writes, "if she had lived to a great age, I think it would have been as the victim and plaything of her constant generous dreams and dissatisfactions."[9] So with May Bartram. As Marcher draws her further into his fantasy, she generously foregoes her personal dreams and ultimately falls victim to the dissatisfactions such vicarious existence incurs. Both women, in Henry's estimation, were too good to live.

William James was also badly shaken by his cousin's end. As Gay Wilson Allen has argued in his standard biography, "Minny's death was to have profound psychological consequences for both William and Henry,"[10] and it possibly served to precipitate the older brother's trauma described in *Varieties*. Coincident with the shocking news, William had been suffering from the protracted psychological crisis, which apparently had its basis largely in a fear that he was incapable of love. The precarious condition of his nervous system—back pains and headaches—along with a persevering

9. Leon Edel, ed., *Henry James: Letters, 1843-1875*, Vol. I (Cambridge, MA, and London: Belknap-Harvard Univ. Press, 1974), p. 231.

10. Gay Wilson Allen, *William James* (New York: Viking, 1967), p. 162. Hereafter called Allen.

Victorian fastidiousness in matters of sex, brought him to a conviction that he would be exceedingly selfish to inflict himself upon a wife.

In a passage extracted by Allen from his secret diary, William laments that " 'Nature & life have unfitted me for affectionate relations with other individuals—it is well to know the limits of one's individual faculties, in order not to accept intellectual[ly] the verdict of one's personal feeling & experience as the measure of objective fact—but to brood over them with feeling is "morbid." ' "[11] Again the terms of William's crisis anticipate those of the more "morbid" John Marcher, who preens his virtue by deciding that to marry May is out of the question since "a man of feeling didn't cause himself to be accompanied by a lady on a tiger-hunt" (79), as he specifies his life. Of course, he effectively has her accompany him after all, thus contradicting his avowal. Allen shows that William loved Minny well enough to vent torrents of sensibility as vivid as Henry's, in letters written after she died. For her part, Minny wrote that William was " 'one of the very few people in this world that I love.' "[12] (p. 170). William James's capacity for self-knowledge was greater than John Marcher's, and eventually he would marry. The pathologically withdrawn figure he sketched in *Varieties* represents, in hyperbolic bas-relief, a young man's premature verdict pronounced upon what he perceived as personal failings.

The presence of Minny Temple continues to vex studies of James. First, Michael C. Berthold, in a recent essay on "The Beast in the Jungle," acknowledges that Minny's death helped shape the "too late" theme in the early fiction, but he asserts that by 1903 James's interest had shifted "from the mourned to the mourner, from the poignance of a life snuffed out in its prime to the painful knowledge that death yields a bereft survivor."[13] "The Beast in the Jungle" indeed is Marcher's tale, and it develops a theme of the dread of emotional insularity. James's shift of focus from martyr mourned to mourner mourned is thus a perfect vehicle for the greater complexity and inwardness of his late style. Second, Alfred Habegger provocatively has revealed some of the "many deletions, substitutions, and additions" James made to Minny's letters while transcribing them for inclusion in *Notes of a Son and Brother*, the 1914 volume of his autobiography.[14] In the introduc-

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11. Quoted in Allen, p. 163.

12. Quoted in Allen, p. 170.

13. Michael Coulson Berthold, "The Idea of 'Too Late' in James's 'The Beast in the Jungle,' " *The Henry James Review*, 4 (1983), 129.

14. Alfred Habegger, "Henry James's Rewriting of Minnie Temple's Letters," *American Literature*, 58 (1986), 160. Also see Robert C. LeClair, "Henry James and Minny Temple," *American Literature*, 21 (1949), 35-48, which studies and reproduces James's letters written upon the occasion of Minny's death, letters which allude to his "invalidism" (37) and to the "sick and disordered creature" (38) he found himself to be. There, in terms foreshadowing May Bartram's later decline, he wrote: "I now become sensible how her image, softened and sweetened by suffering and sitting and yet expectant, so far away from the great world with which so many of her old dreams and impulses were associated, has operated in my mind as a gentle incentive to action and enterprise" (40).

tion to editions of four of Minny's letters, Habegger calls in question the veracity of other interpolated correspondence in James's autobiographical works and generally challenges assumptions about the use he made of intimate materials from the lives of those around him. He argues that James wrote of Minny in "ennobling, embalming prose" (166); the author was a "nervous and resourceful wizard who turned life—female life—into art" (167).

In a passage James deleted from one of Minny's letters written just prior to her death, Habegger has shown that she playfully objected to the epithet of "Pyramid" which John Gray bestowed upon her (170)—a reference that may help explain the enigmatic passage from "The Beast in the Jungle" which figures May Bartram, wasted by illness, as "the picture of a *serene and exquisite but impenetrable sphinx,* whose head, or indeed all whose person, might have been powdered with silver" (98; italics mine). While writing his autobiography, James prided himself, Habegger notes, in an unpublished letter by declaring that "dear Minnie's name is *really* now, in the most touching way, I think, silvered over and set apart" (161). More covertly, but still discernibly, his tale silvers over and enshrines her too. In yet another conjunction of imagery we recall that William James, quoted above in the voices of the spurious French correspondent, had feared the image of an epileptic invalid who resembled " 'a sculptured Egyptian cat.' "

In his letters, Henry James depicted Minny Temple as a model of youthful brashness and vivacity, too good and ingenuous to avoid exploitation, an image virtually divine. In life she had been his contemporary. But as she aged, so did her artistic incarnations to keep approximate pace with their creator. Had she lived till 1902, when the tale was written, she would have been in her mid-fifties and roughly matched May Bartram's age at the tale's end. Had she lived, however, the tale probably would never have been written. Her aggrandized image served James not only as a prototype for the American girl, but as a pattern generally for suffering and selfless female love. In *Varieties* he discovered a unifying scientific basis for the character of John Marcher, a character perhaps already founded in his brother's and his own misgivings about sexual love. The thinly veiled persona of the French correspondent, which he almost certainly saw through, redoubled the still-vivid memories of William's psychological crisis and Minny's concurrent death.

Two of the great figures of American intellectual history, William and Henry James secularized and perpetuated into the modern era the Calvinistic determinism of their New England home. William did so more artfully than has been supposed, and Henry with greater philosophical depth. "The Beast in the Jungle" combines biography, religious experience, and pathological anxiety in proportions only *Varieties* could have furnished.

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