

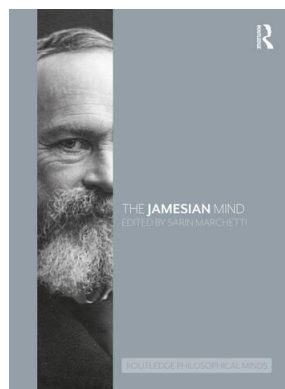
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Publisher: *Routledge*

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The Jamesian Mind

Sarin Marchetti

Only across and beyond

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9780429029639-9>

Paul Grimstad

Published online on: 29 Dec 2021

How to cite :- Paul Grimstad. 29 Dec 2021, *Only across and beyond from: The Jamesian Mind*
Routledge

Accessed on: 25 Aug 2022

<https://www.routledgehandbooks.com/doi/10.4324/9780429029639-9>

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6

ONLY ACROSS AND BEYOND

Reasoning about space in *The Principles of Psychology* and *The Turn of the Screw*

Paul Grimstad

Reasoning helps us out of unprecedented situations.

William James

To guess the unseen from the seen. . . .

Henry James

1. Dangerous places

In late 1875 William James wrote to his brother about the latter's just published first novel, *Roderick Hudson*. "Everyone praises the end including myself," he confessed, "but I must tell you that I am again struck unfavorably by the tendency of the personages to reflect on themselves and give an acute critical scientific introspective classification of their own natures and states of mind. . . . Take warning once more!" (James 1997: 100). Henry never would take the warning, carrying out ever more relentless critical scientific introspective classifications of human psychology as his career as novelist and critic flourished over the next forty years. Catherine Sloper, Isabel Archer, Maisie Farange, Lambert Strether, and Maggie Verver, to name a few, are all in different ways and to different degrees fastidious analysts of their own minds and guessers at the inner states of others.¹ Perhaps the most willful and tenacious of these Jamesian analysts is the unnamed governess in *The Turn of the Screw* (1898), whose inferences reach a pitch of such pitiless acuity that she places those around her in mortal danger.

The germ for *The Turn of the Screw* was a ghost story "told me at Addington by the Archbishop of Canterbury, the mere vague, undetailed faint sketch of it" as Henry recorded it in his notebook. The anecdote tells of children whose parents die and who are then "left to the care of servants in an old country house. The servants, wicked and depraved, corrupt and deprave the children," and after the servants die, their apparitions return "to haunt the house *and* children, to whom they seem to beckon, whom they invite and solicit, from across dangerous places . . . so that the children may destroy themselves, lose themselves by responding, by getting into their power" (James 1987: 109). James filled notebooks with a great many of these story germs, which often began from "some odd little fact or remark at a dinner table, some brief incident or anecdote, into human behavior and human motivation" (James 1987: xi). Such attunement to chance disclosures of insight into human behavior and motivation form more than a mere parallel with William's foundational writings on psychology, despite the latter's candid critique of his

brother's overtly psychologistic tendencies as a novelist. Henry's fiction about the haunting of children has a particular affinity with theories William had been working out in the seminars at Harvard that became the basis for the discipline of psychology in America, eventually published in the textbook *Principles of Psychology* in 1890 (a condensed *Briefer Course* appeared two years later). Specifically, the chapters on "The Perception of Space" and "Reasoning" give parallaxic depth to the way this most nuanced of ghost stories is built around scenes in which positioning – who is standing where, how near or far, and what may be inferred from taking account of distance and position – is crucial to the tale's convincingness. With only sporadic and elusive information given about the personality and history of the governess – she is hired under murky, underexplained circumstances to take the job of looking after children at a secluded country estate – this somewhat rusticated woman begins to conceive of her duty as protecting the children from malevolent fiends she believes she sees appearing around the property. The man who has hired her, the uncle of the two children, is entirely detached from the day-to-day goings on at Bly, and James's narrator tells us that he did "not have the right kind of experience or a grain of patience" to look after the children. Behind the preternatural beauty and charm of the children hovers an indistinct MacGuffin – the boy has been dismissed from school for reasons never made entirely explicit, other than that he "said things" – and the uncle's absolute absence amounts to a prod for the governess's ferocious appetite for reasoning.

From the start the governess's thoughts move from physically specific starting points to definite – and for the attentive reader, increasingly distorted – conclusions. That the ghosts beckon from "across dangerous places" points to her conviction that spatial positioning will be the crucial factor in her ability to protect the children. When the credulous housekeeper Mrs. Grose asks *where* the ghosts plan to take the innocent children, the governess replies, "From where? From where they come from" (James 1999: 44–45).² That the threat to the children from perceived apparitions is intimately entwined with careful attention to spatial position is confirmed in a letter Henry wrote to F.W.H. Meyers, where he noted that "the condition, on their part, of [the children] being as exposed as we can humanly conceive children to be" (James 2011: 118). Exposure indicates vulnerability to surrounding elements (in the sense of "dying from exposure") and as such emphasizes the story's central technical preoccupation of creating tension from descriptions of space. In fact I think this connection between space and story bears upon deeper and more speculative questions in the notion of fiction, and in a final section I want to consider how the dimensions and borders, of what is moved across, traversed, circumscribed, in *The Turn of the Screw* is bound up with what might be called the ontology of fictional worlds. If, as David Bromwich puts it, the "narrative of the governess discloses the power of fiction to create reality by conjuring actual effects from inward beliefs," that conjuring bears a special relation to questions about how works of fiction represent reality (James 2011: xxxv).

2. The construction of real space

William James's characteristic virtues as a thinker and writer – lucidity, a talent for noticing, and an openness to all possible sources of evidence and illumination – make the *Principles of Psychology* at times read less like a textbook and more like a novel. We find him, for example, illustrating a principle of voluminousness by comparing the squeaking of a pencil to a rumble of thunder, discovering that the interior of his mouth seems vaster when explored with the tongue than when touched with a finger (the "crater of a newly extracted tooth" is "monstrous"), that a midge buzzing in your ear will "often seem as big as a butterfly," and proposing a thought experiment in which parallel lines are drawn along the face, so that their felt curvature may be

contrasted with the reality of their straightness.³ The mind at work here is ostensibly the scientific researcher of human perception, but it is also the fabulist of the quotidian we might think more characteristic of a writer of fiction.

Such charming examples converge on an argument: we gradually come to piece together the variegated expanse of spatial relations from such original groping sensations, and so the “construction of real space [is] woven by processes of discrimination, association and selection” (BC: 294). There is no “copying” going on in our perception; we do not represent but rather construct spatial relations. Spatial relations are, as Nelson Goodman put it, “achieved” (Goodman 1976: 9). One such coordinating discrimination for James is the way we grasp a third dimension or distance. In an amiable polemic with Bishop Berkeley, James challenges the idea that distance is “not an optical object at all, but an object of touch, a notion bound up with the . . . amount of muscular movement of arm or legs which would be required to place our hand upon the object” (BC: 301–2).⁴ For James, we may derive our conception of distance from visual information alone, as when a cylindrical stick is rotated, end to end. The length seems to disappear as we turn it, so that it is reduced to a dot when viewed head-on. But continue rotating it, and the original length swings back into view. From that data may be extracted a concept of depth, since the stick didn’t disappear when its length swept out of view but rather occupied the extra space behind it. That there is a “feeling of volume” in this optical effect of rotation means that from the visual experience alone it may be inferred that we do not exist on a two-dimensional plane. And all this has something to do with aesthetics for James, since he further notes that the “training of a draughtsman is . . . learning to feel directly the retinal magnitudes which the different objects in the field of view subtend.”⁵ That training amounts to a disciplined forgetting that our everyday perception takes place in three dimensions, so that the eye must be made innocent of parallax and return to a brute registration of color patches across a two-dimensional plane (from which an illusion of depth may nevertheless be created).⁶

The construction of real space from processes of discrimination, association, and selection shades accordingly for James into reasoning. The empirical concreteness of the world, infinite in its particularity, requires that parts be singled out and made to stand in for wholes so that, as James puts it, “an extracted character is taken as equivalent to the entire datum from which it comes.” This, it ought to be noted, is not simply the beginnings of the radically empiricist critique of conceptual understanding that James will become more and more insistent about as his writing evolves.⁷ In fact, James seems almost to celebrate this power of abstraction as an art of selection and assembly. If from out of an extended vastness extracted parts are made to stand in for wholes, then the construction of real space starts to sound like an artist’s drawing from memory and experience a boundary or circle around some collection of particulars. I put it that way deliberately to emphasize the affinity of William’s account with the preface Henry added to the novel his brother had criticized for its “critical scientific introspective classifications.” “Really, universally, relations stop nowhere,” Henry wrote in the preface to *Roderick Hudson*, “and the exquisite problem of the artist is eternally but to draw, by a geometry of his own, the circle in which they should happily appear to do so” (James 1984: 1041). Henry’s geometry of literary selection is of a piece with William’s construction of real space.

William takes up these questions in a different register in his essay “The Sentiment of Rationality,” published a year after the *Principles*.⁸ Here the account of spatial perception is captured from a somewhat higher altitude, as a problem in the history of philosophy between the “passion for parsimony,” which “gathers up the world’s diversity into monotony,” and the “impulse to be acquainted with parts rather than to comprehend the whole” (WB: 58–9). To resolve this tension by embracing the former attitude is to “think we have rationally explained the connection of the fact *A* and *B* by classing both under their common attribute *x* [when] it is obvious

that we have really explained only so much of these items as *is x*" (WB: 60). What is gained by all the parsimony and reduction is a feeling of satisfied repose, what James calls a "sentiment of rationality," a feeling of transition "from a state of puzzle and perplexity to rational comprehension . . . full of lively relief and pleasure" (WB: 57).⁹ It isn't such a leap to see the move from perplexity to repose as a kind of narrative tension, a lived plot whereby the movement from selected particulars to abstract equivalences is one of reasoning through unprecedented situations.

3. Horrible proofs

In *The Turn of the Screw*, descriptions of space are thickly entwined with the governess's propensity for making willful inferences. This is immediately evident in the striking and dramatic choice of placing the first visit from a ghost on top of a tower. The dead valet Quint is seen "at an elevation" and "confronted across a distance," but despite the elevation and distance and his being partly obscured behind the tower's crenellations in fading twilight, the governess is able to make out that he wears no hat and, eerily, that he "fixes" her with his gaze, which she thinks imparts "just the question, just the scrutiny, that his own presence provoked" (James 2011: 25). That a figure too far to call to may pose a question with nothing but a facial expression is strange, not least because one would expect a diminishment of resolution at such a distance. That the governess notes the elevation and distance without any loss of vividness is a first glimpse at how taking the measure of space will amount to a certain kind of inferential mismatch. Mismatch in that perceptual data of physical specificity here becomes a premise from which conclusions are willfully made to follow. The distinctness of Quint's fixed gaze on the tower is a clue that the governess's sense data (which we may assume is real enough as far as it goes) does not correspond to the reality of Bly. Her inference can only make sense in relation to sense data not in the world but in her.¹⁰

A second encounter with Quint is at closer range, through a pane of glass. The governess notes that the figure does not appear "with greater distinctness, for that was impossible, but with a nearness that represented a forward stride in our intercourse" (James 2011: 30). First, it is odd to say that it is impossible for something that is much nearer to appear with greater distinctness, which implies that the perception of the tower was so fixed, so ideal in its resolution, that no improvement could be made upon it. And when this "nearness" immediately gives way to a traversal ("forward stride"), it leads the governess to note that Quint's face is "close to the glass, yet the effect of this better view was, strangely, just to show me how intense the former had been." No amount of physical nearness will increase the sharpness of the first glimpse. From this anomaly of spatial reasoning she then infers that "it was not for me that he had come. He had come for someone else." Here the governess makes a sudden swoop of reasoning, as an insight about improving the "intensity" of the image merges into a conviction about motive, about why things are done and to whom, and what she must then do about it. Soon she is conceiving of her charge as an "extraordinary flight of heroism" to protect the children from such inferred motives. In a telling leap of self-ascription, the governess then declares that she will become a "screen [to] stand before them." That her chosen image continues the preoccupation with positioning – she needs to get in front of the children as a barrier, preventing their being carried off to dangerous places – seems the culmination or fulfillment of her earliest intimations upon arrival at Bly, when she noted

a slight oppression produced by a fuller measure of the scale, as I walked around them, gazed up at them, took them in, of my new circumstances. They had as it were an

extent and mass for which I had not been prepared and in the presence of which I found myself freshly, a little scared and not less than a little proud.

(James 2011: 14)

It is not only the obsessive spatial specificity – the measuring, scaling, sizing, walking around, gazing up, marking out, and taking in of circumstances – but the unexpected inference from all this of fear and pride. That all this taking the measure of things should end so decisively in psychological designations tells us something about how the spatial coordinates in *The Turn of the Screw* have all the while been a way of exploring mental states, a literary version of William’s account of spatial orientation as “woven by processes of discrimination, association and selection” (BC: 294).

The governess’s declaration that she is to become a “screen” is soon to be “superseded by horrible proofs” – that is, proofs of just what she is to become a screen against (James 2011: 41). The first of these arrives when she is sitting up reading a novel (Henry Fielding’s *Amelia*) and cannot shake the feeling that someone or something is lurking about the house. When her will to investigate can no longer be contained, she lights a candle and goes in search of the source of the feeling. On the landing between floors the candle goes out, and

in the next instance, I knew that there was a figure on the stair. . . [t]he apparition had reached the landing halfway up and was therefore on the spot nearest the window, where, at sight of me, it stopped short and fixed me . . . he was absolutely on this occasion, a living, detestable, dangerous presence.

(James 2011: 58)

The governess is mostly struck, however, by the absence of dread at the sight of Quint, perhaps a manifestation of her new “heroism.” After a prolonged gaze, Quint turns his back and walks away, descending into the darkness, and in one of her boldest inferences, the governess immediately converts the silence between them into “the element into which I saw the figure disappear.” The absence of verbal exchange between her and the ghost – the “silence itself” – has become an atmosphere that may be crossed and disappeared into. When, a few days later, she notices with panic that Miles is not in his room, she goes off in search again, this time seeing a figure through the window, “diminished by distance” on the lawn and looking up at something “apparently above me.” It is a final step in the proof, for what Miles looks up at is identified as a “person on the tower,” the place of Quint’s first appearance.

Soon after this the governess elaborates a theory of the ghosts to her coerced confidant, Mrs. Grose:

They’re seen only across, as it were, and beyond – in strange places and on high places, the top of towers, the roof of houses, the outside of windows, the further edge of pools; but there’s deep design, on either side, to shorten the distance and overcome the obstacle: so the success of the tempters is only a question of time. They’ve only to keep to their suggestion of danger.

(James 2011: 71)

Here is the guiding rule structure of her inductions, a kind of truth table she has assembled at Bly, which for her is a way of explaining the relation between ghostly visitation and spatial position. That the ghosts are seen *only* across and *only* beyond, *only* as a function of distance and obstacle; and that it is this requirement of physical removal that confirms for her a deeper or other distance – that between the realm of the dead and the world of the living, or, as I will

want to explore further in the next section, a certain kind of relation to what William called the construction of *real* space and the artist's construction of "exquisite geometries".¹¹ But before that, I want to look at two further and culminating instances of the governess's ongoing "horrible proof," both of which elevate the obsession with spatial coordinates to the breaking point. In the first, the governess becomes positively inflamed by the empirical verification of the figure of Miss Jessel seen across a bank. "She's there, she's there!" the governess cries out, noting that this declaration constituted for her a "thrill of joy at having brought on a proof" (James 2011: 101). Mrs. Grose seems on the verge of acknowledging the presence, but the governess becomes exasperated at Flora's refusal even so much as to "glance in the direction of the prodigy I announced." "She's there you little unhappy thing," she scolds, "there, there, *there*." To the governess's insistence on directing Flora's gaze at the correct position (there!), Mrs. Grose confesses to being confused about what exactly she is pointing to, asking, "Where on earth do you see anything?" And it is a similar sense of positioning that ends up killing Miles, when he is with the governess some hours later. When she again becomes inflamed with conviction that Quint is outside the window, Miles asks, "Whom do you mean by he?," sounding perhaps for the first time in the novella not cheeky or precocious, but scared. "There, there!" the governess says, and in response Miles had "jerked straight round, stared, glared again, and seen but the quiet day. With the stroke of the loss I was so proud of he uttered the cry of a creature hurled over an abyss, and the grasp with which I recovered him might have been that of catching him in his fall." That this "grasp" will also bring out what seems to be Miles's suffocation is a last lethal inference, in which an imagined figure is made to follow from a fierce verification of position (and one again reduced to barest of spatial designations: "there"), then is finally converted, not into another ghost but a fabricated landscape – an "abyss," a "fall," and a "catch" whose wholly imagined coordinates are nevertheless navigated with deadly firmness.

If, as Bromwich put it, the "narrative of the governess discloses the power of fiction to create reality by conjuring actual effects from inward beliefs," I would want to emphasize how close that description is to mismatched inferences from spatial designations to the non-existent beings the governess sees around Bly. Her protracted "proof" is then also a logic of fiction, in that her conversion of sense data uniquely her own is also her narrating of imaginary effects. Her relishing the twists and turns of her own perceptions, her own "horrid proofs" of reasoning, are at the same time the making of a fiction. The reader of *The Turn of the Screw*, then, is the beneficiary of her "creating reality" from "inward beliefs" – a willful and epistemically wayward version of William's weaving the expanse of spatial position out of a felt need for repose.

4. The inner horizon

In "Some Remarks on Fictional Characters," Umberto Eco makes a number of points, not unrelated to William James on the construction of real space and Henry James on "exquisite geometry" of the literary artist. Eco notes that he "knows Leopold Bloom better than I know my own father," since fictional characters are "severely limited . . . only those attributes mentioned [by Joyce in this case] count for the identification of the character" (Eco 2011: 82).¹² Whereas Eco's father, a being in the actual world, has many attributes that remain inaccessible to his son – everything from the precise weight of his brain or rib cage (empirically knowable in principle, if never definitively ascertained) to his state of mind upon marrying Eco's mother (a private psychological quale). But a character in fiction is exhaustively knowable in that the *only* attributes that can be known are those explicitly stated in the work. Transpose Eco's insight to William on real space and Henry's obsessively spatializing governess. While the distances in the fiction are made to seem explicitly navigable (and turn out to be rather uncanny or fantastical

in their proportions), it is not the space we construct every day in the real world. There is, for example, a number of feet between the western edge of the base of the Eiffel Tower and the eastern border of the city limits of San Francisco. Should someone wish to get an answer to that question, all they have to do is start measuring (this may pose a practical or logistical problem, but such measurements are not impossible in principle).

Not so in *The Turn of the Screw*. If I wish to know precisely how many feet separate the governess from the top of the tower where she sees Quint, I have only what Henry James has explicitly put on the page. There is no way, as it were, to go “into” the tale and start taking measurements. The distance and position of fictional items is fixed and immutable.¹³ But what is especially interesting here is that the governess herself forces just these kinds of questions in her own reasoning: how far away, or how far above, or how tall or short, *are* Quint and Miss Jessel when she sees them? Just how should she (or we) explain the peculiar combination of distance and vividness in her encounters with the ghosts; an uncanny mismatch between clarity of perception and distance from an object. The governess’s willful, relentless inferring, her “horrid proofs,” invite such questions because she seems at every point to insist on the empirical veracity of the ghosts, even to the point of coercing the timid Mrs. Grose to half-hearted concession that what she sees is in fact there. This is, one might say, what “turning the screw” means for her. Forcing to its last concreteness the question of where fictional relations stop and where something like the construction of real space starts, which must also be the edges of what Henry called the artist’s “circle,” the inner horizon of a work of fiction. What haunts the governess in *The Turn of the Screw* is what haunts any work of fiction: that there is a vastness of real relations that are not registered in it, but which subtends its invented coordinates as a necessary condition. That relations really stop nowhere, as Henry put it in the preface to *Roderick Hudson*, and that the artist must draw his geometry is to say that that there is an inner limit to a work of fiction, a kind of place or border or position whose coordinates have been selected and abstracted from experience and which will be the abiding problem of “realism” as long as we are susceptible to the pleasurable illusions of fiction. The tale’s actual source of anxiety is then not so much the boy’s expulsion from school, the unspeakable doings that have transpired between the servants and the children, or the uncle’s absolute absence from Bly, but the borderland or liminal zone, what Bromwich calls a “teasing shadow play about the edges of the story,” where the topography and dimensions of fiction stop and the expanse of real space begins.

If the governess has an irrepressible drive to “guess the unseen from the seen, to trace the implications of things, to judge the whole piece by the pattern,” as Henry put it in his 1884 essay “The Art of Fiction,” then that guessing is one of the places where the Jamesian mind converges between literary art and psychology (James 1997). A “guess” is taken when one doesn’t have a solid pool of evidence to support a hypothesis, and is as such an extreme form of induction.¹⁴ The extremity of the governess’s guessing is inseparable from her eerie intimation that she is at the center of an exquisite geometry that may be invaded by beings from outside, beings *only* perceivable from across or beyond, hence her feverish vigilance about the distances that obsesses her.¹⁵

Notes

- 1 The fictional characters named here are from *Washington Square*, *Portrait of a Lady*, *What Masie Knew*, *The Ambassadors*, and *The Golden Bowl*, respectively.
- 2 I should say at the outset that I proceed as if it is understood that she is hallucinating, and I do not enter into interpretive debate about the reality of the ghosts.

- 3 “The Perception of Space” appeared initially in four consecutive issues of *Mind* in 1887 and was reprinted in the *Principles* three years later. My quotations here will be from the amended *Psychology: Briefer Course* (1892), which James prepared the year after the publication of the *Principles*.
- 4 James refers to Berkeley’s *An Essay towards a New Theory of Vision* (1709).
- 5 William James was himself an accomplished visual artist and seriously considered pursuing a career as a painter. Robert Richardson notes how painting and drawing are “not just for the professional artist but for anyone, ways of paying attention to particular things. The habit of attention . . . is the most lasting and important thing William James got from his time as an apprentice artist” (Richardson 2007: 39).
- 6 For an account of how the eye constructs spatial relations and how techniques of “perspective” do not in fact accurately represent space, see “Reality Remade” in Goodman (1976).
- 7 Critiques of James as an anti-conceptualist are of a piece with the erroneous presumption that he is an anything-goes relativist about truth. For a good description of why Bertrand Russell got the pragmatist account of truth wrong, see Putnam (1995). For a more sustained discussion of how James’s “radical empiricism” may be read as both a form of anti-representationalism and an analogue for literary composition, see “The Ambassador Effect” in Grimstad (2013).
- 8 “The Sentiment of Rationality,” in *The Will To Believe*. The first part of the essay appeared in *Mind* in 1879, likely around the time he was revising the chapters “The Perception of Space” and “Reasoning” in the *Principles*. It appeared complete in the *Princeton Review* in July 1882 and then as a chapter of *The Will to Believe* in 1896.
- 9 It is interesting to note how close James’s description of moving from puzzles and perplexity to rational comprehension is to the opening paragraph of Poe’s inaugural detective story, “The Murders in the Rue Morgue.” For Poe, the power of analytical reasoning is “a source of the liveliest enjoyment,” such that the analyst derives pleasure from disentangling “enigmas, or conundrums, of hieroglyphics” (see Poe 1984: 397). Henry recalled that as a boy William was “master of the subject” of Poe, whose enthusiasm led Henry to read the tales, and that “far from misprizing our ill-starred magician,” the brothers had “acclaimed him surely at every turn” (see James 2016: 40).
- 10 I invoke “sense data” here in the sense Bertrand Russell uses it when he writes, “my knowledge of the table as a physical object . . . is not direct knowledge. Such as it is, it is obtained through acquaintance with sense data that make up the appearance of the table. We have seen that it is possible to doubt whether there is a table at all, whereas it is not possible to doubt the sense data” (see Russell 2009: 192).
- 11 It is telling that in the interim between the governess’s conversion of the silence between her and the second appearance of Quint and the elaboration of the theory that the apparitions appear “only across and beyond,” she gives young Miles a lesson in geography (James 2011: 42).
- 12 Elsewhere in this book, Eco compares the ontology of fictional characters to notation in a musical score. The score analogy is especially suggestive in relation to Benjamin Britten’s setting of “The Turn of the Screw,” in which a recurring piano arpeggio seems to index the hazy, indistinct horizons of Bly. In this way, the translation of literary description to the adjacent art of opera gives expressive concreteness to the borders or dimensions of a fictional world (see Britten 1955).
- 13 When writing non-fiction, Henry can seem stupefied by real space, as if not being able to select his own geometry has left him overwhelmed. Here he is seated at the base of a column in the Santa Maria Maggiore cathedral in Rome in 1873: “The place proved so endlessly suggestive that perception became a throbbing confusion of images . . . the elegant grandeur of the nave – its perfect shapeliness and its rich simplicity, its long double row of white marble columns and its high flat roof, embossed with intricate gildings and mouldings . . . the glowing western light, entering the high windows of the tribune, kindles the scatted masses of colour into somber brightness, scintillates on the great solemn mosaic of the vault, touches the porphyry columns of the superb baldachino with ruby lights, and buries its shining shafts in the deep-toned shadows that hang about the frescoes and sculptures and mouldings.” Setting out from a “throbbing confusion of images,” the prose here, for all its ecstasies, gushes forth as if the particulars of real space had overwhelmed his powers of selection (see James 1993: 424).
- 14 A “guess at the riddle” is what William James’s friend and initiator of “pragmatism,” Charles Peirce, called such first attempts at scientific hypothesis; Peirce coined the term “abduction” to mark them out as a sub-species of induction (see Peirce 1998).
- 15 An earlier version of this essay benefitted from valuable feedback from Maya Kronfeld, Ross Posnock, and Mason Golden.

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