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## HENRY JAMES AND QUEER MODERNITY

In *Henry James and Queer Modernity*, Eric Haralson examines far-reaching changes in gender politics and the emergence of modern male homosexuality as depicted in the writings of Henry James and three authors who were greatly influenced by him: Willa Cather, Gertrude Stein, and Ernest Hemingway. Haralson places emphasis on American masculinity as portrayed in fiction between 1875 and 1935, but the book also treats events in England, such as the Oscar Wilde trials, that had a major effect on American literature. He traces James's engagement with sexual politics from his first novels of the 1870s to his "major phase" at the turn of the century. The second section of this study measures James's extraordinary impact on Cather's representation of "queer" characters, Stein's theories of writing and authorship as a mode of resistance to modern sexual regulation, and Hemingway's very self-constitution as a manly American author.

ERIC HARALSON is Associate Professor of English at the State University of New York at Stony Brook. He has published articles in such journals as *American Literature* and *Nineteenth-Century Literature*, and has contributed to *The Cambridge Companion to Henry James* (1998). He is also the editor of the two-volume *Encyclopedia of American Poetry* (1998, 2001).

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ERIC HARALSON



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[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE  
 The Pitt Building, Trumpington Street, Cambridge CB2 1RP, United Kingdom

CAMBRIDGE UNIVERSITY PRESS  
 The Edinburgh Building, Cambridge, CB2 2RU, UK  
 40 West 20th Street, New York, NY 10011-4211, USA  
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
 Ruiz de Alarcón 13, 28014 Madrid, Spain  
 Dock House, The Waterfront, Cape Town 8001, South Africa  
<http://www.cambridge.org>

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First published 2003

Printed in the United Kingdom at the University Press, Cambridge

*Typeface* Adobe Garamond 11/12.5 pt    *System* L<sup>A</sup>T<sub>E</sub>X 2<sub>ε</sub> [TB]

*A catalogue record for this book is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Haralson, Eric L.  
 Henry James and queer modernity / Eric Haralson.  
 p.    cm. (Cambridge Studies in American Literature and Culture 133)  
 Includes bibliographical references (p. ) and index.

ISBN 0 521 81394 8

1. James, Henry, 1843-1916 - Views on homosexuality.    2. Homosexuality and literature - United States - History - 20th century.    3. Homosexuality and literature - United States - History - 19th century.    4. Hemingway, Ernest, 1899-1961 - Views on homosexuality.    5. Stein, Gertrude, 1874-1946 - Views on homosexuality.    6. Cather, Willa, 1873-1974 - Views on homosexuality.    7. James, Henry, 1843-1916 - Influence.    8. Homosexuality, Male, in literature.    I. Title.    II. Series.

PS2127.H63 H37 2003  
 813'.4 - dc21 2002067613

ISBN 0 521 81394 8 hardback

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From a love letter written by James Strachey, the famous translator of Sigmund Freud, to Rupert Brooke, the modern “Apollo” and doomed poet of World War One

*January 7th, 1909, Hampstead, London*

[Like you,] I also read Henry James. But it’s fairly gloomy living here with a lot of people who don’t in the least know what I’m thinking about, & who [would] hate me if they did... It [would] be some relief if I could talk to you about... things that I really care about. Shall I ever? ... Somehow when I’m with you, there’s always a damned awkwardness. I, at least, so often don’t say what I mean... [T]hen I have ghastly moments sometimes, when it all seems to be explained by your... wishing most of the time that I weren’t there... I’m sure it’s all my fault; but I don’t see how. Can’t you help?

I [had] no notion all this was coming when I said that I also read Henry James. Shall I burn it?

*Friends and Apostles: The Correspondence of Rupert Brooke and James Strachey, 1905–1914*, ed. Keith Hale (1998)

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## *Acknowledgments*

This book considers how five American authors, and a few of their British counterparts, contended with new models of categorizing identity, especially gender and sexual identity, in the crucial period of cultural history that extends from the mid-1870s to the mid-1930s. I have been particularly interested in studying the strategies of resistance to such categorization found in their works – the often subtle ways in which they sought to combat evolving patterns of discrimination towards “deviance” or to turn new regimes of “difference” to the advantage of *their* differences, writing also on behalf of others marked out as “queer” or self-identifying against prevailing norms. Here it is my pleasant task to identify and categorize the many debts I have accrued during the course of this project, to distinguish among the persons, of various complex and engaging identities, without whose help and comradeship this book would not have been possible.

Although Columbia graduate school is now distant enough for nostalgia to have set in, very present to my mind is the invaluable guidance of my dissertation director, Jonathan Arac, the epitome of professionalism, intellectual endeavor, and warm collegiality. I was also fortunate to have as dissertation readers Robert A. Ferguson and Andrew Delbanco, whose prestige as scholars and teachers of American literature does not need my further testimonial, but I am glad to give it anyway. I am also happy to remember the steadfast support of Karl Kroeber, who was a constant source of mental agitation and buoyant humor. My memory of these fine mentors is aided by the circumstance that they continue to take an interest in my career and to nurture my development.

“Out there” in the field at large, David Leverenz, Leland Person, and Michael Moon did me the timely favor of believing in the potential of my work almost before I did, and they, too, still guide the way in their exemplary scholarship and professional generosity. Although attempting to be chronological, I see I have already broached the category of “Jamesians,” so without trying to restrict my fellow Jamesians to that label (we try to be

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widely curious, like the author we study), I want to thank a few more of them. In cases where I have committed an unwitting theft of their ideas, they themselves are to blame for having such seductive insights in the first place. I refer to, and express my gratitude to, Wendy Graham, Christopher Lane, Jonathan Levin, and David McWhirter (a special thanks to him for strategizing with me during the trials of seeking a publisher).

For providing me with opportunities to try out portions of the book's argument in the agora, my thanks (again) to Lee Person (Midwest Modern Language Association) and David McWhirter (Chicago MLA); to yet further outstanding Jamesians, Michael Anesko (Chicago MLA) and Sheila Teahan (Twentieth-Century Literature Conference, Louisville); and to Joseph Bristow (UCLA Center for Seventeenth- and Eighteenth-Century Studies and the William Andrews Clark Memorial Library). For helping in various ways to get my scholarship into print, I am grateful to Sara Blair, Wai Chee Dimock, Susan M. Griffin (editor of the excellent "new" *Henry James Review*), Joseph Litvak, Peggy McCormack, Gary Scharnhorst, and Tom Wortham. Under the heading of general moral support and refreshing dialogue, I am happy to thank Rick Bozorth, Gert Buelens (yet another exemplar of the species "Jamesian"), Jerry Rosco, Melissa Solomon, and Jonathan Veitch. A very special thanks to my dear friend Jennifer Fleischer, for setting me the example of superior scholarly productivity, as well as for many hours of pretenure coaching and counseling.

Among my colleagues at Stony Brook, I express my appreciation to Bruce Bashford for unstinting help and enlightenment on the topic of Oscar Wilde; to Adrienne Munich for far-ranging exchanges on the Victorians and moderns (and occasional jokes at their expense); and to Joaquin Martinez-Pizarro for many welcome contributions to my reading list. Paul Dolan, who knows the James brothers inside out, offered useful leads on research directions. My new Americanist colleague Susan Scheckel provided thoughtful encouragement of my ideas, as did my long-time Americanist colleague David Sheehan. And while I am still in the category of "Americanists," a particularly warm thanks to Stacey Olster, who has helped my work in countless ways, not least by shepherding my "case" through the tenure process. I have enjoyed good administrative support, including leave time to finish the manuscript, and wish to thank Nancy Tomes, Pamela Thompson, and my current chair and valued colleague, Peter Manning. Our superb staff persons in the English Department, Clare Logan, Martha Smith, Carol DeMangin, and Janet Cea, continue to foster my work and brighten my workday. I would also like to thank the many participants in my graduate seminars over the past seven years – the talented rising



generation in our profession – for teaching me so much about my research topics and compelling me to test, refine, and often revise my thinking.

This brings me to the most challenging category of all – that of my exceptional mentors – because each person listed here deserves separate praise. To begin with Martha Banta, I can only hope to be as prolific and as consistently interesting (sacred Jamesian word) on Henry James and so much else in American literature as she has been in her distinguished career. Thinking of our many conferences together, and our purely social “larks” in New York and Los Angeles, I cannot imagine a better friend or a more thought-provoking dinner companion. Richard Dellamora and I struck up our friendship in convention-land as well, the “alternative” Whitman gathering at Penn almost a decade ago: I thank him for his sponsorship of my work, for the inspiring example of his own, and for many enlarging conversations on James, Wilde, and their milieu. My debt of gratitude to Jonathan Freedman is especially large, encompassing his generous support as editor of the *Cambridge Companion to Henry James*, his careful help with the manuscript of this book, his own stellar scholarly contributions, and his bountiful sense of “fun” (Jamesians tend to put this word in quotation marks). In all things Jamesian, Hawthornean, and Forsterian, Robert K. Martin has been an intellectual *provocateur par excellence*; we, too, have cultivated the habit of conference socializing, to the point where the MLA is not the MLA without his good company and witty, thoughtful commentary. Last in this category, but only alphabetically so, is John Carlos Rowe, who embodies many of my own professional aspirations, being an unsurpassed Jamesian, a wide-ranging Americanist who is helping to redefine and broaden what “Americanist” means, a politically committed teacher and scholar, and a democratic spirit who distinctively blends and balances the modes of dialogue, critique, and camaraderie.

For Cambridge University Press, the editor of the series in which this book appears, Ross Posnock, does not require me to burnish *his* Jamesian credentials, but I am pleased to testify to his additional virtues of patient kindness and unflinching guidance and support. Ray Ryan has been especially thoughtful and instructive, and I have appreciated the prompt expertness and pleasant reassurances of Rachel DeWachter, Nikki Burton, Jayne Aldhouse and Karl Howe. Kevin Broccoli helped me immensely with indexing, and Hilary Hammond supplied both meticulous copyediting and good cheer. My gratitude to the press designer for making such a handsome book, and a special thanks to Dr. H. Barbara Weinstein, Curator of the American Wing of the Metropolitan Museum of Art, for permitting me to use Sargent’s superb watercolor, *Tommies Bathing*, for the jacket design.

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Closer to home, Ann Sullivan helped me to keep body and soul together during the critical last stages of the project. Gretchen Knapp read the introduction and the James chapters, and offered many constructive suggestions for clarifying the organization and improving the prose; her assistance was vital to finishing the book. Although he is not a local presence, but rather half way around the world, my oldest friend in the world, Patrick Cheung, is always an intimate presence; my thanks to him for all the encouragement, love, and laughs along the way. Finally, this book owes everything to the beloved sustainers of my life: my parents and best champions, Kathryn Griswold Haralson and the late Howard Haralson; my second set of parents and boosters, Janice Notkin and the late Dr. Jerome Notkin; my wonderful siblings, Scott, Becky, and Kathy, and their equally wonderful families; and the dearest and deepest in my heart, Susan Notkin, Sara Haralson, and Lucas Haralson. I am delighted to dedicate this book to the most supportive spouse in academic history (the trial was long and thorough), and to our two beautiful children, who represent what James would call “the fine seed of the future.”

## Abbreviations

- A* *The Ambassadors* (1903), ed. S. P. Rosenbaum, New York: W. W. Norton, 1964.
- AB* “The Author of ‘Beltraffio’” (1884/5), in Leon Edel (ed.), *The Complete Tales of Henry James*, vol. v, Philadelphia and New York: J. B. Lippincott, 1962–5. (Text is taken from *Stories Revived*, London 1885, and thus substantially follows the original form in *English Illustrated Magazine*, June–July 1884.)
- ABT* *The Autobiography of Alice B. Toklas*, in *Writings 1903–1932*, ed. Catherine R. Stimpson and Harriet Chessman, New York: Library of America, 1998.
- AM* *The American* (1877), ed. James W. Tuttleton, New York: W. W. Norton, 1978.
- AS* *The American Scene* (1907), ed. W. H. Auden, New York: Charles Scribner’s Sons, 1946.
- AU* *Autobiography* (1913/14), ed. Frederick W. Dupee, Princeton, NJ: Princeton University Press, 1983.
- CH* Roger Gard (ed.), *Henry James: The Critical Heritage*, London: Routledge & Kegan Paul; New York: Barnes & Noble, 1968.
- CR* Kevin J. Hayes (ed.), *Henry James: The Contemporary Reviews*, Cambridge: Cambridge University Press, 1996.
- CS* *Collected Stories*, New York: Vintage Classics, 1992. (Contains “Flavia and her Artists” and “Paul’s Case,” both 1905.)
- DG* *The Picture of Dorian Gray*, Harmondsworth: Penguin, 1985. (Text is taken from the revised and expanded book version published by Ward, Lock & Co., 1891.)

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- DS* *Dear Sammy: Letters from Gertrude Stein and Alice B. Toklas*, ed. Samuel M. Steward, Boston: Houghton Mifflin, 1977.
- EA* *Everybody's Autobiography*, Cambridge, MA: Exact Change, 1994.
- EN* *Willa Cather: Early Novels and Stories*, ed. Sharon O'Brien, New York: Library of America, 1987. (Contains *O Pioneers!*, *The Song of the Lark*, *My Ántonia*, and *One of Ours*.)
- EU* *The Europeans* (1878), Harmondsworth: Penguin, 1985. (Text based on the original edition published by Macmillan, 1878.)
- FA* *Four in America*, New Haven: Yale University Press, 1947. (Contains the essay "Henry James.")
- GHA* *Green Hills of Africa*, New York: Scribner's, 1935.
- GL* Byrne R. S. Fone (ed.), *The Columbia Anthology of Gay Literature: Readings from Western Antiquity to the Present Day*, New York: Columbia University Press, 1998.
- L I, II, III, IV* *Henry James: Letters*, volume I, 1843–1875, ed. Leon Edel, Cambridge, MA: Harvard University Press, 1974; volume II, 1875–1883, 1975; volume III, 1883–1895, 1980; volume IV, 1895–1916, 1984.
- LC 1* *Literary Criticism: Essays on Literature, American Writers, English Writers*, ed. Leon Edel, New York: Library of America, 1984.
- LC 2* *Literary Criticism: French Writers, other European Writers, the Prefaces to the New York Edition*, ed. Leon Edel, New York: Library of America, 1984.
- LL* *Henry James: A Life in Letters*, ed. Philip Horne, Harmondsworth: Viking/Penguin, 1999.
- MF* *A Moveable Feast*, New York: Scribner's, 1964.
- MOA* *The Making of Americans: Being a History of a Family's Progress*, Normal, IL: Dalkey Archive Press, 1995.
- N* *The Notebooks of Henry James*, ed. F. O. Matthiessen and Kenneth B. Murdock, New York: George Braziller, 1955.
- PC* *The Princess Casamassima* (1886), Harmondsworth: Penguin, 1986 (text is taken from the first edition, published by Macmillan & Co., 1886).

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PH	<i>The Professor's House</i> , New York: Vintage Classics, 1990.
RH	<i>Roderick Hudson</i> (1875), Harmondsworth: Penguin, 1981. (Text is taken from the first revised text, published by Macmillan & Co., 1879.)
SA	<i>Letters of Sherwood Anderson</i> , ed. Howard Mumford Jones and Walter B. Rideout, Boston: Little, Brown, 1953.
SAM	<i>Sherwood Anderson's Memoirs: A Critical Edition</i> , ed. Ray Lewis White, Chapel Hill, NC: University of North Carolina Press, 1969.
SAR	<i>The Sun Also Rises</i> , New York: Scribner's, 1926/1954.
SL	<i>Ernest Hemingway, Selected Letters, 1917–1961</i> , ed. Carlos Baker, New York: Scribner's, 1981.
SP	<i>Willa Cather: Stories, Poems, and Other Writings</i> , ed. Sharon O'Brien, New York: Library of America, 1992.
T	<i>The Torrents of Spring: A Romantic Novel in Honor of the Passing of a Great Race</i> , New York: Scribner/Simon & Schuster, 1998.
THJ	<i>Tales of Henry James</i> , ed. Christof Wegelin, New York and London: W. W. Norton, 1984.
TL	<i>Three Lives: Stories of the Good Anna, Melanctha and the Gentle Lena</i> , New York: Dover, 1994.
TM	<i>The Tragic Muse</i> (1890), Harmondsworth: Penguin, 1978 (text follows the first edition of 1890).
TS	<i>The Turn of the Screw</i> (1898), in <i>The Turn of the Screw and Other Short Novels</i> , New York: New American Library, 1962 (text follows first American appearance in book form in <i>The Two Magics</i> , Macmillan, 1898).
WO	<i>Winesburg, Ohio</i> , New York: Viking, 1969.
WP 1, 2	William M. Curtin (ed.), <i>The World and the Parish</i> , volume I, <i>Willa Cather's Articles and Reviews, 1893–1902</i> ; volume II, <i>Willa Cather's Articles and Reviews, 1893–1902</i> , Lincoln, NB: University of Nebraska Press, 1970.