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with the implication that the choices one makes will always be difficult and, if worthwhile in one way, costly in another. A notable instance of this conflict between art and love is seen in "The Lesson of the Master," in which the young novelist Paul Overt is advised by his older colleague Henry St. George not to marry, as St. George himself has done. Overt takes this advice, even though he has fallen in love with Marian Fancourt, whom he renounces. Later Overt learns that Mrs. George has died and that the older novelist will marry Marian. The angry younger man accuses the older of betraying him, but St. George who has, in fact, given up writing tells Overt that he has done him a favor. Pemberton, for example, the hero of "The Pupil," is an impoverished Oxford student who is compelled to work as tutor for the penurious Moreens, to whose eleven-year-old son, the sickly Morgan, he finds himself increasingly devoted. The story ends with an instance of that sophisticated horror of which James alone is capable: Even though tutor and pupil both know that Pemberton would be a better parent than either of the Moreens, the trauma of parental rejection proves fatal.

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Henry James: Letters to A. C. Benson and Auguste Monod by Henry James The collection will be welcome to lovers of the great stylist as a fresh example of his more intimate manner and as further evidence of his love of friends almost perfectly balanced with devotion to art.

United States Executive summary: His father was Henry James, a theological writer of great originality, from whom both he and his brother Professor William James derived their psychological subtlety and their idiomatic, picturesque English. In he returned to America, and began reading law at Harvard, only to find speedily that literature, not law, was what he most cared for. His earliest short tale, "The Story of a Year", appeared in in the Atlantic Monthly, and frequent stories and sketches followed. In he again went to Europe, where he subsequently made his home, for the most part living in London, or at Rye in Sussex. Among his specially noteworthy works are the following: As a novelist, Henry James is a modern of the moderns both in subject matter and in method. He is entirely loyal to contemporary life and reverentially exact in his transcription of the phase. His characters are for the most part people of the world who conceive of life as a fine art and have the leisure to carry out their theories. Rarely are they at close quarters with any ugly practical task. They are subtle and complex with the subtlety and the complexity that come from conscious preoccupation with themselves. They are specialists in conduct and past masters in casuistry, and are full of variations and shadows of turning. Moreover, they are finely expressive of milieu; each belongs unmistakably to his class and his race; each is true to inherited moral traditions and delicately illustrative of some social code. To reveal the power and the tragedy of life through so many minutely limiting and apparently artificial conditions, and by means of characters who are somewhat self-conscious and are apt to make of life only a pleasant pastime, might well seem an impossible task. Yet it is precisely in this that Henry James is pre-eminently successful. The essentially human is what he really cares for, however much he may at times seem preoccupied with the technique of his art or with the mask of conventions through which he makes the essentially human reveal itself. Nor has "the vista of the spiritual been denied him. His method, too, is as modern as his subject matter. He early fell in love with the "point of view", and the good and the bad qualities of his work all follow from this literary passion. He is a very sensitive impressionist, with a technique that can fix the most elusive phase of character and render the most baffling surface. The skill is unending with which he places his characters in such relations and under such lights that they flash out in due succession their continuously varying facets. At times he may seem to forget that a character is something incalculably more than the sum of all its phases; and then his characters tend to have their existence, as Positivists expect to have their immortality, simply and solely in the minds of other people. But when his method is at its best, the delicate phases of character that he transcribes coalesce perfectly into clearly defined and suggestive images of living, acting men and women. Doubtless, there is a certain initiation necessary for the enjoyment of James. He presupposes a cosmopolitan outlook, a certain interest in art and in social artifice, and no little abstract curiosity about the workings of the human mechanism. But for speculative readers, for readers who care for art in life as well as for life in art, and for readers above all who want to encounter and comprehend a great variety of very modern and finely modulated characters, James holds a place of his own, unrivalled as an interpreter of the world of today. William James philosopher, b. Henrik Andersen American sculptor Slept with: Oliver Wendell Holmes, Jr. Supreme Court Justice, when HJ was

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Henry James: letters to A C Benson and Auguste Monod; now first published and edited. Introduction by Benson (Elkin Mathews & Marrot), limited to numbered copies. As We Were; A Victorian Peep Show.

Chapter 9 : Henry James by James, Henry

E. F. Benson was the younger brother of Arthur Christopher Benson, who wrote the words to "Land of Hope and Glory", Robert Hugh Benson, author of several novels and Roman Catholic apologetic works, and Margaret Benson (Maggie), an author and amateur Egyptologist. Two other siblings died young.