CHAPTER II

THE TRAGIC WORLD OF HENRY JAMES

James apparently never defined tragedy. But he did refer to it. He wrote to Howells who was not happy with the sad ending of *The American*.

The interest of the subject was . . . one of these insuperable difficulties which present themselves in people's lives and from which the only issue is by forfeiture—by losing something. It was cruelly hard for poor Newman to lose certainly: but . . .? We are each the product of circumstances and there are stone walls which fatally divide us.¹

After this clue to at least one meaning which tragedy holds for him, he confesses his own predilection towards tragedy: "I suspect it is the tragedies in life that arrest my attention more than the other things and say more to my imagination."² James was deeply interested in a world of treachery and loss, in which the uncommitted, unprotected individual was nearly always defeated. He was also interested in a system of personal honour by which these individuals in the face of their defeat, could engage the world from a position of isolation and suffering and achieve a spiritual triumph over evil and death.
Sense of Tragedy in the James Family

A sense of tragedy was, in fact, something like a hereditary element in the family of James. William of Albany (1771–1832), the great ancestor of Henry James (Jr.) was widowed twice. Three marriages within seven years, with the death of two wives, suggest a personal life which was not expansive but lonely and deeply unhappy. But, William never allowed himself to be defeated by adversities. He worked very hard in those years of personal tragedy to achieve a public identity of control and mastery and his obituary in *The Daily Arbus* stated, "Everywhere we see his footsteps. Turn where we may, and there are the results of his informing mind—his energy and his vast wealth." The life of Elder Henry James (1811–1882) was also essentially tragic. He was severely injured in a fire at the age of 13 and his right leg was amputated twice, once below and once above the knee. But, he, just like his father, engaged in no kind of self-pity. On the other hand, his personal disaster quickened his reflective habit and he emerged from it with a permanent faith in what he was invariably to call "the spirit". The Elder Henry James grew into a notable philosopher with a profound sense of reality. He remarked that "every man who has reached even his intellectual teens begins to suggest that life is no farce; that it is not genteel comedy even: that it flowers and fructifies, on the contrary, out of the profoundest tragic depths." The Elder Henry James grew into a notable philosopher with a profound sense of reality. He remarked that "every man who has reached even his intellectual teens begins to suggest that life is no farce; that it is not genteel comedy even: that it flowers and fructifies, on the contrary, out of the profoundest tragic depths."
psychologist, and his sister Alice (1848-1892), a writer of some repute, were also persons with a high sense of tragedy. Henry James (Jr.), being a highly sensitive person, possessed a more personal experience of tragedy than any other member of his family. The two things that plunged him into the abyss of tragic experience were the horrid and obscure hurt which he suffered at the age of eighteen in a fire accident and the tragic death of his cousin, Minny Temple, the eternal bride of his imagination, in the prime of her youth. The former took him away from the active forefront of life forcing upon him the role of an observer of life and the latter enabled him to penetrate into the mystery of life with the vision of a tragic poet.

James and the Climate of Tragedy in America

Every writer is a product of his time. It is not enough for him to possess a sense of tragedy, he must equally be aided by a congenial literary climate. It is an established fact that each country, nation or race produces its own myth uniquely expressive of its own genius and essence. Carl Jung, the Swiss psychologist, may call it an instance of the collective unconscious and its propensity to create racial archetypes. The greatness of a writer depends on his ability to capture and crystallize in his works the common experience of his people as reflected in their collective unconscious. Vergil did it in his work _Aenid_, Homer in his _Iliad_, Sophocles in his _Oedipus Rex_ and Shakespeare in his great tragedies. When Henry James was in the prime of
his writing abilities towards the end of the 19th century, the American myth had almost assumed its full shape. R.W.B. Lewis writes in the prologue of his great work, *The American Adam* about the great American myth.

A century ago, the image contrived to embody the most fruitful contemporary ideas was that of the authentic American as a figure of heroic innocence and vast potentialities, poised at the start of a new history. It was an image crowded with illusion, and the moral posture it seemed to indorse was vulnerable or illusory, the image had about it always an air of adventurousness—a sense of promise and possibility of a sort, no longer very evident in our national expression.4

The myth of Adam gave the Americans a sense of identity and her writers a much dreamt of archetype to epitomize the whole experience of their people. The myth continued to be a staple for the American writers and thinkers of the 19th and 20th centuries. It also enabled them to convince the people that a new culture was in the making and it touched on the moral, intellectual and artistic resources of man in the new society. America, it was said insistently from the 1820's onward, was not the end product of a long historical process: it was something entirely new.

The creative minds of the time reacted diversely to this concept of American as a new Adam and America as a new Eden. Emerson welcomed the idea and told the Americans that they were like Adam before his fall,
perfectly innocent, free from sin and moral corruption with no propensity for evil. Thoreau proved by his Walden experiences how one could live like an Adam tapping the primal energies of the self which were lost in the quiet desperation of social life. Whitman in his *Leaves of Grass* presented the new Adam as a totally liberated, innocent, solitary, forward-thrusting personality emancipated from the history of mankind, miraculously free of family and race.

Elder Henry James regarded the contemporary ideal of man as Adam in Paradise as adolescent rubbish. For him the condition of innocence or sinlessness, however pleasant, would be aimless and unproductive; there would be no rise and no ambition to rise to the nobler condition of genuine manhood. James wrote in his essay on "Christianity, the Logic of Creation" (1857) that the Adamic condition of man was a purely genetic and premoral state, a state of blissful infantile delight unperturbed as yet by the fierce storms of the intellect which are soon to envelope and sweep its way. He suggested that the drama of Adam should proceed from its initial phase of innocence. The new Adam, "in order to enter the rank of manhood . . . had to fall, had to pass beyond childhood in an encounter with "Evil," had to mature by virtue of the destruction of his egotism." In short, the Elder James underlined the need for a tragic experience for the innocent, sinless and thereby ignorant Adam of Emerson and his group.
Bushnell (1802–1876), a pastor of the North Church, held the same opinion as Elder Henry James regarding the Adamic condition of the American people. He wrote in his essay on Christian Nurture:

Even if a child was born as clear of natural prejudice or damage as Adam before his sin . . . spiritual education . . . would still involve an experiment of evil. The drama of human life "involves a struggle with evil, a fall and a rescue; maturity involved a double experience . . . the bitterness of evil and the worth of good."\(^6\)

Bushnell felt that the condition of Adam though an uncorrupted one, pure and innocent was an unsatisfactory condition lacking in the vast store of knowledge accumulated by man in the course of very long experience, happy and unhappy. Adam required, to be a full man, a drill in the field of experience. Bushnell argued that it was man's potential for evil which made life adventurous making possible a genuine moral crisis which resulted in tragedy. He also found fault with the American tendency to associate tragedy with low spirits and suggested that by posing a real opposition and a real choice in human experiences tragedy made an affirmation of human dignity and was fundamentally optimistic. On the other hand Adamism rendered life flat, colourless, undramatic and boring.
Hawthorne, Melville and Henry James (Jr.) based their novels on the myth of Adam: "The ritualistic trials of the young innocent, liberated from family and social history or bereft of them; advancing hopefully into a complex world he knows not of; radically affecting that world and radically affected by it, defeated perhaps even destroyed—but leaving his marks upon the world." Hawthorne in his novels presented the transformation of the soul in its journey from innocence to conscience; the soul's realization of itself under the impact of and by engagement with evil—the tragic rise born of the fortunate fall. He, in fact, celebrated the fall of Adam in his novels with the deep conviction that Adam fell that we might ultimately rise to a far loftier paradise than his. Melville also subscribed to the view that the individual had to engage evil and suffer the consequences in order to achieve moral maturity. For Melville the central strain in the European tradition was tragic.

In Henry James one finds the final, magnificent and persuasive form of the American myth of Adam. He presented in his fiction the helplessness of the innocent in a world infected by ancient evil, the helplessness of the innocent abroad. In the words of R.W.B. Lewis, "the form which life assumed in James's fiction reflected the peculiar American rhythm of the Adamic experience: the birth of the innocent, the foray into the unknown world, the collision with that world, 'the fortunate fall,' the wisdom and the maturity which suffering produced."
James drew inspiration from all the writers before him like Sophocles, Shakespeare, Milton, Emerson, Hawthorne and Melville. No need to speak about the ideas of his father which shaped and sharpened his sense of tragedy of which Quentin Anderson made an illuminating study in his book, *The American Henry James*. Sophocles and Shakespeare initiated him into the mysterious world of tragedy. Milton and Emerson provided him with a vivid picture of Adamic innocence before the fall and Hawthorne and Melville presented him with different manifestations of Adam going through a tragic transfiguring experience. Hawthorne and Melville, it was generally felt were symbolists and allegorists and that they had left out sensation for sensibility, experience for vision and direct presentation of facts for the emblematic indirections of the ultimate values. James endeavoured to overcome their defects in his novels by adhering to a realistic mode of narration besides developing a philosophy of the inner life always bordering on tragedy.

**James's Schemata for Tragedy**

James had a profound sense of tragedy and he also found himself in a very congenial literary climate for writing tragedies. What he needed next was a schemata or framework in which he could present his tragic ideas. There were two models at his disposal, namely, the quest narrative of the Romantics and the model provided by the inclination of his people to travel to Europe for refinement. The quest is a journey of search, a pursuit of the unknown. Its
goal is radically significant. The journey of the seeker is perilous, fraught with great danger. However, he cannot run away from it. The quest is deeply involved with the self-realization of the questing hero, who proves and finds himself in the course of his journey. The quest narrative thus presents the solitary endeavour of the hero in an aura of fierce celebration. The novels of James, especially the ones selected for our study, obviously bear a stamp of the quest narratives. The protagonist of the stories are all engaged in a quest. Their quest begins on a simple note, but as the story thickens it assumes a serious dimension involving the whole person. The external quest inevitably transforms itself into an internalized quest. The setting becomes a projection of the mind of the quester, and the outward and forward motion of the questing journey becomes metaphoric for the inward search of self-discovery. The spatial dimension as a whole, the motion of journeying, becomes collapsed into the mental dimension. It is this tendency of the Jamesian protagonists to lose themselves in self absorption and silent reflection that makes the novels of James voiceless tragedies.

The quest narrative did provide James with a good framework for presenting his tragic view of life. But, there was yet another framework which was provided by his own contemporary people and we have all the reasons to believe that James was drawn more powerfully towards it than any thing else. The Americans of his time had a strong desire to visit Europe which they considered to be a dreamland of culture, refinement and
knowledge. James himself was no exception to this and he found in it a familiar ground capable of infinite possibilities. First of all the juxtaposition of America and Europe gave James an objective field, a fabric of tough social circumstances against which he could present with natural ease and elan the story of his tragic Adams, their growth from innocence to maturity, the passion they underwent and the perception they gained in the process. As Darsan Singh Maini writes in his book, *The Indirect Vision*,

The European American complex could be taken as James's extension of his abiding interest in the themes of appearance and reality, innocence and experience, good and evil. These are perennial and archetypal questions again. Each artist has to work out his own schemata for the purpose and James found the continent exemplifying to a rare degree the clash between these existential antonyms. A ready and handy framework of opposed attitudes was available, thanks to his American origin and long European stay and he saw in it a valuable syndrome for dramatizing these eternal verities of life.  

J.A. Ward, in his book, *The Imagination of Disaster*, makes the observation that James habitually saw human experience in terms of contraries. Through his repeated use of the international theme he gave cultural and natural embodiment to the oppositions of innocence and experience, self and society, and good and evil which provide the dramatic
tension in all his works. The international theme offered James an inherent contrast between the most significant and extensive realities of his time. James usually associated good with America and evil with Europe, though there are exceptions. As complexity is the most obvious characteristic of James's Europe, simplicity is the most striking feature of his America. It is a simplicity which excludes not only all the social and cultural advantages of Europe, but also the evil inherent in a traditional society. At its best James's America is a kind of Eden, in which refinement, intelligence and morality are natural endowments, uninhibited by any external social or religious code. Nevertheless James could not condemn Europe because it had so thoroughly defined itself in art, in letters and in politics. Europe was one of the countries without which no progression was possible. Thus the international milieu became with James as natural a scene for presenting his tragic stories as puritan Massachusetts was for Hawthorne, the sea for Melville and the South for Faulkner.

**Elements of Jamesian Tragedy**

A study of the selected novels of James enables us to bring out the tragic elements they contain and establish their link with the great tragedies of the past and also prove how they differ from the traditional mode.
The Plot

The plot in a Jamesian novel revolves around the conflict in the mind of his American protagonist in the course of his sojourn in Europe. His European exploration, in fact, turns out to be a great spiritual quest or exploration in the end. While tracing the growth of his characters from innocence to perception through an experience of evil and passion James exposes his readers to a world of mystery, passion and irretrievable and irreparable loss. The basic conflict in a tragedy is one between appearance and reality. The appearance is always deceptive and the reality far remote from one's dreams. The Jamesian protagonists come to Europe attracted by its glittering appearance. Soon they realise that the historical heritage of art and manners Europe offers is a mere gloss, a thin disguise lending meretricious splendour to a behavior alien to it. The reality of greed, with its mechanics of intrigue and duplicity seeks the appearance of art and manners. There is a consistent dichotomy between the form and the content of civilization between past and present, between society and individual. Thus deception forms the centre of Jamesian tragedy as in Lear or Othello and its discovery by the protagonist, though it shatters him initially, ultimately leads him to a greater awareness through an expansion of consciousness. Thus as in any great tragedy the Jamesian protagonist walks through darkness to light.
Characters

James is a great humanist like Sophocles and Shakespeare and his humanism is grounded in a rich tragic experience. He is concerned in all his fiction with the life of the soul or spirit. Born in an age where Americans looked upon themselves as Adams, it is but natural that the protagonists of James are drawn from the upper layer of society and represent the dominant ideal of human possibility in the American society. The Jamesian heroes and heroines are endowed to an extraordinary degree with the gifts of intelligence, imagination, sensibility and a rare deficiency of moral insight. Their inordinate capacity for enjoyment and suffering is matched by their inordinate passion for knowledge, especially self-knowledge. Their suffering is not the blind brutal suffering of common humanity, which is always pitiful often indeed heart breaking but never tragic. Their suffering is the kind peculiar to the highly intelligent and highly imaginative - full of consciousness; those on whom nothing is lost, who are all the time exposed to the impact of living experience and fully cognisant, all the time, of the operation and effect of that experience. The tragic dramatists have always known that it is the rise and fall of great spirits, of personages endowed with gifts and graces, weaknesses and vices, far above the common level which provides them with the proper material for tragedy. James has keenly been aware of this truth and he presents in his novels his tragic heroes who are exceptional human beings
confronting their destiny. Their confrontation with their destiny always ends in disaster but the suffering it engenders provides them with a profound perception of the mysteries of life. Their suffering thus becomes redemptive and truly tragic.

According to Darsan Singh the American women of James best represent the vigour and intensity of the American spirit. James submits his heroines to a deep, tormented self-knowledge in the face of renunciation and solitude. They are most intelligent and intuitive, more responsible and ambitious, and they don't lay themselves open to the reproaches of the Europeans, their souls impressed by an idealized vision of the old world. They realise too late that their good faith and innocence have been abused by their European friends and that they must abandon all hope to personal satisfaction and joy, devoid of social aspect. Their involvement is not social but an intimate tragedy which they live with intensity, it transcends the international confrontation, and the retribution they seek is on a higher level. The women of James represent the principle of health, sanity and sunshine. The high-souled, tight lipped, crucified woman who seeks to graduate to a beatific vision remains a redeeming agent in this sorry and dusty world of contaminating and impulsive evil. Daughter of the Bible and of the Edenic soil of New England, unbroken of the ways of the world and therefore more vulnerable, she carries the new world burden on her slender but heroic shoulders.
Georges in his book, *Henry James* makes a few pertinent comments on the Jamesian protagonists. He writes:

The Jamesian heroes' presence in the world does not only appear as a social conflict on the plane of reality, but on a more abstract plane, as a conflict with evil and fate. They are less eager to search for earthly happiness than for the conclusion to that they have found and fulfilled their destiny. This places them in a tragic situation, in a tragic role, for they apprehend an inevitable condemnation—burdened with, chained as they are to conditions, to people, to oppression; only by enduring a catharsis, admitting the chance of possible personal destruction and the danger of failure, can they discover their way out—heroically as it were: but this is, of course, never success in the ordinary, worldly sense . . . they cannot resolve through external arrangements, through compromises with circumstances, their strictly inner conflict and quest . . . they can only act in the direction of solitary splendour and the acceptance of fate. They seem heroic, for being the sole ambition of the choice, all their actions—magnified in the process acquire a culminating, irrevocable importance: fully responsible and aware, they carry alone the weight, the strain of their predicament.\textsuperscript{10}
Thus the characters of James are all robust men, fully responsive to whatever happens to them. They don't run away from trials and tribulations, rather they face them and prove their mettle.

Moral Scheme

Though the obvious aim of a tragedian is to hold a mirror up to nature and be a realistic painter of life, he nevertheless, consciously or unconsciously, plays the role of a moraliser. No work which exalts evil and ignores virtue can rightly be called a tragedy. It is very necessary to show the protagonist of a tragedy to be winning at least a spiritual victory over his evil opponents. Quentin Anderson in his book The American Henry James makes an attempt to place James as a moralist. He writes,

In an age in which intellectual and moral levelling was the rule, he withstood the temptation to abandon the moral claims of literature: literature was the vessel and the exponent of the noblest qualities of life . . . of courage, of justice, of charity, of personal honour . . . . He was engaged in celebrating triumph, the triumph of the vision of the moral life, founded on personal freedom and unsupported by institutional props which the generation of his father and Emerson had elaborated.\textsuperscript{11}

"It is because of this great moral lyricism" says Darsan Singh Maini, "that F.R. Leavis and Lionel Trilling give James a central position in the
Maini writes that in their view, only an insightful concern with the moral health of the individual and the community, and the concreteness and richness of the rendered continuities within which moral natures operate and seek hospitality could constitute the distinctive mark of great art. James's concern for morality gives his fiction a rare charm and vigour. Of course he never allows the new England Puritanism to assume a grim or menacing aspect. Both moral rigidity and moral hysteria as also moral chaos are viewed with disfavour from the start. A morality of fire and brimstone and an ethic of convenience are equally reprehensible for James. Even chilly, masochistic sacrifices are not looked upon with a glad eye. In short, James has little sympathy for absolute ethics.

It is clear from James's writings that certain values are highly prized by him. In a manner Strether in *The Ambassadors* sums up what may loosely be styled as the Jamesian world-view. It comprehends moral beauty and decency, renunciation and sacrifice, freedom and accommodation, pity and understanding. It recognizes the life of the mind and the imagination of the spirit and the conscience. The world of strenuous action is not opposed, but action divorced from value and thought is seen as something vulgar. Indeed James had a dread of vulgarity in all its form. That is why his novels and tales are essentially ordeals of consciousness.
A Sense of Evil

We cannot conceive of tragedy without the dark power of evil which drives the protagonist into a dark tunnel where he must grope, sigh, tear his hair and finally encounter his authentic self and emerge victorious spiritually though defeated in all other respects. As all the great tragedians of the past, James was endowed with a lively sense of evil. George Markow observes:

He has a profound sense of the dark, malevolent forces that confront man, that play somehow ironically—in the background of his most positive intentions—one could almost say that James's conception of evil is somewhat religious, biblical or apocalyptic, so strongly does it carry with it an image of disruption . . . . Evil is not seen so much as a condition—destitution, physical suffering, social injustice, reprehensible acts, but rather as a relentless torture, active both in the subconscious and conscious planes, a violence inflicted upon the self, opposing and tarnishing truth and confidence in the individual.\(^{13}\)

In the words of J. A. Ward, "evil in James's world is ubiquitous only in the sense that it is latent in every man. Nevertheless, it is unavoidable; it derives from the fundamental human condition of limited perception. Evil is unavoidable and universal, but it is centered in the human soul and manifests itself in the harmful domination of one person over another."\(^{14}\) Graham
Greene observes that James makes a long and agonizing journey into the interior of the human psyche and engages himself with the sinful and inexplicable human situation. He has a deep and abiding concern with the affairs of the soul and has a visionary sense of evil almost Shakespearean in pitch and range.

Good is necessarily imperfect in James unless it masters experience. Like Milton, James rejects the notion of a cloistered virtue and sends his innocents into the world to prove themselves; not simply to resist temptation but to encounter experience, to face evil, to suffer, to endure, to exercise and retain the moral view of life and by doing so ultimately to achieve. In the fiction of James Europe becomes for the American protagonist a test of moral values and a ground for providing the truth of the heart and imagination. James holds that the exposure of the innocent Americans to the evil of Europe involves loss and suffering, but the result—the expanded consciousness represents an ultimate victory.

Passion

As the common man often says and as dictionaries define, a tragedy tells a story of passion or suffering. The tragic protagonists of James suffer intensely. They are crushed and shattered as they affront their destiny. Being innocent and unlimited creatures, they carry within their heart several dreams
and illusions. They are deceived by the outward glitter of things and their world is swept away like a house of cards. True, the tragic protagonists of James suffer, but their suffering is not pathetic. Their suffering has been self-willed and they know that they come to knowledge only through suffering.

Aristotle links suffering with *hamartia* or tragic flaw and all the tragedians since his time seem to subscribe to this dictum. Oedipus suffers due to his pride and Othello due to his credulousness. The protagonists of James also suffer because of an inherent defect in their character. Their *hamartia* is their innocence, their ignorance of evil and their consequent inability to distinguish appearance from reality. They all cherish dreams far beyond their realisation, they hope for limitless expansion and freedom—unhindered and unquestioned.

**Optimism**

Tragedy is a celebration of life and it is optimistic to the core despite all the pangs and pains it portrays and the tragedies of James are no exception to this. The protagonists of James remain victorious in their defeat by their superior spiritual force and nobility of conduct. The maturity of moral consciousness through experience enables James's heroes and heroines to triumph over evil spiritually though they are otherwise defeated by it. Proper
moral growth can occur only through an encounter with evil. Though the encounter of the innocent with evil results in great agony, what they gain from such an experience, namely the realisation of their self, is an invaluable achievement. The Jamesian protagonist is destroyed by evil, but not defeated by it. He rises from his ashes like the mythical phoenix bird proclaiming to the world the indestructibility of the human spirit.

**Voiceless and Little**

In all the elements of tragedy discussed above James establishes his solidarity with the clan of traditional tragedians. But he differs from them in two respects. One is his tragedies are little tragedies and the other is they are voiceless. Though these two elements of Jamesian tragedy will be dealt with in a detailed manner in the 6th chapter of this thesis, it is but fitting to make a note of them in this chapter where we are making a general study of Jamesian tragedy. James's tragedies are little on account of their little characters and limited sphere of activity compared to the characters of the traditional mode. The protagonists of James, though they are the different manifestations of Adam, belong to a democratic era where everybody is treated equal. Consequently, what happens to them does not produce far reaching consequences in the society. The antagonists of James are also little persons. They do not have the glamour of a Satan or an Iago.
The tragedies of James are voiceless mainly because of his unique conception of tragedy and the nature of his characters. At the core of Jamesian tragedy is his notion of moral refinement. Almost all the traditional tragedies end in revenge and great catastrophe. Oedipus pulls out his eyes, Othello kills himself and Lear dies with a broken heart. But, a Jamesian tragedy ends on a very calm note. Conflicts and emotional eruptions do take place; but they are confined to the inner realm of the protagonists. They sit alone and burn themselves in agony, never making a whimper. They refrain from taking any kind of revenge upon their antagonists. They hate revenge as they consider it as yet another kind of emotional cannibalism. They believe in the obverse of revenge, that is in mercy and forgiveness. The fate of the Jamesian protagonists is harrowing, at the same time they exert a refining influence on us; they are civilizing agents or in the words of Aristotle they effect a Catharsis in the mind of the readers by purging them of their excess of emotions and passions. Thus the protagonists of the selected novels like Christopher Newman, Isabel Archer, Milly Theale and Lambert Strether, though they are little persons and voiceless compared to the great tragic heroes of the past, present a spectacle of genuine human experience of tragedy, of recognizable human passion and strength.

Thus this chapter deals with the natural inclination of James towards tragedy, the circumstances that matured his tragic ideas, the matter of Adam which proved to be a source of immense possibilities for James, the
framework of the Romantic quest and the International travel which helped James in presenting his stories and the elements of his tragedy like plot, characters, moral scheme, sense of evil, passion, optimism and the two distinctive features of Jamesian tragedy namely the "littleness" of his protagonists and their voiceless nature. Like any tragedy the novels of James are also tragedies of the soul. The soul of the tragic hero goes through the whole gamut of experience—innocence, evil passion and perception—and these experiences together constitute the rhythm or pattern of tragedy. In the next three chapters it is proposed to examine James's claim to be called a tragedian of the soul based on his four selected novels.
NOTES


2 Henry James, *Letters*, 68–70


5 *The American Adam* 55.

6 *The American Adam* 70.

7 *The American Adam* 127.

8 *The American Adam* 153.


