Henry James, continuing his depiction of European aestheticism, makes a reference to Italian art in ‘Roderick Hudson’. Roderick and Rowland Mallett, his patron, are at leisure in a large garden talking about art and the artist’s life and its Roman scene evokes the golden air of Italy: One warm, still day, late in the Roman autumn, our two young men were seated beneath one of the high stemmed pines of the Villa Ludovisi. They had been spending an hour in the mouldy little garden house, where the colossal mask of the famous Juno looks out with the blank eyes from that dusky corner which must seem to her the last possible stage of a lapse from Olympus. Then they had wandered out into the gardens and were lounging away the morning under the spell, as it seemed to them of supreme romance. Roderick declared that he would go nowhere else, that after the juno it was a profanation to look at anything but sky and trees.

The surrounding of Rome is once again explained when Roderick establishes ‘himself in the basement of a huge, dusky, dilapidated old house in that long, tortuous and preeminently Roman street which leads ….. from the Corso to the bridge of saint Angelo “(97). Here he found ‘everything romantic” and his apartment “gave an air of leisurely permanence” (98).
Isabel Archer, too, when she reached Italy, looked yearning eyes along the eastward curve of the Italian Riviera: “The charm of the Mediterranean coast only deepened for our heroine an acquaintance, for its was the threshold of Italy, the gate of admirations. Italy…stretched before her as a land of promise a land in which a love of the beautiful might be comforted by endless knowledge” (208). She further discovered that Osmond’s Villa was a kind of miniature museum of the art and history of Italy and as he showed her through the numerous apartments filled with his treasures, she felt almost oppressed at last with the accumulation of beauty and knowledge to which she found herself introduced” (246)

Adam Verver, Similarly, in *The Golden Bowl* goes to Europe because he has a wonderful plan. He is going to present his native place, American City, with a whole museum of the world’s masterpieces. He loves and understands art in the beginning of the story we find the ververs established in a fashionable part of London “Where Mr. Verver had pitched a tent suggesting that of Alexander furnished with the spoils of Darius (.40) James, thus, maintaining the contrast between moral uprightness in his American protagonists and aesthetic richness in Europeans, makes us believe that the insistence on moral rectitude rectitude by his American in all situations of life appears to be provincial and lacks higher social accomplishments. In this context, Isabel Archer and Maggie Verver, appear as provincials because their moral values are not tempered with aestheticism. Isabel with her American independence tries to judge Osmond, a thing the shallow aesthete
will not bear: “The real offence, as she ultimately perceived, was her having a mind of her own at all (407). She also shocked by Osmond’s perverse view of feminine sexual morality and her own idea of morality reflects a characteristic nineteenth century regard for moral decency:

She was not a daughter of the puritans, but for all that she believed in such a thing as chastity and even as decency. It would appear that Osmond was far from doing anything of the sort; some of his traditions made her push back her skirts. Did all women have loves? Did they all lie and even the best have their price? Were there only three or four that didn’t deceive their husband? When Isabel heard such things she felt a greater scorn for the than for the gossip of a village parlour a corn that kept its freshness in a very tainted air (407,408) Isabel's outrage at European moral cynicism highlights her own independence and moral purity which are American qualities clashing against Osmond’s repression and unclear mind. Maggie, on the other hand, emerges, as a paradox and we see James trying to make ‘The Golden Bowl’ a moral parable.

As is evident, James seems to be in a dilemma between unsophisticated but good Americans and polished but morally corrupt Europeans. The depiction of this contrast, which makes his novels more complex has been done in various ways and with varying degrees of emphasis in his different novels starting from the American to the ‘The Golden Bowl’ in ‘The American’, one of his earlier novels, the contrast is sharply drawn In favour of the Americans. Newan is wronged by the classes which pretend to represent the highest codes of civilization and culture which make such
believe that Europe and America are irreconcilable, a fact James was trying to express through his novels and tales. No happy union is achieved between American and European in his fiction and its is only in ‘The Golden Bowl’ that the union between Prince Amerigo and Maggie verver is to be achieved and that too because the heiress has come to understand that the old civilization cannot be faced with Emersonian innocence. But in ‘the Ambassadors’ James choice between the American and the European is not as clear as it was in ‘The American’ his earlier novel. Stretcher, the most important character in the novel, comes to Paris as a zealous ambassador of the woollett morality and ultimately becomes an admirer of Parisian aestheticism. This change in Stretcher represents a similar change in the vision of James and, as we will see, like stretcher gradually evolving consciousness, his outlook too went on enlarging.

Lambert Stretcher, an elderly American, has come to Paris at the request of a wealthy friend, Mrs. New some a widow whom he expects to marry. He is an ambassador to the Parisian world and has to find out why her son, Chad, is staying in Paris and showing a reluctance to return to the family business. He comes to know that Chad is having a scandalous Liaison with aristocratic Parisian adventures Madame de Vionnet. His views on Madame de Vionnet are clearly expressed when Miss Gostrey asks him about the mission of separating Chad from the wicked Woman” (35). Chad Newsome’s name is also introduced to us and we find stretcher having his initial taste for Paris, that “vast bright Eabylon” (57). He stands looking up at the balcony of Chad’s apartment and recognizes that the life which goes on in
such balanced and measured surroundings cannot possibly be the crude dissipation that Wollett, Massachusetts believes, As the story progresses we find Stretcher developing his relationship with Madame de Vionnet and it is interesting to note that he, who had come to bring back Chad, himself falls in love with Paris and at last comprehends that the young man has been improved and not corrupted by Madame de Vionnet, his French mistress. Stretcher's position is completely reversed and it is Chad who is willing to go back whereas Stretcher is urging him to stay. Stretcher who had initially dubbed Madame de Vionnet as base and venal" now tells Chad during his last talk with him: "You'll be a brute, you know – you'll be quality of the last infamy – if you ever forsake her" (364).

Stretcher, thus, has had a rich experience in his contract with Europe and in his involvement with the Chad-Vionnet relationship. He has preserved his native moral integrity and in this way the issue of moral integrity assumes a profounder significance in the novel than the theme of the American in Europe. He appreciates the social and cultural virtues of Europe and on the other hand shows his contempt for Wollett which make us believe that James, at this moment, was not concerned in making a distinction between American virtue and European viciousness. Madame de Vionnet symbolizes for Stretcher not the moral corruption of Europe but a culture in which social and aesthetic beauty forge an autonomous order of values. Christ of Wegelin very rightly says that ‘unlike ‘The Portrait of a Lady’, a story of disenchantment which provokes our sympathy for American Idealism, it (The Ambassadors' ) is a story of conversion and what we are asked to share is
Stretcher's growing awareness and finally his high sense of moral sufficiency of Medame de Vionnet, even of the moral beauty which he comes to see in her despite her conflict with the moral regimen of Wollett. The novel, therefore, is important, as the issues raised in it are, as Joan Bennett sees them, “ever-relevant issues between true and false values.”(245) Henry James's Vision too, not very much unlike that of Stretcher went on enlarging gradually from ‘The American to ‘The Golden Bowl'. His earlier fiction read with his later one will make us see the evolution of his fictional universe from the American European theme to an exploration of profound, universal questions.

The Turn of the Screw was originally published as a serialized novel in Collier's Weekly. Robert J. Collier, whose father had founded the magazine, had just become editor. At the time, James was already a well-known author, having already published The Europeans, Daisy Miller, Washington Square, and The Bostonians. Collier was hoping to increase his magazine's circulation and revenue and to improve its reputation by publishing the works of a serious, well-known author like James. James himself had just signed a long-term lease on a house in Sussex and needed the extra income to facilitate moving from his residence in London. Thus, James agreed to Collier's proposal that he write a twelve-part ghost story in 1897.

James finished The Turn of the Screw in November 1897, and the story was published in Collier's between January and April of 1898. The text of the story consisted of a prologue and twelve chapters in both the serialized publication and later book versions. In Collier's, the story was further divided into five parts and
published in twelve installments, James's agreement to publish his story in Collier's was done with the understanding that he would publish a book version as well. Heinemann in England and Macmillan in New York both published book versions of The Turn of the Screw, the text identical except that they lacked the five "parts" markings, in the fall of 1898. In 1908, James published his complete works in what is now known as The New York Edition. The Turn of the Screw appeared in Volume 16, along with another novella, The Aspern Papers, and two short stories, The Liar and The Two Faces.

*The Turn of the Screw* is a novella, which means that it is long story, shorter than a traditional novel but focusing on actions of greater scope than the short story. In James's 1908 publication of *The Turn of the Screw*, he made a very few emendations to his text most of which are minor semantic and punctuation changes. One noteworthy thing that James changed in this edition is Flora's age. In the 1898 publication, Flora is six-years-old; in 1908, she becomes eight. This may simply have resulted from James's realization, after the first publication that Flora speaks and acts as if she is older than six.

James wrote The Turn of the Screw at a time during which belief in ghosts and spirituality was very prevalent in England and America. The spirituality craze had begun in 1848 when the two young Fox sisters in New York heard unexplained rapping's in their bedroom. They were able to ask questions and receive answers in raps from what they and the many people who became aware of their case - believed was a dead person. That same year, a book about the "science" of ghosts,
The Night Side of Nature; or, Ghosts and Ghost Seers, by Catherine Crowe was published and became very popular. The Society for Psychical Research, of which James’s brother and father were members, was founded in 1882. It was an offshoot of the Cambridge Ghost Club, founded in 1851 at Trinity College at Cambridge University - where the prologue’s Douglas was a student. Reading The Turn of the Screw, it is important to remember that despite twentieth-century skepticism towards ghosts and the paranormal, many educated nineteenth-century readers did believe in ghosts and spirituality.

On significant reason for the rise in spirituality’s popularity in nineteenth-century is widespread disillusionment with traditional religion. Unable to believe in the all-powerful and benevolent Deity preached by the Christian church, many intellectuals of the day turned away from Christianity. James himself was acquainted with the Concord school of transcendentalists, including Ralph Waldo Emerson. Because of the loss of Christian faith, traditionally a comfort to those who had lost loved ones or who faced death themselves, many people searched for a new way of understanding and accepting death. Spirituality was not limited to the scholarly studies of William James; many of its adherents sought solace in the possibility of communicating with dead family members and loved ones at seances in reassuring themselves that there was an Other Side. James, however, emphasizes in the Preface to his 1908 edition that Peter Quint and Miss Jessel are not ghosts as that term had come to be understood by the turn of the century. These ghosts, he says, now the subjects of laboratory study, cannot stir the dear old sacred terror as old-
time ghost stories could. Modern ghosts make "poor subjects," and his ghosts, therefore, would be agents of evil "goblins, elves, imps, demons as loosely constructed as those of the old trials for witchcraft."(65)

The content of James book comes from real-life ghostly encounters about which he had heard. In the preface, James speaks of being one of a group on a winter afternoon in an old country house - very much like the narrator of his prologue - when his host recalled the fragment of a tale told to him as a young man by a lady. She did not have the whole story but could only tell him that it dealt with "a couple of small children in an out-of-the-way place, to whom the spirits of certain bad' servants, dead in the employ of the house, were believed to have appeared with the design of getting hold' of them." (68) James said he remembered the story as a worthwhile subject to be built upon when the proposal from Collier's came.

In addition to the ghost stories of which James himself wrote and spoke of being aware, a number of critics have proposed additional literary and real-life influences on the subject matter in The Turn of the Screw. These include works of nineteenth-century English fiction, including Dickens's Oliver Twist, Charlotte Brontë's Jane Eyre, and Mrs. Gaskell's The Old Nurse's Story, as well as other literature, including Henry Fielding's Amelia and Goethe's Erlkönig. Other influences include a nineteenth-century medical text which discusses governesses, suggested by critic William J. Scheick, Freud's patient Miss Lucy R., suggested by Oscar Cargill, and a medical book about temporal lobe epilepsy, suggested by J. Purdon Martin.
In his 1908 preface, James also speaks of complaints that his governess is not sufficiently characterised. He argues that no good writing comes of tackling all difficulties but that good writing instead results from focusing on a limited number of elements in his case, the ghosts and the implication of evil. It seems surprising, then, that so much of the criticism and discussion surrounding the book since its publication centered on the governess and her consciousness. Before James's time, most fiction was written from the author's point-of-view. She/He described the characters' actions and told the reader their significance and meaning. The fiction of Dickens and of the Brontës, for example, follows this model. James's contribution to fiction included his work on point-of-view. Many of James's works are characterized by a central intelligence - that is, a character through whose eyes the reader sees the story. The reader, therefore, responds not as an objective viewer but as a participant in the story. Reading *The Turn of the Screw* from the point-of-view of the governess, the reader has a limited knowledge and perception of the events occurring at Bly and must trust perhaps to his or her peril - the judgment of the governess.

Another significant aspect of James's novel is his use of the confidant character. The use of the confidant proceeds far back into literature. In a novel in which we have limited access to the main character's mind - as we will until the establishment of stream-of-consciousness technique in the twentieth-century - the confidant character gives us an extra chance to see what the main character is thinking. Thus, we learn about the governess's thoughts and assumptions through
her conversations with her confidant, Mrs. Grose. Here, as with point-of-view, James challenges the reader. We cannot be certain that the governess tells the truth to her confidant, nor can we be sure that Mrs. Grose does not have her own agenda in listening to the governess's thoughts. In the decades following the publication of The Turn of the Screw, it was generally accepted that the governess was a benevolent character, fighting against evil ghosts to protect Flora and Miles. In 1919, Henry Beers mentioned that he had always thought the governess to be mad but little thought was given to the comment. Swarthmore English professor Harold Goddard wrote an essay arguing the same point around 1920, but it was not published until his daughter found it after his death in 1957. The true originator of the theory, therefore, is Edna Kenton, who published an essay in 1924, suggesting the story is more about the governess's troubled mind than about the ghosts and children. However, Edmund Wilson's 1934 essay "The Ambiguity of Henry James" has been the most influential of all. Drawing heavily on Freudian theory, Wilson argues that the governess's sexual repression leads her to neurotically imagine and interpret the ghosts.

In nearly all writing since Wilson's landmark essay, critics have been forced to decide whether the governess is mad or if there are ghosts. Those arguing for the ghosts emphasize that James, in his 1908 preface, called the book a "fairy-tale pure and simple" and that none of his other ghost stories are considered hallucinations. Feminist critics have recently picked up this thread, suggesting that the assumption the governess is a sexual hysteric, imagining the ghosts, would not have been made
were the narrator a man. Such readings see the framing of the story by what is presumably - though not explicitly - a male narrator, and by the definitely male Douglas, who undercut the governess's authority but emphasizing his inexperience and youth as expressing distrust in the female narrator. More recently, postmodernism has led critics toward a less combatant approach toward *The Turn of the Screw*. Many critics have taken to accepting the ambiguity in James's writing and acknowledging that nearly every incident can be interpreted to prove the governess is mad and to prove that there are ghosts. In making this statement, critics draw attention away from this irresolvable controversy and towards the language James uses to create this much-read and much-interpreted text.

*The Turn of the Screw* was originally published as a serialized novel in Collier's Weekly. Robert J. Collier, whose father had founded the magazine, had just become editor. At the time, James was already a well-known author, having already published *The Europeans, Daisy Miller* and *Washington Square*. The novel opens as a group of friends sit around the fireplace of an old house in 1890s England, telling ghost stories. A man named Griffin tells a ghost story featuring a little boy, and a man named Douglas proposes to tell a true story about two children. He keeps the manuscript of the story locked in a drawer at home in London. It was written by a woman, now dead, who was once his younger sister's governess and with whom he was in love. Three days later, the manuscript arrives by the post, and Douglas begins his story. Before reading the manuscript, Douglas explains that the young woman had interviewed for her first governess job with a gentleman on London's
Harley Street. She was quite smitten with him, and he was able to convince her to accept the position of governess to his niece and nephew at his country house Bly. The previous governess has died and the boy is now away at school and the girl in the care of the housekeeper. There is one condition: She cannot contact him at any time and must deal with all problems herself.

The governess arrives at Bly, where she is met by a beautiful little girl, eight-year-old Flora, and the housekeeper Mrs. Grose. The boy, ten-year-old Miles, will return from school in a few days. The night before his arrival, the governess receives a letter from the headmaster of his school refusing to allow Miles to return to school after the summer holiday. Mrs. Grose assures that Miles is too good a boy to have done anything to deserve expulsion, and the governess agrees to meet the boy before drawing any conclusions.

Upon his arrival, the governess finds Miles to be just as beautiful and angelic as his sister and decides to do nothing in response to the letter. For a time, the governess is very happy. The children are excellent students. One evening, as she strolls around the grounds, she images their uncle coming upon her and smiling his approval at her for succeeding at her job. At just that moment, the governess looks up and sees a man in one of the towers of the house. She at first thinks it is the uncle but then realizes it is a stranger. The man stares at her until she turns away. The governess is worried after this but guesses that it must have been a traveler who trespassed in the tower for the view it provided. She instead concentrates on the children, until one rainy afternoon when she goes into the dining room to look for
her gloves. Outside the window, she sees the same man staring at her, but when she runs out of the house to confront him, he is gone. She describes the man - curly red hair, red whiskers and sharp eyes to Mrs. Grose, and the housekeeper says that the man is Peter Quint, the uncle's former valet. Quint is dead.

The governess believes that Quint was not looking for her but for Miles and finds it odd that Miles has never mentioned him. Mrs. Grose tells her that Quint was "too free" with Miles when he was at Bly and that the two spent a great deal of time together. The governess pledges that she will protect the children. One afternoon, the governess sits with Flora as she plays by the lake. She becomes aware that someone else is present across the lake. She rushes to tell Mrs. Grose what has happened. A woman appeared across the lake, and she is certain that Flora knew she was there but said nothing. The governess is convinced that the woman was Miss Jessel, the governess who died. Mrs. Grose tells her that Miss Jessel had an inappropriate relationship with Quint and then went away, though she does not know the exact circumstances of her death. The governess believes that the children are lost to these ghosts. The governess, knowing about Miles's friendship with Quint, comes to believe that he did something wicked that resulted in his expulsion from school. She thinks that the children are communing with the ghosts behind her back and tries to keep them in her sight at all times. One night, the governess is up late reading when she hears something in the hallway. She sees Quint standing halfway up the stairs. He stares at her, then turns and walks away. When she gets back to her room, where Flora also sleeps and the little girl is missing. She finds her behind
the curtain, looking out the window. Flora says she thought someone was outside but saw no one. Another night, the governess sees a woman sitting at the bottom of the stairs, her head in her hands, as if she is crying. Several nights later, the governess wakes up and sees that Flora is behind the curtain, looking out the window again. She slips out into the hall and stands outside Miles’ room, listening at his door to hear if he is awake, before choosing an empty bedroom from which to look out onto the lawn. There, outside, is Miles.

The next day, the governess tells Mrs. Grose what happened. When she brought Miles back to his room and asked why he was outside, he told her he arranged things with Flora so that the governess would think him, for a change, bad. The governess is even more certain that the children meet with the ghosts in secret. She thinks Quint and Miss Jessel want to possess the children and lead them to their deaths. When Mrs. Grose suggests contacting the uncle, the governess threatens to leave Bly if she were to do so. The governess believes that the ghosts are sometimes present and visible only to Miles and Flora. The children write letters which are never mailed to their uncle and talk of his coming to visit, and the governess sees evidence of his trust in her in his failure to visit.

Walking to church one Sunday, Miles asks the governess when he is going back to school. He wants to know if his uncle thinks what the governess does about keeping him out of school and says that he will do something to make his uncle come visit. The governess is so upset she does not enter the church and instead rushes back to the house, planning to leave. She sits on the stairs, crying, and then
realizes that she had seen Miss Jessel sitting in the same spot. She then goes in the
schoolroom where she sees Miss Jessel sitting at her own table, staring at her as if
she is the intruder. The governess decides to stay, and when Mrs. Grose returns,
she tells her that Miss Jessel told her that she suffers the torments of hell and that
she wants Flora to suffer them with her. The governess decides to write to the uncle.

That night, she talks with Miles about going to a new school and asks about
things that happened at Bly and at school before. Suddenly, the candle blows out,
and Miles says he did it. The governess writes the letter but keeps it in her pocket
the next day, planning to send it later. Miles offers to play the piano for her, and while
he does, she loses track of time. When he finishes, she realizes Flora is missing.
Mrs. Grose doesn't know where she is either. The governess leaves the letter on the
table for a servant named Luke to take, and the two women rush to the lake to look
for Flora. They find the boat missing. Flora has taken it with Miss Jessel's help, the
governess believes - across the lake. They walk around to find her. The governess
demands the child tell her where Miss Jessel is, and suddenly Miss Jessel appears
on the other side of the lake. The governess points her out, but Mrs. Grose cannot
see her. Flora only looks at the governess who demands she admit that Miss Jessel
is there. Finally, Mrs. Grose takes the distraught child home, and the governess
collapses in tears on the bank. When she comes home, Miles sits with her by the fire
and says nothing. The next morning, Mrs. Grose tells her that Flora is feverish and is
terrified of seeing the governess, of whom she says awful things. She also says that
the letter never went to the uncle, and Miles must have taken it. The governess
sends Mrs. Grose and Flora by coach to the uncle immediately, and plans to stay alone with Miles. Miles is gone, wandering the grounds all day. Finally, the he and the governess eat dinner in the dining room, where she once saw Quint through the window. The governess asks Miles to tell her what is on his mind, but he says that he wants to talk to Luke first. Suddenly, Peter Quint appears in the window.

The governess struggles to keep Miles's back to the window and demands to know if he took the letter when he says he did, she demands to know what he did at school to get expelled, and he says that he said things to his friends which they passed on to their friends. The governess shrieks at Quint in the window, and tells Miles he's at the window. Miles asks, "It's he?" and when the governess demands to know which "he," Miles shouts "Peter Quint - you devil!," then yells "Where?" (105) The governess tries to show Miles Quint in the window and then grasps the boy in her arms. After a few moments, she realizes his heart has stopped beating.

Thus, on the bases of above discussion we can say that Henry James is a realist and the most memorable statement of his insistence on realistic presentation appears in his essay ‘The Art of Fiction which he wrote in the year 1884, once the air of reality (solidity of specification seems to me to be the supreme virtue of a novel the merit on which all its other merits....helplessly and submissively depend. If it is not there, they are all as nothing, and if these be there, they owe their effect to the success with which the author has produced the illusion of life. The cultivation of this success, the study of this exquisite process, form, to my taste, the beginning and the end of the art of the novelist.
He believed in a fiction that was realistic, disinterested, self-contained and an artistic representation of life. He could himself find in the actual situation of real Americans confronting the European scene the material that best suited to express his ideas about life and the general human condition as he understood it. He had only to give a fairly faithful reproduction of life as it appeared to him at that time in order to find a realistic, rich and satisfying medium of expression for his truths about mankind. In his feminist consciousness fiction he emerges not as an uncritical votary of either the American or the European culture. He had always emphasized that the art of the novelist flourished on contrast but was balanced in his views regarding the presentation of the other side of the coin in both the cultures. He had questioned the sufficiency for effective civilized life of the good hearted but innocent American and at the same time also weighed the merits and weaknesses of the mannered society of the old world into which his American protagonist is set to perform and against which his qualities are tested. Leon Edel aptly remarks that James “had.....come to see that perhaps the faults and virtues of the Americans and the English were simply different chapters of the same general subject. He, thus, presents the flaws of both the worlds.

His American protagonists like Roderick Hudson, Isabel Archer, Maggie Verver and stretcher are no doubt morally upright and innocent, but they have in them certain weaknesses of character, which though falling short of tragic flaw, are partly responsible for their sufferings in life. Roderick Hudson’ was James first attempt at a novel”3 and deals with American artist in Europe and especially in
Rome. Roderic is introduced to us at the beginning of the story in Northampton, Massachusetts. He is a young sculptor of genius who is frustrated both by the cultural poverty of his environment and by the need to devote most of his energy to earning a living. Rowland Mallett, a wealthy and cultivated American offers to remove these frustrations from Roderick's life and takes him to Rome. The central problem of the novel is thus introduced by Rowland's offer and it raises the question of what is the right line of action for a young American artist to pursue. Roderick's mother and his fiancé, Mary Garland, are opposed to Rowland's plan but they finally decide to depart for Europe. Roderick initially flourishes in the rich atmosphere of Rome where he could find “the most breathable air in the world" (88). His huge accomplishment of the ‘Adam and Eve’ is acclaimed, and the rightness of his decision to leave America seems confirmed. He is further introduced to the beautiful Christina light who seems to offer him everything which the simple Mary Garland cannot. Europe now seems to him everything that American is not: the one represents satisfaction at every point that the other frustrates him. Both as an artist and simply as man, Roderick is delighted by the possibilities dangling before him. Inevitably, however, he begins to show his true New England colours as he feels pangs of guilt over his European enjoyment. He starts thinking other responsibilities not only towards his mother and Mary Garland but also towards Rowland Mallett – his patron. He feels properly indebted to Rowland but cannot force himself to produce works of sculpture merely to answer that debt. And while he is certainly mindful of the hope and trust of those at home, he feels that he cannot deny himself
the rich experience, for both man and artist, that Europe offers him. The dilemma of his conflicting desires plagues him severely and becomes acute when his artistic inspiration fails. He runs after the rich social experience available to him and believes himself to be in love with Christina Light. Neither part of the pursuit satisfies him as man or revises his inspiration as an artist; both tend rather to aggravate his complex feelings of guilt. His problems seem finally to be that while the American atmosphere was too thin to sustain him, the European is richer than he can stand.

The question of Roderick's behaviour is to be understood both in terms of art and in terms of social sophistication. It is ultimately a moral question and though he is an artist with a faculty of expression, he lacks all refinement of moral perception. It is Rowland who finds in Mary Garland, Hudson's plain and provincial finance, a great beauty of the spirit. Roderick, on the other hand callously borrows Mary Garland's money to pursue the fascinating Christina Light, and When Christina is forced to marry Prince Casamassima he choose to die virtually by his own hand. He has failed to learn those manners that are essential to make life possible in civilized society. His failure to function as an artist too often, an eccentric, selfish and mannerless as an artist finally as much as a man. Christina Light is, no doubt, a lovely creature who would upset any person, especially an artist like Roderick from Northampton, Massachusetts. She inspires both the artist and the man in Roderick whose headlong pursuit of her proves to be his undoing, which once again, suggests his personal and moral weakness.
Roderick even fails to recognize the beautiful and innocent Mary Garland who is a housewifely, loyal New England girl. He cannot return to her as his eyes are dazzled by the beautiful Christina light. He also cannot grasp the wonderful things he has discovered in Europe and his desperate flight ends in suicide. Towards the end of the novel Roderick himself admits that an artist is ‘supposed to be a an of fine perceptions” (512) and when after he has moved off, Rowland wants to know where is he going, he says.

“Ch, I don't care: To walk, to look about, to commune with nature', You've given me taking this one with me. I don't quite know what I can do with it, but perhaps I shall find out. Leave me to try though I've already been so stupid... “that, you know, damns e more than anything ...Certainly I can shut up shop now “(512-413)

This life of Roderick thus comes ot an end and though our sympathies remain with him there is no doubt, that his downfall has been the result of his own extravagance and egotist. These weaknesses contain within the germinal seeds of his ruin and the Italian atmosphere only accelerates his inevitable doom. He has failed miserably both as a man and an artist on account of his egotism. He is selfish as only an artist can be and totally at the mercy of his impulses. He had also “taken to riotous living....at Naples city where amusement is actively cultivated in very bad company” (295) which are things, for him begin a man of genius and talent; he should not have done at all. He had become irresistible and other character, Rowland, Mrs. Hudson and Mary Garland cannot do anything to help him and he disappears below and crest of a hill” (513).

Bazzanella, Dominic J. *The Conclusion to The Portrait of a Lady Re-examined*, *American Literature* 41, 4 (March 1969) pp 55-63 [jstor preview or purchase].


