

"SUCCESSIVE WINDOWS":

HENRY JAMES'S THE WINGS OF THE DOVE

"SUCCESSIVE WINDOWS":
SOME ASPECTS OF THE COMPOSITION OF
HENRY JAMES'S THE WINGS OF THE DOVE

By
PRISCILLA LEE WALTON, B.A.

A Thesis
Submitted to the School of Graduate Studies
in Partial Fulfilment of the Requirements
for the Degree
Master of Arts

McMaster University

October 1985

MASTER OF ARTS (1985)
(English)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: "Successive Windows": Some Aspects of the
Composition of Henry James's The Wings of the Dove

AUTHOR: Priscilla Lee Walton, B.A. (McMaster University)

SUPERVISOR: Dr. Maqbool Aziz

NUMBER OF PAGES: iv, 93

ABSTRACT

The composition of The Wings of the Dove has received adverse criticism virtually since its first publication in 1902. Relying upon James's, and Percy Lubbock's, contention that the purpose of a novel's form is to treat its subject, this thesis will argue against the prevailing critical views. The discussion will demonstrate that the subject of The Wings of the Dove is located in Milly Theale's moral influence upon Merton Densher and Kate Croy. The composition of the novel adequately develops and augments this subject. Moreover, this thesis will suggest that The Wings of the Dove provides as good an example of the culmination of James's literary accomplishments as any of the other later novels. His special talents are equally apparent in the techniques he employs to create a structural unity in The Wings of the Dove.

This thesis is dedicated to Kay, Adele, Bill
and Raymond in return for their unwavering support
and encouragement.

TEXTUAL NOTE

References made to the novels of Henry James are taken from the Scribner's "New York" edition, 1907-1909, re-issued in 1976. The Wings of the Dove is contained in volumes XIX and XX of that edition. Other references to the works of James are as follows: The Prefaces as collected in The Art of the Novel, edited by R. P. Blackmur (New York: Charles Scribner's Sons, 1934); James's essays as found in Henry James: Literary Criticism: Essays on Literature, American Writers, English Writers and Henry James: Literary Criticism: French Writers, Other European Writers and The Prefaces, both edited by Leon Edel and Mark Wilson (New York: Literary Classics of the United States, 1984); Henry James Letters, Vol. IV 1895-1916, edited by Leon Edel (Cambridge, Mass.: The Belknap Press, 1984); The Notebooks of Henry James, edited by F. O. Matthiessen and Kenneth B. Murdock (New York: Oxford University Press, 1961).

The text of this thesis follows the bibliographic method described in the second edition of The MLA Handbook for Writers of Research Papers. Hence, the reader is asked to refer to the List of Works Consulted at the end of this thesis for the full bibliographic citations of all works noted throughout the text.

TABLE OF CONTENTS

	Page No.
PREFACE :	1
CHAPTER ONE : The Subject	5
CHAPTER TWO : The Book Divisions	34
CHAPTER THREE : The Time Scheme	63
BIBLIOGRAPHY :	91

PREFACE

The Wings of the Dove has been misunderstood perhaps more than any other of Henry James's novels. Like all his late works, it is difficult to read and difficult to grasp. The convolution of the language obfuscates and complicates the action and the reader finds himself wandering in a maze of words and sensations. As with the other works of James's "major phase", this novel has received an ambivalent reception from both its readers and its critics. Indeed, The Wings of the Dove has been singled out as the least successful of the three works, the other two being The Ambassadors and The Golden Bowl. Recent criticism, however, has come to recognize the peculiar genius James displays in his later novels; but The Wings of the Dove still finds little favour among professional critics of James.

The adverse criticism directed at The Wings of the Dove is generally founded in the belief that the novel is imperfectly constructed. In the pages that follow, I propose to question the prevailing critical position, and will try to suggest that the novel is, in fact, rather well composed. I will rely upon James's, and Percy Lubbock's, theory that the purpose

of a novel's structure is to develop its subject. As Lubbock suggests, in The Craft of Fiction: "The best form is that which makes the most of its subject--there is no other definition of the meaning of form in fiction.... [The form must] do justice to the idea" (40).

I shall try to demonstrate that the subject of the novel is located in the influence that Milly Theale exerts over Kate Croy and Merton Densher. Milly is the moral force that challenges the others' lack of moral sense. Ultimately, her virtue triumphs by forcing the others to face the result of their machinations.

That this subject is successfully augmented and developed by the novel's form will be established in an examination both of the novel's time scheme and of its deployment of multiple points of view. I will also use these two structural aspects to argue against F. O. Matthiesson's contention, in Henry James: The Major Phase, that the book does not evince the structural symmetry that James achieves in his other works (55). Both the time scheme and the multiple points of view help to evoke a structural unity within The Wings of the Dove, and provide examples of James's literary craftsmanship.

In the hands of a less accomplished writer, the multiple points of view, or the "successive windows" (The Art of the Novel 306), of the novel, would result

in confusion and disruption. But, in James's hands, the method allows him to develop his subject very effectively.

In addition, the shifting centres of consciousness help to unify the work, as they serve as "successive windows" onto Milly Theale. She is always in the middle; but, through the different perspectives on her, depending upon whose window we are watching from, the technique reveals the other characters' responses and reactions to her. Consequently, we are able to use her character as a barometer to evaluate the others' moral positions.

The time scheme deployed in the novel creates a circular pattern, for the action begins and ends in the spring. Moreover, throughout the book, there are constant references to the time of year in which the events of the novel occur. While these references create an atmosphere in the work, they also add to the fusion of elements of its composition, for the natural world reflects the story-line. This device is not unique to James's writing; however, his meticulous attention to natural detail adds to the cohesiveness of the novel as it brings about a marriage between the story's 'inner' and 'outer' forces.

Leon Edel has said of the composition of The Wings of the Dove: "The Master plays with fire but he

does not burn his fingers" (The Master 121). In the discussion that now follows, I shall try to show that such indeed is the case: James's control over his work never wavers.

I

THE SUBJECT

The study of a novel's composition--the way it is put together--poses unique problems. A work of literature, and a voluminous work of prose fiction in particular, is not a static piece of art that can be assessed as a whole. Rather, the reading of a novel constitutes a process whereby we experience a "stream of impressions" (Lubbock 14). As a result, we often find ourselves so engrossed in the action itself that we lose sight of the structural framework:

Our critical faculty may be admirable, we may be thoroughly capable of judging a book justly, if only we could watch it at ease. But fine taste and keen perception are of no use to us if we cannot retain the image of the book; and the image escapes us like a cloud. (Lubbock 3)

In the end, we know whether a work has left us satisfied or frustrated, but it is usually difficult to pinpoint the reason why. Hence, before we begin our assessment of the composition of The Wings of the Dove, we must find a basis from which to examine it. Percy Lubbock, in The Craft of Fiction, offers such a basis,

for he believes that the success or failure of a novel's structure depends upon how well it treats its subject:

...the delight of treating the subject is acute and perennial. From point to point we follow the writer, always looking back to the subject itself in order to understand the logic of the course he pursues.... So it goes, till the book is ended and we look back at the whole design. It may be absolutely satisfying to the eye [in which case] the expression of the subject [is] complete and compact. (23-4)

Lubbock goes on to discuss the advantages of the dramatic narrative over the pictorial or the panoramic, but essentially, his argument rests on whether the artist's method completely and compactly expresses his subject.

Lubbock's theory is founded upon James's own ideas. He has compiled James's comments in the latter's critical essays and the Prefaces into what Wayne C. Booth has called a "neat and helpful scheme of relationships" (25). Since all authors do not write in James's late manner, Lubbock's 'scheme' cannot be applied generally. However, since we are dealing with James himself, it seems only reasonable to take into account his own intentions and concerns when we examine the structure of The Wings of the Dove. In "The Art of Fiction",

James discusses the importance of treating a novel's subject:

The story, if it represents anything, represents the subject, the idea, the *donnée*, of the novel...in proportion as the work is successful, the idea permeates and penetrates it, so that every word and every punctuation-point contribute directly to the expression, in the proportion do we lose our sense of the story being a blade which may be drawn more or less out of its sheath. The story and the novel, the idea and the form, are the needle and thread, and I never heard of a guild of tailors who recommended the use of the thread without the needle, or the needle without the thread. ("The Art of Fiction" 59-60)

In James's view, a novel should offer a fusion of form and subject. Lubbock expresses this idea by saying: "...the matter [must be] all used up in the form...and the form [must] express all the matter" (40). Thus, subject and form are interconnected and interdependent one upon the other.

Although James expressed his literary tenets as early as 1884, he was still pre-occupied with this theory eighteen years later. This is evident in his letter to Ford Madox Hueffer [Ford] of 9 September, 1902 in which he speaks of The Wings of the Dove: "I had to make up my mind as to what was my subject and what wasn't, and then to illustrate and embody the same logically" (Edel, Letters 239). Hence, our assessment of the structure of this novel will depend upon how well subject and structure present an "organic whole" ("The Art of Fiction" 54). We cannot criticize James's choice of subject, for that is the artist's prerogative. We may even dislike the method by which he chooses to treat it, which is our prerogative. But if the subject is fully augmented by the novel's structure, the work of art, itself, is successful.

Our first concern, therefore, is to discern what comprises the subject of The Wings of the Dove, for "The way in which [the facts] are presented will entirely depend on the particular subject... [and] until this is apparent, the method cannot be criticized" (Lubbock 64). There have been many critical exchanges over what this novel is about, but an examination of the title seems an appropriate place to begin. Edel suggests in The Master, that we see the influence of the symbolist movement in the appellations that James attaches to his final books. The more realistic titles of the

early works give way to "the purely symbolic" titles of the two later novels of the "major phase" (Edel 116). In both The Wings of the Dove and The Golden Bowl, their titles are indicative of either their subject or their controlling image. James derived his title for The Wings of the Dove from the biblical phrase which occurs twice in the Book of Psalms. Firstly, in the 68th Psalm, "Though ye have lain among the sheepfolds, yet shall ye be as the wings of a dove that is covered with silver wings, and her feathers like gold". The image is repeated in the 55th Psalm:

The enemy crieth so, and the ungodly cometh on so fast; for they are minded to do me some mischief, so maliciously are they set against me. My heart is disquieted within me, and the fear of death is fallen upon me. Fearfulness and trembling are come upon me, and an horrible dread hath overwhelmed me. And I said, O that I had wings like a dove! for then would I fly away and be at rest.

Both R. P. Blackmur and Leon Edel believe that the title sheds light on the subject. With reference to the above quotations, Blackmur suggests:

This last is the voice of the American princess, Milly Theale, and the first is the acknowledgement of her power by those who betrayed her, Kate Croy and her lover, Merton Densher---a beautiful panther

of a woman and her sensitive young man. (172)

Blackmur implies that there is a primary and a secondary subject in The Wings of the Dove: Milly's plight and the effect she has on those around her. Like many others, he accords primary significance to Milly herself. But the title of the novel, as Dorothea Krook suggests in The Ordeal of Consciousness in Henry James, "turns our attention more directly to the world of Lancaster Gate and, in particular, to Kate Croy and her diabolical design" (215). Blackmur is correct in his belief that the novel takes into account the fates of three people; however, there is only one subject in The Wings of the Dove and, as suggested by the novel's title, it is located in the change that Milly generates in Kate Croy's and Merton Densher's relationship.

Even a cursory examination of the novel's distribution of space reveals that the greater part of its body is devoted to Kate and Densher. The novel begins with Kate and Densher and it concludes with Kate and Densher. Ultimately, the differences we see in their relationship are caused by the impact that Milly makes upon it. Granted, a substantial amount of the text is devoted to Milly's plight, but this must be so if her effect on the others is to have credibility. Her character must be sufficiently developed to give her presence enough to influence them.

Perhaps if we were able to approach the text

uninfluenced by the abundant criticism to which it has given rise, we would not find the structure problematic. Blackmur elaborates upon this when he discusses his own favourable encounter with The Wings of the Dove:

By great luck I had been introduced simply and directly, and had responded in the same way, to what a vast number of people have thought an impossible novel by an impossible author and a vast number of other people have submitted to the stupifying idolatry of both gross and fine over-interpretation.... I knew nothing of the legend of the master and nothing of the account which says that there were three in the James dynasty--I think this is how it goes--James the First, James the Second, and James the Old Pretender.... In short, I was unimpeded. (162)

When we turn to the criticism of The Wings of the Dove, Oscar Cargill's observation seems very apt:

Working through the very great mass of commentary on James's fiction, I have been struck by a curious deficiency--nobody apparently reads anybody else--there is no accumulated wisdom, no 'body' of appreciation. (iii)

Indeed, we meet with "interminable confusions and cross purposes" in the criticism ("The Art of Fiction 56), primarily because there is no consensus on what the novel is about. Clearly, if the subject is misunderstood, the

novel's structure will pose problems. Many of the critics who adversely comment on the form of The Wings of the Dove seem to misunderstand its subject. There is a tendency among them to read only the opening paragraph of James's Preface to the novel. They then accept the following statement as an indication of the novel's subject, even though it is not borne out by the text:

The idea reduced to its essence, is that of a young person conscious of a great capacity for life, but early stricken and doomed, condemned to die under short respite, while also enamoured of the world; aware moreover of the condemnation and passionately desiring to 'put in' before extinction as many of the finer vibrations as possible and so achieve, however briefly and brokenly, the sense of having lived. (288)

This statement is misleading for it indicates that the subject of the novel is the peculiar plight of Milly.

Consequently, we see F. O. Matthiessen, in Henry James: The Major Phase, proclaim:

It is startling to realize that the subject of The Wings of the Dove is precisely what Poe formulated as the greatest possible subject for poetry, the death of a beautiful woman. (55)

Nor is Matthiessen alone in this belief. Quentin

Anderson also thinks that Milly is the subject of the novel. He applies this misconception to his thesis, in The American Henry James, that James's works offer artistic representations of his father's Swedenborgian philosophy. That this theory negates "the tone of James's writings" as Jefferson suggests in Henry James (106), seems not to concern Anderson.

Although S. Gorley Putt's position, in Henry James: A Reader's Guide, is not as extreme as Anderson's, it is also founded on the same mistaken view of the novel's subject. He believes that The Wings of the Dove is about innocence in the face of corruption. Nor is his premise without precedent, for this is one of James's favourite themes and occurs in such works as The Portrait of a Lady, What Maisie Knew and The Golden Bowl, to name a few. However, The Wings of the Dove is a book with a different kind of narrative focus, and a different composition. Milly's consciousness does not dominate The Wings of the Dove in the same way that Maisie's dominates What Maisie Knew. Nor is Milly the main character of the novel, as is Isabel Archer in The Portrait of a Lady. The Wings of the Dove is related through the multiple points of view, or "successive windows" of four different characters: Densher, Kate, Susie and Milly. If it is at all more heavily influenced by one character over others, that character is Densher, not Milly. Since most critics believe that the

novel is about Milly, they are quick to criticise the predominance of Kate and Densher and condemn the novel's structure. Indeed, if Milly is the subject, the novel's composition is flawed. Although it seems strange that scholars are content to criticise the form of The Wings of the Dove without questioning their perception of its subject, we cannot, however, blame all the confusion on their shortsightedness. The muddle is propagated by James himself, for his written comments on the novel are contradictory.

There is a reason for James's conflicting statements. When we examine the subject of The Wings of the Dove, we find a concrete example of how the interrelationship of form and content can be problematic. A disproportionate structure does not treat its subject; but at the same time, it calls into question the very nature of that subject. The subject must be amenable to the treatment it is accorded, just as the form must be amenable to the subject.

When James conceived this story, his primary idea was to illustrate the plight of Milly Theale. However, the idea is only the germ of the novel; the subject itself must promise "interesting possibilities and wondrous attachments" (The Art of the Novel 289). Here James encountered a familiar problem, one that he had previously experienced with the idea for The Spoils of Poynton. In

the case of both works, James found that his original idea was not sufficient to merit treatment by itself. He discusses this in the Preface to The Spoils of Poynton. His original concern for this novel revolved around "the things" themselves. However, in order to treat this idea, he needed a subject that offered the capacity for development, "The spoils of Poynton were not directly articulate, and though they might have...wondrous things to say...they would have been costly to keep up" (The Art of the Novel 127). Therefore, the subject of the novel is located in the moral questions to which the things give rise. We see the emergence of Fleda Vetch as the only means by which James's original idea could be articulated and treated, "character...would unmistakably be the key to my modest drama, and would indeed alone make a drama of any sort possible" (The Art of the Novel 127).

In the case of The Wings of the Dove, Milly's plight itself was not fruitful enough to function as the novel's subject, "the last thing in the world it proposed to itself was to be the record predominantly of a collapse" (The Art of the Novel 290). Thus, James added the characters of Kate Croy and Merton Densher to his original idea of Milly. He found that a situation involving all three characters promised a myriad of possibilities that would justify the elaborate artistry he proposed to devote to it.

We can trace the development of the subject of The Wings of the Dove in James's notebooks. In the first entry of 3 November, 1894, we see the birth of the idea for the novel:

...the little idea of the situation of some young creature...who, at 20, on the threshold of a life that has seemed boundless, is suddenly condemned to death. (169)

But the next entry, of 7 November, 1894, shifts the emphasis from Milly to Kate and Densher, and we see the emergence of the subject:

My story pure and simple, very crudely and briefly, appears to be that the girl dies, leaving money--a good deal of money--to the man she has so hopelessly and generously loved, and whom it has become her idea of causing to contribute to her one supreme experience by thus helping, thus, at any cost, testifying to a pure devotion to. Then the young man is left with the money face to face with his fiancée. It is what now happens between them that constitutes the climax, the dénouement of the story. (173)

It is quite clear from the later notebook entry that the subject is embodied in the change that Milly precipitates in Kate's and Densher's relationship. This is further borne out in James's letters of 1902. On 9 September,

he writes to Ford Madox Hueffer [Ford] that "The subject was Densher's history with Kate Croy, hers with him, and Milly's history was but a thing involved and embroiled in that" (Edel, Letters 239). On 23 September, he confirms this in his letter to Mrs. Humphrey Ward:

...Kate's understanding with Densher...was in its explicitness simply the subject of the book; the idea without which the thing wouldn't have been written. The subject is a poor one, I unaffectedly profess--the result of a base wish to do an amiable, a generally pleasing love-story. But such as it is, it's treated, and it wouldn't have been treated if my pair hadn't met on the subject of Milly's money. (Edel, Letters 242)

Hence, according to the notebooks and to the letters written at the time, the subject is located in Kate and Densher. Sister Stephanie Vincec, who has studied the textual history of the novel in great detail, corroborates this suggestion: "...every other authorial source [but the Preface] assumes that Densher's predicament and not Milly's is central to The Wings of the Dove" ("Flopping Wings" 92). The problem begins with the Preface. Here James speaks of two subjects: Milly's plight and the impact she makes on those around her. But, he accords primary importance to Milly:

Yes then, the case prescribed for its central figure a sick young woman, at the whole course

of whose disintegration and the whole ordeal
of whose consciousness one would have quite
honestly to assist. (The Art of the Novel 289)

He acknowledges Kate's and Densher's presence, but their
relationship constitutes the "circumference" rather than
the "centre" of the novel:

[Milly's] stricken state was but half her
case, the correlative half being the state of
others as affected by her.... I somehow wanted
them correspondingly embossed, wanted them
inscribed and figured with an equal salience;
yet it was nonetheless visibly my 'key', as I
have said, that though my regenerate New Yorker,
and what might depend on her, should form my
centre, my circumference was every whit as
treatable. (The Art of the Novel 294)

It is through the others that the "scheme of her situation
would...see itself constituted":

Somehow, too, at such a rate, one would see the
persons subject to [Milly's case] drawn in as by
some pool of a Lorelei--see them terrified and
tempted and charmed; bribed away, it may even be,
from more prescribed and natural orbits, inheriting
from their connexion with her strange difficulties
and still stranger opportunities, confronted with
rare questions and called upon for new discriminations.
(The Art of the Novel 291)

The Preface does not discount Milly's effect on Kate and Densher, but their relationship assumes the position of a secondary subject to Milly's fate as the primary concern. This premise contradicts all other written accounts as well as the novel itself.

Vincec believes that when James dictated the Preface, he had not reread the entire novel, but had relied on his memories and on his notebook entries. Hence, when he found that his 'subject' did not fit the latter half of the work, he dismissed it as "false and deformed" ("Flopping Wings" 202). Vincec also discounts James's letters for she feels that they are written from supposition rather than fact. She theorizes that there are two subjects in The Wings of the Dove and that the novel "fails to project a single coherent picture" ("Flopping Wings 93). She applies brilliant scholarship to her hypothesis and concludes that the "structural oddities" ("Flopping Wings" 62) are due to the personal problems that James encountered while writing The Wings of the Dove. She suggests:

...the approach is mistaken which attempts to evaluate this work (perhaps it is unique in this respect) without the benefit of the peripheral information contained in the historical record. James did not write the novel in a vacuum; thus, paradoxically, the less one pays attention to the

circumstances of its composition, the more subjective will be one's critical conclusions.

("Flopping Wings" 93)

No one will argue that an author can live and write without being influenced by the world around him. However, it seems odd that this novel presents the only instance where the "historical record" must be used to assess it accurately. Why can we not deal with the work of art itself? The major problem with Vincec's argument is that she begins with the belief that the novel is structurally flawed. She then brings to bear evidence for the reasons she feels this is so and proves her contention. However, if we take the position that the novel is not flawed, her conclusions do not disprove this postulation. Rather, we are amazed that the novel is as successful as it is precisely because of the circumstances under which James wrote it.

James's primary interest in writing the novel was to examine Milly's case. But this is not the novel he wrote. Truly, "one's plan, alas, is one thing, and one's result another" (The Art of the Novel 296). The Preface looks back to this primary interest embodied in Milly. James states here that "the poet essentially can't be concerned with the act of dying" (289). This idea is consistent with the notebook entries and, as we have seen, is a reasonable consideration. Therefore, he treats her situation by locating his subject in Kate and Densher,

"Let him [the author] deal with the sickest of the sick, it is still by the act of living that they appeal to him, and appeal the more as the conditions plot against them and prescribe the battle" (The Art of the Novel 290). By embodying the subject in Kate's and Densher's relationship, he fully treats Milly's situation as his primary interest. This method enables him to portray and dramatize his "heiress of all the ages" (The Art of the Novel 292) for the subject does not negate Milly's importance. It is she that causes the change in Kate's and Densher's lives. In this way, Milly is allowed to become almost transcendent, for even after her death, the change she has wrought lingers on. She, therefore, has a much more lasting presence within the novel because of her influence.

Hence, when James wrote the Preface, he saw his finished product, which fully treats his primary interest. What he did not seem to see is that it was only by embodying his subject in Kate and Densher that he had achieved the intended result. Both the letters and the novel indicate that this is the subject.

Essentially, The Wings of the Dove is a story of the dangers of moral compromise. We are presented with two lovers, both of whom are, initially at any rate, moral people. However, the pressures of the immoral society of Lancaster Gate intrude upon their lives and they allow their scruples to relax. Milly, because of her enormous

wealth, becomes a pawn in their perfidious game. However, Kate's and Densher's principles balk at the final result of their machinations. The changes that occur in their relationship and that Densher, in particular, experiences in his whole outlook, come about because of the full effects of their diabolical design. This is made more horrible in light of Milly's beatitude.

If we examine the plot with this subject in mind, there is no disjointedness in the fusion of James's two interests: Milly's predicament and Kate's and Densher's relationship. When we meet Kate, she has ethical scruples. This is established at the outset when she feels compelled to leave her sister half of her inheritance. Lionel Croy draws attention to her moral stance, "You've a view of three hundred a year for her in addition to what her husband left her with? Is that...your morality?" (18; vol. XIX, bk. i, ch. 1). Further, Kate knows that her moral principles will undergo a severe strain by living with Aunt Maud. She attempts to escape her aunt's influence by offering to live with her father. Unfortunately, her father is even more immoral than her aunt, and he virtually forces her to accept her aunt's proposal, "Well, my sweet child, I think that--reduced to insignificance as you may fondly believe me--I should still not be quite without some way of making you regret it" (24; vol. XIX, bk. i, ch. 1).

James emphasizes the dilemma that Kate faces by repeatedly using an image of descent in the first two

books. Chapter I ends with Kate's symbolic descent into turpitude:

...it was before her there on the landing, at the top of the tortuous stairs and in the midst of the strange smell that seemed to cling to them-- how vain her appeal remained. (24; vol. XIX, bk. i, ch. 1)

This image recurs when she views her situation with Aunt Maud in terms of descent:

To go down, to forsake her refuge, was to meet some of her discoveries half-way, to have to face them or fly before them; whereas they were at such a height only like the rumble of a far-off siege heard in the provincial citadel. (29; vol. XIX, bk. i, ch. 2)

If the depths indicate immorality, then the heights must represent a moral position. Kate's and Densher's relationship is illustrated thus:

The great point was that for the rest of the evening they had been perched--they had not climbed down; and indeed during the time that followed Kate at least had had the perched feeling--it was as if she were there aloft without a retreat. (53; vol. XIX, bk. ii, ch.1)

From the outset, the two lovers have little in common but their passion. Their dealings with each other are honourable, as is their love. But they are unable to maintain this honesty for they are besieged by outside forces. Kate must have money to provide for her family. Further, her sister's situation presents a squalid picture

of what her own life will be if she forsakes her aunt and marries the penniless Densher. This frightening vision of poverty makes Kate desperate. She begins to believe that she is capable of something base in her attempt to have "everything": both love and money.

Maud Lowder is described in Book First as "unscrupulous and immoral" (31; vol. XIX, bk. i, ch. 2) and her vantage point of wealth places her in a position to dictate to Kate. Kate's proximity to her aunt aggravates her susceptibility and she begins to give in to her own baser impulses. Densher is desperate to marry Kate, and, blinded by his love for her, he trustingly follows her lead. Unknowing and uncomprehending, Densher descends with her to the immoral depths. His weakness for her is apparent at the beginning of the novel when he inclines to help her "square" Aunt Maud. The machinations begin by the middle of Book Second, but neither realizes the extent to which they will go to secure their future.

Into this picture enters Milly, the "heiress of all the ages" (109; vol. XIX, bk. iii, ch. 1). Initially her appearance seems rather abrupt. However, although it is abrupt, the subject is dependent upon both her arrival and the development of her situation. Milly desperately wants to live and Kate's willingness to use her while knowing this is highly diabolical. As Milly suspects that her lifespan is

limited, she longs for new experiences and sensations, "...her doom was to live fast. It was queerly a question of the short run and the consciousness proportionately crowded" (159; vol. XIX, bk. iv ch. 1). Kate's honour is floundering, but she finds a tenuous excuse for her schemes in Milly's ironic plea to her. Milly, hoping to realize as many of her dreams as possible, appeals to Kate for help:

'You must help me'.

'What have I wanted to do but help you...from the moment I first laid eyes on you?...I like your talking, though, about that. What help, with your luck all round, do you need? (260; vol. XIX, bk. v, ch. 4)

Milly is grasping at straws, for she knows that her fears for her health are well founded. Her vulnerable situation is apparent to Kate who makes a half-hearted attempt to extricate herself from guilt. She warns Milly to leave the English circle as it is only interested in using her:

We're of no use to you--it's decent to tell you. You'd be of use to us, but that's a different matter. My honest advice to you would be...to drop us while you can. (281, vol. XIX, bk. v, ch. 6)

Kate knows that her desperation will drive her to extreme lengths and she tries to tell Milly of the danger she poses her, "Oh, you may well loathe me yet!" (282; vol. XIX, bk. v, ch.6) Milly ignores Kate's warning although she is frightened by this world "in which dangers abounded" (182; vol. XIX, bk. iv, ch. 2) As Oscar Cargill observes in The Novels of Henry James,

Milly knows that her time is running out and with it run her chances of finding another equally interesting circle. She decides to "risk it" with the friends that she has (Cargill 356).

Interestingly enough, it is not Kate who initially devises the plan that will ultimately destroy Milly. It is formulated by Milly's "dear friend" Susie and Maud Lowder. Susie wishes to prolong her friend's life by helping her to fall in love. She appeals to Maud to help her bring about a union between Milly and Densher. Clearly, Maud tells Kate what has transpired in her conversation with Susie. Kate then becomes a willing conspirator to their plan. She realizes that Densher will have enough money to marry her at Milly's death. The plan also has generous implications which help to ease the few scruples that Kate has left. She is able to delude herself with the belief that she is actually helping the sick girl:

I want...to make things pleasant for her. I use, for that purpose what I have. You're [Densher] what I have of most precious, and you're therefore what I use most. (52; vol. XX, bk. vi, ch. 4)

Densher allows himself to be drawn in, not wholly conscious of his actions, but wishing to be agreeable to all concerned:

It was a footing...on which he would surely be rather a muff not to manage on one line or another to escape disobliging. Should he find that he

couldn't work it there would still be time enough. The idea of working it crystallized before him in such guise as not only to promise much interest... but positively to impart to failure an appearance of barbarity. (72; vol. XX, bk. vi, ch. 5)

In Venice, Milly believes that Densher is beginning to return her feelings. She blossoms with his attention and seems happier than ever before. Densher, fully cognizant of the reason for her felicity, balks at lying to her. He is aware that he has complied with Kate's wishes, but not she with his. Before he entangles himself further, Kate must prove her love for him by coming to his lodgings. Densher poses his ultimatum to Kate as Milly, symbolically dressed in white, smiles at the two across her Venetian drawing room.

Kate is a person who can do what she does not like. She steels herself to the situation and is ready to complete what she has begun. Even so, when Densher finally realizes the full implications of her plan, both have difficulty verbalizing it. They shy from the ugly truth of their position:

It was before him now, and he had nothing more to ask; he had only to turn, on the spot, considerably cold with the thought that all along--to his stupidity, his timidity--it had been, it had been only, what she meant. Now that he was in possession moreover she couldn't forbear, strangely enough, to pronounce the words she hadn't pronounced: they

broke through her controlled and colourless voice as if she should be ashamed, to the very end, to have flinched. 'You'll in the natural course have money. We shall in the natural course be free'. (225; vol. XX, bk. viii, ch. 3)

For the first time, Densher faces the reality of his circumstances. Even Kate, who has been fully aware from the beginning, has difficulty confronting her deceitful position. However, she is in too deep to back out and she complies with Densher's demand and visits his lodgings.

After Kate leaves Venice, Densher faces an unpleasant truth. Despite the shame of his false position, he realizes that he cannot withdraw. Milly's life is in his hands:

Anything he should do or shouldn't would have close reference to her life, which was thus absolutely in his hands--and ought never to have reference to anything else. It was on the cards for him that he might kill her--that was the way he read the cards as he sat in his customary corner. The fear in this thought made him let everything go, kept him there actually, all motionless, for three hours on end.... What had come out for him had come out, with this first intensity, as a terror; so that action itself, of any sort, the right as well as the wrong--if the difference even survived--had heard in it a vivid 'Hush!' the injunction to keep from that moment intensely still. (252; vol XX, bk. x, ch. 2)

His previous passivity was unwitting, he was so in love with Kate that he did not realize the full implications of his actions. Now his passivity is his only means of coping in an impossible situation.

When Milly discovers the truth of Densher's position from Lord Mark, she loses her will to live. Densher's horror at the fatal outcome of the plot affects his relations with Kate. He attempts to wipe out the wrong they have both committed by proposing to marry her immediately:

We shall be so right...that we shall be strong;
we shall only wonder at our past fear. It will
seem an ugly madness. It will seem a bad dream.
(348; vol. XX, bk. x, ch. 2)

Kate, always more clear in her thinking than Densher, does not allow sentiment to colour her actions. Her exposure to Maud Lowder has taken its toll, she is now harder and more unwavering. Suspecting that Milly will have left Densher money, she refuses to abandon their plan when it is close to fruition.

Christmas Eve brings Milly's letter, and with this Densher refuses to allow his morality to be compromised any further. He determines to play it straight, even to the extent of actually attending church when he had told Maud Lowder he was about to do so. His moral sense has strongly resurfaced and he refuses to be a part of any deception, no matter how trivial:

He accordingly would have held his course hadn't

it suddenly come over him that he had just lied to Mrs. Lowder--a term it perversely eased him to keep using--even more than was necessary.... And yet the queer desire stirred in him not to have wasted his word.... The Oratory in short, to make him right, would do. (361-2; vol. XX, bk. x, ch. 5)

The change that Milly has wrought in Kate's and Densher's lives becomes painfully apparent. Two months pass and the lovers see each other only occasionally. Densher prefers to be still, alone in his rooms. Reflecting on Milly's mercy, he is able to live with himself again. Her forgiveness allows him to begin the process of forgiving himself. But his relations with Kate are unavoidably strained, a confrontation with each other is a confrontation with their past sins, "[they both felt] the need to bury in the dark blindness of each other's arms the knowledge of each other that they couldn't undo" (392; vol. XX, bk. x, ch.6)

Ultimately, Densher realizes the importance of the moral principles that he had allowed to relax. Wegelin believes that the novel is about his conversion to the superior powers of spirituality:

And the lesson he [Densher] finally draws is that for 'daily decency', the well-oiled social mechanism of which they have been part needs something 'beyond and above' itself...the emergent rock of the spirit alone can give a sense of moral security. With this final image

Densher's conversion from the cunning of the serpent to the wisdom of the dove is defined. (121)

The pressures placed on the lovers by Kate's family have resulted in a complete breakdown of their ethics. In an attempt to recapture their former moral superiority, they try to extricate themselves from any further deception. Now, any contact between them places each in an untenable position. Their very relations are duplicitous for if they consort with each other they are duping Maud Lowder:

He couldn't in short make appointments with her without abusing Aunt Maud, and he couldn't on the other hand haunt that lady without tying his hands.... Mrs. Lowder then finally had found--and all unconsciously now--the way to baffle them. It was not however, that they didn't meet a little, none the less, in the southern quarter, to point for their common benefit the moral of their defeat. (393; vol. XX, bk. x, ch. 6)

James illustrates Densher's resurgent morality by reiterating the imagery he used in the opening books and discussed on page 23 of this thesis. Kate must mount the stairs to Densher's lodgings. He has regained the moral pinnacle that they both occupied earlier. Densher offers to marry Kate, but without Milly's money. It is a moral decision, one of the first that Densher makes in the novel. He will not take the money as it represents a reward for

his crime. But he feels honour bound to marry Kate because of his sexual relations with her. Kate understands that his offer is based more on honour than on love. She refuses him, quite correctly stating that they will never be again as they were.

The change that Kate undergoes is more ambiguous than Densher's. Oscar Cargill offers an explanation that is in keeping with the text. He suggests that Kate will take the money but will use it to procure her freedom from Aunt Maud. Milly's money will enable her to meet her responsibilities to her family and to cast off her aunt's domination. Aunt Maud's immoral influence will be removed and Kate will attempt to regain her moral scruples (Cargill 365-6).

Whatever the outcome for Kate, it is clear that her relationship with Densher will never recover. They cannot live together, for their relations offer a reminder of ~~their~~ capacity for immoral behaviour. Dupee describes their situation, in Henry James:

Their falling apart constitutes their recognition of the power of love, which in their treachery they have debased. And theirs is the harder part, for they must go on living like another, and alas a divided, Adam and Eve. (222)

Milly's plight has forced the lovers to face the outcome of their corruption. Realizing their immoral potential, Kate and Densher struggle to retain what moral principles

they have left.

By placing the subject in Milly's influence, James fuses his two points of interest together. He is able both to illustrate and develop the change that Kate's and Densher's relationship undergoes, and Milly's sad story. This does not result in two separate subjects, but rather in one subject that takes into account three peoples' fates. The novel does not degenerate into a sentimental saga about a dying girl, but stands as a tragic masterpiece. As "critics" then:

We must grant the artist his subject, his idea, his donnée: our criticism is applied only to what he makes of it...[if the novel fails] the failure will have been a failure to execute, and it is in the execution that the fatal weakness is recorded. ("The Art of Fiction" 54)

Having determined the subject of The Wings of the Dove, we are now in a position to examine two very significant aspects of the novel's composition: its book divisions and its time scheme. Through them, we can assess James's success in manifesting a form that is "all one and continuous" ("The Art of Fiction" 54).

II

THE BOOK DIVISIONS

Both James and Lubbock believe that "the well-made book is the book in which the subject and the form coincide and are indistinguishable" (Lubbock 40). The success of a novel that is "all one and continuous" ("The Art of Fiction 54); therefore, rests on a harmonious fusion of form and content. More simply it depends upon how well the technique the artist has chosen augments and develops his subject.

Most critics would agree that, in The Wings of the Dove, the method James employs does not successfully meld his subject and his form together. Vincec deems the composition of the novel an "oddity" ("Flopping Wings" 62), Beach suggests that it is "choppy" (263), Leavis calls it "unsuccessful" (182), and Bradbury believes it to be "problematic" (122).

However, the criticism of the novel's form is directly related to the divergent theories about its subject as we discussed in Chapter I of this thesis. But, as the subject dictates the method, a misunderstanding of that subject makes it impossible to examine the success of the composition accurately. Of course, this argument is problematic, for the composition of the novel should

adequately exhibit the subject and should leave no doubt in the reader's mind as to what the novel is about.

The amount of dissension to which The Wings of the Dove has given rise would normally call into question the very nature of its subject. But there is a simpler explanation in this case, for we can trace the problem back to James's criticism of his work. James was disappointed with his finished product and, as a result, was quite explicit about what he believed to be its technical flaws. In a letter to Mrs. Cadwalader Jones, dated 23 October, 1902, he speaks of its 'disproportionate' structure:

The centre...isn't in the middle, or the middle, rather, isn't in the centre, but ever so much too near the end, so that what was to come after it is truncated. The book, in fine, has too big a head for its body. (Edel, Letters 247)

Just as his contradictory comments on the novel's subject caused confusion, so do his adverse statements, quoted above and throughout this chapter, influence the critics' ultimate assessment of the book.

Although this is a truism, it is important to remember that a novelist, due to his very proximity to a work, is not always to be trusted. The differences between the idea and the idea realized are often too great for the writer to be objective. As D. H. Lawrence says, in Studies in Classic American Literature: "Never trust the artist. Trust the tale. The proper function of a critic is to save

the tale from the artist who created it" (311). In this instance, James is wrong in his assessment of The Wings of the Dove, but his censure has prejudiced the critics and ~~they~~ seem to rely upon the author's observations rather than on the novel itself. If we trust the text, as Lawrence advises, we find that the misplaced centre, with which James finds fault, actually contributes to the successful treatment of the subject.

The structure of The Wings of the Dove is quite different from any other of James's novels. Although he experimented with shifting points of view in several other works, The Wings of the Dove is the only novel wherein the shifting centres act as windows onto a central character. This method allows James to treat his primary interest (Milly's plight) as well as to develop his subject (her effect on Kate and Densher), as we see through the "successive windows" onto Milly's character. This indirect treatment enables the reader to perceive the changes that Milly generates in the 'watchers' as we see through their eyes and understand the workings of their minds. It also enhances her presence for she becomes the focal point of the novel. The book divisions afford us a manageable basis from which to examine the structure of the work and they also exhibit the effects of the centre shifts.

Briefly then, we must recount the events that occur in each book. Book First is devoted to the pressures placed upon Kate by her father and her sister. Kate's relationship

with Densher is developed in Book Second, and we are made aware of the financial problems Kate would face if she married Densher immediately. Milly and Susie make their appearance in Book Third, and Milly's social success in London is dealt with in Book Fourth. Book Fifth is set at Matcham and culminates in Milly's confrontation with her mortality. Densher returns to England in Book Sixth and Kate formulates her plan. There is a flashback in Book Seventh, to the week Densher returns to England, when we learn of Susie's and Maud's plan for Milly and Densher. The Venetian segment is located in Book Eighth which includes Milly's party and Densher's realization of the whole of Kate's plan. Book Ninth contains the novel's crisis--Milly learns the truth and "turns her face to the wall". Back in London, Book Tenth covers the demise of Kate's and Densher's relationship.

James finds no fault with the "long earlier reach of the book":

I recognize meanwhile, throughout the long earlier reach of the book, not only no deformities, but, I think, a positively close and felicitous application of method, the preserved consistencies of which, often illusive, but never really lapsing, it would be of a certain diversion, and might be of some profit, to follow. The author's accepted task at the outset has been to suggest with force the

nature of the tie formed between the two young persons first introduced--to give the full impression of its peculiar worried and baffled, yet clinging and confident ardour. (The Art of the Novel 303)

However, while James believes that he successfully develops Kate and Densher in the first two books, Geismar finds the indepth treatment excessive:

At least the story's opening...is slow, heavy, verbose, extended, magnified, both in style and structure. What James called his "misplaced centre" really described his elaborate, portentous, elongated openings, where there was no middle to the narrative at all: but only the sudden gripping of the melodrama for which he had set the scene.

(229)

The purpose of Books First and Second is primarily to establish the consciousnesses of Kate and Densher. If the subject is to succeed, we must be made to believe that each has a moral sense. Obviously, they cannot appear as merely black-hearted rogues, for any change that might later occur would appear to be unrealistic. This is especially true of Kate, the instigator of the plan, and Books First and Second solicit our understanding for her predicament. Booth's discussion of the technique of inside views, in The Rhetoric of Fiction, is directly applicable to the characterization of Kate at the beginning of the novel:

We have seen that inside views can build sympathy even for the most vicious character. When properly used this effect can be of immeasurable value in forcing us to see the human worth of a character whose actions, objectively considered, we would deplore.... (378)

As James evokes sympathy for Kate's character, she is successfully established at the outset.

James's major criticism of the structure is that the "long earlier reach of the book" results in a misplaced middle and damages the latter half of the novel:

'The Wings of the Dove' happens to offer the most striking example I can cite...of my regular failure to keep the appointed halves of my whole equal. Here the makeshift middle--for which the best I can say is that it's always rueful and never impudent--reigns with even more than its customary contrition, though passing itself off perhaps too with more than its usual craft. (The Art of the Novel 302)

Book Fifth occupies the physical centre of the work, and is the point at which Milly realizes that she is dying. Vincer interprets James's prefatorial remarks as an acknowledgement that it indeed constitutes the novel's middle:

But the Preface locates 'the whole actual centre of the work' in Book Fifth, a position which cannot easily be construed as 'much too near the end' of a ten-part novel. ("Flopping Wings 62)

However, James's actual statement is "the whole actual centre of the work [rests] on a misplaced pivot and [is] lodged in Book Fifth" (The Art of the Novel 306). The important word here is "misplaced", for Book Fifth is still part of the opening. It is devoted to furthering our understanding of Milly and her plight. The middle is actually lodged in Book Sixth where Densher becomes embroiled in the plan.

If we must divide a novel into beginning, middle and end, the middle must not perform the duties of the opening. The beginning introduces the reader to the action; therefore, the middle must occur at a point where all the parties are developed and are gathering themselves to make their final moves. The end is composed of the results of these final moves and usually manifests some sort of resolution in the novel.

In The Wings of the Dove, the middle occurs in Book Sixth, where the groundwork has been laid and the plot begins to move in its ultimate direction. Hence, technically speaking, the centre is misplaced. However, the effects that the elongated opening and the truncated end produce overcome the technical flaw. As already suggested, this novel calls for a long opening to establish the characters of the two people whom Milly will influence the most, Kate and Densher. In addition, Milly herself must be developed sufficiently so that the changes she precipitates are believable. At this stage, we have

been accorded two books that are devoted to Milly and her desperate wish to live. We are, therefore, granted ample time to acquaint ourselves with the poor girl's struggle. The very intensity of the scene where she walks through Regent's Park, in Book Fifth, impels the reader fully to appreciate her fate. The structure is such that the first five books allow us to immerse ourselves in each of the three major protagonists, who all have at least one book written from their own consciousness. Milly has been given two because it is her character that must transform and shape the rest of the work.

In James's eyes, the major problem with the misplaced middle is that it shortens the "body" of the novel. With the middle of the work resting in Book Sixth, four books are left to execute the crisis and the dénouement of the novel. James's disappointment with this division is apparent in the Preface:

The latter half, that is the false and deformed half, of "The Wings" would verily, I think, form a signal object-lesson for a literary critic bent on improving his occasion to the profit of the budding artist. (303)

Even so, the deformed half only constitutes an "object-lesson" for "literary critics" if it interferes with the subject itself. In fact, a strong case can be made that the slightly misshapen ending actually compensates for the novel's one major flaw. This flaw is not structural but lies in the characterization of Merton Densher. Throughout

the greater part of the book, Densher is thoroughly in love with Kate. He loves her to such an extent that he submits to her plan to abuse poor Milly. Thus, his transfer of affections from Kate to Milly in Book Tenth will not bear too close a scrutiny. There is a remarkable similarity in his reactions to the respective absences of the two women. After Kate's visit to his lodgings, Densher likes to sit there alone and re-live his experience:

It played for him...the part of a treasure kept at home in safety and sanctity, something he was sure of finding in its place when, with each return, he worked his heavy old key in the lock. The door had but to open for him to be with it again and for it to be all there; so intensely there that, as we say, no other act was possible to him than the renewed act, almost the hallucination, of intimacy. Wherever he looked or sat or stood, to whatever aspect he gave for the instant the advantage, it was in view as nothing of the moment, nothing begotten of time or of chance could be or ever would. (236-7; vol. XX, bk. ix, ch. 1)

In Book Tenth, after Milly's death, Densher likes to stay in his rooms and savour his thoughts of her:

The thought was all his own, and his intimate companion was the last person he might have shared it with. He kept it back like a favourite

pang; left it behind him...when he went out, but came home again the sooner for the certainty of finding it there. Then he took it out of its sacred corner and its soft wrappings; he undid them one by one, handling them, handling it, as a father, baffled and tender, might handle a maimed child. (395-6; vol. XX, bk. x, ch. 4)

If the end were amplified, Densher's fluctuating emotions could appear frivolous. As the novel stands, however, his new love for the dead girl is dealt with briefly which grants an appearance of believability to his new-found feelings. James did not make adequate provision for Densher's change of heart and, in this case, his emotions will not bear amplification. James later perfects his treatment of vacillating emotions in The Golden Bowl. The Prince fluctuates as much as does Densher, but his final appreciation of Maggie's character has been carefully prepared. His liaison with Charlotte, unlike Densher's with Kate, is the result of a flirtation. When he realizes the true worth of his wife, his infatuation with Charlotte gives way to the deeper love he feels for Maggie.¹

If Densher's transformation is not completely

¹This view of the novel, while granted somewhat simplistic in the above synopsis, is also held by Dorothea Krook in The Ordeal of Consciousness in Henry James (267-73) and, to some extent, by Leon Edel in The Master (219-21).

believable, then, is the subject of the novel damaged? It is not, because, although Densher's feelings may be questionable, the change that Milly engenders in him is in keeping with his character. Densher initially finds himself in his predicament because he wishes to please all parties:

It was that he liked too much everyone concerned willingly to show himself merely impracticable. He liked Kate, goodness knew, and he also clearly enough liked Mrs. Lowder. He liked in particular Milly herself; and hadn't it come up for him the evening before that he quite liked even Susan Shepherd? He had never known himself so generally merciful. (71; vol. XX, bk. vi, ch. 5)

The transformation that Densher undergoes is caused by his decision to act in accordance with his own moral scruples. He has been a gentleman throughout who has allowed his honour to be manipulated:

All the subtleties, obliquities, and indirections of Henry James's art are devoted, triumphantly, to showing us Densher being drawn, resisting and never acquiescing, into a position in which he cannot but, in spite of himself, be a party to a conspiracy--a conspiracy which he has never connived at or countenanced. He is in love with Kate--they are 'in love' in the full common sense of the phrase

and the direct strength with which the attraction between the lovers is conveyed...makes the presentment of Densher's unwilling complicity the more convincing. (Leavis 181-2)

In the end, Densher will not allow his moral sense to be compromised any further. He actively chooses to renounce the bequest. He is able to make the decision because of the fatal outcome of Kate's plan. Milly's death has affected him to such an extent that he takes action to ensure that he will never again be a party to deception. Thus, the change that Milly's presence has generated is valid and is enhanced by the truncated end. Densher's transformation is as believable, if not as carefully wrought, as Strether's in The Ambassadors. Hence, the subject of the novel is not diminished.

In The Wings of the Dove, James undertakes the difficult task of attempting to treat his original idea by locating his subject elsewhere. In order to develop both interests, he employs a technique more sophisticated than that of any earlier work. Lubbock explicates:

What is needed is some method which will enable an onlooker to see round the object, to left and right, as far as possible, just as with two eyes, stereoscopically, we shape and solidify the flat impression of a sphere. By such a method the image will be so raised out of its setting that the stream of vision will wash it on either side, leaving no

doubt of its substantial form. (178-9)

The method that James chose to achieve this effect comprised alternating his centres of consciousness. It would seem that this technique would fragment the novel's structure; instead, it generates a unity within the work. The entire novel is composed of shifting points of view, yet it maintains a central focal point: Milly Theale. The result is a ring of concentric circles around the pebble that Milly drops into the others' pool of existence. Each book is related from a specific point of view and the shifting centres act as natural divisions of the books themselves.

At this point, we must explore the divisions of the centres of consciousness. Book First unfolds from Kate's consciousness. Densher's point of view predominates in Book Second. Book Third develops from Susie's viewpoint and Books Fourth and Fifth from Milly's. Densher's consciousness is the centre in Book Sixth. Book Seventh is primarily related by Susie. Book Eighth and onward unfold from Densher's point of view.

There is never a point of view shift within a book, but, at times, there is a fusion of two consciousnesses. James speaks of this melding in the Preface, with relation to Kate and Densher:

Does my apparent deviation here count accordingly as a muddle?.... No, distinctly not; for I had

definitely opened the door, as attention of perusal of the first two Books will show, to the subjective community of my young pair. (304)

This fusion is most apparent in Book Second, but occurs occasionally in the latter half of the novel. Book Second is primarily related from Densher's viewpoint, but at times, his view blends with Kate's. We see this again with Milly and Susie, especially in Books Third and Seventh. In Book Third, Susie is predominantly the centre, but parts are devoted to Milly; the same is true of Book Seventh. However, due to the close proximity of each pair of characters, this movement is not startling and progresses naturally. We see an example of the blending in the following quotation from Book Second:

Merton Densher had repeatedly said to himself--and from far back--that he should be a fool not to marry a woman whose value would be in her differences; and Kate Croy, though without having quite so philosophised, had quickly recognised in the young man a precious unlikeness. (50; vol. XIX, bk.ii, ch. 1)

James originally intended the centre shifts to

create:

...sufficiently solid blocks of wrought material, squared to the sharp edge, as to have weight and mass and carrying power; to make for construction, that is, to conduce to effect and to provide beauty. (The Art of the Novel 296)

But he laments in his letter to Ford Madox Hueffer [Ford] that the novel fell short of his original idea, "...I feel I have welded my subject of rather too large and too heavy historic bricks" (Edel, Letters 239)

Yet the bricks, or the various centres of consciousness, are sufficiently wrought to allow the characters to live and breathe; we understand the workings of their minds. Therefore, the shifts add an intensity to the development of the protagonists. Kenneth Graham, in Henry James: The Drama of Fulfilment, believes that the multiplicity of the points of view enhances the "sense of life" in the work:

This is one aspect of the 'sense of life' in The Wings of the Dove: that it represents perhaps James's most profound, if certainly not his most direct, entry into a recognizable section of complicated human experience. In the end it does not deny our sense of normality, but extends it. And the labour it imposes on the reader is the labour of discovering just how dense and intricate the human scene really is, beyond the reach of our everyday myopia and the elisions that our practical convenience demands. (160)

If we can borrow James's analogy between literature and architecture, the novel is constructed like a circular courtyard with "successive windows" facing onto Milly

Theale in the centre. The Wings of the Dove may have fallen short of James's plan, but his use of windows onto his primary interest, Milly Theale, is truly ingenious. This technique unites the fates of the three major characters, for the windows serve a dual purpose. As the light pours through them onto Milly, it also reflects back and illuminates the watchers. Thus, at the same time as we see her, we see how she influences the others through our exposure to their thoughts and feelings. Moreover, the way the light falls is dependent upon the window itself. Hence, her character acts as a barometer to assess the other's moral positions.

While the windows highlight Milly, they also illuminate the other characters, for the watcher has an unrestricted view. Milly is the focal point, but this does not affect the character's survey of a given situation. For example, in the Venetian party scene, Densher watches Kate watch Milly, who, in turn, is watching them. This seems perplexingly convoluted, but the technique generates an intensity in the scene that could not be achieved in any other manner. The window method here affords an awareness of Milly's happiness as well as Kate's envy, and, by observing the two, Densher realizes the whole of Kate's plan.

There are three major characters in the novel who have not been accorded windows: Maud Lowder, Lord Mark and Sir Luke Strett. However, the others' windows high-

light them, and their own reactions to Milly enable us to assess their nature. Maud Lowder immediately perceives Milly's social potential. But she does not share Kate's or Susie's appreciation of the girl's worth and is cast in an unpleasant light. This is only of importance in that we are made more aware of the ruthlessness to which Kate is exposed. Maud, then, primarily serves to generate more understanding for the desperation of Kate's plan. Lord Mark, through his proximity to Maud, is immediately placed in a dubious position, and the other characters' windows do not elevate him. On the other hand, Sir Luke emerges from Milly's centre, and her high estimation of the doctor is borne out in Densher's window. His character is augmented by the others' positive reflections and his appreciation of Milly raises him in our esteem.

Maud Lowder, Lord Mark and Sir Luke are developed through the points of view of those characters whose centres of consciousness serve as windows, namely, Kate, Susie and Densher. Kate is given the first window in the novel. Although Milly is not yet introduced, Kate's window amplifies her own situation and reveals the manner in which she perceives those around her. Her centre only predominates in Book First, but through the fusion of her consciousness with Densher's, her window is enlarged. Because James has so thoroughly developed Kate's character in the first books, we understand the workings of her mind and are able to deduce her later

thoughts of Milly through the others' windows. As an illustration, we will return to the Venetian party scene which is related from a fusion of Kate's and Densher's centres. Here, the two lovers watch as Milly, attired in white lace and pearls, circulates among her guests. • Densher watches Kate's reaction and discerns her thoughts:

Kate's face, as she considered [the pearls] struck him.... Yet he knew in a moment that Kate was just now, for reasons hidden from him, exceptionally under the impression of that element of wealth in [Milly] which was a power, which was a great power, and which was dove-like only so far as one remembered that doves have wings and wondrous flights, have them as well as tender tints and soft sounds....

(218; vol. XX, bk. viii, ch. 3)

Because we know Kate's character, we accept Densher's deduction:

[Milly] unconsciously represented to Kate, and Kate took it in at every pore, that there was nobody with whom she had less in common than a remarkably handsome girl married to a man who was unable to make her on any such lines as that the least little present. (219; vol. XX, bk. viii, ch. 3)

The window, then, sheds light on both of James's interests. Milly's happiness is apparent in her physical appearance to which Kate draws our attention. We find Kate's obvious envy of the sick girl distasteful. However, because her

character has been so well developed in Book First, we are reminded that Kate's envy is caused by the desperation that she feels. Consequently, Kate's jealousy is not merely petty, but stems from a very real fear.

Strangely, it is Kate who sees Milly's potential more clearly than the others, even while she plots to destroy her. Kate's ability to appreciate Milly furthers the readers' esteem for the English girl, for she is not merely ironic in her praise of the young American. Kate is essentially honest and is driven to do what she does, initially, at least, against her better nature.

Clearly, then, Kate's window casts a shining light on Milly's character and, in turn, her ability honestly to appraise the sick girl induces a nobleness in herself. It is she who beautifully summarizes Milly's final gesture:

I used to call her, in my stupidity--for want of anything better--a dove. Well she stretched out her wings, and it was to that they reached. They cover us.... Don't speak of it as if you couldn't be [in love with her] I could, in your place....

Her memory's your love. You want no other. (404-5; vol. XX, bk. x, ch. 6)

Kate's point of view is more removed in the later books. However, her accurate estimation of Milly's beatitude, coupled with the fusion of her consciousness with Densher's in the conclusion, show her to better advantage. James's use of windows, in Kate's case, elicits our sympathy for

her, rather than our condemnation.

Susie, as a less important character, is given a window primarily to add to Milly's eminence early in the novel. Susie sets the pace that the rest of the characters will follow. What she initially sees in her friend are the qualities by which the others will later be moved. As she watches Milly atop her Alpine outpost, Susie's thoughts foreshadow the events of the novel:

...she now saw that the great thing she had brought away was precisely a conviction that the future wasn't to exist for her princess in the form of any sharp or simple release from the human predicament. It wouldn't be for her a question of a flying leap and thereby of a quick escape. It would be a question of taking full in the face the whole assault of life, to the general muster of which indeed her face might have been directly presented as she sat there on her rock. (125; vol. XIX, bk. iii, ch. 1)

Susie is aware of Milly's greatness early on and, although her reflections on the young American are excessive and romanticized, her window suffuses Milly in a soft and loving light. This adds to the fairy princess-like aspect of Milly's character. Consequently, Susie's point of view highlights Milly's tragedy, for she draws our attention to Milly's great potential for life. The girl's subsequent death is made the more poignant, for we realize that she has

everything for which she could wish except the one thing that truly matters--her health.

Initially, Densher's window enhances Kate's characterization, for we see her through her lover's eyes. It is his overwhelming passion for her that highlights the beauty of her character. Until the concluding books, Densher's window is cloudy for he is so blinded by his love for Kate that he is unable to see Milly clearly. Hence, he believes that she presents merely another example of the phenomenon of the American girl:

Little Miss Theale's individual history was not stuff for his newspaper; besides which, moreover, he was seeing but too many little Miss Theales. They even went so far as to impose themselves as one of the groups of social phenomena that fell into the scheme of his public letters. For all this group in especial perhaps--the irrepressible, the super-eminent young persons--his best pen was ready. (10-11; vol. XX, bk. vi, ch. 1)

As he becomes more involved with Milly, she begins to influence his judgement and his vision clears. The waning of his passion for Kate is heralded by a comparison of her with Milly in the party scene:

...Kate was somehow--for Kate--wanting in lustre. As a striking young presence who was practically superseded; of the mildness that Milly diffused she had assimilated all her share; she might fairly

have been dressed tonight in the little black frock, superficially indistinguishable, that Milly had laid aside. This represented, he perceived, the opposite pole from such an effect as that of her wonderful entrance, under her aunt's eyes...the day of their younger friend's failure at Lancaster Gate. (216; vol. XX, bk. viii, ch. 3)

In Venice, then, we receive the first indication of Milly's future effect on Densher, for he finally comes to prefer her innate qualities to the physical powers of Kate. His reflections on Milly's lost letter illuminate her exquisite character and eloquently illustrate his final appreciation of her:

The part of it missed for ever was the turn she would have given her act. That turn had possibilities that, somehow, by wondering about them, his imagination had extraordinarily filled out and refined. It had made of them a revelation the loss of which was like the sight of a priceless pearl cast before his eyes--the pledge given not to save it--into the fathomless sea, or rather even it was like the sacrifice of something sentient and throbbing, something that, for the spiritual ear, might have been audible as a faint far wail. This was the sound that he cherished when alone in the stillness of his rooms. (396; vol. XX, bk. x, ch. 6)

Her single, selfless act brings Densher to his senses; he will never again allow his moral sense to be compromised. He realizes Milly's significance too late to alter the outcome of Kate's plan, but Milly's lingering essence will modify his behaviour for the rest of his life.

We have Milly's point of view predominantly in Books Fourth and Fifth, although her consciousness blends, at times, with Susie's in Books Third and Seventh. This structure is unusual, for Milly forms the centre of the novel as the moral force behind the change that Kate's and Densher's relationship undergoes. Her situation is also James's primary interest. In Milly's case, her centre does not serve as a window, even though it offers another perspective on the other characters. The purpose of Milly's point of view is to dramatize her situation and to give her character enough depth to function as the novel's focal point. If we did not have any space allotted solely to her desperate desire to live, Leavis's criticism would be valid. According to Leavis, "She isn't there, and the fuss the other characters make about her as the 'Dove' has the effect of an irritating sentimentality" (183).

While no one will argue that Milly's characterization is as strong as Isabel Archer's or Lambert Strether's, her character is substantiated. The reader is given ample opportunity to acquaint himself with her and to familiarize himself with her thoughts and desires. Passages like the

following establish a direct relationship between Milly and the reader:

She looked about her again, on her feet, at her scattered melancholy comrades--some of them so melancholy as to be down on their stomachs in the grass, turned away, ignoring burrowing; she saw once more, with them, those two faces of the question between which there was so little to choose for inspiration. It was perhaps superficially more striking that one could live if one would; but it was more appealing, insinuating, irresistible in short, that one would live if one could. (254; vol. XIX, bk. v, ch. 4)

Books Fourth and Fifth abound in similar sections devoted to Milly's perceptions of the world around her. As she dominates the first volume of the novel, it is difficult to understand how Leavis can believe that she is not "vivid" or fully "realized" (Leavis 183).

Moreover, the development of her character is further enhanced by the shifts in the points of view. The indirect approach to her centre is effective in that Milly does not actually have to appear in the later part of the novel. Her character has been established earlier and, through James's use of windows, she is always present in the other characters' minds. The indirect approach diffuses her presence so that she permeates the novel like light. However, if we believe that Milly's fate constitutes

the subject of the novel, the structure does not bear her out adequately. This leads to the condemnation that the novel has received, from critics like Beach, for its indirect approach.

In fact, Beach's argument is worthy of note here, for it offers an example of how a misunderstanding of the novel's subject leads to difficulties with the structure. He argues that there is not enough of a contrast between Kate and Milly to effect the change in Densher:

The first book, dealing with Kate's family background, the third book, showing us Milly in the Alps, are both considerably out of focus; and in the Venetian part of the story, Milly is not sufficiently present in person, she has too passive a role, for a fully satisfactory development of the contrast between her and Kate which accounts for the final conversion of Merton. (263)

But, it is unnecessary to compare the two girls. Densher's final conversion is due to his dislike of manipulation and to his realization of the full implications of his moral compromise. He does not choose between Milly and Kate, but decides to reject manipulation and to resume control over his life. Milly is the force which guides him to his final choice and her character has been developed sufficiently that the impact she makes, both on his personal outlook and on his relationship with Kate, is credible.

Matthiessen, who believes Milly to be the subject of the novel, nonetheless appreciates James's method and finds Milly's characterization successful:

...the characterizing feature in the method of The Wings of the Dove, to which James's preface scarcely does justice, is its deliberately indirect presentation of its heroine. The very nature of the theme, involving the fact that Milly is essentially the sufferer rather than the actor, makes it imaginatively right that she should seem surrounded by the others, and that, at the close, because of her illness, she should have been long offstage. That does not mean that her final image is any the less intense, as the ordonnance of the ten books can show. (55-6)

Indeed, the indirect presentation eliminates many of the problems that James would normally have had. He is well aware of the potential problems that his primary interest poses, "the poet essentially can't be concerned with the act of dying" (The Art of the Novel 289). Consequently, the "successive windows" allow him to work around Milly's fate rather than dealing with her illness directly:

Not to walk straight up to the fact and put it into phrases, but to surround the fact, and so to detach it inviolate--such is Henry James's manner of dramatizing it. (Lubbock 176-7)

It is interesting to note that The Wings of the Dove was originally conceived of as a play. This first intention is still evident in the novel's structure. The "successive windows" place the reader in the position of a spectator. We watch the novel's action in much the same manner as a member of an audience watches a play. The point of view shifts dramatize the characters' thoughts, which, in turn, heighten the intensity of the actual scenes. For instance, in Book Sixth, we are privy to Densher's thoughts about Kate and Milly as he walks through Regent's Park and contemplates Kate's plan. His visit to Milly, three days later, is more compelling, for we have been aware of the thought processes behind his decision to "turn the corner". Lubbock elucidates:

[The characters] act it, and not only in their spoken words, but also and much more in the silent drama that is perpetually going forward within them. They do not describe and review and recapitulate this drama, nor does the author. It is played before us, we see its actual movement. (184-5)

However, although the structure of The Wings of the Dove is fundamentally dramatic, James teases his readers by leaving out certain key scenes. By so doing, he saves the novel from undue sentimentality and avoids the "tear-jerker" aspect of his primary interest (Edel, The Master 122). He has been criticized for not allowing the reader to

experience the final scene between Milly and Densher:

The account we get of [Densher's] final visit at the palace is too roundabout to appease our legitimate appetite for explanations. It may appeal more to our imagination, with its mystery so maintained, but our intelligence remains unsatisfied. (Beach 263)

James was well aware of the dissatisfaction he would evoke in some of his readers by eliminating so crucial a scene, as he admits to Ford Madox Hueffer [Ford]:

The book had of course, to my sense, to be composed in a certain way, in order to come into being at all, and the lines of composition, so to speak, determined and controlled its parts and account for what is and what isn't there; what isn't, e.g. like the 'last interview' (Hall Caine would have made it large as life and magnificent, wouldn't he) of Densher and Milly. (Edel, Letters 239)

But, the reason the scene is left out is that:

I had to make up my mind as to what was my subject and what wasn't, and then to illustrate and embody the same logically. The subject was Densher's history with Kate Croy--hers with him, and Milly's history was but a thing involved and embroiled in that.

(Edel, Letters 239)

The omitted scenes are left to the readers' imagination and the novel does not suffer from their absence. In

fact, so effective is the technique, that a scholar of such prominence as Leon Edel actually imagines a scene that does not occur in the novel:

We accompany Densher in the gondola, as he goes for his 'last interview' with Milly. We expect to see her on her couch, to hear her words, to listen to Densher's explanations. He is received at the palace. And the doors close in our face. When we turn the page we are no longer in Venice.
(Edel, The Master 121)

The form of the novel allows the reader "to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern" ("The Art of Fiction" 53). Overall, the touch of a master is evident in the structure of The Wings of the Dove, for the work stands as an artistically unified literary classic.

III

THE TIME SCHEME

Not only does the composition of The Wings of the Dove treat its subject, it also displays James's peculiar art more eloquently than do his earlier works. Although his marked literary evolution from early novels like Roderick Hudson to works of the middle period is evident, his artistic ideals come closer to realization in The Wings of the Dove than even in The Portrait of a Lady. One of the areas where his mastery shows to better advantage is in his treatment of time in the later novel. In this regard, The Wings of the Dove provides an example of the maturation of James's narrative art.

James strove most of his life to infuse an "air of reality" into his fiction. He discusses its importance as early as 1884, in "The Art of Fiction":

One can speak best from one's own taste, and I may therefore venture to say that 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 be 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. (53)

The "air of reality" and the "illusion of life" are, in part, achieved through a closely wrought time scheme in a novel. An indepth treatment of a short period of time makes a character appear to be living the action. We become aware of every nuance of his thought process as he undergoes the story's sequence of events.

In the late novels, James rejects the traditional method of dispensing with large blocks of time ("...and then five years passed...") as this disassociates the reader from the action. Instead, he attempts to achieve a time frame that contributes to the air of reality in his work. Mendilow, in Time and the Novel, comments upon James's method:

Henry James and Marcel Proust always preferred to expand small blocks of time, so as to give an impression of fullness and continuity within the limits of the unit of time chosen. They deliberately sacrificed speed and the interest caused by movement and change to achieve closer correspondence between the pace of living, or more truly, of thinking and feeling, and their depiction of it. (73)

The refinement of James's technique is made clear

when we note how the time scheme of The Wings of the Dove improves upon that of The Portrait of a Lady. In The Portrait of a Lady, there are time lapses of months, even years, in the tale's development. The first substantial break in the action occurs on Isabel's return to Florence, and to Gilbert Osmond, after a year of travel. The pause is disconcerting and, as we can see from the following quotation, James even resorts to an intrusive narrator to attempt to draw us back into the story:

Isabel came back to Florence, but only after several months; an interval sufficiently replete with incident. It is not, however, during this interval that we are closely concerned with her; our attention is engaged again on a certain day in the late spring-time, shortly after her return to Palazzo Crescentini and a year from the date of the incidents just narrated. (31; vol. IV, ch. 31)

But the longest interval occurs after Isabel's decision to marry Osmond. We leave her on the verge of her marriage and, when the action resumes, we are indirectly informed that three years have passed since our last encounter with Isabel:

[Rosier] learned from Mrs. Osmond that her husband had made a large collection before their marriage

and that, though he had annexed a number of fine pieces within the last three years, he had achieved his greatest finds at a time when he had not the advantage of her advice. (my emphasis) (101; vol. IV, ch. 36)

These time lapses disrupt the work's action, for we are not a party to Isabel's development and we consequently feel removed from the plot. We are jarred and frustrated, as we are forced to reacquaint ourselves with the protagonist before we can re-involve ourselves in the story. This is not the case in The Wings of the Dove wherein we never lose our identification with the characters. On the contrary, we feel that we undergo their experiences with them. The time frame of The Wings of the Dove is severely confined to a one year period. Hence, the time lapses that do occur are lessened to very short intervals that pass by quickly rather than being left unaccounted for.

Although there are advantages to a restricted time scheme, it can also cause the problems that we find in Roderick Hudson. This novel has a compressed time frame that encompasses approximately two years. But in this instance, far too much happens, far too quickly. Berland explicates:

The skyrocket ascent, the meteoric drop: these are romantic and melodramatic. Roderick is both too good and too bad, and he is both much too fast.

The poles are given early in the novel; we are quite prepared to accept his genius and his instability. Given a greater span of years both for his success and for his decline, the history of Roderick would not seem so strained. Even the dire fall from the Alps would be more acceptable did it not follow so soon after the rise from the pastoral innocence of Northampton. (84)

The time frame of The Wings of the Dove does not place a similar strain on the reader's imagination. The events of this novel could quite plausibly have taken place within a one year period. Milly is ill when we meet her; it is therefore not inconceivable that she die a year later. Hence, unlike poor Roderick's, Milly's situation does not constitute a "skyrocket ascent" and a "meteoric drop". As James confines himself to a realistic evolution of time, the story does not swallow "two years in a mouthful" nor does it proceed by "weeks and months" (The Art of the Novel 12). Rather, virtually every day is developed and utilized so that the changes that do occur have been prepared for carefully. As a result, the work produces the "illusion of life", for the movement of the action corresponds with the progress of actual living.

The "air of reality" is also closely related to a work's intensity, for time must unfold gradually if it is to be realistic. A slow development of time intensifies

the story, for each scene is described in minute and exacting detail. As a result, the reader is allowed to associate himself more fully with the novel's action. In the Preface to Roderick Hudson, James discusses the effect he wishes to produce:

How boil down so many facts in the alembic, so that the distilled result, the produced appearance, should have intensity, lucidity, brevity, beauty, all the merits required for my effect?.... This eternal time-question is accordingly, for the novelist, always there and always insisting on the effect of the 'dark backward and abysm,' by the terms of composition and form, by the terms of literary arrangement. (13-14)

The Venetian segment of The Wings of the Dove helps to illustrate how the density generated by a short time framework enhances the intensity of effect in a novel. James devotes four pages to the depiction of the "three rich minutes" (256; vol. XX, bk. ix, ch. 2) that occur on the steps of the Palazzo Leporelli when Densher is refused admittance. The meticulous and painstaking description exacts an intensely emotional empathy from the reader. He is unavoidably drawn into and involved in Densher's dilemma. Bradbury elaborates:

[In Venice] three weeks pass by full of such empty forms; they are noted in one page. But

when Densher is turned away from the palazzo, time, as well as setting, atmosphere, character itself, changes. Densher's three minutes on the steps are measured exactly. (122)

The intensity generated by the time frame is not merely a technical exercise; it contributes to the successful development of the subject. Critics like Geismar misunderstand the subject and find the treatment tedious:

The formal structure of The Dove is really that of 'pre-analysis', in which the characters reveal themselves and their past while they reflect upon each other and speculate, sometimes coyly, about the impending event. Then there is the 'big scene' itself, in which we see them all functioning; or that is to say, talking. And then there is the 'post-analysis' where the characters, reverting to their reveries, examine the event which has happened, both in their own minds and in further conversations with each other. And this baroque, complex structure which James evolved for his drama of consciousness-- the multicircle or con-circular narrative of

'analysis' had even more elaborate developments. (229)

However, in order to demonstrate the effect that Milly has on Kate's and Densher's relationship, James must make his reader acutely aware of the three characters' situations. Only a gradual evolution of time and the intensity that the

"slow, heavy, plodding" treatment elicits (Geismar 229) will achieve this outcome. Otherwise, we have no basis to assess the changes wrought at the end of the work. Were the time frame broader, Milly's subtle influence over the others would be reduced. As a matter of course, her illness would become the main point of interest and the novel would degenerate into a melodrama. To portray Milly as a moral impetus, the movement of time must be decelerated.

Moreover, as well as generating a greater intensity in The Wings of the Dove, time is used in an increasingly complex fashion. Time as a presence becomes more pronounced in the later novels. For example, The Ambassadors abounds in images of clocks and time pieces. Strether's dismay at having allowed his life to slip away sets the stage for the novel's ensuing drama. The work's most famous quotation, found in Strether's entreaty to little Bilham, is about the wise use of one's time:

Live all you can; it's a mistake not to. It doesn't so much matter what you do in particular, so long as you have your life. If you haven't had that, what have you had? (217; vol. XXI, bk, v, ch. 11)

Just as time itself is of supreme importance in The Ambassadors, it is similarly so in The Wings of the Dove. In this novel, time becomes an actual player in the drama as it dictates and influences the characters'

behaviour. In Milly's case, her tragedy is brought about by her eagerness to live as much as she can. Her concerns echo Strether's in the earlier novel. However, in her attempt to experience all that life offers, she ignores the obvious shortcomings in her English friends.

Time is also of concern to Kate, for it is both her enemy and her friend. She needs time to "square" Aunt Maud, yet she knows that she cannot control Densher indefinitely. She is aware that, given enough opportunity, his essentially moral nature will assert itself, as, indeed, we see happen in Book Tenth. Time's importance is highlighted in Kate's and Densher's conversation at Milly's party. The two lovers repeat the word seven times in the course of two pages (222-3; vol. XX, bk. viii, ch. 3).

Time is further used as a means of character development. The speed with which Aunt Maud adopts Milly in London evidences her opportunistic nature. Milly arrives in London and is greeted by Aunt Maud "before even she supposed she could have got their letter" (154; vol. XIX, bk. iv, ch. 1). She invites Milly and Susie to dine at Lancaster Gate "but two days later" (154; vol. XIX). On the following day, she visits again with Kate, "without waiting for a return visit, without waiting for anything (154; vol. XIX). Her behaviour provides an illustration of Kate's assessment of English society:

...everyone who had anything to give--it was

true they were the fewest--made the sharpest possible bargain for it, got at least its value in return. The strangest thing furthermore was that this might be in cases a happy understanding. The worker in one connexion was the worked in another, it was as broad as it was long--with the wheels of the system, as might be seen, wonderfully oiled. (179; vol. XIX, bk. iv, ch. 2)

In this case, while Maud is working Milly, Milly is more than prepared to pay the costs, for her limited amount of time makes her anxious to negotiate the bargain.

Time also illuminates Milly's unique personality when Sir Luke travels to Venice to treat her. Densher surmises that he will only stay a short time, "Four or five days, exclusive of journeys, represented the largest supposable sacrifice--to a head not crowned--on the part of one of the highest medical lights in the world" (302; vol. XX, bk. ix, ch. 4). However, Sir Luke stays for ten days: he arrives on the Thursday and leaves the Saturday next. For someone of Sir Luke's stature to spend this inordinate amount of time with Milly, points up her distinctive qualities. He must feel that she presents a case unique enough to merit his devotion. As a man of science, it is improbable that his behaviour is due to sentimentality, and, unlike the others, he has nothing to gain through her acquaintance. Obviously, he feels that knowing her is reward enough for his services.

While time becomes an actual presence in the novel, it also serves as an important compositional element. Despite criticism to the contrary, one of the most beautiful aspects of the novel's structure lies in its symmetry. Forster refers to The Ambassadors as having "the shape of an hour-glass" (153). The Wings of the Dove is a perfectly circular novel. The book ends where it begins, with the relationship of Kate and Densher. The success of the subject lies in a comparison between the two scenes where the effect of Milly's presence on the lovers' future is clearly apparent. From characters with everything before them, they become two people separated and divided, looking nostalgically back on the beginning of their relationship. Their plan has now succeeded, but they can never again be as they were. The time scheme contributes to the circular pattern since the novel begins and ends in the spring. The drastic changes that occur in Kate's and Densher's relationship are cleverly enhanced by the duplication of the time of year.

Further, throughout the novel, James makes repeated references to the time of the year in which the action takes place. This adds to the unity of the structure, as the seasonal sequence of the natural world tends to reflect the storyline. The reader makes an association between the season and the plot and this association unconsciously creates a mood that James uses to the novel's advantage.

The traditional symbolism of winter and death, spring and birth, summer and growth, and the fecund elements of autumn, are all brought into play within the novel.

This is not to suggest that James employs the pathetic fallacy wherein nature exhibits human traits. James was far too heavily influenced by the realist school to revert to this romantic device. However, he does use the seasonal sequence to instil an atmosphere in the work.

The action of the novel begins at "winter's end". The time of year represents the end of Kate's previous existence and also invokes the regenerative spirit of spring. The lovers are in the spring of their relationship and their hopes for a future life together stretch before them. The symbolic aspect of the season serves as a background for the lovers' states of mind:

They were in the open air, in an alley of the Gardens...[where] they had exchanged vows and tokens, sealed their rich compact, solemnized, so far as breathed words and murmured sounds and lighted eyes and clasped hands could do it, their agreement to belong only, and belong tremendously, to each other. (95; vol. XIX, bk. ii, ch. 2)

There is a mirror for Kate's and Densher's expectations in Milly's character. In the spring, she sits atop her rocky promontory in Switzerland, and surveys the world at her feet. She is "the potential heiress of all the ages" (109; vol. XIX, bk. iii, ch. 1) and wishes to come into her

inheritance. It is the spring of Milly's optimism and all of Europe is before her, waiting to be conquered. When Milly reaches London in early summer, it seems that her hopes and dreams are fructifying. She is living and experiencing life, and is the toast of London society. However, the summer wears on and the slow, heavy, airless days of August influence Milly's prospects. She begins to tire of the whirlwind of society:

[It had] been the end of everything--which they could feel in the exhausted air, that of the season at its last gasp--the places they might have liked to go to were such as they would have had only to mention. Their feeling was--or at any rate their modest general plea--that there was no place they would have liked to go to, there was only the sense of finding they liked, wherever they were, the place to which they had been brought. (207; vol. XIX, bk. v, ch. 1)

At the end of the social season, Milly visits Matcham. While the landscape about her begins to lose its vitality and wilt, Milly is confronted with the deterioration of her own health. She has experienced her life's sunshine, and autumn and winter are fast approaching her:

Once more things melted together--the beauty and the history and the facility and the splendid midsummer glow: it was a sort of magnificent maximum; the

pink dawn of an apotheosis coming so curiously soon. Milly recognised [the girl in the portrait] in words that had nothing to do with her. 'I shall never be better than this'. (220-1; vol. XIX, bk. v, ch. 2)

However, her three weeks of happiness and excitement in London have heightened her desire for life. In the "dog days", Milly visits Sir Luke Strett, who tells her to "live" and all will be well. Under the glaring August light, where nothing can be hidden, Milly faces her situation, in Regent's Park. She accepts that she has little time left and decides to make the most of what she has. Hence, she rallies her fighting spirit, for she wishes to sustain her personal summer for as long as possible. She takes Sir Luke's advice and prepares to leave London, which in its August haze is reminiscent of her own approaching death:

The night was at all events hot and stale, and it was late enough by the time the four ladies had been gathered in, for their small session, at the hotel, where the windows were still open to the high balconies and the flames of the candles, behind the pink shades--disposed as for the vigil of watchers--were motionless in the air in which the season lay dead. (262-3; vol. XIX, bk. v, ch. 5)

Densher returns to England in August, shortly before Milly leaves. The apathy that springs from the

hot, late summer days also affects him and he is lulled into a state of passivity. This passivity results in his failure to explore fully the possibilities of Kate's plan. It is easier for him to submit:

...nothing could well be less delicate than for him aggressively to set her right...but he asked himself what, failing this, he could do that wouldn't be after all more gross than doing nothing. This brought him round again to the acceptance of the fact that the poor girl liked him. (77; vol. XX, bk. vi, ch. 5)

The month of August is used to instil a slow and quiet, almost stultifying atmosphere, which anticipates Milly's demise. But overall, the summer section of the novel demonstrates the potential fruitfulness of Milly's prospects. The beginning of fall coincides with Milly's attempt to harvest this potential.

The fresh breath of autumn infuses the Venetian segment with hope. Milly hires a major-domo to procure her a palace suitable for a princess. Here, Milly is shown at her best. The ripe days of October reveal her happiness in its maturity:

...the fact that, more than ever, this October morning, awkward novice though she might be, Milly moved slowly to and fro as the priestess of worship. Certainly it came from the sweet taste of solitude, caught again and cherished for the hour; always a

need of her nature, moreover, when things spoke to her with penetration. (135; vol. XX, bk. vii, ch. 3)

Milly is at her most hopeful in Venice; the world she surveyed from her Alpine outpost seems to be hers for the picking. Her friends are with her, she can afford to buy all she wants, and she believes that love is within her grasp, for Densher seems to care for her. The fall scene infuses the air with promise and it appears that her attempt to preserve the summer of her life is successful:

She made now, alone, the full circuit of the place, noble and peaceful while the summer sea, stirring here and there a curtain or an outer blind, breathed into its veiled spaces. (my emphasis) (143; vol. XX, bk. vii, ch. 3)

The change of scene also affects Densher. The fresh "moral air" (193; vol. XX, bk. viii, ch. 2) rouses him from his passivity and he balks at his timid compliance with Kate's plan. The exhilarating air of October stirs Densher to activity and his newfound vigour manifests itself in an ultimatum to Kate:

There's nothing for me possible but to feel that I'm not a fool. It's all I have to say, but you must know what it means. With you I can do it-- I'll go as far as you demand or as you will yourself. Without you--I'll be hanged! And I must be sure. (200; vol. XX, bk. viii, ch. 2)

At the height of the beautiful Venetian fall, Milly experiences her final moment of happiness. Sir Luke arrives in Venice and Milly gives a party and lavishly entertains her friends. Unfortunately, autumn only holds the illusion of summer, and Milly's happiness is soon to be reaped.

For the first part of the Venetian segment, James relies on the opulent, fruitful elements of the time of year. We are reminded of Keats's poem, "To Autumn":

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
...they think warm days will never cease
For Summer has o'er-brimmed their clammy cells.

(lines 1-2 and 10-11)

However, autumn is also the season of rain and cold weather, the forerunner of winter. James uses this aspect of fall to intensify the novel's crisis. The day Densher is refused admittance to the palace, "the weather, from early morning, had turned to storm, the first sea-storm of the autumn" (257; vol. XX, bk. ix, ch. 2). The fury of the season that is unleashed as Milly "turns her face to the wall" (274; vol. XX, bk. ix, ch. 3) finds a parallel in Densher's feelings:

Realizing all that he had done to hasten, or at least embitter, her end, Densher feels the furies of remorse begin to stir in him - they have lurked there all the time. And just as the furies stir within Densher, so the bad autumn weather rages

around the two men on the water step. (Dupee, Afterword 499)

Just as Densher's and Milly's prospects have undergone a change, so does the season. It becomes foreboding and malevolent:

It was a Venice all of evil that broke out...a Venice of cold lashing rain from a low black sky, of wicked wind raging through narrow passes, of general arrest and interruption with the people engaged in all the water-life huddled, stranded and wageless, bored and cynical, under archways and briges. (259; vol. XX, bk. ix, ch. 2)

On the third day of the storm, Susie visits Densher and tells him what has happened. The weather is used to illustrate her state of mind, "her face under her veil, richly rosy with the driving wind...was as splashed as if the rain were her tears" (269; vol. XX, bk. ix, ch. 2).

That Susie visits Densher on the third day of the storm is significant not only in terms of seasonal imagery, but in terms of something equally important in the novel. Although this may also be true of James's other works, throughout The Wings of the Dove, there is a repetition of the number three and of multiples of three. This recurrence of the number of the Trinity, coupled with the obviously Christian symbols and references that the

work employs,¹ can lead one to believe that the novel has Christian allegorical overtones. Both Dorothea Krook (220-1) and Quentin Anderson (231-8) subscribe to this theory; but they seem to neglect the fact that James is first and foremost a realist. In much the same manner as he employs the time of year to create an atmosphere, therefore, so does he use Christian symbolism to instill a mood. A mood, moreover, that he deliberately frustrates, for he uses a transposition of the Christian ethos in the Venetian crisis. Milly learns the truth on a Sunday, the day devoted to thanking God for His blessings. James then inverts the traditional numerical sequence of the days that lead to the ascension of Christ. Rather than bringing news of Milly's revival, the three day pause that occurs between Milly's confrontation with the truth and Susie's visit to Densher, brings news of Milly's imminent death. When Sir Luke, his name being that of the great healer and apostle, arrives on the Thursday, the storm breaks. His calming influence is exercised over Milly, and the following Saturday next, he brings tidings that she has decided to

¹The Christian symbols and references in the novel are abundant. The most notable symbol is that of the dove which is traditionally ascribed both to Christ and to the Holy Spirit, and there is a further parallel between Milly's sacrifice and that of the Son of God. As has been discussed earlier, the novel's title is derived from the Book of Psalms. Densher makes reference to Genesis iii, 1-7 when he states in Book Second, "...the more of his having tasted of the tree and being thereby prepared to assist her to eat...." (94; ch. 2) and in Book Sixth, "...lifting its head as that of a snake in the garden...." (5; ch. 1).

see Densher. The change in the weather echoes Milly's state of mind and lends credence to Cargill's belief that Sir Luke is the source of the pacification:

Sir Luke Strett (whose given name is that of the Greek physician of Antioch, who joined St. Paul in his work) is more than the great surgeon--the wielder of 'fifty knives' in Densher's phrase; he is the wise counselor of the novel. A wise counselor [who addresses Milly] on the subject of human frailty. (356)

However, the extent of Milly's mercy is left to be revealed at a more suitable time and we return to England in the cold of December.

Densher visits Kate three weeks later and the harshness of the season is reflected in his cool appraisal of her differences:

...her difference itself--part of which was her striking him as older in a degree for which no mere couple of months could account--was the fruit of their intimate relation. (313-14; vol. XX, bk. x, ch. 1)

Frost touches their relationship and, for the next week, Densher prefers Maud Lowder's sympathetic company to that of his fiancée. The following Sunday, during his third visit to Maud, Densher speaks to her about Milly's beatitude. Reflecting upon Milly's mercy, he experiences a sensation traditionally ascribed to a Sunday mass:

The essence was that something had happened to him too beautiful and too sacred to describe. He had been, to his recovered sense, forgiven, dedicated, blessed, but this he couldn't coherently express. (343; vol. XX, bk. x, ch. 2)

As a result, Densher's feelings of shame threaten to overcome him. In an attempt to set things right, on the shortest day of the year, he confronts Kate and asks her to marry him immediately. But his decreasing expectations for their union are echoed in the bleakness of the season:

This and that tree, within sight, on the grass, stretched bare boughs over the couple of chairs in which they had sat of old and in which--for they really could sit down again--they might recover the clearness of their prime. (345; vol. XX, bk. x, ch. 2)

The foreboding aspects of this particular day and the time of year in which it falls, present a contrast to the promise of the previous spring. Just as the season is unfruitful, so is Densher's proposal:

He had brought her there to be moved, and she was only immoveable--which was not moreover, either, because she didn't understand. She understood everything--and things he refused to and she had reasons, deep down, the sense of which nearly sickened him. (349; vol. XX, bk. x, ch. 2)

Kate calms him with her physical presence, but their passion is now as infertile as the season itself.

On Christmas Eve, Densher receives Milly's letter. As Kate suggests later, it is the season of gifts. More to the point, it is the season of goodwill towards man. Milly's gesture is full of the sentiments of Christmas; she extends her goodwill to the two lovers. In another inversion of the traditional symbolism of Christmas, the birth of Christ, Milly dies on Christmas Eve.

Further, the beneficence of the season is parodied in Densher's visit to Kate that afternoon. There is no goodwill apparent in their meeting: he will give her something he finds "sacred" (385; vol. XX, bk. x, ch. 5) if she will answer certain questions. The "thick dusk" (363; vol. XX, bk. x., ch. 4) that has fallen outside also falls between the two lovers. It is the dusk of their relations: they cannot see each other clearly and do not trust each other's motives.

The two months of January and February pass, the bleakest, most forbidding months of the year. The chill of the season is reflected in the few meetings that Kate and Densher have together:

The fact that he had now on several occasions taken with Kate an out-of-the-way walk that was each time to define itself as more remarkable for what they didn't say than for what they did....

His honesty as he viewed it with Kate, was the very element of that menace: to the degree that he saw at moments as to their final remedy, the need to bury in the dark blindness of each other's arms the knowledge of each other that they couldn't undo. (391-2; vol. XX, bk. x, ch. 6)

Moreover, their passion, once so promising, is now barren and sterile:

...often when he had quitted her, he stopped short, walking off, with the aftersense of their change. He would have described their change--had he so far faced it as to describe it--by their being so damned civil. (393; vol. XX, bk. x, ch. 6)

On the other hand, the winter does not touch Densher's feelings for Milly. His love for her sleeps like the early spring flowers under their bed of snow:

He sought and guarded the stillness, so that it might prevail there till the inevitable sounds of life, once more, comparatively coarse and harsh, should smother and deaden it--doubtless by the same process with which they would officiously heal the ache in his soul that was somehow one with it. It moreover deepened the sacred trust that he couldn't complain. (396; vol. XX, bk. x, ch. 6)

In late February or early March, Kate visits Densher's rooms. Rather than the potential growth their

association anticipated in the previous spring, this spring witnesses its demise. The regeneration implied by the season is apparent in Densher's solitary prospects. He foresees that his sentiments for Milly will lead to a newfound peace. Hence, like the month itself, this February heralds an ending and a beginning within the action of the novel. We see the end of the winter of Kate's and Densher's relationship, for they cannot have another spring together. We see the beginning of their new lives apart.

In The Wings of the Dove, James carefully constructs his plot around the evolution of natural time. The time of year is reflected in the action that is taking place which generates a cohesive and dense effect. The time scheme invokes a unity of inner and outer forces which intensifies the action of the novel. Further, while James openly uses time to enhance the action, he also cleverly manipulates it to develop his subject.

Books Sixth and Seventh are reversed so that the chronological framework that the rest of the work follows is disrupted. It is absolutely essential that the reader follow the time clues given in these two books to understand the developing action. Densher arrives in England on Monday; he and Kate meet Milly at the National Gallery on Tuesday. On Thursday, he visits Kate at Lancaster Gate and she alludes to a plan she has concocted. The morning after his meeting with Kate, a Friday, he receives an invitation to Aunt Maud's dinner party. There, Kate tells

him that Milly is seriously ill. Densher realizes that she wishes him to "make up to a sick girl" (56; vol. XX, bk. vi, ch. 4). To complicate matters further, before he leaves, Aunt Maud takes him aside and informs him that she has made his way smooth to Milly.

At the end of Book Sixth, we are party only to Densher's view of the situation. His bewilderment is very understandable, for we are puzzled as well. However, when we read Book Seventh closely, we discover the actual sequence of events.

Book Seventh begins on the Tuesday that Milly meets Kate and Densher at the gallery. That morning, Sir Luke calls on Susie and confirms Milly's illness. Susie visits Maud Lowder "the morning after" (107; vol. XX, bk. vii, ch. 1) (Wednesday). She and Maud formulate a plan to pair Densher with Milly. To put it quickly into effect, Maud decides to invite the two to a dinner party on Friday. Book Seventh then proceeds chronologically. In reality, Kate is privy to Aunt Maud's and Susie's machinations at her meeting with Densher on Thursday:

Kate never reveals how she came to learn of . . . Susie's report, but in a later chapter (27) (VIII, ii) she blandly concedes that she has 'extraordinary conversations' with her aunt. (Vincec, "Critical Study" 46)

Thus, rather than being surprisingly astute, Kate has been

told of what transpired between Aunt Maud and Susie. She then enlarges upon the original plan by deciding to marry Densher after Milly's death. Kate feels that, in this way, everyone will benefit: Milly will have been loved and she and Densher will be rich.

At the dinner party on Friday, all the plans have been laid and Susie's propensity towards Densher is explained to us, if not to him. Ultimately, the deceptive time element enhances Densher's character. Throughout the novel, he runs the risk of appearing inordinately dense. But Book Sixth makes us aware of his position. He is pre-occupied with Kate and he hardly takes notice of anyone else. He is confused by the sequence of events, but his love for Kate is so all-consuming that he abides by her more 'perceptive' decisions.

Further, the disrupted time sequence helps to alleviate the potential problems with Densher's character. He cannot be fully aware of the plot, or his moral sense is irreparably damaged. If the subject is to succeed, we have to believe that his moral scruples are merely dormant:

James prepared for Densher's 'apparent' reversal by making him an unwilling conspirator, unaware of the full implications of his actions. To involve him in deception without destroying his 'moral sense' James employed a significant departure from his time scheme, one which also puts the reader

temporarily in the young man's 'unknowing' position.
(Vincec, "Critical Study" 43)

The effect that the disruption creates is heightened by the point of view shifts or the "successive windows" of the novel. Book Sixth is related from Densher's viewpoint and, if we are fully to understand his character, we cannot know more than he knows at this point. We find out in the next chapter, but we have shared the young man's bewilderment and his puzzled state. This knowledge stays with us and we can empathize more with his position throughout the rest of the novel. The time shift also makes us distrustful of Kate, for her marked perceptiveness in Book Sixth stems merely from her superior knowledge of the sequence of events. Hence, her character is impaired while Densher's is enriched.

The novel's successive windows also serve to camouflage time. For instance, in the Venetian segment, we see the action through Densher's window. Because Kate is always in his thoughts, the fact that they only speak privately twice from August to October escapes us. Kate keeps Densher dangling throughout these three months. Her sexuality is so powerful that he is preoccupied with schemes to bring about a consummation of their affair. He therefore has little time to ponder his moral position in relation to Milly. The two meetings between the lovers (at the Piazza San Marco and at Milly's party) are described in exacting detail and assume dominant proportions. The hours that the

lovers spend together appear deceptively longer than their three months apart. Thus, the technique manifests the intensity of their passion. Unless the reader is careful, he is as blinded as is Densher.

Similarly, the three week time lapse that occurs between Densher's final meeting with Milly and his next interview with Kate disguises the quick fluctuation of his affections. We are never told of Densher's thoughts in this period, we only see the change in his character in his next meeting with Kate. Densher's reversal is drastic and the time lapse helps to smooth the transition.

The disruption of chronological time and the way that time is camouflaged through the "successive windows" enhances the novel's subject. The intensity that the short time frame engenders allows us an intimate knowledge of the characters' thoughts that we would not, otherwise have. Further, the unity that is achieved through the reflective effect between the natural time of year and the action helps to manifest the "unfailing cohesion of all ingredients" ("The Art of Fiction" 491). The Wings of the Dove exhibits James's mature skill as a novelist. His general and particular treatment of time generates a dimension of verisimilitude in the novel that helps to create the "handsome wholeness of effect" (The Art of the Novel 329) for which he continually strove.

LIST OF WORKS CONSULTED

Primary Sources:

- James, Henry. The Novels and Tales of Henry James. 1907-9. Fairfield, N.J.: Augustus M. Kelley, 1976.
- Henry James: Literary Criticism: Essays on Literature, American Writers, English Writers. Ed. Leon Edel and Mark Wilson. New York: Literary Classics of the United States, Inc., 1984.
- Henry James: Literary Criticism: French Writers, Other European Writers, The Prefaces to the New York Edition. Ed. Leon Edel and Mark Wilson. New York: Literary Classics of the United States, Inc., 1984.
- Henry James Letters IV, 1895-1916. Ed. Leon Edel. Cambridge, Mass.: The Belknap Press, 1984.
- The Art of the Novel. Ed. R. P. Blackmur. New York: Charles Scribner's Sons, 1962.
- The Notebooks of Henry James. Ed. F. O. Matthiessen and Kenneth B. Murdock. New York: Oxford University Press, 1947.

Secondary Sources:

- Anderson, Quentin. The American Henry James. London: John Calder, 1958.
- Beach, Joseph Warren. The Method of Henry James. 2nd ed. Philadelphia: Albert Saifer, 1954.
- Berland, Alwyn. Culture and Conduct in the Novels of Henry James. Cambridge: Cambridge University Press, 1981.
- Bersani, Leo. "The Narrator as Centre in The Wings of the Dove". Modern Fiction Studies VI (1960): 131-144.
- Bishop Rex. "Criticism and 'The Major Phase': The Subject of Henry James's The Golden Bowl." Diss. McMaster University, 1971.

- Blackmur, R. P. Studies in Henry James. Ed. Veronica A. Makowsky. New York: New Directions Publishing Co. 1983.
- Booth, Wayne C. The Rhetoric of Fiction. Chicago: The University of Chicago Press, 1973.
- Bradbury, Nicola. Henry James: The Later Novels. Oxford: Clarendon Press, 1979.
- Brooks, Van Wyck. The Novels of Henry James. Folcroft, PA: The Folcroft Press, Inc., 1969.
- Cargill, Oscar. The Novels of Henry James. New York: The MacMillan Company, 1961.
- Dupee, F. W. Afterword. The Wings of the Dove. By Henry James. New York: Signet, 1979.
- , Henry James. New York: Dell Publishing Co., Inc., 1955.
- , ed. The Question of Henry James. New York: Henry Holt & Company, 1945.
- Edel, Leon, ed. Henry James. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1965.
- , Henry James: The Master 1901-1916. London: Rupert Hart-Davis, 1972.
- Forster, E. M. Aspects of the Novel. New York: Harcourt, Brace & World, Inc., 1954.
- Geismar, Maxwell. Henry James and the Jacobites. Boston: Houghton Mifflin Company, 1963.
- Graham, Kenneth. Henry James: The Drama of Fulfilment, An Approach to the Novels. Oxford: Clarendon Press, 1975.
- Jefferson, D. W. Henry James. London: Oliver & Boyd, 1962.
- Keats, John. "To Autumn." Romantic Poetry and Prose. Ed. Harold Bloom and Lionel Trilling. New York: Oxford University Press, 1973. 556-7.
- Krook, Dorothea. The Ordeal of Consciousness in Henry James. Cambridge: University Press, 1962.
- Leavis, F. R. The Great Tradition. Harmondsworth: Penguin Books, Ltd., 1983.

- Leeming, Glenda. Who's Who in Henry James. London: Elm Tree Books Ltd., 1976.
- Lubbock, Percy. The Craft of Fiction. New York: Charles Scribner's Sons, 1921.
- Matthiessen, F. O. Henry James: The Major Phase. New York: Oxford University Press, 1963.
- Mendilow, A. A. Time and the Novel. New York: Humanities Press, 1972.
- Muir, Edwin. The Structure of the Novel. New York: Harcourt, Brace & World, Inc., 1928.
- Putt, S. Gorley. Henry James: A Reader's Guide. Ithaca, N.Y.: Cornell University Press, 1966.
- Stewart, J. I. M. Eight Modern Writers. Oxford: Clarendon Press, 1963.
- Vincec, Mary Barbara. "A Critical Study of the Substantive Variants in the Three Versions of Henry James's The Wings of the Dove." M.A. Thesis. McMaster University, 1971.
- Vincec, Sister Stephanie. "A Variant Edition of Henry James's The Wings of the Dove." Diss. McMaster University, 1975.
- "'Poor Flopping Wings': The Making of Henry James's The Wings of the Dove." Harvard Library Bulletin 24 (1976): 60-93.
- Ward, J. A. The Search for Form: Studies in the Structure of James's Fiction. Durham, N.C.: The University of North Carolina Press, 1967.
- Wegelin, Christof. The Image of Europe in Henry James. Dallas: Southern Methodist University Press, 1958.
- Wellek, Rene, and Warren, Austin. Theory of Literature. New York: Harcourt, Brace & World, Inc., 1970.