

REVISIONS

IN

THE WINGS OF THE DOVE

A CRITICAL STUDY  
OF THE SUBSTANTIVE TEXTUAL VARIANTS  
IN THE THREE VERSIONS OF HENRY JAMES'S  
THE WINGS OF THE DOVE  
TOGETHER WITH A COMPLETE RECORD  
OF SUBSTANTIVE VARIANTS

By

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To the Memory of My Mother

Sidonia Doma Vincec

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SCOPE AND CONTENTS:

The first part of the thesis is an orientation to the novel itself, since the entire work must be taken as the only meaningful context for a consideration of the substantive variants.

The second part consists of an examination of the selected revisions in the light of the full context and of James's theory of revision.

The third part is a record of substantive variants.

The appendices contain a report on computer collation of a section of the text and two extended notes on specific substantive variants.



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#### NOTE ON ABBREVIATIONS

The details of publication are given below for works which are frequently cited in the main body of the thesis and in footnotes. For convenience, subsequent references to these will be made in the abbreviated form shown on the left.

- |                         |  |
|-------------------------|--|
| <u>Art of the Novel</u> | <u>The Art of the Novel: Critical Prefaces</u> by Henry James with an introduction by R. P. Blackmur. New York: Charles Scribner's Sons, 1934. |
| Constable               | Henry James. <u>The Wings of the Dove</u> . First English edition. Westminster: Archibald Constable & Co., Ltd., August 30, 1902.              |
| <u>Letters</u>          | <u>The Letters of Henry James</u> edited by Percy Lubbock. New York: Charles Scribner's Sons, 1920. 2 vols.                                    |
| <u>Novels and Tales</u> | <u>The Novels and Tales of Henry James: New York Edition</u> . New York: Charles Scribner's Sons, 1907-1917. 26 vols.                          |
| Scribner's              | Henry James. <u>The Wings of the Dove</u> . First edition. New York: Charles Scribner's Sons, August 21, 1902.                                 |

## INTRODUCTION

The first edition of The Wings of the Dove was published in New York on 21 August 1902 by Charles Scribner's Sons. Unlike Henry James's earlier novels it had not been serialized prior to its appearance in this two-volume form. The first English edition, in a single volume, was published almost simultaneously on 30 August 1902 by Archibald Constable and Company.<sup>1</sup>

James's letter of 15 November 1902 to H.G. Wells records the fact that James had destroyed the "synopsis" or "preliminary statement" of The Wings of the Dove after it had "wholly failed" to interest the "unconvinced and ungracious editors" of an "American periodical" for serial publication.<sup>2</sup> Freed thus from the restrictions of working out "the subject" in instalment lengths, James "treated" it "on a more free and independent scale."<sup>3</sup> The manuscript copy of this novel as dictated to a typist is not, however, among the few existing manuscripts listed in the Bibliography, and was also presumably destroyed by James.

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<sup>1</sup> Leon Edel and Dan H. Laurence, A Bibliography of Henry James. (Second edition, revised; Soho Square, London: Rupert Hart-Davis, 1961).

<sup>2</sup> Letters, I, p. 405.

<sup>3</sup> Ibid.

Hence the Scribner's edition noted above is the authoritative version of the work as James originally published it.

Large segments of the text of the Constable edition are identical with the first edition. One fairly lengthy section and scattered individual pages, however, contain substantive variant readings. This first reprint of the novel should, therefore, be regarded as the first revised version.

While on a visit to the United States in 1904, James made arrangements with Charles Scribner's Sons for "a (severely-sifted) Collective and Definitive Edition"<sup>4</sup> of his works. Volumes XIX and XX of this collection, The Novels and Tales of Henry James: New York Edition, contain the second revised version of The Wings of the Dove.<sup>5</sup> The two volumes were published on 22 April 1909<sup>6</sup> and carried a signed Preface of some eighteen pages preceding the text in Volume XIX.<sup>7</sup> This final revision was far more extensive and significant than James led his readers to believe; he gave the impression that he found scant necessity for refining his late style for the 1909 edition.

<sup>4</sup>Letters, II, p. 70. Letter to Grace Norton, 5 March 1907.

<sup>5</sup>See Edel, Bibliography, Item A64, p. 137.

<sup>6</sup>Jacob Blanck, compil., Washington Irving to Henry Wadsworth Longfellow, Vol. V [1969] of Bibliography of American Literature (New Haven: Yale University Press, 1955-1969), p. 157.

<sup>7</sup>Pp. v-xxii and three lines on p. xxiii.

He wrote to Grace Norton, 5 March 1907:

... at last the thing is on the right basis . . . and a 'handsome'--I hope really handsome and not too cheap--in fact sufficiently dear--array will be the result--owing much to close amendment (and even 'rewriting') of the four earliest novels and to illuminatory classification, collocation, juxtaposition and separation through the whole series. The work on the earlier novels has involved much labour;--to the best effect for the vile things, I'm convinced; but the real tussle is in writing the Prefaces (to each vol. or book,) which are to be long--very long--and loquacious . . . some 15 Prefaces (as some of the books are in two,) and twenty-three lovely frontspieces--all of which I have this winter very ingeniously called into being . . . . The prefaces, as I say,<sup>8</sup> are difficult to do--but I have found them a jolly interest

According to this letter, James's labours for the Novels and Tales<sup>\*</sup> fell into a descending order of three levels of difficulty: the Prefaces, the "earliest novels" (and tales) and the later works which he does not even mention. His disparagement of the "vile things" indicates the extent of his dissatisfaction with his earlier works. In his final Preface (to Volume XXIII of the Novels and Tales) James contrasted his problems of revision of The American (1877) with the ease of preparing his later works for publication in the New York Edition:

This sharpness of appeal, the claim for exemplary damages, or at least for poetic justice, was reduced to nothing, on the other hand, in presence of the altogether better literary manners of 'The Ambassadors' and 'The Golden Bowl'.<sup>9</sup>

<sup>8</sup>Letters, II, p. 70.

<sup>9</sup>Art of the Novel, p. 344.

<sup>\*</sup>Here I refer only to James's labours of 1907-1909. He had already subjected his earlier works to revision whenever he had found occasion to re-issue them. He intended the Novels and Tales to be his final version of the works collected therein.

Significantly James does not mention The Wings of the Dove, considering that it was written after The Ambassadors (although published before it), it no doubt also partook to some extent of a "better literary manner" than the early works. He realized, nevertheless, that it was a "too-long-winded and minute . . . work";<sup>10</sup> he was chagrined at its structural imbalance, or as he expressed it in a letter of 23 October 1902:

The centre, moreover, 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.<sup>11</sup>

In his Preface to The Wings of the Dove, he returned to his "half-dissimulated despair at the inveterate displacement of his general centre".<sup>12</sup> According to his theory of revision he was not free to shift the centre to its proper position by a complete re-writing of the "deformed" work; he did, however, try to fashion a more focused and precise textual surface for his subject. Students of this "late" novel do not generally acknowledge (or indeed, seem to realize), the existence of three very different texts. Recent critical studies of The Wings of the Dove are consistently based on only one or other of the three versions and hence do not take the considerable textual variation into account when

<sup>10</sup>Letters, I, p. 399. Letter to W. D. Howells, 12 Sept. 1902.

<sup>11</sup>Ibid., p. 403. Letter to Mrs. C. Jones.

<sup>12</sup>Art of the Novel, p. 302.

discussing imagery and style. A critical edition of The Wings of the Dove would obviate unwarranted interpretations based on nuances of diction in a single version. A critical edition of The Ambassadors lists 265 substantive revisions;<sup>13</sup> The Wings of the Dove contains more than 800 (this figure includes sixty-five changes in syntax, a type of variant not listed in the above edition of The Ambassadors). Brian Birch's article, "Henry James: Some Bibliographical and Textual Matters,"<sup>14</sup> while mainly concerned with The Ambassadors alludes to The Wings of the Dove and The Golden Bowl and makes some useful comments. Birch made a limited comparison of texts:

I have done no more than collate a chapter taken more or less at random from each of these two, with small additional checks at different points, but even such a cursory inspection reveals that both The Golden Bowl and The Wings of the Dove have been touched by James's revising hand, the latter, if these collations (The Golden Bowl, first chapter of Book Second; The Wings of the Dove, first chapter of Book Sixth) are to be trusted, more extensively than the former.<sup>15</sup>

For his collation of The Wings of the Dove Birch used the Constable edition and the New York Edition of "the first chapter of Book Sixth" (the seventeenth chapter in both 1902 versions). This was a fortuitous choice because the chapter in Constable happens to be identical with the first

<sup>13</sup>S. P. Rosenbaum, ed. (New York: W. W. Norton and Co., Inc., 1964), pp. 347-352.

<sup>14</sup>Library XX n.s. (June 1965), pp 108-123.

<sup>15</sup>Ibid., pp. 111-112.

edition (Scribner's, 1902); had he selected the first chapter of Book Second, his results would have been completely misleading since that chapter in Constable varies in more than a dozen cases from the text of the first edition, yet these variants were not incorporated by James in his final version.

In this thesis I propose to record and make an examination of the substantive variants in The Wings of the Dove as found in Scribner's, Constable and the Novels and Tales. Accidentals and "semi-substantives"--punctuation, capitalization, contractions (did not did n't), italics and spelling variants--are not considered.

Chapter I of the thesis is a critical study of the novel and is thus an orientation to the context of the revisions. A plot synopsis precedes Chapter I. In Chapter II I give an account of James's theory of revision; this is followed by a commentary on the first revised version of the novel (Constable). The major portion of Chapter II is devoted to a critical discussion of selected revisions drawn from the Novels and Tales. Chapter III contains a complete list of the substantive variants in the three versions.

There are three appendices. The first records the results of a collation of a section of the text by the McMaster Computing Centre. The second and third appendices are extended notes on specific revisions in The Wings of the Dove, one of which will appear in a forthcoming issue of Review of English Studies.



## SYNOPSIS OF THE WINGS OF THE DOVE

The synopsis which follows contains all of the major events of the plot in the same sequence in which they occur in the novel itself.

Kate Croy, beautiful, intelligent, twenty-five years old, is summoned in March to "sordid lodgings" in Chirk Street by her father, Lionel Croy. She comes from Lancaster Gate, the home of his rich, childless, widowed sister-in-law, Maud Manningham Lowder, who took her in on the death of her mother in December. Mr. Croy rejects Kate's offer to come and live with him; he debases her appeal to family feeling by insisting that her "duty" is to "work" Aunt Maud and someday acquire her fortune. Kate's widowed sister reiterates this demand, and moreover, provides a concrete image of the alternative of poverty at a time when Kate is learning more and more to enjoy "material things". Kate is disgusted by Marian's four "greasy children", her two gossipy spinster sisters-in-law and the run-down Chelsea district. Morally, Kate is isolated. All of her relatives disapprove of Merton Densher as a husband for her (although they could like him "for himself") because they wish her to marry "well". Densher, a young society columnist, is "clever" but basically unambitious; to him, money is not a value for which to

strive. The couple are attracted by the "opposite" qualities in each other: Densher represents "culture" and things of the mind; Kate, with a "talent for life", is decisive and active. Just before Densher leaves for a newspaper assignment in America, Kate takes the initiative and they become secretly engaged. She refuses to marry him immediately, "as he is", because she hopes they can still "square" Aunt Maud. This lady tells Densher that she wants to see Kate "high up and in the light" of society. Her candidate for Kate's hand is the poor but titled Lord Mark, who is also "clever" but not so handsome as Densher. Densher's lengthy absence in America gives Kate (and Maud) time.

Milly Theale and her companion, Susan Shepherd Stringham, are in Switzerland in the spring. Milly is twenty-two, pale, thin, red-haired, "plain" (even "weird"-looking) and secretly ravaged by a mysterious terminal disease; she is the last representative of a fabulously wealthy New York family. Susan is a childless widow who makes her living by publishing magazine stories. When the New England writer met Milly the previous winter she recognized in her the "real thing--the romantic life itself" but also that Milly is "starved for culture". Susan is not only willing, but with her European education, competent to act as Milly's guide for the continental tour prescribed by the doctor.

Susan finds Milly perched on a projection of rock over a chasm. Later the girl does not allude to it; she is

reticent also about her illness; Susan accepts her excuse for restlessness--"an excess of the joy of life". Milly, preferring people to scenery, elects to go straight from Switzerland to London. Between them they know two Londoners: Milly has met a Mr. Densher in New York; Susan has an old school friend, Maud Lowder. Milly's secret reasons are: to consult a doctor and to see Densher again. Susan divines only the latter and she is anxious to promote Milly's happiness; she anticipates the excitement of London as a reward for her virtuous Puritan life; as Milly's companion, she also feels equal at last to the high social pretensions of Maud.

Maud immediately sees the "social uses" of Milly and arranges a dinner party. Here Milly meets bald-headed, bespectacled Lord Mark who asserts Mrs. Lowder's genius in a social context where "nobody does anything for nothing." Maud has already taken Milly's affairs out of Susan's hands.

Kate becomes intimate with Milly who showers gifts on her. Susan discovers from Maud that Densher is a mutual acquaintance; Milly speculates on the oddity of Kate's silence on this point and feels that Densher must be smitten with Kate's impressive beauty. Marian, the sordid Mrs. Condrip, confirms this view. Milly still is not sure how Kate regards Densher; nor how he might feel about Milly herself. She begins to regard Kate as a rival.

At Matcham all of "society" begs Milly to settle in

in England. Lord Mark shows her a Bronzino portrait which is her "double". The impact of the work of art makes Milly realize her mortality. Kate finds her in tears before the picture. Milly, as a self-disciplinary measure for her silent musings about Kate and Densher, compensates the former by a show of trust--she invites her to go as her companion to the Doctor's. Sir Luke Strett is perceptive and supportive. Milly tells Kate only that "he's a dear" and will take care of her. Two days later she sees him alone and her confidence is confirmed. He endorses her plan to return to the continent and his prescription is simply to "live". He wishes to meet Susan--in fact, anyone who cares for her. After this interview Milly faces her existential "aloneness"; sitting wearily in a park, she identifies herself with "humanity". She now regards Susan's romantic attitude as a limitation to confidence; and she answers Kate's inquiry by a request for help in the pursuit of the "highest" pleasure.

The four women come together for a "last" intimate supper before the departure for Europe. When Maud asks Milly to inquire about Densher's whereabouts, she realizes the depth of Milly's interest in the young man. While alone with Kate, Milly senses that Densher is back, but later asserts the contrary to Maud. Kate has warned Milly about London society, and especially about Aunt Maud; for her own safety, Milly should immediately break connections--because

she is a "dove". Milly is discomfitted by this description but decides to be interiorly wise (as a serpent) and outwardly gentle as a dove.

The following morning (a Tuesday) she tells Susan to wait on Sir Luke while she herself goes to the National Gallery. Suddenly she sees Densher--and then, Kate. The confusion of the moment is obviated by their "civilised manners". Milly assumes the role of the "American girl" and takes them to her hotel for lunch. She enjoys Susan's dilemma at not being free to talk about Sir Luke's visit. She spends some time with Densher and knows that she likes him "as much as ever". Kate strikes her as merely tolerating Densher. To Milly, the young man is kind, friendly, but not encouraging.

Densher had come back to London the previous afternoon; Kate had gone to the risk of meeting him at the station. In this brief encounter he had lacked opportunity to express his deep need of her. His uppermost thought is immediate marriage. Milly next interrupted their colloquy at the Gallery. He knows nothing of Milly's involvement with "society" (in fact he feels that Kate has rather left him in the dark about Milly) but he thinks he can meet Kate at her hotel in future. Two days later (Thursday) when he asks Kate to marry him at once, she asks for time. She unaccountably urges him to cultivate Milly's acquaintance as part of what he assumes is a plan to "square" Aunt Maud. Milly

does not come to Mrs. Lowder's dinner the following night (Friday). Kate's entrance is unforgettable to Densher. He makes ironic reflections on "society" during dinner. Maud embarrasses him about his new York "friend" but Susan forms a sympathetic bond with him. Later Kate tells Densher that Milly is absent because she is seriously ill; Aunt Maud has had "the facts" from Susan; Lord Mark, who has observed this colloquy, is a "genius", but Milly doesn't trust him. Next Aunt Maud takes Densher aside and tells him that she has told Susan (and hence, Milly) the "proper lie" for him--i.e. that Kate does not care for him; she challenges him, hinting at the size of Milly's fortune, to "make her right"; she announces that she and Kate are now going abroad with Milly. Densher visits Milly the next day (Saturday), but for his own reason--a return of courtesy. Her illness quickly becomes a "forbidden" topic. They decide to go for a drive and while Milly is changing, Kate enters. She offers to "explain" for Densher if he prefers to "escape: but he goes through with it blindly for Kate. The situation is not clear to him, but he is now in too deep.

(Book Seventh) A flashback to Tuesday with Mrs. Stringham reveals her agitation at Sir Luke's visit. Milly treats Susan as if she were the patient. Susan, squelched thus by Milly, goes the next day (Wednesday) to vent her feelings to Maud Lowder. They decide that since Densher is "what Milly wants" they must promote a relationship between

them. Maud declares that Kate's attachment to him is mistaken and doesn't count; it must be categorically denied. She plans to hold a dinner where Milly and Densher can meet--this was previously dramatized.

Milly sees Sir Luke once more in London; she learns that he will visit Venice in October. He hopes to meet the young man Milly regards so ideally. Milly ruefully implies that her interest is not returned in kind.

In Venice Milly has sent the others out while she enjoys the luxury of a silent hour in her beautiful hired palace. Lord Mark unexpectedly arrives; when he proposes Milly realizes that her "value" to some men would be precisely in her inevitable early death--the money would still be there. She refuses him and because she cares for him so little she tells him the truth about her health. Moreover, so well has she been deceived about Kate's view of Densher that she convinces Mark to try again with Kate. As Mark is leaving, Densher is announced.

Densher, summoned by Aunt Maud, finds it as easy to get along with his American friend as if she were his sister. He is preoccupied with a plan regarding Kate. He removes from his hotel to more private lodgings and jokes about these at dinner. He is momentarily disconcerted when Milly asks to see them. One day alone with Kate on the Piazza, he demands that, since she refuses to marry "as we are", she "come to him" at his rooms. He gets her affirmative answer

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later at Milly's party in return for his promise to follow Kate's plan. Milly welcomes Sir Luke in white lace and pearls. Densher senses that he will never be able to give Kate the jewels she covets. Excited by his "conquest" of Kate, he accepts his "role"--qualified to suit his conscience: he will speak no lie and Milly must make the proposal—but he will marry her for Kate. All parties except Milly, Susan and Densher leave Venice.

Densher's resolve to have no third person ever visit his rooms leads to his rude hesitation when Milly again talks of a visit. Except for the time he spends with this charming hostess, Densher's fantasy-life is full of Kate. The shock comes after three peaceful weeks; then he is suddenly refused admittance to the palace. He glimpses Lord Mark in Florian's and feels a renewed security in blaming Mark for the "evil" that has broken out. But he also feels lost without Kate and becomes uncomfortably aware of a new view of her "visit". What he had regarded as Kate's total gift of self to him was really a kind of insurance; "she had provided for herself." Three days later Susan looks him up and her reality breaks the "spell" of his rooms. Susan announces Milly's withdrawn state and Sir Luke's impending return; she begs Densher to deny to Milly Lord Mark's assertion, "if Sir Luke asks." Thus Densher learns that Milly has been told of his secret engagement to Kate. On Sir Luke's arrival, he faces "at a stroke" the realities

of Milly's illness which everyone, including Milly, has tried to conceal. "Liberated" by this truth, Densher begins to re-evaluate his position with a new intellectual detachment. Sir Luke spends some time with him visiting the sights of Venice; their relationship is "man to man" and somehow restores Densher's equilibrium. Sir Luke leaves, saying he will return within a month. It means that her death is near at hand. Milly has asked to see Densher; he fears she will ask him for the "denial". All she asks is that he leave.

Three weeks later Densher meets Kate in London. He had left Venice right after the interview, but had spent a fortnight at home without contacting Kate. He now asks for information about Milly; he elucidates Lord Mark's "blow" to Milly and wonders how he found out about the engagement. He asserts that had he denied his engagement, he would have "stuck to it". He is no longer "afraid". Densher begins to find relief in talking to Aunt Maud rather than to his fiancée, with whom he cannot "talk" about Milly. Although Maud's view of him as Milly's lover is false, he can ventilate his growing "aftersense" only with her. On Dec. 22 ("the shortest day of the year") he meets Kate at the "their" park; again he asks her to marry him immediately, "as he is", in order to right their great wrong. He is horrified at her implied answer: "Yes" if he is assured of the money. On Christmas morning, Densher learns from Mrs. Lowder that Sir

Duke is returning: Willy has died. Lord Mark is with Aunt Maud and Kate has gone to her sister's to attend Mr. Croy who has just come to Marian after a year's absence. After going to church (so he won't have told a lie) Denzher visits Kate; she appears out of place in the squalid home. He reveals that he has received a letter from Willy. He learns that Lord Mark had been refused by Kate just before his reappearance in Venice; Willy had convinced Lord Mark (and hence Aunt Maud) that there was no engagement; that it was Willy whom Denzher loved. Mark's staying with Mrs. Lowder is simply a proof of his poverty. Out of loyalty to his fiancée, Denzher gives her Willy's letter--unopened. Only when Kate throws it still unopened into the fire does he realize his eagerness to hear its contents. Kate meanwhile guesses that Willy's message concerns a Christmas gift of money to Denzher.

Two months later as Kate ascends his stairs with the New York lawyer's letter, Denzher reflects on the impressions gained in the interval. He agrees with Aunt Maud's prediction that Kate will soon return for good to Lancaster Gate; Denzher longs to hear from Susan Stringham with whom he is now (privately) corresponding. Immediate marriage is the only way to cover his and Kate's guilt. The loss of Willy's letter has become a "pang". Kate enters excited. She has opened this letter and discovered Willy's great generosity. Denzher had hoped she would not open it so that they could

send it thus back to New York. He refuses to hear the amount and Kate senses his implications--she must choose between him and the money. He would still marry her in an hour. But Kate turns away: they are no longer "as they were".

## I

### THE CONTEXT OF THE REVISIONS

Revisions have no meaning apart from their particular context. The substantive revisions made by Henry James in The Wings of the Dove, and there are about eight hundred of them, do not, and indeed, cannot, fully reveal his intentions when divorced from those sections which he did not change. A consideration of the meanings inherent in the parts of the text which James apparently felt were satisfactory vehicles for his sense is a prerequisite for establishing the significance of his attempts to convey his meaning more clearly. The characters, who act within particular settings and from their own inner motives, are the source of the action of the plot. While they strive to maintain the superficial serenity of a conventional social framework, a tense psychological drama is played out.

Every character in The Wings of the Dove is in some sense an artist handling confused and disordered reality according to his own integral (moral) principle of order and aiming to produce an "arrangement" in which his personal truth will show in the best light. Milly Theale considers her poor health "nobody else's business" [ S. II,

p. 81, the business of nobody else]";<sup>1</sup> this justifies to her the secrecy which benefits her by persuading others of her freedom to "live". Her persuasiveness and her freedom quickly become her illusions when others discover the truth but decide to humour her by supporting her "arrangement" for their own reasons. Kate Croy wants her engagement kept secret to deceive her Aunt Maud for reasons of socio-economic expediency. The same reason justifies Kate's further plan involving Milly; with knowledge of Milly's situation comes the idea that if her lover became rich overnight, she could reveal her secret and lose nothing before her social audience. Kate's plan necessitates multiple deception: Den-cher's cooperation will be secured only if she can make him obey her "blindly" and prevent his critical evaluation of the truth; Milly must think that Kate merely tolerates the man; Susan and Maud must think she is cooperating in their plan.

The story of these deceptions and double-visioned appraisals is rendered in a rich variety of figurative language. The realm of fine arts supplies an abundance of metaphors for this process of living which is the finest of all arts. Drama (especially important in this novel), painting,

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<sup>1</sup>Unless otherwise specified, quotations from the text of the novel are from Novels and Tales. Italics are added to indicate the 1909 revisions; these are followed by a square bracket around the original Scribner's version either from Volume I or Volume II. "S. II, p. 81" means Scribner's, Volume II, page 81 and can be used as a key to the location of the relevant passage in the list of revisions in Chapter III. If, however, only the revision is quoted, it is not underlined.

architecture, music and literature (in its mythical and historical expressions) are essentially more-or-less successful arrangement of selected materials. Brilliantly conceived and executed behaviours are likewise artistic works. They are also pleasant to observe-- for the indispensable concomitant of artistic effort is discerning criticism. Artists who work in the medium of social behaviour--their own or others'--must constantly weigh, evaluate and appraise the effects they observe.

Further sources of metaphor are drawn upon; from the pinnacle of fine arts there is a descending hierarchy of lesser, or applied arts, in which the principle of order is a morality of lesser and lesser beauty and validity. Akin to drama is the religious and social ceremony; also akin to drama is the "game", particularly the game of chance in which "fortune" favours the gambler in proportion to his control of his facial muscles; then there is the distorted spectacle of the "circus", the "peepshow" and the puppet show. The "circus" involves animals on display or performing tricks; it recalls Roman holidays involving the martyrdom of noble maidens for its feature attraction. Architecture is the stage-setting for arrangements of people not less than of furniture; a tent can recall a "durbar" as easily as a side-show. Shop windows and counters display items for calculated effect; commercial transactions also have their forms. Natural scenery cannot be arranged so easily by

humans and thus, the rocky precipices, deep waters and the limitless horizon frequently supply the imagery of a character's loss of orientation to his own or others' scales of "rightness". Artistic impulses come into play in all human activities, even those which produce the "cheapest" effects.

In The Wings of the Dove dozens of metaphors from the above categories supply one term of a comparison--the appearance--to which the reader is invited to supply the other term--reality; the further problem for the observer is to decide to what degree the terms are really equivalent. F. O. Matthiessen and others after him have pointed out the network of biblical and mythical ("fairy tale") images against which characters can be evaluated.<sup>2</sup> Jean Kimball has collected and analyzed the imagery of the abyss with the related diction of darkness and space; it conveys the atmosphere of anxiety, or even panic, felt by a mortal who realizes his perilous orientation to the "truth" of earthly life.<sup>3</sup> E. T. Bowden has systematized James's references to the visual arts of painting and architecture as a method of observing his artistic intentions.<sup>4</sup> Millicent Bell has a

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<sup>2</sup>Henry James: The Major Phase (New York: Oxford University Press, 1963 [originally published in 1944]), pp. 59, 72, 74 and passim.

<sup>3</sup>"The Abyss and The Wings of the Dove: The Image as a Revelation", Nineteenth Century Fiction, X (March 1956), pp. 281-300.

<sup>4</sup>The Themes of Henry James: A System of Observation through the Visual Arts (New Haven: Yale University Press, 1960), pp. 88-96.



fine study of James's method of synthesizing the language of love and spiritual values with the language of commerce.<sup>5</sup> To date I have not seen a full analysis of the extraordinary animal imagery; I refer not only to the nobler creatures such as "dove", "lion" and "panther" but also to those "in the back of the bestiary"--the "freaks" and "monsters" and poisonous creatures to which indirect allusion is made in such expressions as "a nest of darkneses" or "a wondrous silken web" and in such terms as Mrs. Lowder's way of "snorting" and "growling". Nor have I found a study of the diction of the "hunt" and the "kill" which extends to the varieties of captivity ("cages" and prisons abound) and murder for sport, profit or sacrifice; to be "martyred" by "domestic animals" is not a "joke". Also lacking is a study of the imagery taken from the art of healing which deals with all the degrees of "life" between birth and death. The judicial imagery--"scales", "legatees" and "contracts"--would make an interesting pattern, as would the imagery of "geography". No doubt there are still other patterns. Each network of images has its own logic and range and hierarchy; each corresponds with and yet differs from the reality it is meant to clarify. Through the opportunity to use the faculty of intellectual "sight" each offers

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<sup>5</sup>The Dream of Being Possessed and Possessing: The Wings of the Dove", Massachusetts Review, X (1969), pp. 97-114.

the reader a system for classifying the human actors and their performance.

James uses setting in a suggestive way which links it with figurative language; furthermore, as in the theatre, every detail of setting is functional: it "projects" character and demands a response, both from the "audience" and, in The Wings of the Dove, the "actors" in the drama itself. Eight chapters are set in Venice, two in Switzerland and the rest in London; six of the latter (Book Tenth) are pre-*ved* with an "aftersense" of Venice through Densher's point of view. Places are further divided into selected social "locales" indicative of another kind of geography. Chirk Street, Lexham Gardens (where Kate's mother died) and Chelsea exemplify Kate's origin; Lancaster Gate is her portal to the "great world"; Matcham is the social "capital". Milly's entry to London society is decided in an "Alpine pass"; one Park (a public "garden") is the meeting place of Kate and Densher in their "prime" [S.II, p. 374, beginnings] and another is the refuge of depressed humanity. Harley Street and the National Gallery are linked to a London hotel which is exchanged for a palace,--Palazzo Leporelli--a contracted form of "the Unfortunates", la poverelli --an ironic combination of "realities". The shops of London and the parlours of Lancaster Gate are balanced by the bazaars and splendour of the Piazza San Marco, the "drawing room of

Europe". Densher's rooms in Venice and London are mute witnesses of significant deeds; railway stations--Euston and Venice--his club and the Oratory have their effect in "hardening" his "metal". The streets, canals and corridors are so many passageways which relate to the figure of the labyrinth. The voyage from America is the "leap" from one moral, social and cultural world to another. Milly's "progress" to Venice involves the denizens of America and of the "great grey immensity of London" in a more graceful form of commerce, history and art. Venice is the confluence of many images of life--and of death; "a city in which there must be almost as much happiness as misery"<sup>6</sup> is a setting which offers the opportunity to act a variety of "roles". The period of time covered by the novel is one year: "March" to "two months after Christmas".

Every system of figurative language offers the artist (whether the author or his character) a medium in which to work, that is, to clothe his thoughts. The artist selects images which "represent" the situation at a given point. The all-embracing metaphor in this novel is thus the "artist" who is thinker, craftsman and critic in one. The dominant kind of artist here is the theatrical performer, who may or may not invent his own drama, and who often

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<sup>6</sup>Henry James, Italian Hours (London: Evergreen Press, 1959), p.3.

applies his knowledge by making a criticism of others' behaviour in terms of drama.

The narrator supplies the metaphor of the "Master-linek play" to elucidate the situation of the two girls at a certain point in their developing situation. Kate is the "slowly-circling" lady "of her court" while Milly is the royal figure on the moated throne. This metaphor is not in the characters' consciousness; nonetheless the girls recognise that they play a game of "putting off the mask" when social duties are over:

It was then that what they were keeping back was most in the air. There was a difference, no doubt, and mainly to Kate's advantage: Milly didn't quite see what her friend could keep back . . . that was so subject to retention; whereas it was comparatively plain sailing for Kate that poor Milly had a treasure to hide. This was not the treasure of a shy, an abject affection . . . [but] a principle of pride relatively bold and hard . . . the truth about the girl's own conception of her validity (24) (VII, iii, p. 138-139)<sup>7</sup>

There could be no gross phrasing to Milly . . . that if she wasn't so proud she might be pitied with more comfort--more to the person pitying . . . her peril, if such it were, and her option, made her, kept her, irresistibly interesting . . . . It may be declared for Kate, at all events, that her sincerity about her friend, through this time, was deep, her compassionate nature strong; and that these things gave her a virtue, a good conscience, a credibility for herself, so to speak, that were later to be precious to her. She grasped with her keen intelligence the logic of their common duplicity (Ibid.) (p.140)

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<sup>7</sup> In this chapter, long quotations from the novel are followed by two references in parenthesis. The first gives the chapter number in Scribner's and in reprints which follow Scribner's; the second gives the numbers of the Book, chapter and page in the Novels and Tales. The wording and punctuation [except for contents of square brackets] follow the latter edition; contractions (e.g. couldn't), however, are given without the spacing (could n't) used in the 1909 edition.

The narrator qualifies Kate's "virtue" with the expression "for herself, so to speak"; this should notify the reader that he must decide on the validity of this appearance. Kate is moving to a position where her "act" deceives even herself. Both girls maintain the appearance of a friendship that was established before they suspected the nature of each other's secret, Milly confiding to Susan that Kate had "some smothered trouble" and Kate feeling that, in spite of her admirable wealth, "Mildred Theale was not, after all, a person to change places, to change even chances with." (8) (IV,ii, p. 172; p.176) The narrator comments on the girls' first week together:

Kate, these days, was altogether in the phase of forgiving her so much bliss; in the phase moreover of believing that, should they continue to go on together, she would abide in that generosity. She had, at such a point as this, no suspicion of a rift within the lute--by which we mean not only none of anything's coming between them, but none of any definite flaw in so much clearness of quality. (8) (IV, ii, pp. 175-176)

It is important that these words are given by an unbiased outsider and not by one of the fallible characters whose speeches and musings are inevitably conditioned by their relativity to a given situation.<sup>8</sup>

When Susan consciously casts Milly in the role of Princess, it should be noted that her "heroine" belongs to a "conventional tragedy". (My italics) (5) (III, i, p.120)

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<sup>8</sup>Wayne Booth, The Rhetoric of Fiction (Chicago: University of Chicago Press, 1961), passim.

Milly in the "discourttained . . . dawn" speculates on what is behind Kate's fantastic performance, her "pacing" like a "panther", in terms of theatre: "what was in front never at all confessed to not holding the stage". (15) (V, vi, p.274)

Densher is fully aware that he is a high-paying "spectator" at a "drama" which Kate puts on for Aunt Laud's benefit. (19) (VI, iii, pp. 34-35) He recognizes the "technical challenge" of the older woman and never suspects that the "disciplined face" of the younger can also be used to delude him. Densher's memory of Kate's visit is his private drama, "a play on the stage. . . . in his own theatre"; in "his single person" he remains the "perpetual orchestra to the ordered drama, the confirmed run." (29) (IX, i, p. 237) Over and above the explicit allusions to theatrical performance, there is the more important, and for the alert reader, more interesting implicit recognition that the characters themselves act in the capacity of more-or-less conscious craftsmen and critics of behaviour. They are ever in search of the right "role" in life, the right "setting", the right "tone" and "expression", the right "elements" in their existence. Each one's idea of "rightness"--his morality--is his principle for the arrangements he creates for himself. His endless task is to plan his effects, "work" to achieve them and then "appraise" the result. The case of Milly shows that the maintenance of an "illusory" appearance harbours

great danger. In the case of Kate, James's notion of the evil of interference in others' lives is demonstrated: she tries to extend the artistic functions of planning and controlling to the behaviour of others. The "actors" in this novel exemplify various points on a moral spectrum that reaches from the stringently ideal to the crassly material. As critics they must first be capable of discerning "art" in each other's presented behaviour and then of evaluating the way this will affect their own choices--that is, their moral actions. This is of dire consequence for their reality as personal beings. Once they renounce their personal principle of order, they become "puppets" manipulated by others and no longer integral personalities with freedom of action.

In this "drama" of living, Mrs. Lowder excels; she has transcended her function as supreme actress to become a superb "manager"; she simply "defies her idea not to become the right one." In so doing, she annihilates the freedom and the very life of others like the "car of the Juggernaut"--in other words, like a highly-decorated bulldozer. Her blatant philistinism is often mistaken for practical honesty; its devastating effect, moreover, is not easily calculable by her observers; Susan thinks of her as a "grand [not in S.] natural force" and a "sleeping fortress" yet she foolishly allies herself with her. To Mrs. Lowder

the solemn occasions of life are mere spectacles; marriage and death have dignity only in relation to monetary terms. She disdains her other niece, Marian Croy Condrip:

Of the two sinister ceremonies that she lumped together, the marriage and the interment, she had been present at the former, just as she had sent Marian, before it a liberal cheque; but this had not been for her more than the shadow of an admitted link with Mrs. Condrip's course. (2) (I, ii, p.35)

When Milly, party to a match she has tried to bring off, is dying, however:

'Ah, yes indeed--she did, she did [want to live]: why in pity shouldn't she, with everything to fill her world? The mere money of her, the darling, if it isn't too disgusting at such a time to mention that--!' (34) (X, ii, p. 341)

Kate begins to consider her "virtue" of "family piety" both "small" and "stupid" when her father and sister appear to drive her into the "cage of the lioness". She understands her aunt perfectly; she begins as a "hypocrite of stupidity" and in the weeks between her mother's death and her visit to her sister she has "almost liked . . . what had created her suspense and her stress":

the loss of her mother, the submersion of her father, the discomfort of her sister, the confirmation of their shrunken prospects, the certainty, in especial, of her having to recognise that should she behave, as she called it, decently--that is still do something for others--she would be herself wholly without supplies. (2) (I, ii, p.29)

She can thus appear to the world as having no other course but to obey her aunt. Her frequent rejections of Densher "as he is" reflect her growing attachment to the material advantages of life, the "lace and trimmings" which suit her



so well. She is "impatient of the praise" when Densher characterizes her as a "journalist's wife"; she makes her own plans to convert him into a "socialite's" husband. The novel is a record of her gradual assumption of Aunt Maud's values and techniques. The latter's final "critical" evaluation of Kate is: "She has really been, poor dear, very much what one hoped." (38) (X, vi, p. 389)

While Kate gradually adopts a role similar to her aunt's, some characters diverge and their final roles become opposed. Densher and Lord Mark take the parts of suitors and to the same women. The differences in the way they act in their common role reveals their contrasting characters. The role of the "hostess" reveals contrasting attitudes to persons: in Venice Densher tells Susan:

'Of course she [Milly] has [been kind]. No one could be more charming. She has treated me as if I were somebody. Call her my hostess as I've never had nor imagined a hostess, and I'm with you altogether.' (28) (VIII, iii, p. 210)

Mrs. Lowder, by contrast, always "keeps him down"; her house itself is a "portentous negation of his own world of thought"; Milly and her house seem to affirm rather than negate his value. In revising the third chapter of Book Sixth (19) for the Novels and Tales James substituted "their hostess" for the original "her aunt" in order, I think, to point this contrast. Densher is not impressed by Mrs. Lowder's "genius" for social arrangements:

He had supposed himself civilised; but if this was civilisation--! One could smoke one's pipe outside when twaddle was within. He had rather avoided, as we have remarked, Kate's eyes, but there came a moment when he would fairly have liked to put it, across the table, to her: 'I say, light of my life, is this the great world?' There came another, it must be added . . . when she struck him as having quite answered: 'Dear no--for what do you take me? Not the least little bit: only a poor silly, though quite harmless, imitation.' (19) (VI, iii, p.44)

Densher interprets Kate's glance in the light of his own detachment. A conversation in the next chapter, however, tells him (or should) of her ambition for a place in the real "great world". Kate, at the same time, undercuts Milly, for she judges:

Milly, its true' she said, to be exact, 'has no natural sense of social values, doesn't in the least understand our differences or know who's who or what's what.'

'I see. That,' Densher laughed, 'is her reason for liking me.'

'Precisely. She doesn't resemble me,' said Kate, 'who at least know what I lose.' (20) (VI, iv, p.60)

Kate has no intention of losing anything; she "wants" and will "try for everything". (3) (II, i, p.73); Densher should have recalled her assertion when he used almost the same language about Milly: "couldn't one say to her that she can't have everything?" (20) (VI, iv, p. 51) Kate's sense of social values is less "natural" than Milly's; Milly, in three weeks of London life, comes to some rather perceptive conclusions about society. (The rapidity of her "success" in London is admired by all but Densher, who ascribes it to the "absence of a larger lion".) Milly's visit to Chelsea provides matter for some far-reaching

conclusions:

With our young woman's first view of poor Marian everything gave way but the sense of how, in England, apparently, the social situation of sisters could be opposed . . . a state of things sagely perceived to be involved in an hierarchical, an aristocratic order. Just whereabouts in the order Mrs. Lowder had established her niece was a question . . . though Milly was withal sure Lord Mark could exactly have fixed the point if he would, fixing it at the same time for Aunt Maud herself; but it was clear that Mrs. Condrip was, as might have been said, in quite another geography. She wouldn't . . . be found on the same social map . . . . It was as if at home, by contrast, there were neither . . . the difference itself, from position to position, nor on either side, and particularly on one, the awfully good manner, the conscious sinking of a consciousness, that made up for it. . . . the difference, the bridge, the interval, the skipped leaves of the social atlas. . . . (9) (IV, iii, pp. 191-192)

Lord Mark "fixes the point" when he takes them to Matcham;

Milly realizes that he:

had administered the touch that, under light analysis, made the difference . . . of their not having lost . . . so beautiful and interesting an experience; the difference also, in fact, of Mrs. Lowder's not having lost it either, though it was superficially with Mrs. Lowder they had come . . . . (10) (V, i, p. 208)

[T]he admirable picture still would show Aunt Maud as not absolutely sure either if she herself were destined to remain in it. (*ibid.*) (p. 210)

Milly images the company at the garden party as:

a contingent of 'native princes' . . . and Lord Mark would have done for one of these even though for choice he but presented himself as a supervisory friend of the family . . . [from] Lancaster Gate. (*ibid.*) (p. 211)

Kate appears to great advantage in this setting. It is here, ironically, that Milly requests her company to the doctor's; Kate's plan for "success" depends on the doctor's verdict.

Milly Theale, also in search of her proper setting, proves her higher morality by her final gesture; far from controlling others' actions she freely supplies them with the means they consider necessary for "success". Her pathetic desire to live drives her, meanwhile, to act the "hyprocite" of health. The frontispieces chosen by James for the 1909 edition epitomize her artistic problem. "The Doctor's Door" (Volume XIX) is for her the portal to the "brown old temple of truth" and the end of the poverella's search. Sir Luke, however, is the man who "knew what mattered and what didn't"; he endorses her plan of a Venetian setting. The bald truth need not be flaunted; it may be adorned with all the riches of art. Milly knows and Densher learns that "the real, the right stillness" is "this particular form of society". The frontispiece to Volume XX shows the facade and door of "The Venetian Palace"; it corroborates Milly's reply to Lord Mark: "England bristles with questions. This is more, as you say there, my form." (25) (VII, iv, p. 152) She wishes to die in this "great gilded shell" of herself and of Europe's past; she would like to "float on" in the "ark of her deluge"; in it she can both play her own "role" and appear in the "roles" in which the others cast her. The palace satisfies Susie's image: it is the setting of a "princess", and Kate's: the "dove" is one among the famous flock of St. Mark's; and even Densher's: the easy-going,

moneyed "American girl". When the doctor seeks Milly out in Venice the partial truth is swallowed up in complete truth; and Densher hears of her death from Mrs. Lowder on the doctor's door-step.

It is through "sinking" part of the known truth that illusions are maintained. Milly suppresses the recognition of her illness; the three other women play her game; Densher, in obeying Kate, is betrayed into a "part" which he abhors. Susan is unable to play Milly's game under Milly's direction; frustrated by the girl's proud reticence, she goes to Maud's camp and ends by playing the game under Maud's direction. Milly had condemned Susan's perfectly logical assumption that the love-interest of the "handsome couple" could not be one-sided; Susan had humbly accepted "her girl's" interpretation until, in the very scene of betrayal, Maud arouses her suspicions again when she declares: "I don't handle Kate." Mrs. Lowder:

had been keeping back, very hard, an important truth, and wouldn't have liked to hear that she hadn't concealed it cleverly. Susie nevertheless felt herself pass as not a little [S. II, p.126 passing as something] of a fool with her for not having thought of it. What Susie indeed, however, most thought of at present, in the quick, new light of it, was the wonder of Kate's dissimulation. She had time for that view while she waited for an answer to her cry. "Kate thinks she cares. But she's mistaken. And no one knows it." These things, distinct and responsible, were Mrs. Lowder's retort. Yet they weren't all of it. 'You don't know it--that must be your line. Or rather your line must be that you deny it utterly.' (22) (VII, i, p. 115)

Milly, unlike Susan, never asks for denials, either from



Susan or later, from Densher; she does, however, mistake unspoken suppressions for the truth. Susan, in consenting to suppress an important fact, does not take sufficient measure of what other facts Maud may be concealing; awed by the skill of Kate's "acting" she does not investigate what else Kate might be suppressing. Susie, the object of Kate's attention at the previous day's luncheon, now privately muses with cynical insight:

Kate wasn't in danger, Kate wasn't pathetic; Kate Groy, whatever happened, would take care of Kate Groy. (*Ibid.*) (p. 117)

Kate has learned by observation what Maud verbalizes to Susan: to make people perform as you wish, suppress facts and act as if the partial truth which you admit is the whole reality. The theme of "acting" is basic to the meaning of the action of The Wings of the Dove; illusion and double-vision as stage-techniques merge with duplicity and hypocrisy.

For an illusion of completeness to be successfully maintained, however, the controlling artist must plan on the basis of "facts"; he must "know" more than the one for whose benefit he works. Mrs. Lowder makes no plans until she "understands". She is assured of Milly's "pride" of silence (Kate elaborates on this to Densher saying that Milly has a "ferocity of modesty", an "intensity of pride"); Susie relates Sir Luke's message: that Milly must be "made

happy", something he considers a "grand, possible affair".

Even then:

Mrs. Lowder was rather stiff for it. 'Yes; it scares me. I'm always scared--I may call it so--till I understand. What happiness is he talking about?' (22) (VII, i, p. 112)

Specific information results in confidence and practical measures: Mrs. Lowder gives Susan her orders and undertakes to bring Milly and Densher together soon at a dinner; she decides in the interval that she must accompany Milly to the continent so that at the right moment she can summon Densher. To plan for Milly's happiness, which, ironically, is also a form of interference: Susan recognizes the practical necessity of taking Milly "as she is". (22) (VII, i, p. 118)

Mrs. Lowder adds, "And we must take Mr. Densher as he is . . . . It's a pity he isn't better." (Ibid., p. 119)

They are planning for change. Densher's repeated proposal, "Will you take me just as I am?" tends the other way; it asks for acceptance of a condition which refuses to change. It is finally expressed, "It's as I am that you must have me." Kate's repeated refusals culminate in a play on these words: "We shall never again be as we were." In the terms used above, each is refusing to be coerced by love for the other into accepting a way of life alien to his own standards.

Susan rashly defies her "princess"-idea not to become the right one and she lives to see it become "tragedy". On an unfamiliar stage she speaks "lines" which she mis-

takes for "the grand manner"; the "medium" and principle of order which she adopts from Maud Lowder transform her into a "dwarf" indeed. Faced with grim reality she visits Densher and speaks to him in language partly extravagant and partly pragmatic. This "game" is not for her; once defeated she drops her private "illusions" (though she may retain a "mask" in her letters to Lancaster Gate) and wisely withdraws from the field by avoiding London on her way home to America.<sup>9</sup>

A careful reading of the novel proves that Kate conceals information from her lover; for her plan to succeed she must keep some things from him. After the dinner she tells him to "leave appearances" to her. She focuses on Milly's delayed departure: "We bade them good-bye . . . the night before Milly popping so very oddly into the National Gallery . . . found you and me together." (20) (VI, iv, p.50) Densher, who had come back "the night before", forgets that, at the time, Kate had told him (at Euston) only of a "particular obligation to show at Lancaster Gate by six o'clock. She had given, with imprecations, her reasons--people to tea, eternally, and a promise to Aunt Maud . . . . (17) (VI, i, p. 4) During the

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<sup>9</sup>This analysis qualifies slightly the interpretation of Susan which is set out in Sister Corona Sharp's fine chapter on The Wings of the Dove in The Confidante in Henry James: Evolution and Moral Value of a Fictive Character (Notre Dame: University of Notre Dame Press, 1963), pp. 181-213.



"Gallery" incident Densher becomes "aware that Kate's acquaintance with her [Milly] was greater than he had gathered." In their transatlantic correspondence Kate had not elaborated on Milly once she discovered that her fiancé had met her; this did not strike the busy young reporter as odd. But now, the Tuesday after the surprise meeting with Milly:

there could come back to him in London, an hour or two after their luncheon with the American pair, the sense of a situation for which Kate hadn't wholly prepared him. Possibly indeed as marked as this was his recovered perception that preparations, of more than one kind, had been exactly what, both yesterday [his day of return] and to-day, he felt her as having in hand. (17) (VI, i, p. 11)

Her preparations have not included--and deliberately so--informing him. Kate's restored presence makes Densher suspend his own judgements and decisions. At the end of his four-months' absence (March-August) his mind was clear about the necessity of immediate marriage--which was contrary to her plan. Aware, furthermore, of Kate's "charming strong will" he defined his own attitude to the confusion she aroused:

He didn't want her deeper than himself, fine as it might be as wit or as character; he wanted to keep her where their communications would be straight and easy and their intercourse independent. (18) (VI, ii, p. 19)

The explanations he expects on Thursday are not provided; what he learns he has to get "out of her piece by piece."

Kate says there are other reasons for her requests but "I'll tell you another time. Those I give you . . . are enough to go on with." (18) (VI, ii, p.26) Densher's

dependence makes him her thrall; he is "thrown back" on his "special shade of tenderness" for Kate and he sets aside his "critical" faculty:

Well, since she wasn't stupid she was intelligent; it was he that was stupid--the proof of which was that he would do what she liked. (Ibid.) (p.30)

Densher is disturbed by her ability to conceal her love for him:

"Can you show it or not as you like?" Densher demanded.

It pulled her up a little but she came out resplendent. "Not where you are concerned." (Ibid.) (p.28)

She promises to explain to Milly and tells him it will "make a difference" if Milly "thinks" that Kate is merely "good" to him. His challenging "silence" makes her "falter"; she knows he would reject the sequel if he understood it clearly. In the next chapter (after the dinner) she tells him that Milly "is in possession of reasons which will perfectly do" to explain her (Kate's) "relation" with Densher. Throughout Book Sixth Densher observes without understanding; after his confrontation with "facts" in Book Ninth he reasserts his desire for "straight" communication; his love, admiration and pity for Kate absolutely require it for continued relations. He asserts his own lack of illusion as a last desperate appeal that she leave off "play-acting":

'I'm in your power. . . . [i]n the way I show--and the way I've always shown. When have I shown,' he asked as with a sudden cold impatience, 'anything else? You surely must feel--so that you needn't wish to appear to spare me in it--how you "have" me.' (38) (X, vi, p.401)



His speech does not shock her out of her pose; instead she negates his love by accusing him of being in love with Milly's memory. She also negates, as her final speeches show, his assertion of independent knowledge: "Ah . . . what do you know of my place?" Kate, who was freely "ironic" in conversation up to Book Sixth, maintains the illusion she has created with the utmost seriousness in Book Tenth. On Aunt Maud's entrance:

She invented the awkwardness under Densher's eyes, and he marvelled on his side at the instant creation. It served her as the fine cloud that hangs about a goddess in an epic, and the young man was but vaguely to know at what point of the rest of his visit she had, for consideration, melted into it and out of sight. (34) (X, ii, p. 335)

Less obviously for Aunt Maud's benefit is Kate's arrival at "their Park three days before Christmas:

Kate came at last by the way he had thought least likely--came as if she had started from the Marble Arch (34) (X, ii, p. 345)

In the old days she had come straight across the road from Lancaster Gate and "arrived" by the nearest entrance": with a "general publicity"; she took "no trouble not to be seen". The vivid contrast she presents with Chelsea dramatizes again her "alternatives". If Densher takes the money she will accept him before society; without it he must not expect her to share with him some equally poor dwelling which mismatches her. Her engagement will remain a secret forever--an alternative by which ultimately she loses only Densher.

Although Densher pays tribute to her "intelligence" to the end, it is possible that Kate's compulsions are

partially unconscious. In her world a woman can do nothing to save her name besides "let it go." Her family background is rife with models of acquisitiveness. Poverty is no guarantee of virtue and happiness; it actively depresses anyone who wishes to rise in the social scale. By the end of the novel, she has gone a long way towards convincing herself that she is doing her "duty". In an acquisitive society, her "case" is an indirect indictment of the pressures that make her choices "necessary". James made Densher's "various" fiancée complex enough to be capable of doing "what she doesn't like" and yet holding the affections of a man with high ideals. Densher recognizes that she is "opposite" to him in her "talent for life" but does not suspect that her "moral" principles are "opposed" to his own; his knowledge of her remains "partial" in both senses: he idealizes her beyond measure and his incomplete knowledge of her is aggravated by his long absences and her own reticence about the specific "facts" of her background. Kate takes after her father in her cleverness with costume; in the first chapter both are described as "knowing" how to "dress"; Kate finds Lionel Croy both an amusing and irritating "bad" actor". She even wishes for an impossible "role" and considers how "she might still pull things round had she only been a man." (1) (I, i, p.6) Her first walk with Densher is a kind of make-believe: "for all the world . . . like the housemaid giggling to the baker." (3) (II, i, p.56)



Kate later chooses a much more splendid role for herself but cannot induce her lover to "cross the bridge" into her new social geography.

Lionel Croy orders Kate to use her "intelligence" and she does so to avoid a fate like Marian's. Mrs. Condrip has no acting ability; she has only the bequest left by Mrs. Croy--the "luxury of a grievance". Kate "profoundly" observes that: "disappointment made people selfish" and: "how poor you might become when you minded so the absence of wealth." It should be noted that meanness of spirit is not equated with financial poverty; Densher, who is poor, possesses a "fine" spirit.

Kate both admires and disdains Lord Mark. To Milly, who has her own opinion of his powers, Kate calls him "hum-bugging old Lord Mark" who isn't "the cleverest creature in England" (15) (V, vi, p.278) To Densher she asserts her belief in Lord Mark's "universal . . . genius":

I don't know at least,' she said, 'what else to call it when a man is able to make himself without effort, without violence, without machinery of any sort, so intensely felt. He has somehow an effect without his being in any traceable way a cause. (20) (VI, iv, p. 61)

Lord Mark does not live up to this praise of his artfulness. Milly, even while feeling his violence, is the one who covers his traces by covering those of Densher and Kate. Lord Mark's principle of order for arranging his life is "almost vulgar"; he is willing to marry anyone for money, even Mrs. Lowder. Reduced to "renting his rooms" he loses all

dignity. Confronted by Milly's "truth" he is nonplussed:

The prompt neat accent, however, his manner of disposing of her question, failed of real expression, as he himself, the next moment intelligently, helplessly, almost comically saw-- a failure pointed moreover by the laugh into which Milly was immediately started. (25) (VIII, iv, p. 157)

At first acquisitiveness and later, hurt pride, make him careless "about the forms he takes". As a critic of others' behaviour, moreover, Lord Mark uncovers the truth too crudely and hence too cruelly; even criticism has its "forms".

Densher at first is no artist at all; he suspends his powers of mind, he follows Kate's directions and accepts her evaluations, all on the theory that love dictates "abjectness" to the lover. The attitude of the other characters towards Kate make Densher's passion seem inevitable rather than fatuous. She is a "tangible [ S.I, p. 10 sensible] value" for her father and sister; she is the niece who fits Mrs. Lowder's specifications; her beauty makes Milly despair of attention from Densher if Kate "listens" to him; Susan and Lord Mark regard her less ideally, but they do nothing to help Milly.

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. The whole of Book Sixth which narrates the events

of Densher's first week home from America ( a Monday to a Saturday), is from his point of view. Of all the characters, his point of view is at this time the most limited in terms of knowledge of recent events in London. Then we are given a long flashback; the entire first chapter of Book Seventh returns to Susan's distress on the day after Densher's return (frequently referred to as Tuesday) and her visit to Maud on the "day following" (Wednesday). Susan's chapter explains to the reader, but never to Densher, why Kate, on his Thursday visit and Aunt Maud and Susan along with Kate, at the dinner the "next day" were all suddenly so eager to promote his cause with Milly. When, on the "day after" the dinner, Densher visits Milly from the simple desire to "acknowledge favours received" from her hospitality, he senses vaguely an ambivalence in the progress of events; Kate enters and his preoccupation with her flares up again, so that he "leaves it all" to her. The five chapters of Book Sixth, moreover, are filled with Densher's reflections on his intense passion for Kate; he is barely interested in the American girl, and mystified and held back by Kate's warning not to "spoil" the "beauty" of what she sees. There are, for James, an unusual number of clear references to the days of the week in Book Sixth and the chapter following; the important second scene of the latter (22) is set before the events which are recorded in the four latter chapters of Book Sixth (18 to 21). James delayed the



revelation of Susan's treachery until this point for a very good artistic reason, one which relates to the reader's understanding of Densher. James had to choose between an effect of immediate irony--in which case the reader would see at once the implication of Kate's, Mrs. Lowder's and Susan's appeals to Densher later in the week--or an effect of identification between the reader and Densher with a hoped-for effect of delayed irony. Had he placed Susan's chapter in chronological order he would have interrupted his "block" of material (which is rigorously confined to Densher's consciousness) and would also have risked making Densher appear as a hopelessly stupid tool of the "circle of petticoats". As the novel exists, the reader first goes through this sequence of events sharing Densher's severely limited point of view; he must empathize with Densher's bewilderment and his decision to abide by Kate's behests. The alert reader can benefit much more by the rich effect of delayed irony if he has noticed the shifting time sequence. The reader, however, may so easily become intrigued with the entirely fresh point of view, the amusingly pathetic predicament of Susan tossing "truths" into Britannia's "apron" [S.II, p.122, lap], that he will fail to notice the time clues and hence to respond to the demand on his powers of inference. The exercise of rereading Book Sixth after Susan's chapter throws James's technique into relief. It will explain, for example, exactly how Aunt Maud "had the facts from Susie",



as Kate puts it. (Kate never reveals how she came to learn of Susie's report, but in a later chapter, (27) (VIII, 11), she blandly concedes that she has "extraordinary conversations" with her aunt.) It will also explain Susie's significant looks at the dinner, Mrs. Lowder's "bribe" to Densher and her report that she has told "the proper lie" for his sake. Milly's failure to show at this dinner gives Kate her chance to instruct Densher. A day or two later the women leave for the Continent. It is early August; Milly tells Sir Luke that their departure is "quite fixed for the fourteenth"; Densher does not see them again until October when he answers Mrs. Lowder's summons. In Venice, his whole consciousness is taken up with his plan of "conquest" [S.II, p. 236, victory] of Kate. He speaks to her privately only twice: at the Piazza and at the party. Kate's demands are balanced by his own; the implications of Kate's plan, momentarily chilling, are swept away in his joy that he will at last be "loved". The continuity of Densher's preoccupations about Kate remove attention from the length of the time-lapses between Densher's few meetings with Kate while she is busy about Milly's affairs.

Until Book Tenth, Densher suspends his own vaunted "cleverness" and "sees" things with Kate's vision. After Sir Luke has restored Densher's "equilibrium" Densher makes a "stinging" declaration to Kate:

"You see in everything, and you always did . . . something that, while I'm with you at least, I always take from you as the truth itself." (37) (X, iv, pp. 378-379) His sober self-knowledge indicates that he can at last also "see" and "judge" Kate. Her "oversimplifications" are not condemned as deliberate attempts to delude but her pronouncements should be qualified by the observer and not taken as "truth itself". This is a demand on the reader's powers of recall which is difficult to meet without rereading the novel. All of Kate's convincing assertions on reperusal are seen to be relative to her "playing" of her part in the act. If, for example, her opinion of Milly's deficient "sense of social values" is taken as "truth itself" the reader will forget Milly's keen insights into the social "geography" of Chelsea and Matcham.

Once Densher is released from the pressures of Kate's intelligence and of his sexual need of her, he realizes that he has performed actions antithetical to his own moral principles. He has mistakenly assumed that Kate can share his views. Early in the novel he displays his "straightness" to her by saying that at a given point Mrs. Lowder "must be undeceived" about the secret engagement. Kate, knowing this scruple, keeps asking him to "wait" and she so arranges her effects that such a point never occurs. At the end, when she qualifies her consent to marry him by asking for his "moral certainty" that he will get the money:

her personal presence, and his horror, almost, of her lucidity . . . made in him a mixture that might have been rage, but that was turning quickly to mere cold thought, thought which led to something else and was like a new dim dawn. (34) (X, ii, p. 350)

Densher's experience with Milly and Sir Luke has not immediately made him an infallible judge but it has endowed his "vision" with a capacity for growth. In Book Tenth he painfully assumes an artistic role--calculating effects, choosing his script and his stage business, judging Kate's statements and asserting the "rightness" of his arranged existence. The language of artistic criticism is a positive help for discerning "rightness". Densher, the objective critic at last, catches a "false note", a "glib" expression, a nervous "excess" in Kate's movements; he is forced, however reluctantly, to dismiss her art as specious. With equal or superior knowledge of facts he can distinguish an "act" from a spontaneous reaction with almost a reflex speed:

'Oh!' Kate seriously breathed. But she had turned pale, and he saw that whatever her degree of ignorance of these connections, it wasn't put on. (33) (X, i, p. 320)

Throughout the novel, James's use of "as is", "appeared", "as it might be called" and similar diction invites penetration of the surface appearance to the underlying validity or falseness which it masks.

Densher's balance has been restored by Sir Luke Strett. Sir Luke's role is so indirectly sketched by James that it is easy to miss the implications of his actions: his presence in Venice prepares Susan, Milly and Densher to act



according to their highest principles. Susan, to be sure, is never shown after Sir Luke's visit to Venice, but the opposed effects of her letters to Mauds and Densher (as noted by the latter) is proof that she is "arranging" her existence with a view to freely following her native standards. After her first meeting with Sir Luke she declares to Milly: "Certainly, he's a fine type. Do you know . . . whom he reminds me of? Of our great man--Dr. Buttrick of Boston." This seemingly pointless remark indicates that for Susan, Sir Luke is a reminder of her lifelong New England society and morality. This is not the type of man to accede to her request for a "denial" from Densher.

Milly, proud and independent, concedes Sir Luke's superiority from her first contact with him. In his office she has a significant "impression":

which was at the same time one of the finest of her alarms--the glimmer of a vision that if she should go, as it were, too far, she might perhaps deprive their relation of facility if not of value. Going too far was failing to try at least to remain simple. He would be quite ready to hate her if she did, by heading him off at every point, embarrass his exercise of a kindness that, no doubt, rather constituted for him a high method. (23) (VII, ii, p. 124)

"Heading off" kindness and pity is precisely Milly's technique with others: "Susie wouldn't hate her because Susie positively wanted to suffer for her. . . ." (*Ibid.*) Sir Luke is the one person with whom Milly is both "straight" and a "friend". (She is "straight" with Lord Mark precisely because she "cares for him so little".) Sir Luke is the antithesis of Lionel Croy. He stands for ideal straightness and also elicits it from others. It is he who says to

Milly: "You're all right." (23) (VII, 11, p. 130) Lionel Croy spoke these very words to his daughter. (1) (I, 1, p. 16)

When Sir Luke arrives in Venice, Densher faces the "truth" for the first time:

The facts of physical suffering, of incurable pain, of the chance grimly narrowed, had been made, at a stroke, intense, and this was to be the way he was now to feel them. (32) (IX, iv, p. 299)

Although "the truth about Milly perched on his [Sir Luke's] shoulders and sounded in his tread . . . it didn't . . . sit in his face." (*Ibid.*, p. 301) The doctor constitutes another of James's indirect presentations of his heroine; he acts as Milly would act. Sir Luke corrects Densher's delusions without condemning him. In a melding of stage and medical metaphors, Densher takes his "cue" from the doctor like a "patient"--quite an accurate description of their relationship. By night Sir Luke tends Milly; by day he puts his other "patient" through a therapeutic course of treatment which consists merely in making use of Densher's real "cleverness"--his talent for criticism of art and antiques:

it was their previous acquaintance that had made him come. . . . there were things of interest he should like to see again. (*Ibid.*, p. 303)

They walked together and they talked, looked up pictures again and recovered impressions--Sir Luke knew just what he wanted. (*Ibid.*, p. 304)

He made . . . nothing whatever or anything . . . . (*Ibid.*, p. 305)

With Lancaster Gate Densher invariably feels "stupid" or "kept down"; Sir Luke restores his feeling of manhood:



it was just by being a man of the world and by knowing life, by feeling the real, that Sir Luke did him good. There had been, in all the case, too many women. A man's sense of it, another man's, changed the air; and . . . he knew what mattered and what didn't; he distinguished between . . . just grounds and the unjust for fussing. (*Ibid.*) (p.305)

By the end of a week the doctor has healed his two patients' psychological wounds to the point where Milly can "receive" Densher and the latter can accept her gesture with the feeling of having been "forgiven, dedicated, blessed".

Milly's allusions to Densher in her last London consultation with Sir Luke included a "diagnosis" and a refusal to apply "remedies":

"Oh, Mr. Densher . . . his case isn't so dreadful."  
 . . .

"No doubt--if you take an interest . . . Still, if there's anything one can do--?"

She looked at him while she thought, while she smiled. "I'm afraid there's really nothing one can do."  
 (23) (VII, ii, p. 131)

Milly restrains the impulse to "do" something to win Densher, much less to win him from another woman. Sir Luke, as a true and knowing friend, respects her philosophy of freedom of the individual by "keeping still" about her. Densher, after Susan's visit, half-expects the doctor to ask him to go to Milly; he is astounded when he hears that Milly herself requests it. He later tells Kate: "it was Sir Luke Strett who brought her back. His visit, his presence there, did it." (33) (X, i, p.331) He had understood that Densher "had meant awfully well" and somehow the "great man" conveyed to Milly that "his young man" was still a worth-

while person. Densher's interview was "just like another visit". The continuity of social behaviour was Milly's clearest way of saying that nothing in her feelings had changed; on the other hand: "She wanted from my own lips-- so I saw it-- the truth. But . . . she never asked me for it," Densher reports. Kate undercuts Milly's delicacy by her own system of reasoning: "She never wanted the truth . . . she wanted you." The responsibility which Densher accepted at that visit indicates the changed nature of his relations with Kate and with Milly:

'She had nothing to ask of me--nothing, that is, but not to stay any longer. She did to that extent want to see me. She had supposed at first--after he had been with her-- that I had seen the propriety of taking myself off. Then, since I hadn't--seeing my propriety as I did another way-- she found, days later, that I was still there . . . . If it was somehow for her I was still staying, she wished that to end, she wished me to know how little there was need of it. And as a manner of farewell she wished herself to tell me so.' (33) (X, 1, p. 327)

Until Lord Mark's arrival, Densher had stayed on because "he had to". But then he had "seen" and acted on the "propriety" of staying on "somehow" for Milly. His compliance with Milly's request (the only one she ever made of him) ratifies her conditional "if". His visit itself was made: "To oblige her. And of course also to oblige you." (*Ibid.*) (p.328) It was Kate's original idea that he "oblige" Milly. In Venice Densher was recognized obligations independent of Kate, obligations not only to Milly but to himself. His renewed sense of priorities also restored his self-respect;



"liberated" by Sir Luke he begins to act for himself and to resent domination. Kate, on her entrance in Book Tenth, has implied by her attitude:

if he would generously understand it from her, she would prefer to keep him down. Nothing, however, was more definite for him than that at the same time he must remain down but so far as it suited him. Something rose strong within him against his not being free with her. (*Ibid.*) (p.318)

Kate continues to perform her chosen "role"; her real excitement breaks through only once:

the intensity of relation and the face-to-face necessity, into which, from . . . his entering the room, they had found themselves thrown [,] . . . gave them their most extraordinary moment. 'Wait till she is dead! Mrs. Stringham,' Kate added, 'is to telegraph.' After which, in a tone still different . . . she asked . . . . (*Ibid.*) (p.326)

Moral conduct does demand forms--there are circumstances in which things are "better" not expressed. Milly has "seen" but not "asked for" the truth. Although disappointed (to the point of "giving up") she accepts the facts of Densher's situation. Even his loyalty to Kate is a value she somehow appreciates; after all his continued stay has also protected Kate from exposure. Milly's gift of money cannot be requited in terms of love; it shows that she "accepts" Densher no matter whom he loves. Sometimes a sense of priorities demands the avoidance of definite courses of behaviour. Densher, for example, notes objectively when he visits Milly for the first time in London:

It wasn't so much that he failed of being the kind of man who 'chucked', for he knew himself as the kind of man wise [S.II. p.78 , intelligent] enough to mark the case [*Ibid.* recognise the cases] in which chucking might be the minor evil and the least cruelty. (21) (VI, v, p.71)



His failures in "wisdom" follow from unthinking "loyalty to Kate". He later distinguishes between the latter and his "loyalty to his word" to Kate:

'If I had denied you . . . I would have stuck to it.'

. . .

With this quickly light came for her, and with it also her colour flamed. 'Oh, you would have broken with me to make your denial a truth? You would have "chucked" me . . . to save your conscience?'

'I couldn't have done anything else . . . So you see how right I was not to commit myself (33) (X, i, pp.325-326)

Apparently this trait of Densher's had escaped Kate's notice.

Trading on his loyalty to herself, she had not counted on the possibility of his loyalty to his word to a dying woman.

Densher himself had not realized the tenacity of his principles when he rashly said to Kate: "I'll tell any lie . . . your idea requires, if you'll only come to me." (27) (VIII, ii, p.200) At that time he had not distinguished literal lies from essential ones. Before Milly he becomes "restless" and confused by all the "kinds of lies" in which he is involved. (29) (IX, ii, p. 250) He cannot endure her acceptance of his lie about writing a book and he takes it back.

The stricken Milly distinguished an occasion when "acting" was the "better" line and by it she "squared" Lord Mark, Mrs. Lowder and eventually Kate. Densher finally learns this by insisting on "facts" about Lord Mark; Kate does not admit that she bungled. "If you mean . . . that he was unfortunately the one person we hadn't deceived, I can't contradict you." It was not "fortune" that sent Lord Mark to Venice but Kate's inability to convince him that

she was "free". Kate excuses herself and even insinuates that the fault is Densher's:

What I appeared to him . . . hadn't mattered. What mattered was how I appeared to Aunt Maud. Besides, you must remember that he has had all along his impression of you. 'You can't help it,' she said, 'but you're after all--well, yourself.' (37) (X, v, pp 380-381)

In their conspiracy, however, there was never any question of Densher's interest in Kate; he was too unskilled an actor to conceal feelings; he showed them "too much and too crudely". Milly has indeed "acted" brilliantly, for she has "convinced" Lord Mark where Kate failed to do so.

Aunt Maud, before what you call his second descent, hadn't convinced him--all the more that my refusal of him didn't help. But he came back convinced. . . . I mean after he had seen Milly, spoken to her and left her. Milly convinced him. . . . [that it was her you loved. . . . Aunt Maud, on his return here . . . had it from him. And that's why you're now so well with Aunt Maud.] (Ibid.)

Densher states the corollary which she has suppressed:

"And why you are." Because Milly has beaten them all at the "game" Kate is safe with her aunt.

The love of Kate and Densher for each other is inextricably involved with their respective moral orientations. Their engagement is described in terms which are both extravagant and deficient in "measure". The diction of the marriage ceremony--"pledge", "vow", "solemnised", "their agreement to belong only, and to belong tremendously, to each other"--belongs to a reality greater than "engagement" and is thus a distortion. Densher, who takes his choices seriously, exacts the "logical" sequel from Kate in his Venetian

rooms. For Kate the engagement is a secret "to gain time" to win Aunt Maud who represents "money"; at the same time "society" will be deluded into regarding each of them as "free" and hence, available for other relationships. This is the very delusion which the convention of an acknowledged engagement is designed to obviate; in this respect their engagement is "deficient". Kate who "pledges" herself so totally begins to qualify the essence of the marriage vow, which is its exclusiveness, by "using" Densher, "what she has of the most precious," to make another woman "happy"; she restricts "every spark" of her "life and every drop" of her "faith" at Milly's hotel by saying: "Here? There's nothing between us here." When "evil" descends on Venice, Densher begins to qualify Kate's act of love: "she had provided for herself". This is literally more true than he realizes.

Once Densher had expressed his love to Kate in inordinate terms; and his whole attitude to Milly was determined by it. After Mrs. Lowder's dinner:

Something suddenly, as if under a last determinant touch, welled up in him and overflowed--the sense of his good fortune and her variety, of the future she promised, the interest she supplied. 'All women but you are stupid. How can I look at another? You're different and different--and then you're different again. No marvel Aunt Maud builds on you--except that you're so much too good for what she builds for . . . . The women one meets--what are they but books one has already read? You're a whole library of the unknown, the uncut.' (20) (VI, iv, pp. 61-62)

In the last weeks of Milly's life he suddenly became aware that someone else could be "intelligent" and "interesting",

but it is then too late to study her. He does, however, begin to find an appalling difference between his own attitude and Kate's. He and Milly have at least been friends and Sir Luke was their mutual friend. When Kate declares of the dying girl:

'Well, she's after all my friend.'

It was somehow, with her handsome demur, the answer he had least expected of her; and it fanned with its breath, for a brief instant, his old sense of her variety. 'I see. You would have been sure of it. You were sure of it.'

(33) (X, i, p. 320)

Densher's answer is neither a denial (which Kate would not have tolerated) nor agreement; without exonerating Kate, he "measures" and "places" her statement. He, too, is capable of finding the absolutely "right" reply.

It has taken Densher a long time to attain this vision. When Kate first alluded to her friendship with Milly she uttered words which Densher was not in a position to understand:

'I shouldn't care for her if she hadn't so much.' Kate very simply said. And then as it made him laugh not quite happily: 'I shouldn't trouble about her if there were one thing she did have.' The girl spoke indeed with a noble compassion. 'She has nothing.' (20) (VI, iv, p.52)

In Venice Densher cannot reconcile Kate's kindness with her plan but still suspends judgement. Kate says:

'She isn't better. She's worse. But that has nothing to do with it. . . . Except of course that we're doing our best for her. We're making her want to live. . . .' She spoke with a kindness that had the strange property of striking him as inconsequent--so much, and doubtless so unjustly, had all her clearness been an implication of the hard. (28) (VIII, iii, pp. 219-220)

Densher differs with Kate when she announces as  
"truth itself":

'The great thing . . . is that she's satisfied.  
Which . . . is what I've worked for.'  
'Satisfied to die in the flower of her youth?'  
'Well, at peace with you.'  
'Oh, "peace"! he murmured with his eyes on the fire.  
'The peace of having loved.'  
He raised his eyes to her. 'Is that peace?'  
'Of having been loved . . . That is. Of having,'  
she wound up, 'realised her passion. She wanted nothing  
more. She has had all she wanted.'  
(33) (X, 1, p.332)

Milly's longings were ethereal indeed if they could be satisfied with the attentions of a man under orders. Densher, who has been "loved", finds his "peace" changed to torment. Kate has "worked" for more than Milly's satisfaction but she chooses to ignore it here; her very next speech admits it; the narrative introduction records Densher's reactions:

Lucid and always grave, she gave this out with a beautiful authority that he could for the time meet with no words. He could only again look at her, though with the sense, in so doing, that he made her, more than he intended, take his silence for assent. Quite indeed as if she did so take it she quitted the table and came to the fire. 'You may think it hideous that I should now, that I should yet'--she made a point of the word--'pretend to draw conclusions. But we've not failed.'

'Oh!' he only again murmured . . . .  
'We've succeeded.' She spoke with her eyes deep in his own. 'She won't have loved you for nothing!' It made him wince, but she insisted. 'And you won't have loved me.'  
(Ibid.) (Pp. 332-333)

Kate refers to monetary, not spiritual, value. For her the proof of "love" is insistently connected with payment.

Densher's "reward" for Kate's "sacrifice" in Venice is the gift of Milly's unopened letter; to read it will also

make clear that he has been loyal to Kate-- he has given Milly no explicit assurances of his love (so that Lord Mark's conviction rests wholly on Milly's splendid "acting"); to hear it from Kate will maintain that loyalty. Densher is quite explicit about this; he says to Kate: "I love you. It's because I love you that I'm here. It's because I love you that I've brought you this." (37) (X, v, p.384) His "goddess" (34) (X, ii, p.335) throws his "sacred" offering into the fire like a cancelled bill of sale,<sup>10</sup> so confident is she that the goods will soon be delivered: "she announces to you she has made you rich." (37) (X, v, p.385) The incident is a parody of Abraham's sacrifice of Isaac, only without the happy ending: Densher later thinks of his loss of the letter as "the sacrifice of something sentient and throbbing, something that, for the spiritual ear, might have been audible as a faint far wail." (38) (X, vi, p.396)

When Densher's knowledge of Milly was inferior to Kate's he often accepted her opinion: "You're afraid." It reminded him of his reliance on her. On his return he coolly declares "I'm not afraid." and in so doing momentarily unnerves her:

'Well, it's all most wonderful!' she exclaimed as she rather too profusely--a sign her friend noticed--ladled tea into the pot. (33) (X, i, p.330)

Kate's repeated remark: "you're in love with her", may sound like the natural almost healthy sign of jealousy. It is

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<sup>10</sup> Bell, p. 113.

rather a reminder that she expects "blind" obedience in return for her love; when Densher declares "I never was in love with her" he has renounced "acting" on apparent feelings; he is not likely to prevaricate in the very scene in which he painfully spurns the easy way out of a situation brought on by his deception. Kate implies that nostalgic reflections "will do" for Densher, forgetting how his conduct with her in Venice manifested the contrary:

'Ah. . . don't speak of it as if you couldn't be. I could, in your place; and you're one for whom it will do. Her memory's your love. You want no other. (38) (X, vi, p.405)

In reality, a memory is a mental image and while it can perhaps support nostalgia, a "sub-species" of love, it can never elicit a passion. Kate uses this accusation as a "reason which will perfectly do" for rejecting Densher as a husband. Aunt Maud's elucidation of her behaviour towards the Chelses household illustrates Kate's method:

She has had enough of it, she had that soon enough; but as she's as proud as the deuce she'll come back when she has found some reason--having nothing in common with her disgust--of which she can make a show. (Ibid.) (p.389)

The fact that Densher's love for Kate is balanced by new knowledge does not mean that it is cancelled; right until the end he hopes that her love for him will detach itself from her ambition, and right until the end she keeps him guessing. When Mrs. Lowder tells him that Kate "is spending her Christmas in the bosom of her more immediate family":

He was afraid, even while he spoke, of what his face

might show. 'You mean she has left you?' . . . Nothing was open to him but to follow Kate, nor was anything more marked than the influence of the step she had taken on the emotion itself that possessed him. Her complications, . . . what were they . . . but his own? His present business was to see that they didn't escape an hour longer taking their proper place in his life. (35) (X, iii, p. 358; p. 361)

Kate, he finds, has not repudiated her aunt; she calls Marian's house a "horrible place" and her interpretation of Milly's letter leaves him aghast. When she looks at Densher and "very gently, almost sweetly" says: "You haven't decided what to do" she is invoking information by which to plan her next move. Here James puts her in the same position that Densher felt in Book Sixth. James withholds the "fact" of Milly's letter from the reader almost in the same way that he withheld Susan's "facts" to Aunt Maud. Densher does not wish to judge Kate rashly and so he plans the supreme "test" of the New York letter. He sees some hope even in the ambiguity of Kate's deductions about Milly. She tells him that Milly's legacy: "was worthy of her. It's what she was herself . . . stupendous." Densher's "eyes filled"; he thinks of Milly's personal worth: Kate, of the size of the sum. But his tears "dried, on the moment" when Kate "gravely wound up. 'That's what I've done for you.'" His momentary hope is a mistake which Kate corrects:

'Do I understand then--?'

'That I do consent?' She gravely shook her head.

'No--for I see. You'll marry me without the money; you won't marry me with it . . . .'

'You lose me?' He showed, though naming it frankly, a sort of awe of her high grasp. 'Well, you lose nothing else. I make over to you every penny.'

Prompt was his own clearness, but she had no smile, this time, to spare. 'Precisely--so that I must choose.'

(38) (X, vi, p. 404)



Clever Kate has anticipated "precisely" that her generous lover would give her the money.

The denouement is fittingly introduced in terms of Kate's Venetian "visit"; she comes to him in London in "high freedom":

This would have marked immediately the difference--had there been nothing else to do it--between their actual terms and their other terms, the character of their last encounter in Venice. That had been his idea, whereas her present step was her own; the few marks they had in common were, . . . to his conscious vision, almost pathetically plain. She was as grave now as before; she looked around her, to hide it, as before. . . . It was just these things that were vain; and what was real was that his fancy figured her . . . as literally now providing the element of reassurance which had previously been his care. It was she, supremely, who had the presence of mind. (39) (X, vi, p. 397)

The reversal of roles in what amounts to "seduction" is plain. When Bensher thought she "came to him" for his own sake she had really come for the sake of the money; now her choice is not for his "surrender" but for his "surrender of that" envelope. Bensher's morality dictates that he refuse to "buy" her love any longer; Kate's distorted view of "right" can be paraphrased: since he rejects the money she worked for, he no longer loves her, and therefore, must love the woman who "paid" him.

The "social solidity of the appliance" of lying is accepted by Mrs. Lowder. Her sophistry about the term should indicate the range of behaviours covered by its ambiguous surface. Bensher's early understanding of lying is too "literal" and so he is trapped into an "essential" lie which does not consist of words. At the end he discriminates (not

too comfortably) between "necessary" dissimulation (almost a defensive camouflage) and radical deception. He discerns in Mrs. Lowder an attitude which is based on a false assumption about him:

What he hadn't in the least stated her manner was perpetually stating; it was as haunted and harmless that she was constantly putting him down. (34) (X, ii, p. 343)

In order to plead with Kate for immediate marriage to "right" their "great wrong" he sends her a telegram "perhaps innocently . . . persuasive" and "a trifle cryptic". When Mrs. Lowder simpers: "So you have had your message?" he gives her an equivocal reply. (The reader has not yet been informed of the letter from Milly):

He knew so well what she meant, and so equally with it what he 'had had,' no less than what he hadn't, that, with but the smallest hesitation, he strained the point. 'Yes--my message.' (35) (X, iii, p. 356)

Since Kate is quicker-witted than himself, he feels it necessary to be prepared to meet her, lest he be "disconcerted":

He had reached the point in the scale [ S.II, p.390, matter ] of hypocrisy at which he could ask himself why a little more or less should signify. Besides, with the intention he had had, he must know . . . of being disconcerted his horror was by this time fairly superstitious. 'I hope you don't allude to events at all calamitous.' (Ibid.) (p.359)

His subsequent "Oh" is a fair imitation of Lord Mark's expensively-educated syllable. Not to go to Church after saying so would be a "waste" of "his word"; rather than produce an unnecessary illusion, Denner fits the reality to the idea: "the Oratory . . . to make him right, would do." He looks on his later silence about Mrs. Stringham's correspondence

as legitimate privacy "scarce even wincing while he recognised it as the one connexion in which he wasn't straight." (38) (X, vi, p.391)

Susan's declaration to Maud: "I lie badly" applies to her face-to-face encounters but not necessarily to her writing. When she notifies Mrs. Lowder of Milly's illness, Densher deduces:

she had yet, it was plain, favoured this lady with nothing that compromised him. Milly's act of renouncement she had described but as a change for the worse; she had mentioned Lord Mark's descent, as even without her it might be known, so that she mustn't appear to conceal it; but she had suppressed explanations and connexions, and indeed for all he knew, blessed Puritan soul, had invented commendable fictions. (34) (X, ii, p.339)

Susan, in America, had a "romantic" philosophy which she confined to her love-stories; her practical life was governed by prosaic common sense. Besides "culture" she had charge of Milly's practical affairs for the first part of their tour. After Maud Lowder takes command, Susan "acts" and "speaks" a story-book role which she thinks corresponds to "the romantic life itself" as represented by Milly; her vigorous application of romanticism to real life is a pragmatic measure adopted for Milly's benefit: "I'm with her to be regularly sublime." (24) (VII, i, p.108) Events force disillusionment regarding the practicality of this course and Susan reverts to the basic "discretion" for which Milly had originally chosen her. She now uses the "tact" of an artist to "square" those who practice the art of illusion. With Densher, however, she carries on a

"straight" correspondence; Densher's secrecy about her letters is like "a small emergent rock in the waste of waters, the bottomless grey expanse of straightness". Left with his loneliness and his morality Densher has no fear of further "publicity":

it was queer enough that on his emergent rock, clinging to it and to Susan Shepherd, he should figure himself as hidden from view. (38) (X, vi, p. 391)

Sir Luke's advice to Milly is the reverse of ordinary counselling by which one is told to accept "hard things" philosophically:

'Hard things have come to you in youth but you mustn't think life will be for you all hard things. You've the right to be happy. You must make up your mind to it. You must accept any form in which happiness may come.' (12) (V, iii, p. 242)

Milly recognizes that Densher's interest in her is "prosaic" but she accepts it as a lesser form of happiness. The conspiracy leads her to hope for a greater form of happiness with him. Then Lord Mark's news necessitates a radical change in her idea of what she can consider possible. Sir Luke, by befriending Densher, shows her that even friendship is a value, a "form of happiness". With only a few weeks of life remaining she has the alternatives of soliciting his pity and attention for herself or of leaving him free to carry out the obligations he himself has assumed. She chooses the latter course and tells him "how little" she "needs" his presence. By asking Densher to leave Venice Milly shows that she accepts the fact that he can be no more to her than a friend.

In this way Milly breaks the chain of assumptions on which the action has been based. James has been careful to establish how each of the three main characters comes to regard a particular good as the necessary means for his personal fulfilment. The assumptions are: Kate must have money; Densher must have Kate; Milly must have Densher. Each of the three must learn that life does not provide for total fulfilment; it only offers a choice among lesser satisfactions. Milly's request to Densher shows that she has learned this. Densher at the end informs Kate that:

'It took, I admit it, the idea of what I had best do, all sorts of difficult and portentous forms. It came up for me really--well, not at all to my happiness.' (36) (X, iv, p. 369)

Milly has renounced the pursuit of Densher but not her love for him. In her acceptance of him "as he is" she has recognized the rest of the chain of assumptions. From Lord Mark's information and from her knowledge of Kate she must know that she facilitates Densher's quest for Kate by leaving him the money. In psychological terms, Milly sublimates her love; her renouncement transcends the narrow standards of the market place; it constitutes a "form of happiness" which she "accepts". She gives the gift which can secure for Densher the happiness he wants. It is Kate, however, not Densher, who guesses that Milly has left him a fortune. Kate's decisive burning of the letter and Densher's stifled impulse to save it warn him that he has yet to choose between alternatives. By letting

Kate know how he has chosen, he makes it easier for her. In risking the loss of Kate, he accepts the fact that he will be left with less in life than he had hoped possible; he no longer insists that he must have Kate. Kate who has "wanted" and tried for "everything" knows at the end that she cannot have both the money and Densher. Although James avoids the working out of the bitter details, the denouement seems to indicate that the lesser happiness which Kate will choose does not include Densher. In her anxiety about Densher's firmness in refusing to "touch the money" she asks "who then in such an event will?" His reply is: "Any one who wants or who can." Having weighed the possible answers, Kate comes as close to an "open" declaration of her standards as is possible for her:

Again, a little, she said nothing: she might say too much. But by the time she spoke she had covered ground. 'How can I touch it but through you?' (38) (X, v1, p.40)

She thus unmaskes as "one who wants" it and who has expected to "touch it" through Densher; his personal refusal appears to her as a threat against the possibility of acquiring the money. Subsequently Densher assures her that he will "make over" to her "every penny"; he himself, however, will not be part of the fortune. Kate, before the end, can resume her prepared attitude and make her final assessment of their situation resound with convincing distress. In a work of art in which appearances dominate reality it is fitting that the conclusion was fashioned by James into an "apparent" balance.

## II

### THE EFFECTS OF REVISION

In 1902 William James was puzzled by his brother's indirect method of presentation in The Wings of the Dove: "you carefully avoid . . . telling the story," he wrote, "but":

you nevertheless succeed, for I read with interest to the end (many pages, and innumerable sentences twice over to see what the dickens they could possibly mean) . . . I don't know whether it's fatal and inevitable with you, or deliberate and possible to put off and on.<sup>1</sup>

Henry James's reply was:

One writes as one can--and also as one sees, judges, feels, thinks . . . there is doubtless greatly, with me, the element of what I would as well as of what I 'can'. At any rate my stuff, such as it is, is inevitable for me. Of that there is no doubt.<sup>2</sup>

James wrote elsewhere of the need to be "attentive" when reading his work; the meaning was there. Revision, nevertheless, was an opportunity to communicate his meaning more clearly and his many alterations testify to his recognition that he could at least try to eliminate, for future readers, the problem his brother had mentioned.

"The only sound reason for not altering anything is a conviction that it cannot be improved."<sup>3</sup> These words of

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<sup>1</sup>F.O. Matthiessen, The James Family (New York: Knopf, 1947), p.338.

<sup>2</sup>Ibid.

<sup>3</sup>Theodora Bosanquet, "Henry James at Work" (Hogarth Essays, 1924), p.225.

Miss Bosanquet, who became James's secretary in October 1907, when he was working on the revisions, state his view on the matter. Her remarks, directed mainly to the early works (of "the 'seventies and 'eighties")<sup>4</sup> are just as applicable to a late work. She says that Henry James treated "the printed pages like so many proof-sheets of extremely corrupt text".<sup>5</sup> In his Prefaces James defined "revision" and gave several analogues for his task: "To revise is to see, or to look over again" and this means in the first place to "re-read" and to "register so many close notes . . . on the particular vision of the matter itself that experience had at last made the only possible one".<sup>6</sup> One analogy for revision was the "retouching" of an "old canvas":

The anxious artist has to wipe it over, in the first place, to see; he has to 'clean it up', say, or to varnish it over, or at least to place it in a light, for any right judgement of its aspect or its worth.<sup>7</sup>

If the "idea" which originally "took form" and "lived"<sup>8</sup> is still alive, but, in the "new light", appears imperfectly expressed, the artist then:

proceeds to repeat the process with due care and with a bottle of varnish and a brush, he is 'living back,' as I say, . . . [to make, where it is possible] the buried secrets, the intentions . . . rise again . . . . I have nowhere scrupled

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<sup>4</sup>Ibid., p. 261.

<sup>7</sup>Ibid., p. 10.

<sup>5</sup>Ibid., p. 253.

<sup>8</sup>Ibid., p. 5.

<sup>6</sup>Art of the Novel, p.339.



to rewrite a sentence or a passage on judging it susceptible of a better turn.<sup>9</sup>

The terms of the comparison indicate the scope and limits of legitimate revision. Miss Bosanquet reports James's conviction that:

no novelist can safely afford to repudiate his fundamental understanding with his readers that the tale he has to tell is at least as true as history and the figures he has set in motion at least as independently alive as the people we see in offices or motor-cars. He allowed himself few freedoms with any recorded appearances or actions.<sup>10</sup>

Thus:

the legitimate business of revision was, for Henry James, neither substitution nor re-arrangement. It was the demonstration of values implicit in the earlier work, the retrieval of neglected opportunities for adequate 'renderings'.<sup>11</sup>

If the original idea was worth thinking through again, it became inevitable that the increment of experience which the intervening years had provided should suggest a "better turn" of expression in which to "clothe" it. The American, for example, "given the elements and the essence" had suffered "overprolonged exposure in a garment misfitted, a garment cheaply embroidered and unworthy of it"<sup>12</sup> and was accordingly outfitted anew by a tailor who had perfected his craft. A third analogy compares the subject of a novel (the "clear matter") to a field of snow and its expression to "tracks":

as if . . . my exploring tread . . . had quite unlearned the old pace [it] found itself naturally falling into another,

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<sup>9</sup>Ibid., pp. 11-12.

<sup>10</sup>Bosanquet, p.255.

<sup>11</sup>Ibid., p.257.

<sup>12</sup>Art of the Novel, p.344.

which might . . . agree with the original tracks, but might . . . break the surface in other places.<sup>13</sup>

The new "tracks" asserted themselves with a "high spontaneity" which compelled James to regard them as "things not of choice, but of immediate and perfect necessity".<sup>14</sup>

Revision of the early works amounted to "tidying-up" his young "brood" for display to visitors in the "drawing-room".<sup>15</sup> New "terms" (and he could not explain how his consciousness accumulated them) simply "looked over the heads of the standing terms"<sup>16</sup> and indicated a "myriad more adequate channels" for conveying the "clear matter". The later work, on the other hand, or "the good stuff" as James called it, seemed "insistently to give and give" and "seemed to pass with me a delightful bargain, and in the fewest possible words."<sup>17</sup> Those "fewest" did not mean a negligible total, as a glance at the Record of Variants will show, but they represented, inevitably, what for James was the "fewest possible" number of words. (*Italics added*) James invites us to re-read, "to dream again in [his] company and in the interest of [our] own larger absorption of [his] sense."<sup>18</sup>

Henry James usually received <sup>19</sup> duplicate proofs from the original publishers of his novels. Having corrected the galleys he returned one set (in this case, to Scrib-

<sup>13</sup>Ibid., p. 336.

<sup>16</sup>Ibid., p. 339.

<sup>14</sup>Ibid.

<sup>17</sup>Ibid., p. 341.

<sup>15</sup>Ibid., pp. 337-338.

<sup>18</sup>Ibid., p. 345.

<sup>19</sup>Edel, Bibliography, pp. 124-125.

ners's in New York) and sent the other to his English publisher. Before sending The Wings of the Dove to Constable, however, he must have given it a final glance: the text differs in a number of places from the first edition. Signature "D" of Constable has twenty-three substantive revisions, while sixteen others occur in several other gatherings up to page 305.<sup>20</sup> One accidental change (which may be classed among the half dozen misprints in the next hundred pages) appears on page 384; the rest of the text (which ends with page 576) is identical with Scribner's. James appears not to have considered the Constable version during his 1909 revisions for not a single major variant is carried over from it. Three reasons account for his neglect: James had forgotten or dismissed these few alterations; his original publisher was bringing out the new edition and so he would follow the first edition for his "re-seeing"; and, even more pertinent, James hated "fat" books with "small type". In a letter to H.C. Wells, 19 November 1905, he remarked on the two editions of The Golden Bowl which were then in print.<sup>21</sup>

I was in America when that work appeared, and it was published there in 2 vols[sic], and very charming and read-

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<sup>20</sup>As follows: (pagination as in Constable)  
Signature E: p. 66; p. 69. F: p. 95; p. 95. G: p. 105; p. 110. K: p. 148; p. 148; p. 149; p. 157. L: p. 174. M: p. 187. N: p. 200. P: p. 240. T: p. 291. U: p. 305  
Repetition of a page number indicates another variant on the same page.

<sup>21</sup>New York: Scribner's, 10 November 1904; London: Methuen, early 1905.

able form, each vol. but moderately thick and with a legible, handsome, large-typed page. But there came over to me a copy of the London issue, fat, vile, small-typed, horrific, prohibitive, that so broke my heart that I vowed I wouldn't, for very shame, disseminate . . . the British brick.<sup>22</sup>

The situation for The Wings of the Dove was exactly the same.

The substantive revisions in Constable focus on traits of character dependent on intelligence and will. When Mrs. Lowder, surprisingly, does not "object" to Kate's "young man" the girl ponders her aunt's motive. In the original Kate "cultivates" a "sombre and brooding amusement" which fits in with her early ironic view of Lancaster Gate; in the revision this detail becomes a "cultivation" of her "almost extravagant penetration". Another detail in the same context had made Kate introspective, as if quietly contemplating the contents of her own mind in an ivory tower; but the "reflections made in our young woman's high retreat", become, in Constable, the "results" of her "sweep of the horizon". Both revisions relate her scientific curiosity to things external; as captain of her soul and a good navigator in her perilous world, she gathers all the data detectable by the eye. This evidence of her powers of observation and analysis extends to her subsequent conversation with Densher. While before she had "looked it well in the face . . . that they were lovers" she now "measured it

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<sup>22</sup> Leon Edel and Gordon Ray, eds., Henry James and H.G. Wells (Urbana; University of Illinois Press, 1958), p. 106.

'every which' way". Furthermore, her view of their relationship, a view which does not "square" with the "conventional", makes her no longer merely a "distinguished creature, in her way" but "essentially" so. At this point Densher for the first time "wonders" at her "simplifications, her values". Her view is explicitly linked to "measurement" since she is already calculating how she can "keep" Densher's tokens of love and yet "work them in with other and alien things." Her disdain of the conventional is pointed up by the revision of "vulgar" to "banal";<sup>23</sup> Kate attends primarily to the superiority of her romantic situation and only secondarily to its moral aspects. In the original Kate "knew" that her father had done something terrible; in the Constable version she is less positive, saying that she "understood" from her mother's allusion that it was true; the revision makes her more accurate about her assurance on this matter. In a later chapter she reveals Milly's illness to Densher by telling him, in the first edition: "She's scared. She has so much to lose. And she wants more." The last sentence was expanded to "And she wants so much more"; this provides a rhetorically pleasing parallel construction and at the same time emphasizes Kate's "critical" penchant for measuring "quantities" and for evaluating others in terms of possessions.

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<sup>23</sup>See Appendix III.

Although Kate is "blank" about Lord Mark when Milly inquires about him, her characterization by negatives is more pejorative than in Scribner's, where he is twice eliminated from the class of "humbugs". This term, with its Dickensian overtones of ironic humour is replaced by "idiot" and "failure"; one term refers to intellectual capacity, the other to achievement. To say he is neither, however, does not say what he is. As for his relations with Aunt Naud, he either does "like her" or is a greater "fraud" than Kate can "believe"; the use of "fraud" immediately links him with the theme of deception; the Scribner's version has the more colloquial and ambiguous term "brute" which classes him with the unthinking animals.

Densher's conviction that he will never "be rich" was, in the original, "quite positive"; lest his conscious mind (a faculty which can change its reasons) be taken as the source of this conviction, James, in the Constable version made it radically "constitutional". Kate's superior talent for life fascinates Densher. She gives "him rarer things than anyone to think about"; "rarer" describes Kate's effect better than the original "finer" and consorts with Densher's critical appreciation of uncommon excellence; his response to "character" is similar to his insight into art. In Constable the omission of "He stared." and "He thought." removes the hint that Densher is disturbed (even shocked) by Kate's reason for avoiding "stupidity". With Mrs. Lowder, Densher is more hesitant in the second version. Instead of making him stand "as one fast," James now says: "He stood as on one foot." The Scribner's version appears to contain misprints; in the 1909 edition, apparently

no longer able to make sense of the anomaly of a hesitant man's standing "fast", James omitted the sentence. Densher's mind, like Kate's, is also analytical but he is handicapped by lack of information; nevertheless he cannot refrain from "thinking". In the Constable version, evidence that Mrs. Bowdler believes him "bribeable" is: "a belief that for his own mind equally as they stood there lighted up the impossible. What then in this light did Kate believe him?" (*italics added.*) The precision of "equally" is an improvement over the "as well" of the original; it brings out clearly Densher's attempts to supply with his mind the explanations that are not forthcoming from Kate. His later qualification of Kate's "visit"--she "had provided for herself"--amounts to her bribe.

Mrs. Stringham's connection with Willy is facilitated by a rational force, rather than by chance, in the second version: the "difficulty" in Scribner's, had "however, by good fortune, cleared away" while in Constable it, "by the happiest law, came to nothing". The American pair, discussing the strange fact that Kate has said nothing about Densher and the way this has nevertheless "cropped" up, decide that the "truth" has not "in fact quite cropped out"; perhaps to vary his image from land-forms (where rocks "crop out" of the ground) James substituted a reference to water-imagery saying that the "truth" had not "quite come to the surface" in his second version.

Mrs. Lowder, in her happiness that acquaintance with Susan has "paid off" in an invitation, at last, to Matcham, through Willy, whom Lord Mark has sought to oblige, sets herself to persuade Willy to remain in England. Willy realizes that the "good lady" is trying to "talk herself into a sublimer serenity", as the first edition puts it; Mrs. Lowder is not sure that she will "remain in the picture". Her shaky social pretensions are underscored in the Constable revision which makes her "harangue herself into nobler assurances."

The Constable revisions help to establish motivation, or what I have called a character's "principle of order", and show his "artistic" methods of dealing with life. They focus on a certain inevitability of action given the way the character "sees" reality. In almost every case it is regrettable that James's "tracks" in 1909 did not "break the surface" in "agreement" with his Constable revisions. In his "definitive" version, however, he amply provided for the conveyance of the same meanings. Many of his alterations there also make details of character more "characteristic".

Several groups of James's substantive revisions of 1909 seem to be more related to "cleaning up" his picture than to bringing out "buried secrets."<sup>24</sup> Over sixty changes

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<sup>24</sup>Art of the Novel, p. 10.



involve word order and sometimes necessitate an alteration in inflection or punctuation. For example Mrs. Lowder says that their message "came late last night" instead of "last night, late". [S. II, p. 387]<sup>25</sup> Many comparable transpositions of adverbs often makes narrated material flow more smoothly. In S. I, 67, [Kate] "had taken no trouble not to be seen, and it was a thing, clearly she was incapable of taking", becomes " . . . she was clearly . . . ." Again a phrase [in S. II, p. 315] is shifted from "He . . . for six weeks, with Milly, never mentioned the young lady in question" to "He . . . with Milly, never for six weeks mentioned . . . ." The most elaborate change in word order occurs in the third chapter where "It had been, in every way, the occasion", is at the same time reduced in length by removal of a superfluous pronoun: "The occasion had been in every way . . . ."

Some of the words added by James do nothing but repeat a verb, a pronoun or "and"; conversely, the same sort of words are often omitted. It should be recalled that James both composed and revised this novel by oral dictation and that in his final preface he suggested that oral reading was the ideal way to encounter the "finest and most numerous secrets" of his work.<sup>26</sup> Many revisions are

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<sup>25</sup>In Chapter II I follow the same method as in Chapter I for the identification of revisions contained within a passage consisting of both original text and revised text: the 1909 revision is underlined and is followed by the original text in square brackets. If, however, only the revision is quoted, it is not underlined.

directed solely to the enhancement of euphony.

More than a dozen times James interchanged "this" and "that", apparently to fix more precisely the greater or lesser remoteness of the antecedent in relation to the main part of the statement. Thus Mr Croy's "indescribable art" of inducing "absurd feelings" is brought closer to Kate's situation in Book First: "this [S. I, p.9 that]" had been always how he came to see her mother while Susan's anticipation of London "fun" is recalled later as "that [S. I, p. 156, this]" attitude which elicits an "indescribable look" from Milly. James' effort to be precise made him change certain prepositions: he puts Britannia's "pen on her ear" rather than "in" it; the American ladies discuss matters "by the Brünig" instead of "on" it; over a dozen other examples could be cited. At times the effort to be exact resulted in a revision that distracts by its eccentricity; I think James wanted to stress the "uniqueness" of Densher's gesture in giving Milly's letter to Kate when he twice substituted "peculiarly. . ." for "specially recognise"; but the effect is spoiled by the overriding connotation of "odd" or "queer" which comes to mind.

Verb forms were occasionally altered: a participle, "lurking", becomes a definite action: "it lurked"; "quickened" becomes "quickenings"; when Kate asks Densher to "recognise the difference it must make" (instead of "it will make [S. II, p.31]") should Milly be successfully deceived, it is the auxiliary verb which gives the subtle shading of

intrigue to her tone. Susan, when she enumerates Milly's attributes, decides that "she had to be strange," not just that "she was" so. The cumulative effect of forty such revisions is considerable but not all of them can be considered here. Related to verb forms is the problem of "asked" and "said"; James had increased his store of variants for these stage directions and altered each of them several times.

James seems also to have deliberately suppressed certain overworked words. He twice substituted "splendid" for "magnificent" in the description of the Bronzino portrait and he has Densher concede that Mrs. Lowder's conception of Kate's future is "grand" rather than "magnificent". On the other hand he did not weed out that Jamesian favorite, "prodigious"; he in fact deleted another adverb, "amazingly" [S.II, p. 10] (in "which was amazingly becoming to her," [Kate]) in favour of "prodigiously". In half-a-dozen places James found variants for "sense" and "sensible". He replaced the term "interlocutress" with expressions that conveyed the relation of the speakers in the specific context. It had first occurred in reference to Susan at the Swiss inn; she is now designated Milly's "partner of these hours". Densher, during his second visit to Milly's hotel (21) (VI, v) recalls how he "jawed" at Milly, "their entertainer", his and Kate's, after luncheon on the first occasion. He thus specifies their social relationship without really losing the meaning contained in "interlocutress". At Matcham this term

had referred to Milly in speech with Mrs. Lowder; she now becomes "the young person under her protection". This cliché is ironic since Milly's "success" has procured Mrs. Lowder's invitation in the first place. Again, when this "interlocutress" discusses Densher with Milly, she is named: "Mrs. Lowder" and "her guest" [Milly's]. James did retain the masculine form, "interlocutor", in reference to Lord Mark early in Book Fourth.

The term "funny" was the object of more purposeful revisions. Ellen D. Leyburn has made a study of James's use of the word in his late novels. In general, "funny" in The Wings of the Dove "is likely to suggest the extremely unfunny"<sup>27</sup> and the substantive variants emphasize this paradox. The "absurd [S. I, p.9 funny] feelings" which Kate's father gives her "intensif[y] the sinister incongruity."<sup>28</sup> His "free [S. I, p. 17, funny] flare of appreciation" for her beauty is a spontaneous avowal of his determination to use it as an "asset" for himself. When Densher in the final chapter ponders his changed relations with Kate, he feels that being "so damned civil" has "almost a touch of the "droll [S. II, p. 427 funny]" in it ; the revision stresses that their strange difference cannot "be simply resolved".<sup>29</sup> One revision of "funny" which was not noticed by Miss Leyburn

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<sup>27</sup> Strange Alloy: The Relation of Comedy to Tragedy in the Fiction of Henry James (Chapel Hill; University of North Carolina Press, 1968), p. 148.

<sup>28</sup> Ibid., p. 148n.

<sup>29</sup> Ibid., p. 155.

occurs in Book Second. Densher tells Kate that, "odd [S. I, p. 99, funny] as it may sound," Aunt Maud really likes him better than Kate herself does. In a world where every surface appearance is studiously arranged to look natural, only such vague oddities give the hint that hidden reasons should be uncovered; at this point Densher does not give enough weight to "oddities".

James sometimes varied the verb "hesitated". He used in its place such synonymous terms as "cast about" or "debated", both of which imply mental activity during the pause. Two other variant expressions, "delayed to answer" and "seemed to bethink herself", suggest that the person hesitating is looking for a reason which "will do" while concealing the real one.

The more interesting revisions group themselves according to context and can most conveniently be studied in the order in which they appear.

Books First and Second are dominated by Kate's point of view; the substantive variants concentrate on her and on the relationships of others to her. Kate's wait for her father is later paralleled by Densher's wait for Mrs. Lowder. The message of the furniture of Chirk Street and Kate's evaluation of herself in that context provide the points of contrast against which Densher's reactions should be measured. The room "says" that the Croys have broken down in spite of their "air of being equipped for a profit-

able journey." (1) (1, 1, p.4) Kate wants to hide her fear of becoming part of the "collapse"; she is anxious to avoid "personally" becoming a part of it. Her beauty offers her only means of "escape". With Kate alone on this stage James is already concerned to emphasize the concepts of "profit", "degree", "impressions" and "cleverness". The "degree" of Kate's beauty is "not sustained" by obvious "items and aids" but by her "cleverness". The latter is not a facet of that wisdom concerned with aiming for a summum bonum; it is wholly self-regarding. Hence instead of not "judging" herself "cheap"---a term which assumes an external frame of reference---Kate simply does not "hold" herself so. Her relation to "value" is more that of a merchant than of a moralist. Kate, unlike Censher, has something to "offer" Lancaster Gate; she has something "to show"; the difference with Censher, who is also consistently described as handsome and clever, is that he refuses to use his qualities to "escape" his condition of life. Mr. Croy is a model of cleverness with dress and has trained his voice to do him credit; its admirable quality is named in the alteration of "told in a manner, the happy history [S.I, p. 9]" to "told the quiet tale" of "its never having had once to raise itself". Outward appearance is a "tangible" (rather than "sensible") value for him as well as for Kate; Kate's sister, however, who is no longer free to rise socially has "no such measure"; the latter words, which replace the original "was not a sensible value



[S. I, p. 10]", calculate "value" with critical precision. The revision of "in the presence" to "under the touch" of "offence" again substitutes a tactile reference for a too general allusion.

Kate does not realize how uncannily her conduct imitates her father's. Lionel Croy's "aspect", or looks, have been "exactly appraised" from the "first" of his career; James enhances his evaluative "care" by the analytical division of "his own" into "every point of his own" and he repeats that "these points" help him even with Kate. The change of "inquired" to "put to her" heightens his stagginess; where genuine curiosity could prompt spontaneous "inquiry", a question designed to dismiss the evidence Kate adduces is more properly spoken as a line on stage, with its "pleasantness" assumed for effect. Again, instead of sighing "kindly" when Kate reports on her manner of meeting her mother's will, "'Oh you weak thing!' her father sighed as from the depths of enlightened experience." He brings the charge of stupidity against her if she "really supposes" him in a "position" to warrant her "throwing herself on" him; the explicit link between "enlightened experience" and the scheme he wants her to follow was not as evident in the original: "you're a bigger fool . . ." as in the revision: "you're of feeblar intelligence than I . . . suppose[d] you." He urges her to "use" him to "work" Aunt 'aud, by making a show of attachment to him.

Kate can make Aunt Maud "feel . . . what a cruel invidious treaty it is for [her] to sign." Lionel Croy exaggerates his expressions of pathos on his own behalf in the revisions; no longer merely a "poor old dad" he makes himself a "poor ruin of an old dad". She, for her part, is warned that this appearance does not indicate helplessness: "But I'm not, after all, quite the old ruin [S.I. p.18, dad] not to get something for giving up." The girl goes "through the show"; she listens to his brazen lecture on "morality" in which he has a "lapse" (rather than the original "drop") when he recalls that she has given away half of her inheritance. His incongruous comment amounts to putting off his mask and the girl laughs at the effect. His disapproval of Kate's disinterested act contrasts with his approval of Aunt Maud's "condition", which calls for him to "play dead" as far as Kate is concerned; on her side she is to "act" as if he does not exist. Mr. Croy's aim is declared: "You shan't be so beastly poor, my darling . . . if I can help it." His intuition that Kate is in love with a poor man leads to his identification of his "standards" with Mrs. Bowdler's. "If you're base enough to incur your aunt's reprobation, you're base enough for my argument." The earlier version, "your aunt's disgust" postulated the wrong reaction; Mr. Croy himself, along with Marian, is an object of Aunt Maud's "disgust": violation of a code, however, in this case, a code of snobbery, incurs the "reprobation" of its sup-

porters; if Kate should become a "reprobate" in her aunt's eyes, as Mr. Croy fears, she risks rejection and loss of the opportunity for wealth. The unnamed lover is thrice declared an "ass" in the original; in the revision, his intelligence (and indirectly, Kate's, since she prefers him) is patently insulted: "there are boobies and boobies [S. I, p.26, asses and asses]" even--the right and the wrong-- and you appear to have carefully picked out one of the wrong." If her aunt picked the "right" simpleton, her father would have no fear of his silliness or dullness of wit for Aunt Maud would not pick one who was "destitute" and hence "impossible".

Kate expresses her concern to have a "witness" to her father's rejection of her. Yet, given his perverse "morality", this is the one occasion when his statements are reliable. He "pushes her out" to show his disapproval of a young man who obviously must have a different moral standard. Kate's "really absent, distant 'Father'" is the cry of a child abandoned. She had tried to open the way to bring Densher and his morality within the compass of her father's world; when her attempt fails, she turns to a plan to "square" her aunt, unaware, or unwilling to admit, that Maud Lowder's standards are exactly those of her father: hostile to Densher's "world of thought". Kate is "weak" but not in her father's terms; she is unable to recognize and adopt the standards of her lover; her attitude is not "unnatural" to her because her psychological

development has given her nothing else to believe in; her love for Densher, based on admiration for his "mind" does not have the depth of trust in him which would let her defy her "audience". Densher unwittingly abets her by putting his trust excessively in her.

Kate's groping "moral sense" is paralleled by an expanded image of her childhood reactions to the "distance" between her mother's home and Lancaster Gate, which "seemed . . . to be reached through long, straight discouraging vistas, perfect telescopes of streets [not in S.] and which kept lengthening and straightening." The italicized words appear only in the revision; the optical instrument which must be focused by each individual user to his visual requirements is the exact image for Kate's development as critic of the art of behaviour; the early relation between the two houses is a blur, but with "wider" knowledge (the original "with the aid of knowledge", if understood literally, called her mental capacity itself into question) Kate "failed to see how her aunt could have been different . . . [yet] they couldn't either on the facts very well have done less." Kate has "travelled a long way" to estimate that her aunt is "prodigious"; she realizes in her "charming rooms" how much "material things speak to" herself; as she tells Densher, she "wants, and will try for everything"; she does not want to choose among her possibilities. James changed "she likened" to "she compared herself to a trembling

kid". "Comparison" does not imply the same degree of precise correspondence of terms as "likeness"; here as elsewhere James shows his concern for "measure".

Aunt Maud has contravened Kate's wish to "abandon her own interest" in her mother's will in favour of Marian and she makes a "condition" regarding Kate's father. When Kate visits her other relative, she herself notes a "moral" which sounds much like "Britannia's":

the more you gave yourself the less of you was left. There were always people to snatch at you, and it would never occur to them that they were eating you up. (2) (I, ii, p.33)

James made the "moral" more personal to Kate by substituting "you" (or "your") in the five places where he had previously used "one" in the above passage. Marian sees no "dignity" in Kate's individual freedom; James's revision shows that Kate herself is missing the point; he changed "cared for" to "understood" in the parenthetical clause in the following sentence:

Marian's desire to profit was quite oblivious of a dignity that had after all its reasons--if it had only understood them--for keeping itself a little stiff. Kate, to be properly stiff for both of them (Ibid.) (p. 34)

must "work" her aunt or be considered selfish by her poorer relatives. Kate's reply to Marian's insistence is more properly "mechanical" than the earlier term "perfunctory" and Marian's tone, rated "of the lowest" instead of merely "dreadful" by Kate, is "placed" according to the Lancaster Gate code. Marian exhibits further evidence of being Lionel Croy's daughter in her ensuing harangue. She foresees Kate's possible "washing" her "hands of" her as a "consequ-

ence of her admonitions rather than merely "for it". As for "sharpness" she is no longer only "great on it" but lauds it as "that resource". The lifeless word, "nevertheless", is dropped in order to stress Marian's timing, her discrimination that is "convenient" to instruct Kate: "I don't see why, conveniently, I shouldn't insist on the plain truth of your duty."

The revised diction of Kate's reflections on parting from Marian is more directly linked to imagery of the "spectacle"--a contest with a prize "hung out". Kate regards as a "joke" the "part" which she is expected to play in response to external pressure:

She was not only to quarrel with Merton Densher for the pleasure of [S.I, 49, to oblige] her five spectators--with the Miss Condrips there were five; she was to set forth... on some preposterous theory of the premium attached to success. Mrs. Lowder's had had hung out the premium [S. I, 49, attached it]. . . . their aunt would be munificent when their aunt should be content [S.I, 49, pleased]. (*Ibid.*) (pp. 43-44)

Pleasure is here distinguished from contentment: a critical audience may find pleasure in entertainment; a well-fed lioness will be content; Mrs. Lowder demands both.

From the number of revisions he devoted to Densher it appears that James tried to elevate the reader's opinion of the young man's character; one device for so doing was to make Densher's actions more controlled by intellect. Hence he is introduced as "civil" rather than as "pleasant", for the latter may be but a sign of a "booby" as Mr. Croy has called him. He is made a "prompt critic rather than a



prompt follower of custom" where formerly he was a "respecter in general" of the codes from which he held off.

James bestowed some care on the enhancement of Densher's and Kate's early contacts. Here he filled out the term "everything" with specific references. Densher's remark to Kate that he would have been sorry to have missed meeting her has now "the value of" the right tone, where the original had simply said "in respect to" such remarks "everything was in the tone". James expanded "It was nothing but it was somehow everything" to "It was nothing to look at or handle but it was somehow everything to feel and to know." Their mutual attraction is based on his "culture" and her "life" and not merely on looks or tangible value (as with Lionel Croy). They now carefully "regard", not "look at", each other, which "in itself [not in S.]" is not unusual "for two such handsome persons". The latter revision replaces the vague "if there hadn't been something else with it". The "bright stretch of a desert" ("stretch" replacing "level") puts them figuratively in an extended space rather than at a "level" which implies common ground. The presence of a crowd makes mutually-accepted "abstentions" more meaningful than plain "silence". Their relationship actively "worked" [not in S.] an "inordinate" extension even on the train.

Kate wonders at the "implication [S.I., p 65, implications]" of her value for Aunt Maud when the latter keeps her

dislike of Bensher so indirect; Mrs. Bowder is obviously not passive in the "situation" which Kate's dying mother "recognised [S.I., p. 66, produced]" as "workable" by her daughter. It "struck" Bensher, an intellectual recognition, rather than "seemed to him, that [Kate] had more life than he to react from." In inquiring about her father's clubs he no longer "hesitates", with the suggestion of timidity, but mentally "debates". His wonder at Kate's offer to live with Mr. Croy becomes associated with a term of "degree", "marked", rather than "visible", which suggests a surface appearance. The opening chapter is recalled by the added (second) sentence in Kate's speech:

Well, he likes to please,' the girl explained--'personally, I've seen it make him wonderful. He would appreciate you and be clever with you.' (3) (II, i, p. 70)

Kate can predict her father's line because he has used it on her. Later, as the pair try out analogies for Aunt Maud-- "vulture"; "eagle . . . with wings for great flights"-- James is preparing for the contrasting "dove". Kate extends "the things of air" to include "a balloon". The revision makes this "a great seamed silk balloon"; knowing of Kate's susceptibility to the appeal of "material things" the reader should notice how the additional adjectives make Aunt Maud a much greater threat to Kate's small "virtue of family piety". Kate repudiates her own responsibility: "I never myself got into her car. I was her choice." At the same time she shows no determination to escape from her

aunt's "car".

Densher goes to see Mrs. Lowder determined to use his "cleverness" and here James elaborated on the suggestion that Densher had "plenty of that " by an addition: "plenty of that 'factor' (to use one of his great newspaper words)". The use of an occupational allusion reinforces the idea of Densher's quickness in writing his daily copy; his private estimate of Mrs. Lowder's vulgarity originally "didn't . . . imply that Aunt Maud was 'dull'"; James recast this as from an author's viewpoint: "it didn't . . . characterise the poor woman as dull." Interestingly, Densher now thinks of her as "poor"--poor in taste, obviously, not in wealth--thus viewing himself as her antithesis. Reacting against her "heavy horrors", he "felt sure" in the revised text, instead of "flattered himself" ("flattery" is not a reliable basis for assurance) that he had never seen "so many things so unanimously ugly", a wording more suggestive of quantity and a uniform degree of vulgarity than the earlier: "anything so gregariously ugly". He sees, however, that she wants culture to be "associated with her name"; this pretension of hers is more pervasive than in the first version where she wanted it "named in her programme". Along with the reference to journalism James tries to convey an impression of Densher's intelligence by an enthusiastic simile which forecasts his other talent, later appreciated by Sir Luke Strett, namely his ability as a "tourist guide". Kate's desire to hear about his "early years" had

in 1902 "put him . . . on much of the picture" of them; in 1909 it "perched him there with her like a cicerone and his victim on a tower-top, before as much of the bird's-eye view" as he can give her. The simile also conveys Kate's patient endurance of a cleverness rather different from her own. In this context indeed she enjoys his talk, but in later contexts she often becomes "impatient" with his lack of understanding of her meanings.

The question of appearances begins to concern Lensher as soon as he has to deal with Mrs. Lowder. Several revisions bring this out more clearly than in the original. He now critically evaluates whether he has "shown for flippant . . . for low"; formerly he had evaluated her reaction and was afraid of "his having affected her as flippant . . . as low". Kate's apparent foresight--she "had just spoken of the future as if they now really possessed it", -- is replaced with an allusion to her aunt's ambitious goal for her; she "had spoken with a wisdom indifferent to that". Before, Kate had worried "in respect to the appearance of their being able to play a waiting game with success"; in the final version the "waiting" which is to chafe Lensher so sorely is stressed; her "question" is "on the score of their being able to play patience, a prodigious game of patience with success". Although Kate makes it "their" common concern, the kind of game to which she refers is, appropriately for their situa-

tion, played alone. Also appropriate is the elimination of the ideal virtues, "wisdom and patience", to be replaced by the more worldly virtue of "discretion" as the governing principle of their future behaviour. Revisions make Kate's reactions more ambiguous in Densher's view. His report of the visit to her aunt had originally called for her to "consider", while in the later version he gives her "plenty to amuse herself with". His autobiography elicits a "show" of "sympathy" in addition to her original "imagination"; the introduction, and repetition, of "blessedly" points to a pattern whereby words connoting "benediction" will be associated with Densher and his feelings of security elsewhere in the novel. His "differences" in education account for what is "gravely" the "matter" with him; the adverb which specifies the degree of seriousness focuses better on Densher's feelings than the original "too much". Kate, who is to prove consistently more clever than Densher, drops the epithet "brilliant" in the revision but expatiates on his "complex" qualities; he is now "various and complicated, complicated by wit and taste", yet, paradoxically, she doesn't want him "more helpless", where in the first version she didn't want him "any thing less". In keeping with Kate's partial understanding of Densher, as later events testify, James dropped the adverb in the clause, "she could fully make it out but with his aid". Densher's personality is made more manly and self-respecting wherever possible by

revision. The suggestion of abasement in "reduced" is obviated by the substitution of a more aggressive word: he was "driven" to "accusing [S. 1, p. 105, accuse]" her of interpreting him as "all abnormal" in place of seeing "how abnormal he was". The revision avoids the assumption (supported by the original) that Densher's abnormality is real.

Since to "propitiate their star" is an obviously literary figure it puts at a further remove any suggestion of a literal belief in "fate", an interpretation latent in the original "cultivate their destiny". In the manner of "agreements", their love is also more realistically "secured to" them, as Densher phrases it, instead of somehow superstitiously, or at least vaguely, "protected" by their engagement. Kate's intuition about her aunt's line during Densher's absence also characterizes their current situation; the earlier version said that Aunt Maud would take advantage of "it"; the later version gives content to this pronoun which becomes "that drop of the tension".

There are few revisions in Book Third, which introduces Billy and Susan. Billy's age is now given in terms of "two-and-twenty summers [not in S.]" perhaps as a portent that she is entering on the last summer of her life. That "situations" must be felt as "grave" is understood more universally as an "important truth" instead of, in a more limited way, as a "constant fact". Susan's response to



Milly gives her her "finest", not "deepest", moment; she not only is "full of", but actively "bristles", with "discriminations". The "truth" contained in Susan's "princess" image had originally been "a perfectly palpable quality" for everyone (according to Susan). The revision makes the image wholly Susan's; in relation to "every one else" Susan now sees Milly's position as "an office nobly filled" and which might have "represented [S.I. p. 134, been]" the source of Milly's inexplicable heaviness of spirit. James's concern for the proper measure of his elements is again revealed in the flashback to the New York doctor's visit. He makes Milly's illness "present", not "announce" itself, as "slight" and the ladies receive "due assurance" instead of "this assurance". The change of "sense" to the medical term "pulse" is a portent of the ebbing of Milly's life.

Milly's "exciting . . . simplification" of their plans is recalled "later" by Mrs. Stringham in more explicit dramatic terminology. Formerly "the very beginning of a drama" it becomes "a piece of that very 'exposition' dear to the dramatist". Their discussion of London, "the world imagined always" from books, "this world" where it would be helpful to know "even an individual" is taken as far as possible out of the realm of imagination; these expressions are transformed into the "concrete world inferred so fondly" from one's reading and this "concrete world" of which to know "one or two of the human particles of its concretion"

would be a comfort. In the chapter which follows, Lord Mark will be described from Milly's point of view as so "packed a concretion" in preference to the earlier "as great a reality" in his world. Densher is colloquially called "bright" instead of "clever" by Susan. As for Susan's tentative approach to Maud Manningham, it now "appeared to", not "struck our friend" as an interesting "experiment". "Appearance" is a term containing the threat of illusion and the sequel proves the degree of danger in the experiment.

In Book Fourth, Milly, seated with Lord Mark, is thrilled by the "people" and "life" of London but she is at the same time thoroughly apprehensive. In the original she "flushed" and "turned pale" but this did not emphasize her complete changes of emotion; the change to "she flushed, and all to turn pale again" brings out the extremes between which she moves. The social atmosphere which had been "so positive a taste and so deep an undertone" is doubly linked by the variant, [it] "had both so sharp a ring and so deep an undertone", to the "electric bell" which is specified later in the chapter as the image for Milly's alarm at how far their "joke" has taken them. Milly before had considered Kate "real" and "everything and everybody . . . real".

In the later version Kate is anomalously both "the amusing resisting ominous fact . . . each other person and thing" is "just such a fact". Lord Mark's rhetorical question, put in terms of "some great greasy sea in mid-Channel" had asked

"was there anything but the senseless shifting tumble . . . of an overwhelming melted mixture?" The figure is more fully exploited to become an image of the "senseless" striving for place in society: "groping and pawing, that of the vague billows . . . of masses of bewildered people trying to 'get' they didn't know what or where". Milly thinks of Lord Mark's "cleverness" as a "mystery [S. I. p. 167, it]" since he "conceals his play of mind so much more" than he "advertises" it. This is more accurate than the original "showed" it, for he "shows" it enough for Milly's powers of detection; Milly's handicap of being "doomed to live fast" is compensated by quickness of perception.

The vague reference to "a thing" Lord Mark "so definitely insisted on" is replaced by a direct allusion to his "concealment": "a trick he had apparently so mastered". His aristocratic type, which in the earlier text had "insisted for him; but that was all", now "took all care for vividness of his hands; that was enough". Another "characteristic note" in him (rather than a "pertinent note for her") is the suspicion he leaves of a "possibly sinister motive". When James expanded Lord Mark's "I wouldn't for the world" to "I wouldn't think of such a thing for . . .", he twice changed "think" to "suppose" in the sentence which follows. Lord Mark becomes "flagrantly" diverted, a term more suggestive of excess than "completely". Milly considers his assertion of "confidence" insincere; "as if" there

was "question of her honesty" or, more clearly expressed in the revision, "of the failure of her honesty" about Kate.

Susan and Milly have now a common interest in London "life"; it is fitting that their "two spirits", rather than just their "fancies [S.1, p. 189] jumped together ". The elation of both pairs of women is equated in the later version--another precise stroke--instead of the elder pair "both rejoicing" now " these two" rejoice " not less" than the younger pair. Each of the younger women regards herself as "dusty" and the other as a "favourite . . . of fortune"; an added image which completes the figurative contrast in the later version reads "and covered thereby with the freshness of the morning". Kate's intuition about Milly's liability is more in keeping with her penetration as a "discrimination", than the earlier "reservation". "Discrimination" also retains an overtone of its connotation of prejudice, and a self-description of Kate as "cruelly female" instead of the original "fatally female" retains the girl's sense of injury at the lack of a man's opportunities and adds the ironic implication of her own capacity to be brutal. Milly observes to Kate that Susan "ought by all the proprieties simply to have bored Aunt Maud"; in the earlier text Kate agrees "with her"; in the later version Kate is more impersonal since she agrees "to this". From her attitude Milly sees "the direction in which she had best most look out". To regard poor harmless Susie as "naught" or as

a subject for "precautions" suggests an unusual sort of brutality--the kind that is not "brutally brutal--which Milly had hitherto benightedly supposed the only way".

(8) (IV, ii, p. 182)

Since Susie likes dramatic poses, she is appropriately called Milly's "informant" rather than "mate" when she reveals that the other women know Densher. In the same context the specification of Kate to Milly as "your friend" in place of "she" adds irony. Aunt Maud's "rich attitude" is transformed into a much more sinister "complication" in the revision; Milly is made to consider "all this might cover" in her. The "fun" of observing Kate now contains "measurably a small element of anxiety"--the adverb, proof of James's care with the "degree" of effects, is an addition to the original text. Mrs. Condrup's effect on Milly appears to Susan "indescribably" rather than only "specially" "disconcerting". When promptness fails between James's characters, the interlocutor may speculate on its significance. Above, Lord Mark had asked a question "without excessive delay" (changed from "presently"). In this scene Susan notices that Milly has "a delay to answer"--an expression which calls more attention to Milly's failure of response than the original "an hesitation". Susan observes to Milly that Maud has a "masterful high manner" about her money. The original brush-stroke, "clever . . .", did not differentiate Maud from Susan since

both the narrator and Sir Luke describe her as "clever", Susan, unlike Faud, is not skilled in manipulating others by her "manner"; she later "wails" to her London friend, "It's my impression, dearest, of you. You handle everyone." (22) (VII, i, p. 114) Faud handles people as objects, as rationally as she manages her money.

Susan tries to follow Milly's intricate reasoning about Mrs. Condrip's request. When she asks "How will it be against him [Densher] that you know him?" Milly's reply: "Oh, how can I say?" substitutes an idiom related literally to the manner of outward expression for one which taken literally disclaims inward recognition: "Oh, I don't know." The distinction makes the difference between a lie and an answer which "will do".

An image of floating renders Susan's emotion for Milly. (9) (IV, iii, p. 199) By the change of "was as if" to "might have been" and of "made" to "represented" James doubled the number of his allusions to "appearance" and made both stronger than the original "as if"; the literal meaning remains but is given more weight. Another such alteration occurs in Susan's speech; the variant, "a little bit", is similar in meaning to "at all" but it makes Susan sound self-consciously careful with Milly; her "more or less" is cautiously vague:

That, given the fact of his having [S. I, p.221, that he] evidently more or less followed up his acquaintance with you, to say nothing of your obvious weird charm, he must have been all ready if you had a little bit [Ibid., at all] led him on? (9) (IV, iii, p. 201)

Densher, we should note, is the "sensitive" topic; Susan is obviously not so restricted on the question of Milly herself --who can apparently accept that her charm is "weird".

Milly's "appetite for motive" reminds Susan of fictional sleuths, especially "her own New England heroines". How many corners has Milly tried "actually [S.I. p.222, really] to see round?" If, as Milly seems to imply, Kate is not in love, why all the precautions? What did Mrs. Condrip say? "You mean she thinks her sister "distinctly doesn't [S.I. p. 223, does not] care for him?" Susan's question gains in its demand for clarity by the revision and makes the limitations of Milly's reply all the more distinct: "If she did care Mrs. Condrip would have told me." Milly's assurance rests on something that was not said; this is precisely the weak point which Aunt Maud and Kate (and Susan) will exploit. It is precisely how Densher's hatred of lying words works to her disadvantage. Since he both refuses to utter any deceptive words and is constrained for Kate's sake not to utter a truth disagreeable to Milly, the girl has no hindrance to believing what is agreeable to herself.

James's novel begins with nine chapters in four books; a sentence near the end of his Preface seems to apply to Book Fifth, which departs from these proportions (it has seven relatively short chapters): "my nearest approach to muddlement is to have sometimes--but not too often--to



break my occasions small."<sup>30</sup> Other Books, notably the Sixth and Tenth, also have a number of "small occasions". Book Fifth is from Milly's point of view; it sets out the way she "sees" life in terms of the elements presented to her. Her assessment of Matcham is less enthusiastic in the revision; she sees that "brilliant" living is "just " human rather than "clearly" so. Her "friendly understanding" with Lord Mark becomes "settled", as if it has passed the testing stage, rather than "defined", which sounds more like a working hypothesis. Mrs. Lowder admits without elaboration that Kate is "indeed a luxury to take about the world". Milly reflects in the original text:

Wasn't it by this time sufficiently manifest that it was precisely as the very luxury she was proving that she had from far back, been appraised and waited for? Crude elation, however, might be kept at bay, and the circumstance none the less demonstrated that they were all swimming together in the blue. [S.I., p. 234]

Two changes in the above passage add the figure of light to the water imagery. They are: "Didn't it . . . shine out that . . ." and the substitution of "made clear" for "demonstrated". Milly also places the "accessory [S.I. p. 234, intermixed] truth" that Lord Mark consents to being "worked in" with Mrs. Lowder's plan for all of them. Milly perceives that his plan must be "comprehensive and genial". The original words, "unmistakably free and genial [S.I. p.237]", do not carry the same suspicion of threatening elements

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<sup>30</sup>  
Art of the Novel, p. 306.

which can be included under the term "comprehensive". It is Mrs. Bowder's method to restrict what is "free". Willy's intuition makes her "understand things Kate had said of her aunt's possibilities as well as characterisations that had fallen from Susan" such as the "frequent" one "that dear Hand was a grand [not in S.] natural force".

Lord Mark's manner of conducting Willy through the "clusters [S.I, p. 239, groups]" of guests contains the "flagrant [ibid., sensible]" suggestion that she let "people, poor dear things, have the benefit of her". Before the Branzino Willy appeals more personally to "Kate [S.I, p. 251, the latter]" in the later version. Aroused by Willy's strange request, Kate is even more intrigued by the girl's subsequent handling of her interested inquiries. Willy's instinctive reticence extends to her doctor on her first visit; she feels that she has "interested him beyond her intention". She is similarly self-conscious when Mrs. Bowder probes her on the subject of Lensher; she has "the most extraordinary sense of interesting her guest [S.I, p.296, interlocutress] . . . more than she wanted". Mistrustful of Aunt Hand, she acts as a "dove" and "coasts a false report. We do not learn until Book Seventh, i (22), that Mrs. Bowder knew by "instinct", "in her bones", that Willy was hiding her conviction that Lensher was back. Willy's resolve to be straight with Sir Luke indicates her confidence; she admits that she has no relatives whatever, a fact that she would have "thoroughly [S.I, p.360, for example]" kept secret from anyone else. Here James substituted a term of "degree" for a phrase which

does not contribute anything to the context. Susan, of course, early guessed this secret and it seems hardly possible to conceal it; the revision stresses Milly's excessive reticence. At the second visit Sir Luke "discreetly indulged" Milly's remarks on her nationality. This grim expression was changed by revision to a more natural reaction; he "even showed amusement for it".

After her first visit to Sir Luke, Milly stands with Kate "at a distance from the door", instead of "before" it, "on the wide pavement of the great contiguous [not in S.] square". These small changes in the description of the setting emphasize a symbolic pattern connected with the frontispiece for Volume XIX. Three further revisions relate to "doors" and "squares". The two pillars of the Piazza San Marco--"the Saint Theodore"<sup>31</sup>[S.II, p. 284, St. Mark]" and "the Lion"--become "the frame of a door", which includes vertical posts, instead of "lintels", which are the horizontal pieces over doors. Sir Luke's arrival puts an end to Densher's "conscious fool's paradise", from which the "specified" (i.e., the facts of Milly's illness) has "been chased like a dangerous animal". (32) (IX, iv, p. 299) The first version had this "animal", the "specified" fact, "come in" and fill "the whole of the space [S.II, p.325]". The revision simply makes it "cross the threshold" and fill "the whole precinct". In Book Tenth Densher reflects

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<sup>31</sup>See Appendix II for a full discussion of this revision.

with Mrs. Lowder that Milly was "separated" from "her dream of a future" like "some noble young victim . . . in the French Revolution separated in the prison-cell from some object clutched for resistance." [S.II, p. 370] The revision to "at the prison-door" seems to me a deliberate echo of the "doctor's door"; ironically, Densher himself was the object which Milly had relied on. The common feature of these door-images is their connection with the character's way of "seeing" reality and being forced to set aside a favourite illusion.

At the scene of the doctor's door in Book Fifth, when Milly's view of Kate as "Densher's image" has passed, Kate is "all her own memento [S.I, p. 256]"; the latter was revised to make Kate stand "for nothing but herself". The concern to express more clearly either appearance or reality appears here and also in the conversation in which the dove-image first occurs. To Kate's high "flicker[,] . . . 'Oh you may very well loathe me yet'", Milly opposes a "solemnity of remonstrance", which is a formal pose adopted for exposulution (its root deriving from the Latin verb, to show), instead of "reproach", which connotes real censure.

Of the "false and deformed half"<sup>32</sup> of the novel, only Book Seventh (four chapters) is not from Densher's point of view. The only colourful revision occurs in Susan's chapter. (22) (VI, 1) James had said that she "tossed truths" into Mrs. Lowder's "lap" but he changed this to "apron" thus

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<sup>32</sup> Art of the Novel, p.302.

completing the panoply of war of Britannia of the market-place. The pluralization of "companion" is significant by its extension of Milly's demand for make-believe, "the idea that she herself was to go on as if nothing were the matter [S.II, p. 136]", from Susan alone to her entire entourage. This is Milly's idea of how she wants others to treat her "and though her companions learned from herself nothing of it, that was in the event her way with her medical adviser." Eugenio is perceptive because he understands properly the "care with which she must be taken up" and "the care [S.II, p. 146, ease] with which she must be put down". Lord Mark's proposal leads to the realization that her "prospective failure" is a value for which marriage might be offered. Her money, after all, would remain. In the ensuing dialogue Lord Mark casts some doubt on Kate; if she is a friend, why should it be necessary to protest that she is "free"? Lord Mark obviously does not trust Kate as Milly does. The important question of Milly's freedom rests on an assurance from Kate. Milly loses her "presence of mind" at the implications of his cynicism about her "friend" and wishes he would "take himself off [S.II, p. 179, get off quickly]".

James considered that he had scanted "the who and the what, the how and the why, the whence and the whither of Merton Densher".<sup>33</sup> I have pointed out above some of the "buried secrets" about Densher which were brought to the

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<sup>33</sup>ibid., p. 298.

surface in the first volume by revision. These were limited in number simply because Densher seldom appeared and when he did he saw things "over Kate Croy's shoulder".<sup>34</sup> In the second volume James lavished attention of revision on Densher; he tried to fill in "the young man's situation, personal, professional, social" and to improve the presentation of "the pattern of Densher's final position".<sup>35</sup> A character, however, is known mainly by his reactions in a social medium; to revise details about Densher thus involves modifications of his view of others and of his relations with them. In his own consciousness, Densher's most important relation is with Kate.

Book Sixth opens just after the young couple's little adventure with Milly; it has given them "enough unanimity . . . to have lighted . . . anything equivocal in her [Kate's] action". (17) (VI, i, p. 3) "The problem of their future must now be dealt with in a "crafty manner", a revision (from "subtle spirit") which gives a more practical and perjorative twist to their behaviour. It is soon evident that Densher is suffering from a prolonged agony of frustration in love and that he will not soon get it under control. Kate, on the other hand, will quickly be restored to equilibrium. When she met Densher at Euston on the previous day (Monday) she implied that:

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<sup>34</sup>Ibid., p. 304.

<sup>35</sup>Ibid., p. 299.

She didn't care to-day who saw her, and she profited by it for her joy. To-morrow, inevitably, she should have time to think and then, as inevitably, would become a creature of precautions. [S.II, p. 4]

In the revision the last three words of this passage were expanded to "a baser creature, a creature of alarms and precautions"; it is clear that when Kate's outward actions frankly express her inner feelings she behaves more honourably in her own, in Densher's and in James's view.

One of Densher's maddening problems is that he has "nowhere to 'take' his love". But Kate can "meet . . . the maddening" forces which James deploys in the revision as "things that maddened". James now gives Kate a medical relation to them: "She seemed to ask him [Densher] . . . to leave her now and henceforth, to treat them [S.II, p.6, meet it] in her own way." The medical diction is increased by the revisions which follow this passage:

Their mistake was to have believed that they could hold out . . . against an impatience that prolonged and exasperated [not in S.] made a man ill. He had known . . . how ill a man could feel from such a cause [S.II, p. 7, ~~be with it~~ <sup>the</sup>... had already suffered Kate to begin finely to apply antidotes and remedies and subtle sedatives [Ibid., manipulate it]. (17) (VI, 1, pp.6-7)

In his thoughts, Densher endows Kate with his passionate unrest; the revisions make this even clearer: "she couldn't pretend that in such conditions as these she herself believed it enough to appease [S.II, p.9 ~~for~~] him" to meet in public places and not as lovers. The revision "to appease", suggests that it is a delaying tactic. Nor can these meetings "render her a like service [S.II, p. 9, ~~for herself~~]".



Densher's certainty that "it wasn't enough for that purpose [ibid., herself]" is based squarely on appearance: "she as good as [not in S.] showed him it was not." Densher does not speculate at great length on other possible causes of Kate's unrest. He feels that, indisputably, if he should ask (which he doesn't), her reply would be only a "gesture of her grace" if she should say she found it easy to wait. She might say it was enough to have him "all kept and treasured, so still under her grasping hand". Brian Birch says that this revision from the original "so dear and so perfectly proved and attested" shifts:

Kate's control from passive to active, and since the dissembling of their love is to gain Aunt Maud's money, the new image which in its complexity presents both Densher as submissive and Kate as avaricious for material wealth, has a distinct functional value.<sup>36</sup>

Kate seems to impulsively break "the charm" of their being together at the Gallery; then they meet Billy. The incident disturbs Densher's ideal view of Kate; she has not acquainted him with the "preparations" which are so apparent. In the revision James shows that Densher does violence to his own intellect by not following up the mystery involved in this. The original says that Densher was affected as follows:

This in fact now became for him so sharp an apprehension as to require some brushing away. He to some extent shook it off, on their separating first from their hostesses and then from each other, by a long and rather aimless walk. [S.II, pp. 11-12]

The revision makes the effect portentous:

That appearance in fact if he dwelt on it, so ministered to apprehension . . . . he shook off the suspicion to some extent. . . . (7) (VI, 1, p.11)

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<sup>36</sup>Birch, p. 113.

Densher actually has a "suspicion" in the later version, but he trusts Kate to provide an "explanation [S.11, p.13, explanations]" on the coming Thursday. "Fancy" is again replaced with a term rooted in reality: "He frankly brought out what he had ventured to think possible [ S.11, p.18, fancy]." Densher can see, but he does not yet resent, how Kate is handling him, especially when it comes to his more clever ideas:

He felt her dodging the ultimatum . . . but there were certain of his remarks--those mostly of the sharper penetration --that it had been quite her practice from the first not formally, not reverently to notice. . . . he didn't think in truth that she wasn't really minding. (18) (VI, ii, p.18)

On his side Densher feels:

What it amounted to was that he couldn't have her--hanged if he could!-- evasive. He couldn't and he wouldn't--wouldn't have her inconvenient and [ not in S.] elusive. (Ibid., p.19)

Their embrace (later called "their"adventure [S.11, p.24, it]) calms him and even leads to a reversal of his attitude. In the original "he so profited by these things that it could for the time be solid to him that he was keeping her." James revised "solid" to "ever so intimately appreciable", which better expresses the depth of his need of Kate and the extent of her power over him. He assumes that he had the same effect on her, "that what she had from him was real to her [not in S.]". In their discussion on feelings Kate tells him that he is a poor actor; he shows his feelings for her "too much and too crudely [ not in S.]". The harsher evaluation in the revision makes Kate publish a crit-

icism which is intended to influence his style of behaviour; Bensher makes an attempt to do so the very next evening at Mrs. Lowder's dinner party. He feels successful because "their hostess [S.II, p. 37, her aunt] apparently accepts him as "harmless and blameless [not in S.]". The addition to the text brings out his wish to avoid moral taint; the repetition of "harmless" in the first version is waived in favour of a term which minimizes whatever threat he represents: "no man could have been less formidable [S.II, p. 37 more harmless]".

Kate's "unforgettable entrance" is described in two long paragraphs which develop Bensher's awareness of the "drama" that is being played out for Mrs. Lowder's benefit. James increases the theatrical diction wherever possible. Kate's "make-up had had the last touch [S.II, p.38, was exact] . . . Aunt Maud's appreciation . . . was indeed managerial, and the performer's [Ibid., Kate's] contribution fairly that of a soldier on parade." (The military image was used for Willy after she left Sir Luke, walking "after the fashion of [S.I., p. 272, as] a soldier on the march".) James again substitutes "performer" for one of his uses of "actress" in the next sentence. He describes the other guests as if they were stage props; the "innocuous young man" becomes "the less expansive of the white waistcoats". Bensher is bewildered, as the conversation develops, by Kate's performance vis-à-vis

himself. The original text reads " 'Ah, there you are!' said Kate with a pleasant spirit though whether for his own of for Mrs. Stringham's benefit he failed at the time to make out. [S.II, p.44]"(Italics added) The revisions substitute the specific skill of elocution for the italicized passage: " . . . with much gay expression, though what it expressed he failed . . . to make out. (VI, iii, p.40) Mrs. Stringham's reaction is intense; Densher "could see" that she "had more things in that head than any of them in any other"; he names the head as a sort of container. The less humorous original specifies Susan's rational powers, "more things in mind than any of them", in an obviously emotional situation. Kate's comment about knowing Milly is changed from an evaluation according to depth ("well") to one based on quantity ("much"). Densher, who has seen many social successes "incontinently [not in S.] vanish", could list the "exhibited [S.II, p.48, applied]" characteristics of mere Americans easily enough.

In Densher's talk with Kate his bewildered impatience is more effectively suggested by twice expanding "What's the matter . . . [S. II, p.53]" to "What in the world's the matter with her [Milly]?" He also characterizes Susan as "that poor lady" instead of merely as "she". He repeats Kate's image of darkness, "The shadow, you consider, of . . . ." in place of his original question, "That of what you allude to as . . . ." James omitted "while he inquired

further [S.II, p.63]"as a qualifying clause for Lord Mark, perhaps to reduce the impression of his lordship's rational activity. The revised sentence reads: "And, lingering a little, he kept [S.II, p.63, had] his eyes on Densher." Densher is made the "observer" of Kate and Lord Mark, where in the original he was called "our young man". When Kate returns she expounds on Lord Mark's "genius", but not before she has "balanced [S.II, p.65, looked]" between possible answers. The new verb strengthens the impression that she is calculating the effect of what she brings out; "she balanced . . . so that one would have scarcely known what to expect." I think that James had this scene in mind when, later, during Densher's colloquy with Kate on Christmas day, he has him assert that Lord Mark is "not clever [S.II, p.412]". Densher is subtly contradicting Kate's faith; after learning of Lord Mark's very obvious "effect" on Milly, Kate can no longer declare that he cannot be "in any traceable way a cause". The revision of Densher's criticism makes it even more pejorative: "He's not really a bit intelligent." (37) (X, v, p. 380)

Densher annoyed but fearful of displeasing Kate, reacts ambivalently to Kate's urging that he make up to Milly. He identifies Milly with himself. "She takes things from you exactly as I take them [S.II, p.70, do]?" The repetition of "take" emphasizes dependence here and also in Kate's reply, "Exactly as you take them [Ibid., do]."

Densher's next question involves an image which figuratively expresses his relation (and Milly's) to Kate better than his present sense of injury permits him to realise: "She's just such another victim?" Kate: "Just such another. You're a pair." Kate goes on to express the unthinking relation in which she prefers to keep him vis-à-vis herself: "Don't worry. Try. You'll have me, perfectly, always to refer to." (20) (VI, iv, p.64) In conformity with this relation, Densher's awkward submission is based in the revision on Kate's "mastery of the subject" instead of on her "intensity [S.II, p.73]". When Mrs. Lowder speaks to him, "her pressure" is qualified as "distinct"; in the original this word, as an adverb, had qualified Densher's reaction: "Distinctly, he felt her pressure [S.II, p.74]."

The next day Densher visits Milly and he reflects that Kate's and Mrs. Lowder's coercion were superfluous. In any case, indeed, coercion would have settled him against befriending someone. Densher knows himself as "wise enough to mark the case" he should avoid. The use of "wise" instead of the original "intelligent" heightens the impression of self-esteem. Fortunately, Milly is interesting in herself and this makes a "ground [S.II, p. 78, occasion]" of friendship "open to him [Ibid., workable]"; "workable" carries an overtone of scheming since it is the Croys' term for profitable relationships and, in this context at least, James uses a more innocent variant. Densher thinks that Milly

has her own rare "attraction", a more objective description than the original "charming [S.II, p. 79]". He perceives that her manner forbids pity, that he is "never to give her a glimpse of it". This visual reference is a substitute for the abstract "never to let her know it". Similarly he soon "read[s] clear" instead of being "made sure" that she is prepared to pity him. His amusement turns into a "strange shade [S.II, p. 82, sort] of respect" at this. He recognizes it as a "degree of [not in S.] tenderness" with which he will have to reckon, lest he "appreciat[e] [S.II, p. 83, lik[e]]" it out of bounds. Milly's display of energy modifies the uneasiness aroused the night before by Kate's talk of Milly's stricken state. Kate had "foretold [S.II, p. 88, told]" how little effort he would have to make; he guesses his debt to Kate's preparations and concludes that Milly is being kind to help him with Kate. A revision in Milly's speech shows her wish to avoid preventable errors. Originally she said, "I want . . . not to make any mistakes"; the latter become "stupid mistakes". Alone in the room before Kate arrives, Densher, in his "complicated" role has a sense of "having rounded his corner. He had so rounded it that he felt himself lose" his chance to escape. The passage here quoted had been cast in a passive construction [S.II, p. 99]: by becoming the doer of the action, Densher, even in his dilemma, gains in energy. Kate enters and forces him to define his position, which is quite a chal-

length considering that he knows so few of its elements. When he worries about what Milly "understands", Kate states: "You don't need to see"; again she asks for blind trust. He is sure only of his feeling for Kate and asks her to declare that she also "likes" him "since it's all [S.II, p. 102, for it's only] for that . . . that I'm letting you do-- well, God knows what with me."

Densher does not appear in Book Seventh. As Book Eighth opens Densher's priorities are clearly still those of Book Sixth but they have become distorted. Milly is as a "sister" to him; Kate an object of "conquest". The latter term replaces the word "victory [S.II, p. 236]" which is often associated with Kate's victories in discussion. Densher has something else in mind and the revised term is its traditional expression. In Chapter I I discussed the logic of Densher's plan regarding Kate, given the terms of their engagement. To regard Milly as a sister goes to the same extremes of excess and deficiency. Blood relationship is both less and more than the bond of friendship. Since Densher is falsely regarding her as more than a friend, his term is excessive. From another point of view, the relationship of blood is less than ideal by not being based on free choice. Densher had wanted freely to be friends with Milly, but to leave his job, to be friendly to Milly in response to coercion by three other women shows something less than freedom in the relationship, no matter how he rationalizes



it. He concentrates on their former basis in which she plays the role of the "American girl"; at the same time he plots for his own real aim regarding Kate. Densher is driven to extremes with both women by trying to "oblige" and not to be "a brute". His submission to Kate has made him lose the degree of objectivity he possessed about Milly before Kate ran into him at the London hotel. Now he must see "whether he really had no will left." (26) (VIII, i, p.177) He "envies" Kate's "pure[S.II, p. 193, direct] talent for life, as distinguished from his own, a poor weak thing of the occasion, amateurish patched up" (26) (VIII, i, p. 176) He takes his "private rooms" with a view to having his will; a secret success would make worthwhile the ironic impression he appears to give that "Mrs. Lowder had but to whistle for him and he had come." She had "tested [S.II, p. 199, sounded] him, seen him as he was and made out what could be done with him" that evening in London. But as he says to Kate in the revised version--they have "bamboozled" (rather than "beguiled") Aunt Maud. Although Kate gives no answer to his first demand, Densher knows he has her in a corner and since she does not "reprobate" him he has hope. James added a clause which clarifies her relation to the plan: "So far she was good for what he wanted [not in S.]."

In the chapter which follows, the absence of allu-

sion to Milly's illness is called "monstrous and awkward" while the earlier version had "unnatural [S.II, p. 223]". Densher's encounter with Mrs. Stringham opens on a note of pride that he hasn't:

even the amount of curiosity that he would have had about an ordinary friend . . . In what [ibid., where] therefore was the duplicity? He was at least sure about his feelings . . . They were all for Kate, without a feather's weight to spare. He was acting for Kate--[Ibid., and] not . . . for her friend. (28) (VIII, iii, p. 204)

Densher reasons that his extreme attitude of "pure passivity" can represent not only his "honour[ S.II, pp. 223-224]", as in the original, but his "dignity and his honour". He obliges Mrs. Stringham, however, "by accepting [not in S.]" the glimpse she gives him of Milly's state. Describing Sir Luke's visit as if it were purely social, she avers that Milly wants to do something for the friendly doctor and "to let it begin at once [ S. II, p. 226, just, this evening, to begin]". Densher tries not to "appear" too interested; his "artificial repose" is ascribed explicitly to "his anxiety [not in S.]" in the revision. Mrs. Stringham's words originally made him feel the "weight" of "conscious responsibility [S.II, p. 227]"; the latter becomes a stage metaphor; he fears "expected performance" and the "expectation of performance". Susan exceeds her original reach in her own "sublime" performance in calling Milly's ménage "the court of an angel"; she now makes Milly a stand-in for an angel of the highest heavenly choir; they are, she says, in "the court of a reigning seraph, a sort

of a vice-queen of an angel". Later in the evening, Densher reports to Kate not merely that Mrs. Stringham was "gay", but that she was "in great feather". James seemed anxious to multiply his references to bird imagery in these two revisions. In art, angels are represented with wings; feathers come from birds and wings.

James omits "kind of" in reference to the "beatific mildness" which Milly radiates; he also makes it definite that Densher felt Milly "diffuse", rather than figuratively "as diffusing [S.II, p. 232]" her mildness. Milly wears a white dress to impress Sir Luke; James changed "seeing" to "judging" in reference to this observation of Densher's. As elsewhere, the eye is opposed to the mind and here James chooses to stress Densher's rational activity. When it comes to emotions which are felt but not understood, James says that Kate "affected" Densher as evasive, not that he actually "made [it] out [S.II, p. 235]". As Kate approaches, he expects to be somehow coerced as a "form of penalty", a term more expressive of a fine for misconduct than the original "payment".

James's Preface dwells on the way Kate "takes the measure of her friend's festal evening"; the tableau is intended to balance the way Milly, with Lord Mark, had assessed the "scene at Lancaster Gate".<sup>37</sup> Kate, in the original, "looked at [S.II, p. 237]" Milly. She is far more

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<sup>37</sup>Art of the Novel, p. 301.

brazen in the long revision where "Almost heedless of the danger of overt freedoms, [not in S.] she eyed Milly . . . ." As Kate talks about Milly's priceless pearls, the hostess is busy with her orchestra, more personally in the later version "with the members of [not in S.] her little orchestra". In contrast with Kate's "freedoms", the musicians exhibit "native humours [S.II, p. 237, freedoms]". The aristocratic name dropped by Kate <sup>was</sup> changed from "Lady Mills" to "Lady Wells" in the later version, perhaps because of the similarity between the names "Milly" and "Mills". Densher will not be put off by an introduction; he sees this as Kate's "mask, a stop-gan [not in S.] and a 'dodge'".

Book Ninth opens with Densher's contemplation of his completed conquest. He admits to himself that with it he received a "check" on his freedom to question Kate. Her submission has acted as a "check . . . not less effectual than [not in S.] imperative". Not until three weeks later does he begin to realize that he paid for his demonstration of will by, after all, promising to follow her will without question. Meanwhile he is left in a rather awkward position in his contacts with Milly. He must invent a reason for having stayed in Venice; in avoiding a "trivial [S.II, p. 263, common]" one he tells her a lie about writing a book. He is so uncomfortable at her complete acceptance of it that he takes it back. He feels [Ibid., finds himself]" awkward "in the same degree in which [Ibid., as]" he would

feel had he just been robbed. Both these revisions relate to measurement of effect. At the time he is incapable of thought; an hour later he can put into words the truth he had "been guessing [Ibid., imagined]". Kate must have told Milly she intended to snub him; all he has to do, therefore, is act accordingly. James elaborated two references to Densher's imaginary injury; "his snub" becomes "his suffered snub"; his remaining "to sink Kate's snub" becomes "to bury Kate's so signal snub". The more hurt he pretends to be, the more plausible his stay in Venice. In his subsequent reflections something about Milly can also "become [not in S.] clear". When she spoke of her great desire "to live" his own "great scruple" about not admitting a third person to his rooms simply "broke". Her problem is so much greater than his; he should not, selfishly, deny her anything. The context of one revision practically identifies Densher with death for Milly:

he might as well have praised her outright for looking death in the face. This was the way she just looked him again [S. 11, p.271, She looked him again, for the moment] and it was of no attenuation [Ibid., made nothing better for him] that she took him up more gently than ever. (29) (IX, i, p.248)

In the next chapter Densher reflects on his situation in the light of <sup>his</sup>/faux pas and decides to "keep still"; then suddenly he is turned away from the palace; he sees Lord Mark again (it is five weeks since he met him at Milly's; he has been alone with Milly for three weeks). Each of these phases contains significant revisions.

Up to this point Densher has "inwardly [S.II, p.274, strongly] felt" he must bar Milly from his rooms. His narrow motive is overturned:

by the sudden force of [Ibid., of a sudden, as a consequence of] his seeing . . . [that] her pass was now . . . just completely his own--to the extent, as he felt, of her deep dependence on him.(30) (IX, ii, p. 251)

Whatever he does will have "close reference [I.II, p. 275, reference, directly] to her life". He looks at "several [Ibid., the different]" ways for "keeping still" and his "wisdom" reduces these to one: "being kind". This sounds oddly like Kate's original instruction, but there is a difference. Until now he has been kind on Kate's terms; his own decision to be kind has reference to Milly's "reality"; Milly makes it easier for him by never mentioning Kate. Densher, however, is maintaining the artificial appearance; there is no break in the continuity of his behaviour. "Being kind" is a way of "studying to create [S.II, p. 276, creating, studiously] the minimum of vibration". Besides he enjoys his free meals:

He didn't want, in short, to give that up, and he should [Ibid., could] probably be able, he felt, to stay his breath and his hand. He should be able to be [not in S.] still enough through everything [not in S.]. (30) (IX, ii, p.253)

The additions to the above passage relate Densher to the image of Milly as "something precious" which is "too precariously hung" on a wall. He must be careful or he will incur a terrible responsibility. As his "nervousness" increases, he relies on Milly's role as American girl, "the

great national, the great maidenly [S.II, p. 277, feminine and juvenile] ease" to carry them through.

The pages which deal with Densher's shock are among the most heavily revised in the novel. Since James had foresworn showing Lily's shock he focused with great care on that of her counterpart, Kate's other "victim". Densher's frustration in dealing with the Italian servants is almost humourously heightened by the addition of Italian phrases and typical attributes. But the entire passage, it should be remembered, is from Densher's point of view. It is he who characterizes the others and their relation to him; in so doing he characterizes himself as he is in his present situation. His further development must come through a gradual change in his faulty vision.

First he learns that the signorina padrona is not 'receiving'.

Scribner's II, 30.<sup>38</sup>

The announcement was made him in the court, by one of the gondoliers, and made he thought with such a conscious eye as the knowledge of his freedoms of access, hitherto conspicuously shown, could scarce fail to beget. (p. 279)

Densher had not been . . . among the receivable, but . . . the involved and included. (Ibid.)

Novels and Tales, XX, Book Ninth, II.

The announcement met him, in the court on the lips of one of the gondoliers, met him he thought with such a conscious eye as the knowledge of his freedoms of access, hitherto conspicuously shown, could scarce fail to beget. (p. 256)

Densher had not been . . . among the mere receivable, but . . . the involved and included. (Ibid.)

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<sup>38</sup>To make comparison convenient, both the original passages and the variants in the revised version are underlined.

Pasquale was not prepared to say that either was not well. He was yet not prepared to say that

either was well, and . . .  
Densher observed . . . .  
(pp. 279-280)

He felt . . . the force of the veto laid, in the house, on any mention, any cognition of the liabilities of its mistress. Her health, or her illness, was not confessed to there as a reason. Whether it was inwardly known as one was another matter; of which he grew fully aware on carrying his inquiry further. (p.280)

Densher calls for Willy's majordomo, Eugenio, and tries to pry information from him.

[He] always called [him] his friend because it was unmistakable that he would have put an end to him if he could. (Ibid.)

It had been . . . for the five weeks, far from occult to our young man that Eugenio took a vulgar view of him, which was at the same time a view he was definitely hindered from preventing. (Ibid.)

Pasquale was not prepared to say that either was poco bene. He was yet not prepared to say that

either was anything, and . . .  
Densher noted . . . .  
(Ibid.)

He felt . . . the force of the veto laid within the palace on any mention, any cognition, of the liabilities of its mistress. The state of her health was never confessed to there as a reason. How much it might deeply be taken for one was another matter; of which he grew fully aware on carrying his question further. (Ibid.)

[He] always called [him] his friend; seeing it was so elegantly presumable that he would have put an end to him if he could. (p.257)

It had been . . . for the five weeks, far from occult to our young man that Eugenio took a view of him not less finely formal than essentially vulgar, but which at the same time he couldn't himself raise an eyebrow to prevent. (Ibid.)



for the vulgar view; the view that clever and not rich, the young man from London was--by the obvious way--after Miss Theale's fortune. . . . the further implication that he must take the young lady's most devoted servant . . . for a strangely superficial person. . . . The view was a vulgar one for Lensher because it was but the view that might have been taken of another man.

(pp.281)

It was his own fault if the vulgar view and the view that might have been taken of another man happened incorrigibly to fit him. He apparently wasn't so different from another man as that came to. (Ibid.)

Lensher felt that he marked himself . . . as insisting, by dissatisfaction with the gondolier's answer, on the pursuit imputed to him . . . . (p.282)

[Eugenio] by a refinement of resource . . . always met the latter's Italian with English and his English with Italian. (Ibid.)

One had come to a queer pass when a servant's opinion mattered. (p. 284)

for all imputations; the imputation in particular that, clever, tanto bello and not rich, the young man from London was --by the obvious way--pressing Miss Theale's fortune hard. . . . the further ineffable intimation that a gentleman must take the young lady's most devoted servant . . . for a strangely casual appendage. . . . These interpretations were odious to Lensher for the simple reason that they might have been so true of the attitude of an inferior man. . . . (Ibid.)

It was his own fault if the vulgar view, the view that might have been taken of an inferior man happened incorrigibly to fit him. He apparently wasn't so different from inferior men as that came to. (p. 258)

Lensher felt that he marked himself . . . as insisting, by dissatisfaction with the gondolier's answer, on the pursuit taken for granted in him . . . . (Ibid.)

[Eugenio] by a profundity, a true deviltry of resource . . . always met the latter's... English with Italian. (p.259)

One had come to a queer pass when a servant's opinion so mattered. (p.260)

Lensher's sparring with Eugenio's view is an intricate conflict of appearance with reality. It is clear from the inflated language of the revisions that Lensher's opinion of his own moral superiority to other men, at this point to

Eugenio (who is "interested scarcely less in the high attraction" of Milly's fortune than other men), and later, to Lord Mark, has reached the heights of delusion. At least he demands a great deal of penetration if he expects others to recognize his essential straightness in the face of so many contrary appearances. The "opinions", "views" and "attitudes", and in the revised text also the "imputations" and "intimations", which press on him are his own reading of others' attitudes towards him. The pressure of appearances contrary to truth can have a powerful effect. Densher's crisis, although he never so defines it, is a matter of fighting what Kate has called Aunt Maud's method:

[When she adopts a view, she--well, to her own sense, really brings the thing about, fairly terrorises with her view any other, any opposite view and those, not less, [S.II, p.206, with it] who represent it. I've often thought success comes to her . . . by the spirit in her that dares and defies her idea not to prove the right one. One has seen it so again and again, in the face of everything, become the right one. (27) (VIII, ii, p. 188)

Densher, however, really is straight; his delusion lies in accepting secrecy--a suppression of fact--as a legitimate form of loyalty to Kate. The consequent illusion of his freedom (and of Kate's and Milly's) has fatally affected a highly vulnerable girl. The question arises: How moral is a "truth" which is so concealed? Will Densher weakly conform his actions to the appearance--as Aunt Maud's method assumes--or will he manifest his straightness by making appearance--his actions and the way he chooses to arrange his life--conform to his own principles? For a time he

displaces his own responsibility by loading it on to Lord Mark.

Through the many revisions which sharpen the "degree" of an effect James shows that quantity as well as quality is needed for moral behaviour. Through excessive "loyalty to Kate", Densher's ideal became perverse; through wilful blindness he renounced responsibility towards anyone but Kate.

In the three-day interval between his shock and Mrs. Stringham's visit the question of Lord Mark is "most acrid [S.II, p. 291, of least savour]". Yet Densher decides to stay on--for the "disagreeable":

That would be his one way, purified though he was, to mark his virtue beyond any mistake. It would be . . . proof of his not having stayed for . . . the agreeable . . . that Kate had named. (30) (IX, ii, p. 267)

Kate had named control of Milly's money through marriage. Densher stays on for his own reason, which has less to do with Milly than with his own sorry image. Kate, who is "out of it all" has left him "in it". Furthermore, although "it was . . . perhaps base to be thinking such things so soon . . . his solitude [told him] . . . she had provided for herself". (30) (IX, ii, p.268) He believes that to stay on in Venice is his one peaceable way to be loyal both to Kate and to himself. He blames Lord Mark for the obvious violence done to Milly. To Susan he angrily calls him a "brute", a "horrid little beast", an "inevitable ass", a "hound" who has "unmasked" to Milly in "mere base revenge" for her rejection of his proposal.

'Hasn't he known her, into the bargain,' the young man asked -- 'didn't he, weeks before, see her, judge her, feel her, as having for such a suit as his not more perhaps than a few months to live?' (31) (IX, iii, p.290)

Susan agrees with his outraged assertion but, "remarkably", she adds, "just as you yourself have known it". The reader has already observed Densher refuse Kate's idea that he propose to Milly; when she speculated that Milly herself might propose, he replied: "It will be for me then to accept. But that's the way it must come." (28) (VIII, iii, p. 230) Susan has no way of knowing this; Lord Mark's information has shattered her assurance that Maud was right about Kate's "mistaken" love for Densher. She has prepared herself for an "unmasking" by Densher if necessary; yet she promises to believe it a "monstrous supposition" that, as he phrases it, he is up to "some 'game' . . . some deviltry. To some duplicity." The condition she makes is that he deny the engagement if the doctor requests it. But what she will believe will not depend on appearances but "inevitably . . . more or less on your action". (31) (IX, iii, p.292) Susan also oversteps "measure" through her excessive love for Willy. She is no longer sure of Densher but will believe a denial without further question because she hopes it will save Willy.

James omitted "kind of" in reference to Susan's "wan in consequence"; he made her refer more familiarly to her friend as "Maud", instead of "Mrs. Lowder". In the revised version Densher speaks of Sir Luke's "professional

propriety" as "that virtue in him" instead of merely as "that".

Sir Luke's talent is his ability to pay full attention to the matter in hand. He suppresses extraneous imaginings and concentrates on the truth. Densher "in turn [S. II, p.323, in a minute, instead]" feels the force of his attention and:

the perception . . . became as a symbol [*Ibid.*, for Densher] of the whole pitch, so far as one might one's self [*Ibid.*, Densher himself, might] be concerned, of his visit. (32) (IX, iv, p. 297)

Two omissions of the proper name and the use of the impersonal pronoun universalize a symbol which had been relative only to Densher. Still sensitive to the imaginary "opinions" of Eugenio's staff: "All he did was to smile down vaguely [S.II, p. 324, he only vaguely smiled down]" at the "donkeys". Unlike Lord Mark, Sir Luke makes no "imputations"; unlike Susan, he demands no "action" save that of a "particular form of society"; "keeping still", Densher decides, is best expressed in a friendship like Sir Luke's. The doctor "appeared to accept" everything! "what one missed [S.II, p. 323, didn't see] was the inward use he made of it." To judge his inner restraint by his outer "quiet", he makes no "use" whatever of it. It is some time before he comes to Densher. Reflecting both on the "amount, to say nothing of the particular sort, of response" Sir Luke might give to Susan's idea of a denial, Densher concludes that such a man could not be expected to come for such a purpose. "It wasn't

in the least that Densher invoked this violence to all probability [S.II, p. 327, hoped for a visit in that particular light]"; still, he hopes for the diversion of "the visitor's [ibid., his]" company. Sir Luke finally seeks him out from a "friendly whim [ibid., fancy] of his own". In contrast to the earlier situation, when Densher "hadn't . . . been near the facts of her condition[, ] which counted so as [S.II, p. 324, had been such] a blessing", he now finds that having Sir Luke:

large and easy--was the benediction[S.II, p. 332, great thing]; he knew what mattered and what didn't; he distinguished between the essence and the shell, [not in S.] the just and the unjust grounds for fussing. (32) (IX, iv, p. 305)

Because Sir Luke treats him as "essentially" straight and ignores what appearances have suggested to Lord Mark, Densher feels blessed. Later he feels blessed and dedicated by Milly for the same reasons. These two have the ability to see and accept his "essence"; Densher has yet to face Lancaster Gate. James invokes sympathy for him in his predicament by reference to "our poor gentleman" in place of using the name "Densher".

Densher is brought face to face with his problem by gradual approaches; in dramatic form with Susan he learns that action as well as appearance is expected; Sir Luke shows him that the action need not at all be a lie; the scene with Milly can be gathered only from retrospective conversations with the Lancaster Gate ladies. Apparently she took cognizance of Densher's stay and asked that it be

discontinued if it was prolonged on her behalf. Densher has convinced Venice that he, personally, was not there for the sake of the money.

The first surprise of Book Tenth comes in the revelation that having Kate, "perfectly, to refer to", Densher has stayed at home a fortnight on his return. The second is that he justifies himself in terms of her plan, thus adapting the equivocal appearances to her, but also to his, advantage. To "rush" would not have been "fitting" for either of them, and the "inconsequence" of delay seems "but one of the elements [S.II, p.341, accidents] of intensity". After a separation of at least eight weeks he finds that they are strangely at odds. She pronounces Milly "magnificent"; "it made them look at each other long; and what it drew from him rather oddly was: 'Oh, you don't know.'"

On Densher's revelation that Lord Mark told Milly about their secret engagement, Kate quickly glares, "But he doesn't know it!" Densher retorts: "That doesn't matter. She did, by the time [S.II, p. 348, when] he had left her. Besides . . . he does know it. When . . . did you last see him?" Kate ignores his question and goes on to take her "share" of responsibility for the appearances they gave; yet she wonders why Densher hadn't simply denied the engagement. At this:

Densher stared--he was stupefied; the 'possible' thus glanced at by Kate being exactly the alternative he had had to face in Venice, and to put utterly away from him. Nothing was stranger than such a difference in their view of it . . . .

of course, it was to be remembered, she had always simplified . . . . (33) (X, i, pp. 322-323)

Kate can admit responsibility for a false appearance and still try to reap its advantages. She concedes that he, being on the spot, could "judge" whether a denial would "signify [S.II, p. 352, matter]". Kate is "at a loss" on hearing the consequences of a denial; she then remarks that Densher must be in love with Milly. It should be remembered that she is aware of Lord Mark's conviction on that point, whereas Densher has not yet learned how Milly shielded him by imparting it. Kate utters a speech which Densher finds "extraordinary": "Wait till she is dead!" Densher does not attempt to explain Milly's effect on him, saying he will do so "some day--perhaps. For it would be worth it for us." Kate "seemed to record the [S.II, p.357, took it as a generous] promise". Here James altered the definite statement of reality to one of appearance. Kate's next concern shows why she was "glad", a reaction which puzzled Densher, that he had stayed: "I don't see then what proof you have that she was ever alienated." When Kate learns that Mrs. Stringham knows "everything", Kate ascribes her powers of "seeing" to a liking for Densher. "You see what interest in a man does. It does it all round. So you needn't be afraid." Her useful simplification elicits a startling reply: "I'm not afraid."

Alternating with the hard practical side of the question in Kate's talk, are such soft expressions as "my friend",



"poor Milly" and the like. Two apparent sides of her nature are in conflict; one of them must be a sham. In this extraordinary scene James presents the confrontation of her world with Densher's in dramatic form. Densher opposes his own knowledge of Milly to Kate's, declares he is unafraid and is stupefied at Kate's view of the alternatives open to him. She crowns this with the opinion that they have "not failed. . . . Milly won't have loved you for nothing." Densher has yet to prove to Kate that he did not stay for the sake of the money. His "straightness" is either not evident or does not count with her. Her disarming closeness and the immediate entrance of her aunt cuts the conversation short.

Densher finds that many things about Milly are "impossible of utterance" to Kate but not to the older woman; "Mrs. Lowder gave him in fact, on the ground of [S.II, p. 366, in respect to] what he must keep from her but one uneasy moment"; it came when she asked why he hadn't stayed "to the end". She confidently treats him as lacking in courage; he is now quite "harmless" where her plans are concerned. "At the end of a week" Densher has a "reaction: so that he woke up one morning with such a sense of having played a part as he needed [S.II, p. 372, for] self-respect to gainsay." In the original he needed to "gainsay" the impression "for self-respect"--an obligation to himself; in the revision he needs "self-respect" itself. On "the shortest day of the year" he asks Kate to meet him at the Park

which is the symbol of their "prime[S.II, p. 374, beginnings]" and his appeal for an effacement of all appearances rests on the hope of recapturing that innocence. The present proposal is not motivated by sexual "impatience . . . which prolonged . . . makes a man ill":

'We've played our dreadful game and we've lost. We owe it to ourselves, we owe it to our feeling for ourselves and for each other, not to wait another day. Our marriage will --fundamentally, somehow, don't you see? right everything that's wrong, and I can't express my impatience. We have only to announce it--and it takes off the weight.' (34) (X, ii, p.347)

Densher has travelled a long way since his resentful reaction to Eugenio's implied attitude, "the vulgar view . . . that might have been taken of an inferior man". Densher is trying to draw Kate into his moral world just as she, until now, has tried to draw him into hers. The failure of his attempt is presaged by the revision of "impression" to "apprehension". Even as Kate approached him her "swift motion [S.II, p. 374, quick walk]" imparted an "apprehension [S.II, p.375, impression] of the special stamp of the fortune of the moment". Kate uses words like "moral certainty". "good faith" and "so well" with ironic, and for Densher, horrifying effect. She doesn't "see what has changed". Everything is "perfect" from her "original point of view". She tells him: "It seems to me . . . that we're only right as to what has been between us so long as we do wait." (34) (X, ii, p. 348) He realizes that she "understood . . . things he refused to [S.II, p. 378, wouldn't] and she had reasons deep down, the

sense of which sickened him." (Ibid., p. 349) As for his morality: ". . . if it's that you really know something . . . . Your delicacy with me is a scruple too much." (Ibid)

On Christmas day Densher meets Aunt Maud and learns of Milly's death and of Kate's withdrawal from Lancaster Gate. Aunt Maud's face for once reflects events. In asking if Kate has left her "he was made sure by [S.II, p.388, perceived from]" the consciousness he read there that Kate, with her "talent for life", had separated from her aunt without a "crisis of the cruder sort". The meaning of her action is obscure and he is constrained to find it out. A little dissimulation to draw Aunt Maud out seems justified in this instance; the "measure" is implied in the revision: "He had reached the point in the scale [S.II, p. 390, matter] of hypocrisy at which he could ask himself why a little more or less should signify." (35) (X, ii, p. 359)

By a "trick of his imagination" he finds himself "sorry for" Kate in her "exile". Her stay at Chelsea would correspond to his stay in Venice except that he never feels "exiled [S.II, p. 396, exiles] anywhere". Kate first evades his question about her reasons for coming to Chelsea--was it "anything bad?" and a few moments later, was it "anything awful?"--by changing the subject. Later he asks if Lord Mark was "part of her reason?" She admits this "a little" but begins to talk about Lord Mark. Her refusal finally appeals to his deepest feeling: "If you love me--now--don't ask me about father." Densher's persistence on

this topic meets with very little satisfaction. On the other hand she shows impatience with him--as if he were an "unreasonable child"--as he withholds the letter. He does so to bargain for information. He has not forgotten her evasion on the question of Lord Mark: "the fact remains you know, my dear, that you haven't told me."

Two things, in this speech, appeared to have reached Kate more distinctly than the others. 'I "wouldn't say"?--and you "let it pass"? She looked just coldly blank. 'You really speak as if I were keeping something back.'

'Well, you see,' Densher persisted, 'you're not even telling me now . . . .' (36) (X, iv, p. 375)

Deflecting Densher's concern for her present situation Kate had put her "talent for life" at his disposal to help him make his decision:

[K]indly consider too that, after all, if you 're in trouble, I [S.II, p. 402, I, after all, if you 're in trouble,] can a little wish to help you. Perhaps I can absolutely even do it." (36) (X, iv, p. 370)

He does not gratefully accept her offer. Kate finds his answers "vague"; she has to ask for a "clue". The tables are turned. He "catches at" her ambiguous, "anything's possible", with the reply: "That's what I say to myself. It's what I've been believing [S.II, p. 404, seeing] you . . . [Ibid., as] still more certain to feel." The revision suggests Densher's awareness that his "belief" may be ill-founded. Kate's reception of the letter reveals the variance of their views. Kate imputes her own principles to Densher in her statement:

'It seems to me I think you know. You have your instinct. You don't need to read it. It's the proof.'

Densher faced her words as if they had been [S.II p. 417, like] an accusation, [Ibid., but like] an accusation for which he was [had been] prepared (36) (X, iv, p.384)

The implicit "accusation" which James wishes to make prominent is that Densher is not really "straight" at all. If so, has he been deliberately deceiving her by his cooperation with her scheme? Kate prefers to treat him as if he understands and joins in it. Words, Densher realizes at last, do not prove his integrity to her. The gift of Milly's letter was intended as a symbol of love for Kate; she, however, posits other reasons:

She looked at him long. 'Your attitude, my dear, is that you're afraid of yourself. You've had to take yourself in hand. You've had to do yourself violence.'

'So it is then that you meet me?' (37) (X, v, p.386)

It is useless to argue with her. Moreover he regrets the loss of the "undisclosed [S.II, p. 421, unrevealed] work of Milly's hand". He is beginning to feel the irony of his former deliberate lack of interest in Milly. The final chapter describes his talks with Kate "on several recent [S.II, p. 424, now, on several] occasions" as "more remarkable for what they didn't say than for what they did". Milly is an unsafe topic; furthermore, Kate shuns discussion of her exile. "She had throughout never a word for [S.II, p. 428, moreover, throughout, she had nothing to say of] what went on at home." Densher pities his "ideal"--to have sent the envelope back unopened--against her expectations. The denouement is inevitable.

While still regarding Lord Mark as a "brute" Densher no longer considers himself superior: "What a brute then I must be . . . to have pleased so many people." (33) (X, i, p. 331) This is a strange definition, but it means that Densher is forming the intention of no longer "obliging" by actions which falsify his personal integrity, a resolution by which he risks losing Kate. As a man of extremes Densher could be described as the tragic hero of an inner drama. Initially he showed extreme lack of even legitimate ambition; his love for Kate was excessive and led to extremes of behaviour. His violent reaction is completely in character. Finding himself as fallible as "inferior men", he could never censure Kate even if he did not love her. At the same time, no compromise is possible for the man of extremes.

In critical analysis, Kate is less appealing than in the novel. James's treatment of her is one of the most brilliant feats of literature. By presenting her mainly from her own point of view and from that of her tenderhearted uncritical lover he avoids focusing on her defects. Whatever the other characters fear from her, or suspect about her, they consistently admire her; this is especially true of Milly herself. At the same time James leaves plenty of evidence that, while we should understand Kate, we should not exactly praise her. A woman of "appearances" would have been roundly castigated for "affectation and hypocrisy"

by someone like Fielding. Dickens would have wittily portrayed her ironic self-delusion; George Eliot's great understanding would yet have had to pronounce her "hard". It took Henry James to present her with such a complex and ambiguous surface that at her exit she can still leave us wondering.

James was most pleased with his "indirect presentation" of the subject in this novel; his main reference is to Milly Theale. While some critics feel she is not presented at all, an examination such as the above should reveal that no incident or conversation is unrelated to her or her situation. Whether the achievement appeals to the individual reader is a personal matter, but James, it must be recognized, succeeded in a difficult artistic project.

### III

#### RECORD OF SUBSTANTIVE REVISIONS

**Note:** In the following record, what precedes the square bracket is the original form of the text as found in the first edition (Scribner's, 1902); what appears to its right is the revised form as in texts A (Constable, 1902) and B (1909).

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- (i) The original text is in two volumes numbered I and II. Text A ignores volume division. Text B returns to the original volume division with "VOLUME I" and "VOLUME II" inscribed under the author's name on the respective title-pages in The Novels and Tales, XIX and XX.
- (ii) Division of the text into ten Books and thirty-eight chapters occurs between identical passages in the three versions. Chapters in the original and in text A are numbered in sequence without regard to Book division. In text B James renumbered the chapters so that each Book begins with Chapter I.
- (iii) Abbreviation : om. for omitted
- (iv) Misprints are silently listed as variants.
- (v) While the following record is as complete as I could possibly make it at this time, the only part which can be safely regarded as definitive is the section collated both by eye and by the blind "feeling around" of the computer: the listing from Volume I, 83, 20-3, to the end of Volume II, 83. See Appendix I for details on the complementary character of the two methods.



## VOLUME I

- 4.11 of individual, personal] of individual, of personal B  
17 prepared] braced B  
29 into notes] and notes B  
30 no notes] nor any notes B
- 6.15 judge] hold B  
16 at least] no B  
17 the] om. B
- 7.8 called reasons] called his reasons B
- 9.5 in a manner, the happy history] the quiet tale B  
13 funny] absurd B  
17 funny] absurd B  
19 that] this B
- 10.16 she] om. B  
18 sensible] tangible B  
25 was not a sensible value] had no such measure B
- 11.18-19 in consequence of her words, looking] looking, in  
consequence of her words B
- 13.1 unaccompanied] uncompanion'd B  
7 sensible] tangible B  
8 appraised his] appraised every point of his B  
9 his own] these points B  
11 old] om. B
- 14.8 put a point into] gave point to B  
11 inquired] put to her B

- 14.19 father kindly sighed] father sighed as from the  
depths of enlightened experience B
- 16.10 a bigger fool] of feeblor intelligence B
- 21 am] om. B
- 17.21 funny] free B
- 18.4 in the presence of] under the touch of B
- 18 poor old] poor ruin of an old B
- 20 dad] ruin B
- 19.18 a quite] quite a B
- 20.2 drop] lapse B
- 22.10 hereupon, had one ] had hereupon one B
- 23.13 this] these words B
- 25.20 ask] demand B
- 26 disgust] reprobation B
- 30 demanded] went on B
- 26.7 asses and asses] boobies and boobies B
- 28.13 Marian] her sister B
- 19 no doubt] doubtless B
- 29.15 vistas, which] vistas, perfect telescopes of streets,  
and which B
- 30.2 the aid of] wider B
- 32.24-25 times more] times circulate more B
- 33.24 likened] compared B
- 34.18 in] on B
- 35.10 we have hinted, as a besieger] as a besieger, we have  
hinted B

- 36.6-7 directly, almost nothing] almost nothing direct B
- 37.21-22 one gave oneself. . . one] you gave yourself. . .  
you B
- 23 one] you B
- 24 one] you B
- 38.20 cared for] understood B
- 40.23 for it] in consequence B
- 41.10 out] up B
- 42.6 a grave example, at any rate] at any rate a grave  
example B
- 43.8 as if] that B
- 44.13 perfunctory] mechanical B
- 45.14 dreadful] of the lowest B
- 18 you may] you'll B
- 46.25 it] that resource B
- 47.2 nevertheless] conveniently B
- 22-24 minutes that. . . elapsed before] minutes elapsing  
. . . before B
- 49.2-3 to oblige] for the pleasure of B
- 7 attached it] hung out the premium B
- 15 pleased] content B
- 50.2 anybody] any one B
- 54.10 pleasant] civil B
- 16 he was] om. B
- 55.8-9 respector, in general, than a follower] prompt  
critic than a prompt follower B
- 57.21 in any degree] om. B

59.12-13 fair, slightly] fair, a slightly B

14 whole not ] whole a not B

25 in respect to] for the value of B

26 the tone was by midnight] by midnight the tone was B

60.2-3 nothing, but it was somehow everything--] nothing to  
look at or handle, but was somehow everything to feel and  
to know; B

5 looking at] regarding B

7 that, after] that in itself after B

8-9 if there hadn't been something else with it] for two  
such handsome persons B

61.5 had found a] took her B

10 placing] seating B

12-13 level of the] stretch of a B

18 silence] abstentions B

62.6 between them] om. B

13 then between] then worked between B

19 to her] om. B

19 she] Kate B

63.29 time surprisingly] time as surprisingly B

29-30 It had been, in every way, the occasion] The  
occasion had been in every way B

64.9-10 sombre and brooding amusement] almost extravagant  
penetration A

26-27 reflections made in our young woman's high retreat]  
results of our young woman's sweep of the horizon A

65.5 implications] implication A B

14 seemed] would seem B

18 on] in B

28 results] fruits B

- 66.3 furthermore] besides A
- 4 settle] decide B
- 15-16 produced] recognises B
- 20-21 shades of apparent earnestness, in particular]  
particular shades of apparent earnestness A
- 22.21 scattered] miscellaneous A
- 24 of course, in London, remarkable] of course always  
remarkable in London A
- 29 clearly, she was] she was clearly B
- 34.17 looked it well in the face, she took] measured it  
very carefully, took
- 31 in her way, she was] she encountered
- 31.2 coach-in-four] coach-and-four A B
- 32-33 rise, phreatic] rise, all phreatic B
- 39 quite suitable] constitutional A
- 41.20 one's] your B
- 25 all the same] nevertheless A
- 72.5 on] in A
- 72.30 she] on. A
- 74.3 almost] quite A
- 14 or] on. A
- 21 seemed to him that] struck him B
- 26 to] on. B
- 76.3 accord very] accord--this was very B
- 11 knew] understood A
- 12 that I said] my saying B
- 20 at times, seem] seem at times B
- 30 declared] returned B
- 77.12 about.] about London. A
- 27 hesitating] debating A
- 28 inquired] asked B

78.6 is] om. B

8 took this in . . . but] regarded this . . . yet A

8 visible] marked B

12 but] only B

15 this] that A

19 finer] rarer A

79.7-8 marked in him, again, his feeling in her tone, inveterately] showed again how inveterately he felt in her tone B

15 personally. He] personally. I've seen it make him  
wonderful. He B

18 Densher exclaimed] cried Densher B

80.11 sustained it] stuck to that B

81.4 with] by B

22 a smile a trifle glassy] rather a glazed smile B

29 relation's beautiful.] relation's quite beautiful. B

29 vulgar] banal A

82.1 which] that B

4 vulgar] banal A

4-5 course, I do see my danger," she admitted] course,"  
she admitted, "I do see my danger B

14 them'?" and the] them"? The A

14 strongly] om. B

27 He stared.] om. A

29 He thought.] om. A

83.10 a balloon] a great seamed silk balloon B

84.14 that] his A

25-85.1 that, and] that "factor" (to use one of his great  
newspaper-words), and B

86.9 said] noted B

10 Mrs. Lowder] her B

16-17 imply that Aunt Maud was] characterise the poor woman  
as B

87.4 He stood as one fast.] He stood as on one foot. A]  
om. B

24 flattered himself] felt sure B

24-25 anything so gregariously] so many things so  
 unanimously B

28 article--that] article--an article that B

88.10 at all sure] certain B

14 they] om. B

89.30-90.1 made discussion, immediately] immediately made  
 discussion B

90.12-13 let one in] gave one away B

14 of] for B

91.8 advantage] adage A B

18 that] om. B

92.20 it's] that's B

29-30 having affected her as. . . as] his having shown  
 for. . . for B

93.22 magnificent] grand B

95.5 spoke] was to speak B

6 then] by that time B

97.10 intensely] too dreadfully B

23 and wasn't] and babble, because he wasn't B

98.21-22 had just spoken of the future as if they now really  
 possessed it] had spoken with a wisdom indifferent to  
 that B

25-27 in respect to the appearance of their being able to  
 play a waiting game] on the score of their being able to  
 play patience, a prodigious game of patience B

99.20 funny] odd B

25 named in her programme] associated with her name B

99.28-29 that a strange] how strange a B

100.4 that] om. B

12 comparison] comparisons B

26 consider] amuse herself with B

101.1 conceded] allowed B

102.21-22 That, if it were] This, if it had been B

23-24 put him . . . on muuh of the picture] perched him  
there with her . . . like a cicerone and his victim on a  
tower-top, before as much of the bird's-eye view B

103.2-3 so much more imagination.] blessedly more imagination  
and blessedly more sympathy. B

3 all] as much of both as B

6 of] om. B

104.11 disposal] "placing" B

24-25 wings, had] wings--he had B

25 ineffaceable] indelible B

30 too much] gravely B

105.4 complicated and brilliant] various and complicated,  
complicated by wit and taste B

5 any thing less] more helpless B

6 reduced . . . accusing] driven . . . accuse B

8 making out how abnormal he was] making him out as all  
abnormal B

10 as] since B

10 fully] om. B

107.8-9 wisdom and patience] discretion B

15 cultivate their destiny] propitiate their star B

23 moment ] hour B

25 moment] hour B



108.16 protected] secured to us B  
109.12 it] that drop of the tension B  
111.13 said] named it B  
117.24-25 constant fact] important truth B  
118.6-7 two-and twenty in] two-and-twenty summers, in B  
22 she] om. B  
25 was] had to be B  
118.26 much] om. B  
119.2 deepest] finest B  
21 But] Yet B  
120.10 was full of discrimination] bristled with  
discriminations B  
126.30-127.1 however, by good fortune, cleared away] by the  
happiest law, came to nothing A  
127.9-10 and it was really to assert it that] --really to  
assert which A  
129.10 it] the state B  
12 any] a B  
120.23 reduced them] om. B  
29 on] by B  
134.20 a perfectly palpable quality] an office nobly filled B  
20 been] represented B  
135.10-20 was, all the same] prevailed even as B  
138.10 into] at B  
29 a partly] partly a B  
139.29 then] after which B  
30 delay, had] delay, she had B

140.12 even after another interval] during still another  
wait B

21 of revelation] of a revelation A

143.30 what] the words B

144.1 said to her] uttered B

12 announced] presented B

17 that] this B

21 this] due B

145.21 that] this B

147.4 hesitated] debated B

148.9 sense of going] pulse of her going B

148.20 diligence] diligences A] diligence B

149.22-23 the very beginning of a drama] a piece of that  
very "exposition" dear to the dramatist B

151.18 the world imagined always in] the concrete world  
inferred so fondly from B

20 this world] this concrete world B

23 even an individual] one or two of the human part-  
icles of its concretion B

152.3 her interlocutress] the partner of these hours B

7 clever] "bright" B

21 that] this B

154.20 and that this was the] and this the B

155.18 struck our friend as] appeared to our friend B

30 exotic and alien] alien, exotic B

156.15 this] that B

161.23 in truth, bore herself] bore herself in truth B

162.3 had just been, doubtless] had doubtless just been B

162.5 had not baffled] couldn't baffle B

163.17 and it] which B

164.25 turned pale] all to turn pale again B

29 so positive a taste] both so sharp a ring B

165.19 if] whether B

166.15 days] years B

22-23 real, . . . everything and everybody were real]  
the amusing resisting ominous fact, . . . each other  
person and thing was just such a fact B

167.7-9 senseless shifting tumble, like that . . . of an  
overwhelming melted mixture?] groping and pawing,  
that of the vague billows . . . of masses of bewildered  
people trying to "get" they didn't know what or where? B

20 great a reality] packed a concretion B

29 it] that mystery B

168.4 showed] advertised B

7 thing he so definitely insisted on] trick he had  
apparently so mastered B

8-9 insisted for him; but that was all.] took all care  
for vividness off his hands; that was enough B

169.3 that] om. B

170.28 that] om. B

171.1 pertinent note for her] characteristic note B

15-15 visit, waiting] visit, without waiting B

27-28 presently asked] asked without excessive delay B

172.2 I've] I had B

30 hesitated] cast about B

174.12 to the inevitability of being] so to the inevitable  
in it--being B

14 here] om. B

175.8 that] this B

17 hadn't seen] hadn't had B

178.30 wouldn't for] wouldn't think of such a thing for B

30 think] suppose B

179.2 think] suppose B

20 in any case, that now] that in any case now B

180.9-10 completely as] flagrantly B

28 none the less, did Milly feel] did Milly none the less  
feel B

181.11 might] would perhaps B

183.2 that he felt] he did feel B

7 been a note, doubtless] doubtless been a note B

184.1-2 her honesty not being] the failure of her honesty to  
be B

14 that] om. B

185.2 indeed doubtless] really, no doubt B

187.29 remark] mark B

189.15 fancies] two spirits B

191.12 both rejoicing] these two rejoicing not less B

192.22 fortune.] fortune and covered thereby with the fresh-  
ness of the morning. B

194.12 in] for B

18 in] om. B

195.5-6 reservation] discrimination B

15 fatally] cruelly B

196.29 as] om. B

197.10 a humbug] an idiot A

11 all, as yet, so to speak] as yet, so to speak, all B

17 humbug, failure A

26 come up in] bring up B

198.15 brute] fraud A

200.4-5 for a long time, it hadn't] it hadn't for a long time B

7-8 Mrs. Lowder, found] Mrs. Lowder, had found B

19 with her] to this B

201.24-25 more dangers, clearly] clearly more dangers B

204.3 mate] informant B

20-21 that, as every one said, the world was extraordinarily  
"small."] how extraordinarily "small," as every one said,  
was the world. B

22 too] also B

205.3 moment] minute B

B she] your friend B

206.17 for] by reason of B

207.2 way] wave B

20 Mr. Densher's] that gentleman's B

208.1-2 been labyrinth] been a labyrinth B

10 belonging] attached B

22 in fact quite cropped out] quite come to the surface A

27 this rich attitude of Aunt Maud's] all this might  
cover in Aunt Maud B

28 might] could B

209.3 containing a] containing measurably a B

211.11 that] om. B

12-13 in short] om. B

18 whether] if B

213.27 specially] indescribably B

29 as] om. B

214.9 an hesitation] a delay to answer B

29 answered] replied B

216.16 clever] masterful B

- 218.5 I don't know.] how can I say? B
- 219.17 was as if] might have been B
- 19 made] represented B
- 221.22 that he] of his having B
- 25 at all] a little bit B
- 222.13 many really her young friend had] many her young  
friend had actually B
- 223.15 does not] distinctly doesn't E
- 227.7 that is] om. B
- 228.21-22 with Mrs. Lowder, superficially] superficially  
with Mrs. Lowder B
- 229.30 clearly] just B
- 231.7 talk herself into a sublimer serenity] harangue her-  
self into nobler assurances A
- 21-22 define] settle B
- 29 in] through B
- 232.25 of being] of one's being B
- 233.20 exerting] to exert B
- 30 all the same] despite everything E
- 234.13 wasn't it by this time sufficiently manifest] Didn't  
it by this time sufficiently shine out E
- 17-18 demonstrated] made clear B
- 25 intermixed] accessory
- 236.25-26 Her interlocutress] The young person under her  
protection B
- 237.21 unmistakably free] comprehensive B
- 26 a natural] a grand natural E
- 239.1 groups] clusters B
- 10 begun] began A

- 239.18 sensible] flagrant B
- 242.7-8 magnificently . . . magnificently] splendidly . . .  
splendidly B
- 245.27 signing] sighing B
- 247.16 that] how B
- 248.1 impossibly] impossible A
- 249.16 in short] on. F
- 251.20 the latter] Kate B
- 21 for] on. B
- 252.7 even] still B
- 255.28 before] at a distance from B
- 29 great square] great contiguous square B
- 256.22 was all her own memento] stood for nothing but  
herself B
- 258.16 and there] and asked there B
- 260.21 for example] thoroughly B
- 264.19 its] his A B
- 22-23 in one way] to one tune B
- 265.10 discreetly indulged her;] even showed amusement for  
it. B
- 267.14 ten] the B
- 270.5 this] that B
- 272.5 as] after the fashion of B
- 273.4 this] the B
- 274.9 a sort of] an accepted B
- 276.11 final, merciful] final and merciful B
- 278.21 long, independent] independent long B
- 279.29-30 weren't, apparently] were apparently not B

281.21 that is] om. B

283.19 into places] into their places B

284.27 want] need B

290.23 therefore, therefore] therefore B

27-28 perhaps, however, for the moment] for the moment  
perhaps, however B

291.10 for her] om. B

292.16 as] on my B

293.25 that her interlocutress] Mrs. Lowder B

27 written to her in answer] written her in reply B

294.8 ah] om. B

22 likewise didn't] didn't likewise B

295.12-13 at once, affect the girl as] affect the girl as  
quickly and as B

28 friend, breaking] friend and breaking B

296.13 interlocutress] guest B

299.7 long, discurtained] long and discurtained B

300.19 and] om. B

306.17 moreover] further B

307.2 moreover, on it all] on it all, as well B

308.20 reproach] remonstrance B

313.14 now] at last B

314.11 sight] view B

316.26 that] this B

317.14 as to] about A

16-17 and how] and also how B

319.21 to that that] to this that B



319.23 this] it B

321.22-23 were it not that . . . had] if . . . hadn't B

322.16 service] accommodation B

17 were] om. B

324.2 luncheon, with] luncheon as well as with B

326.11 of recovery] of his recovery B

24 bethought] bethinking B

327.18 as] om. B

329.8 noted] noticed B

## VOLUME II

Note: The following variant form of a proper name occurs five times in the twenty-eighth chapter; only the first occurrence is included in this record:

Mills] Wells B

4.4 subtle spirit] crafty manner B

20 creature of precautions] baser creature, a creature of alarms and precautions B

6.28 the maddening] things that maddened B

30 meet it] treat them B

7.15 prolonged, made] prolonged and exasperated, made B

18 be with it] feel from such a cause B

20 manipulate it] apply antidotes and remedies  
and subtle sedatives B

8.3 show] produce B

9.3 a want of fancy] an equal want of invention and of style B

15 for] to appease B

- 9.16-17 for herself] to render her a like service B
- 17 for herself--she showed] for that purpose-- she as  
good as showed B
- 24-25 so dear and so perfectly proved and attested] kept  
and treasured, so still, under her grasping hand B
- 10.9 amazingly] prodigiously B
- 11.11 rejoined] answered B
- 15 Theale's history] Theale's individual history B
- 15 paper] newspaper B
- 29-30 This in fact now became for him so sharp an appreh-  
ension] That appearance in fact, if he dwelt on it, so  
ministered to apprehension B
- 12.1 to some extent shook it off] shook off the suspicion  
to some extent B
- 13.12 explanations] explanation B
- 13 these] yet B
- 14.4-5 reminded her of this] put the question to her again B
- 9-10 answered; the moment] answered; recalled the moment  
B
- 29 want] lack B
- 18.20 fancy] think possible B
- 20.26-27her elusive.] her inconvenient and elusive. B
- 21.24 solid] over so intimately appreciable B
- 28 real. It] real to her. It B
- 22.10 means. They] means. Means B
- 28 would] should B
- 23.13 in respect to] on this article of B
- 29 about to-day] about us to-day B
- 29 own] om. B

- 24.3 inquired] returned B
- 15 said] brought out B
- 20 it] this adventure B
- 20.19-20 came back] reverted B
- 30.19 much. out] much and too cruelly. Out B
- 31.8 will] must B
- 32.2 for] on. B
- 36.30 a harmless young man] harmless and blameless B
- 37.5-6 more harmless] less formidable B
- 14 her aunt] their hostess B
- 21 our young man] he B
- 37.6 was direct] had had the last touch of B
- 5 wife's] the performer's B
- 13 actress] performer B
- 25 at any rate] in any case B
- 12.20 the fact] the remarkable fact B
- 12.20 the irreverent young man] The less expensive of the white waistcoats B
- 44.13-15 a pleasant spirit, though whether for his own or for Mrs. Stringham's benefit] much may expression, though what it expressed B
- 22-23 things in mind that any of them] in that head than any of them in any other B
- 46.1 to want] desirous B
- 14 well] much B
- 47.20 then vanish] then incontinently vanish B
- 48.10 applied] exhibited B
- 17 predicted] predicted B
- 53.15 hat's the matter] what in the world's the matter B
- 16 hat's the matter] what in the world's the matter B
- 25 had an hesitation] cast about B

54.5 she] that poor lady B

56.18 That of what you allude to as] The shadow, you  
consider, of B

22 wants more] wants so much more A

60.3 eye] eyes B

4 wandered--as] wandered, and as B

27 this] that B

63.27 had] kept B

27-28 while he inquired further] om. B

64.3-4 Densher was sure, however] That young man concluded B

18 our young man] their observer B

65.2 for a little seemed] seemed for a little B

67.10 looked] balanced B

68.19-20 in answer, giving out all it had] giving out all it  
had in answer B

69.23 consisted in] must have involved B

70.4 do] take them B

5 do] take them B

10-11 exclaimed] returned B

20 that] om. B

71.24 whom] om. B

24 made out] appraised B

72.22 it] them B

73.8 intensity] mastery of the subject B

28 felt as] took for B

74.30 Distinctly] Distinct B

75.5 as well] equally A

5 as they] while they B

- 78.5-6 workable] open to him B
- 11-12 an occasion] ground B
- 26-27 intelligent enough to recognise the cases] wise enough to mark the case B
- 79.7-8 on one line] by one turn B
- 24 were as charming as] had the attraction of B
- 80.4-5 need therefore scarce be supposed] was therefore scarce supposable B
- 81.29-30 the business of nobody else] nobody else's business B
- 82.16-17 let her know] give her a glimpse of B
- 19 made sure] read clear B
- 82.20 sort of respect, of what] strange shade of respect, what B
- 29 that tenderness] that degree of tenderness B
- 83.29 would . . . liking] should . . . appreciating B
- 84.5 wouldn't] mightn't soon B
- 21-22 at the same time, but too palpably, there were difficulties about one's uttering] there were at the same time but too palpably such difficulties about his uttering B
- 23 as indelicate, in a way] virtually as indelicate B
- 85.3 sovereignty] supremely B
- 86.25 it, made] it, having made B
- 26 his interlocutress] their entertainer B
- 87.18-19 whether from what they said or from what they didn't say, so complicated] so complicated, whether by what they said or by what they didn't say B
- 88.24 told] foretold B
- 89.14 helping] help rendered B
- 91.27 any] stupid B

95.8 that] how B

98.19 much] om. B

99.8-9 again that his corner was turned. It was so turned  
that he felt himself to have lost] of having rounded  
his corner. He had so rounded it that he felt himself  
lose B

102.4 Well, then] In that case B

20 For it's only] Since it's all B

116.7 if] om. B

122.1 lap] apron B

126.14 taken] reached B

24 passing as something] pass as not a little B

131.24 met] dealt with B

136.4 companion] companions B

5 that] this B

27 in a way] rather B

145.24 London, her] London, it ministered to her B

146.27 ease] care B

28 that] om. B

153.2 shy, object] shy, an object B

169.16 all the same] despite this B

170.13 with even unwonted] even with unwonted B

177.24 however] nevertheless B

178.15 one] friend B

179.23-24 demonstrate] point out B

19 get off quickly] take himself off B

183.26-27 besashed and bestarched] sashed and starched B

188.11-12 house in question, he recognised] recognised house,  
he made out B

193.7 direct] pure B  
     12 direct] pure B  
 194.27 lurking] it lurked B  
 195.5 light] radiance B  
 197.1-2 from the first, in the prospect] in the prospect  
     from the first B  
 199.18 on his withdrawing] before his departure B  
     28 sounded] tested B  
 200.23 at] by B  
 203.23 was . . . was] had been . . . been B  
 205.21 and all] and it's all B  
 206.14 with it] not less B  
 208.23 Mark] Mark's B  
 209.6-7 the least, of course] of course the least B  
     20 having] it B  
 212.9-10 that had followed] resting on B  
     24-25 hesitated] seemed to bethink herself B  
     27 hesitated] bethought herself B  
     27 But she decided.] om. B  
 213.2-3 asked . . . for something else instead, something  
     that had been in his mind for a week] questioned her  
     . . . on a different matter, which had been in his mind  
     a week B  
 216.2 that] om. B  
     13 it?"] it I don't--?" B  
     25 beguiled] bamboozled B  
 217.16 it] this B  
 218.3 as] om. B

- 213.5 for] om. B
- 220.26 They suggested] They themselves suggested B
- 221.12 good.] good for what he wanted. B
- 222.22 before] by B
- 223.6-7 unnatural] monstrous and awkward B
- 20 Where] In what B
- 24 and] om. B
- 30-224.1 his honour. His honour] his dignity and his honour. His dignity and his honour B
- 224.5 oblige] oblige her by accepting it B
- 9 do] serve B
- 225.7 show as] appear B
- 226.7-8 just, this evening, to begin] to let it begin at once B
- 227.5-6 had but] had in his anxiety about them but B
- 18-21 on his heart, of conscious responsibility . . . settle] as of expected performance . . . settle on his heart B
- 22 conscious responsibility] the expectation of performance B
- 228.25 and that] and also that B
- 25 moreover] om. B
- 230.10 if] om. B
- 13 feel on the spot] on the spot feel B
- 13 like] om. B
- 20 that] how B
- 23 court of an angel] court of a reigning seraph, a sort of a vice-queen of an angel B
- 231.19-20 shows him as not] means he mayn't be B



- 232.30 as diffusing] diffuse S
- 233.1 kind of] or. B
- 234.8-9 seeing her as] judging her B
- 235.8-9 London, in] London and in F
- 22 that he made out] to affect him B
- 24 payment] penalty B
- 235.30-236.1 so unmistakably] as unmistakeable B
- 236.17 victory] conquest B
- 237.12 She looked at] Almost heedless of the danger of  
overt freedoms, she eyed B
- 13-14 with her] with the members of her B
- 16 freedoms that were quite in the note] humours--  
things quite in the line B
- 238.19 But] Yet B
- 26 Densher] him B
- 27 in fact] truly B
- 240.4 gay] in great feather B
- 241.13 noted] marked B
- 242.5 Mills] Wells B
- 244.3 in truth] verily B
- 25 my] om. B
- 250.20 for] since B
- 251.2-4 them, with faces made fairly grave by the reality she  
put into their plan, together again] them together again  
with faces made fairly grave by the reality she put into  
their plan B
- 252.10-11 mask, a "dodge"] mask, a stop-gap and a "dodge" B
- 12 happened, not] happened, and not F
- 21 leave . . . leave] go off . . . go F

258.21 not] now B

260.10 lightly] slightly B

26-27 was imperative] was not less effectual than  
imperative B

262.15 was prolonged, was only possible] stretched on, was  
possible but B

263.4 common] trivial B

4-5 or for clothes, or for] or clothes, for B

9 three] there B

16 in which he found himself] of his feeling B

17 as] in the same degree in which B

18 finds himself] feels B

24 ask] put such a question B

31 imagined] had been guessing B

264.29 bringing out] uttering B

265.25 would] should B

28 his snub] his suffered snub B

267.5 sink Kate's snub] bury Kate's so signal snub B

6 in] under B

18 this] that B

270.5 nature clear] nature to become clear B

271.14-15 She looked him again, for the moment, and it made  
nothing better for him] This was the way she just  
looked him again, and it was of no attenuation B

26 moment, far] moment so far B

272.1 hesitated] cast about B

273.19 on his feet, by this time] by this time on his feet B

20 also because he was] was also B

273.27 he] om. B

274.13 he had got] getting B

17-18 he had turned about, to Milly, at the palace, half-an-hour before] half an hour before, at the palace, he had turned about to Milly B

19 he had] om. B

19 strongly] inwardly B

21 of a sudden, as a consequence of] by the sudden force of his B

275.4 he] om. B

4-5 reference, directly] close reference B

11 actually, motionless] actually, all motionless B

18 from that moment to keep] to keep from that moment B

19-20 the different] several B

20 of] for his B

276.11 creating, studiously] studying to create B

17-18 at this juncture, wouldn't] wouldn't at this juncture B

26 could probably . . . be still enough.] should probably be able . . . to stay his breath and his hand. He should be able to be still enough through everything. B

277.19 feminine and juvenile] the great maidenly B

20 diviningly, responsively] diviningly and responsively B

23 it, for want, in fine, or] it--wouldn't have been in fine for want of B

278.11 facility] facilitation B

15 if] in order perhaps B

18 notion] conception B

21-22 their most completely workable line] the line they found most completely workable B

278.29-30 completely] entirely B

279.2 in her] on. B

279.5-6 was living at best, he knew, in his nervousness]  
knew in his nervousness that he was living at best B

7 but] yet B

18-19 was made . . . by . . . and made] met . . . on the  
lips of . . . met him B

23 the receivable] the mere receivable B

28 not well] poco bene B

29 well] anything B

280.1 observed] noted B

6 in the house] within the palace B

8 Her health, or her illness, was not] The state of  
her health was never B

9-10 Whether it was inwardly known as] How much it  
might deeply be taken for B

11 inquiry] question B

17 because it was unmistakable] seeing it was so  
elegantly presumable B

24-26 a vulgar view of him, which was at the same time  
a view he was definitely hindered from preventing] a  
view of him not less finely formal than essentially  
vulgar, but which at the same time he couldn't himself  
raise an eyebrow to prevent B

281.4-5 for the vulgar view; the view that, clever and not]  
for all imputations; the imputation in particular that,  
clever, tanto bello and not B

6-7 after Miss Theale's fortune] pressing Miss Theale's  
fortune hard B

8 implication that he] ineffable intimation that a  
gentleman B

11-12 superficial person] casual appendage B

281.12-14 The view was a vulgar one for Densher because it was but the biew that might have been taken of another] These interpretations were odious to Densher for the simple reason that they might have been so true of the attitude of an inferior B

23 and] on. B

24 another] an inferior B

25 another man] inferior men B

282.3 imputed to] taken for granted in B

23 refinement] profundity, a true deviltry B

284.10 opinion mattered] opinion so mattered B

23-24 of St. Mark . . . were like the lintels] of the Saint Theodore . . . were the frame B

285.1 precisely, to Densher] to Densher precisely B

286.22 could] might B

287.6 was] should be B

26 and] he B

289.16 which, positively, with the occasion, he might] which he positively, with occasion, might B

290.11-12 presence there were better] return should have the better effect B

291.13-14 of least savour] most acrid B

295.20 characteristically, popped up] popped up characteristically B

296.20 it, nothing] it withal, nothing B

297.14-15 an association] a thick association B

298.11 was Kate showing] Kate was always showing B

299.10 it. so] it all. so B

12 kind of] on. B

302.4-10 impatience . . . growing . . . of] irritation . . . grow . . . from B

13 that] on. B

303.22-23 for the time, he had] he had for the time B

305.20 that, and] that virtue in him, and B

306.22 admitted] took from her B

27 right and left, flowering] flowering, right and  
left B

307.28 in fact, she had] she had in fact B

309.30 and] which B

30 it] om. B

312.30 right with her, possibly] possibly right with her B

314.6-7 Mrs. Lowder, because of his] Maud that he was B

17 think] 'guess' B

315.6 making an inquiry of] putting to B

13 for six weeks, with Milly, never] with Milly, never  
for six weeks B

17 once more] anew B

316.13 quickened] quickening B

318.5 long, sensibly] sensibly long B

322.1 shrinking] aversion B

4 friend's] young woman's B

10 in fact] om. B

323.4 had] om. B

9 on] from B

13 in a minute, instead] in turn B

14 for Densher] om. B

15 Densher himself might] one might one's self B

19 didn't see] missed B

324.2 He only, vaguely, smiled down] All he did was to  
smile down vaguely B

4 had been such] counted so as B

325.23 come in] crossed the threshold E  
 29 of the space] precinct B  
 326.15 that] this B  
 327.13 therefore] consequently B  
 14-15 hoped for a visit in that particular light]  
 invoked this violence to all probability B  
 20 his] the visitor's B  
 29 fancy] whim B  
 328.5 after all, he] he after all B  
 329.13 fact, in] fact, and in B  
 332.3 too] also B  
 11 great thing] benediction B  
 13 between the just] between the essence and the shell,  
 the just B  
 18 beautiful] grand B  
 333.4-5 again and again, Densher] Densher again and again B  
 19 was] had B  
 334.7-8 Densher's] our poor gentleman's B  
 336.17 uttered] utter B  
 339.21 it] om. B  
 341.1-2 accidents] elements B  
 342.1 in which, in Venice, she had] of her having in  
 Venice B  
 22 she] om. B  
 345.11-12 he, at the same time] at the same time he B  
 348.13 when] by the time B  
 349.24 then] om. B  
 25 as] om. B  
 351.19 so] that's how B

352.23-24 matter] signify B

27 know, seeing] know that seeing B

354.27-28 What then, at least . . . you, was] Otherwise  
. . . you, what was B

357.5-6 took it as a generous promise] seemed to record  
the promise B

365.25-26 That was at bottom all that] Such only was at  
bottom what B

30 for the first time, he was free] as never yet he  
had licence B

366.22 in respect to] on the ground of B

370.24 in the prison-cell] at the prison-door B

371.22 not to lose it, painfully together] painfully to-  
gether not to lose it B

26-27 of what the young man had been conscious] what  
the young man had been conscious of B

372.19 for] om. B

373.2 in London, in] in the London of B

21 it cost] costing B

374.14-15 this one] the present B

28 beginnings] prime B

30 quick walk] swift motion B

375.1 quick walk] swift motion B

14 impression] apprehension B

376.2 consecrated, by her own air] by her own air con-  
secrated B

7 simply] alone B

10-11 got, after a little, to . . . wanted] presently  
got to . . . did want B

378.16 wouldn't] refused to B



380.3 and making] she made B

381.15 instantly] at once P

382.11 on which] where B

383.15 now] not B

386.16 I could not come] I couldn't not come A B

387.18-19 last night, late] late last night B

388.9-10 conscious] aware B

14 What she felt, failing on her lips] Failing on her  
lips what she felt B

15-16 which, the next moment, she had] which she had  
the next moment B

389.10 perceived from] was made sure by B

22-23 clearly, within a day or two . . . had been]  
within a day or two . . . had clearly been B

390.2 With] Of B

18 matter] scale B

392.4 at the end of ten minutes, he was] he was at the end  
of ten minutes B

396.22 exiles] exiled B

397.14 in default of] failing B

399.24 were not] wasn't B

400.8 however] in any case B

401.10 however] none the less B

402.1-2 I, after all, if you're in trouble] after all, if  
you're in trouble I B

404.23 seeing] believing B

24 as ] om. B

406.9-10 to fill, perversely] perversely to fill B

12 but] Only B

407.25 however] nevertheless B

411.22 bending, he] bending his head he B

412.29 clever] really a bit intelligent B

30 He's clever] Intelligent B

416.13 she] he B

18-19 fully, once more] once more fully B

417.12-13 like an accusation, but like an accusation for which he  
had been] as if they had been an accusation, an accusat-  
ion for which he was B

418.27 specially] peculiarly B

28 Specially] Peculiarly B

421.3 in] at B

12 to] on. B

25 unrevealed] undisclosed B

424.20 now, on several] on several recent B

427.9-10 a courtesy that they] the courtesy they B

17 funny] droll B

428.19 Moreover, throughout, she had nothing to say of]  
She had throughout never a word for B

429.3 in truth] really B

16-17 that freshness and that delicacy that] such  
freshness and such delicacy as B

430.14 that] on. B

431.8 in short] on. B

434.18-19 didn't, at the same time] at the same time  
didn't B

435.16 said] explained B

436.29 all the same] nevertheless B

## APPENDIX I

### COMPUTER COLLATION OF THE WINGS OF THE DOVE

The collation of three editions of a work over 230,000 words in length has been done manually for purposes of this thesis. The idea of computer collation presented itself as an easier and more accurate alternative; Dr. A. D. Hammond encouraged the exploration of that idea and this is a record of the results.

Mr. John Masterson, Manager for Academic Systems and Programming at the McMaster University Data Processing and Computing Centre, listened to an account of the thesis project and agreed to investigate the possibility of computer collation of a limited number of pages of text. Since the development of techniques for text analysis could become a service by which the Computing Centre would be of practical value to sectors of the academic community which have not yet tapped its resources, most of the costs were absorbed by the Centre. The present project was the first such request to originate from within the Department of English, or in fact, from any academic branch of the Arts Division.

A section of the third chapter of The Wings of the Dove was selected to be the experimental material because it was known to contain substantive variants in both the revised

versions. The base text was taken from a copy of the first edition borrowed from Carleton University. Text A, from the Constable edition, and Text B, from the New York Edition, were taken from copies of these editions available in Mills Memorial Library. The particular pages selected correspond to a few pages in Signature "D" of Constable, the one gathering of that edition in which a significant number of substantive variants occurs. Other sections of Constable contain no, or perhaps one, such variant. Accidental variants occur throughout since the Constable "house style" used single quotation marks where the modern practice usually calls for double quotation marks and vice versa. Another consistent variant (in Constable) which was not considered "substantive" was the use of lower case for "aunt" when the two words "aunt Maud" appear in conjunction; in both Scribner's versions this character's title is capitalized ("Aunt Maud") with an effect of increased significance for the person concerned. A type of accidental variant which presumably originated with the author is the occasional discrepancy in the use of commas; this kind of change is not nearly as extensive in Constable as in the 1909 version. Only Signature "D" of Constable contains twenty-three true substantive variants within the compass of sixteen pages; the New York Edition contains substantive variants on most of its pages.

Mr. Robert K. Shepard, Scientific Programmer/Analyst was chosen to investigate, and if necessary, to write



the program for this project. On the basis of previous research the first program which he employed utilised the computer language SNOBOL4 as described in Project OCCULT: The Ordered Computer Collation of Unprepared Literary Text by George R. Petty Jr. and William M. Gibson.<sup>1</sup> Petty and Gibson did a complete collation of two versions of Herman Melville's Bartleby the Scrivener, a 15,000 word short story with many differences in punctuation and only a few minor changes in words. The "test case" for the OCCULT program was the complete collation of two versions of Henry James's Daisy Miller, a short novel in four parts, with about 24,000 words in the first English edition (1879) and about 26,000 words in the New York Edition, Volume XVIII (1909). The authors state:

We selected Daisy Miller because we were fully aware of the extent to which the New York edition had been revised. We felt we had to be able to demonstrate that our program could find its way through even the most complex and extensive sort of revision imaginable, before we could guarantee its performance in all collation problems.<sup>2</sup>

Petty and Gibson used an IBM 360-91 computer: the McMaster computer is a CDC-6400 and for various reasons does not handle SNOBOL4 programs as efficiently as it does some others. Mr. Shepard has written another program in FORTRAN IV which uses less "core" in this computer and hence is more economical and efficient. Once a program has been written it can be used with most (non-technical) texts, and once a "master"

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<sup>1</sup>New York: New York University Press, 1970.

<sup>2</sup>Ibid., p. 45.

text has been established, any number of "slave" texts can be compared with it.

Computer collation is potentially "complete" collation. Petty and Gibson give the following statistics for the "categories of revision"<sup>3</sup> in their collation of Daisy Miller: Part I:

[First London Edition: 6500 words; New York Edition: 7500 words in Part I.]

Total Variants: 273  
Punctuation Only: 99  
One or Two Words Only: 63  
Changes to Contractions: 27  
More than Twelve Words: 46

The present project is not a "complete" collation. An early test sample of a few lines completely collated showed that half the cost was traceable to punctuation, which was only of marginal interest for this thesis. The keypunch with which the punched cards are produced does not have the conventional symbols for quotation, exclamation and question marks, nor can lower-case letters be punched; these marks can be indicated by assigning another symbol for each of these or by adding symbols which act as modifiers but this retards the work of key-punching, which is done manually, and, in any case, takes longer than typewriting. One punctuation symbol could not be ignored: the hyphen. Since all variants are listed by page and line number, the computer operation had to recognize words hyphenated at the end of

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<sup>3</sup>Ibid., p. 46. Other, presumably smaller, sub-totals are not given in the table.

a line.

Output is tiring to proofread since it consists entirely of capital letters. It is possible to edit the prepared cards according to specification, for example, to rectify key-punch errors or to filter out contractions (haven't for have not). As Petty and Gibson point out, the development of an efficient optical scanner would eliminate the possibility of human error from the preparation of the cards.

For this project, the cost of key-punching was the only item which had to be reimbursed from outside funds. These were obtained by Dr. Norman Shrive, Chairman of the Department of English, from the McMaster University Arts Divisional Fund and through the courtesy of Dean A. G. McKay and Dr. W. F. Hellmuth, Vice President for financial assistance. The preparation of cards for the few pages used in this project took fourteen hours; the current rate for key-punching is \$4.50/ hour.

A project of equal length would cost more in proportion to any greater degree of completeness desired in the output (one or more kind of accidental variant to be listed, for example). The fact that the three texts were printed matter and not manuscripts also reduced the time (and hence cost) required for preparing the Input. On the other hand a longer printed text using the same program would cost proportionately less per page because "set-up" costs



are distributed over the entire text. Central processor time now costs from \$.08-\$.10 per second, but this may change.

I am indebted to Mr. Shepard for the description of the program which follows:

COLLATE is a three-phase program for the collation of literary texts, written in FORTRAN IV and COMPASS (the CDC assembler language) in overlay form. The three phases are called RESOLVE, COMPARE, and DISPLAY. Attention has been given to writing the program in modular fashion, so that idiosyncrasies of a particular combination of base text and revised text may be accommodated with as little perturbation as possible of the standard running procedure.

The strategy of overlay RESOLVE is as follows. The base text is assumed to consist of a sequence of sections (usually comprising one or more paragraphs) each of which has a correspondent in the revised text. Sections are detected and rewritten, one at a time, in a standardized, edited format. The standardized format permits the comparison of texts to proceed in any of several modes--for instance, by ignoring certain types of punctuation or symbol-modifiers. During the rewriting, a set of keys is generated to show the position within the edited text of the first character of each word, as well as other information (e.g., page and line numbers) to be used later in matching and display. (In this context, a "word" may be defined in any of a number of ways, depending on the format of the edited texts and the preference of the user.) Parallel sections of both edited texts, together with their keys, are written on a file (called ALL) for later use, and the entire process is repeated with a new section. The procedure continues until both texts are exhausted.

Overlay COMPARE reads the edited texts and their keys, a section at a time, from file ALL. Matching is done by word according to the keys, and discrepancies between the two texts are written on a new file (called SOME) in a standard format. The comparison continues until all sections have been examined.

Overlay DISPLAY reads file SOME, submits each alleged discrepancy to whatever testing criteria are deemed important by the user, and prints or punches on cards all surviving discrepancies, in the order of their occurrence.

The program can thus be designed to print out discrepancies; it remains for the literary critic to determine the final selection of significant variants. The computer process aids con-



siderably in the preparation of a record by eliminating the labour of scanning thousands of lines which contain no discrepancies. The print-out can be quickly compared with the original to identify typographical errors (whether these occurred at the key-punching stage or in the base text itself) and accidental listings; the remaining variants can then be classified according to specific criteria.

The variants which had not been discovered in the experimental pages by the eye but were detected by the program reflect the fallability of the collator; on the other hand some revisions were sooner identified by the eye. The computer process listed the variant "in" (in Constable) for "on" (Scribner's); this discrepancy, consisting in fact of a single character, escaped the eye but not the computer process. The eye, however, can detect a revision such as the re-arrangement of paragraphs much more efficiently than the "blind" mechanical process which, as Mr. Shepard pointed out, is akin to "reading" Braille. The present program did not at first identify the re-arrangement of words, that is, differences only in the order of words, but this problem has been solved. Unusually long revisions--precisely those which are easiest to find by eye--could waste processing-time; such unusual sections could be noted but left unanalyzed by the program to be treated later in a different way. It would be interesting to collate the entire novel, in its three versions, by computer to ascertain the further problems and solutions which might arise and to produce as complete a record of variants as possible.

1902 SCRIBNERS

64. 8- 9:

... THE SOMBRE AND BROODING  
AMUSEMENT, CULTIVATED ...

64.25:

... THE REFLECTIONS MADE IN  
OUR ...

64.25-26:

... WOMAN'S HIGH RETREAT; SHE ...

65. 4- 5:

... THE IMPLICATIONS OF ...

65.13:

... EXAGGERATED--SHE ...

66. 3:

... AMBITIOUS, FURTHERMORE,  
THAT ...

67.24-21:

... MUCH SCATTERED  
REFRESHMENT. ...

67.25:

... LESS--AS ...

69.17:

... SHE LOOKED IT WELL IN THE  
FACE, SHE TOOK ...

69.20-21:

... THAT, IN HER WAY, SHE WAS, ...

1902 CONSTABLE

9

49.13:

... THE ALMOST EXTRAVAGANT  
PENETRATION CULTIVATED ...

49.28:

... THE RESULTS OF OUR ...

49.28-29:

... WOMAN'S SWEEP OF THE HORIZON;  
SHE ...

49.36-37:

... THE IMPLICATION OF ...

50. 6- 7:

... EXAGGERATED --SHE ...

50.25:

... AMBITIOUS BESIDES, THAT ...

51.29:

... MUCH MISCELLANEOUS  
REFRESHMENT. ...

51.33-34:

... LESS --AS ...

53. 4- 5:

... SHE MEASURED IT EVERY WHICH  
WAY, TOOK ...

53. 7- 8:

... THAT SHE ESSENTIALLY WAS, ...

1902 SCRIBNERS

70. 9:  
 ... A COACH-IN-FOUR; SHE ...  
 70.30:  
 ... TRUTH QUITE POSITIVE AND ...  
 72. 5:  
 ... BRAND ON THE ...  
 72.18:  
 ... NOW--HOWEVER ...  
 74.10:  
 ... OTHER WORKS, THEY ...  
 75. 2:  
 ... HAD ORIGINALLY DONE?  
 76.11:  
 ... I KNEW--IT ...  
 76.20:  
 ... IT HAD MADE ...  
 76.30:  
 \*IT SATISFIES ME ...  
 77. 8:  
 \*WELL THEN,† SAID ...  
 78. 4:  
 ... CONTINUED--† AND ...

1902 CONSTABLE

53.25-26:  
 ... A COACH-AND-FOUR; SHE ...  
 54. 6- 7:  
 ... TRUTH CONSTITUTIONAL AND ...  
 54.39:  
 ... BRAND IN THE ...  
 55.12-13:  
 ... NOW --HOWEVER ...  
 56.23:  
 ... OTHER WORDS THEY ...  
 57. 5:  
 ... HAD ORIGNALLY DONE?  
 58. 3- 4:  
 ... I UNDERSTOOD IT ...  
 58.12:  
 ... IT HAS MADE ...  
 58.23:  
 \*IT SATIFIES ME ...  
 58.31:  
 #WELL THEN,# SAID ...  
 59.16:  
 ... CONTINUED--#AND ...



1902 SCRIBNERS

1902 CONSTABLE

78. 6:

59.17-18:

... AS IS POSSIBLE. ...

... AS POSSIBLE. ...

78. 8:

59.19:

DENSHER TOOK THIS IN WITH VISIBLE,  
BUT GENEROUS, ...

DENSHER REGARDED THIS WITH  
VISIBLE, YET GENEROUS, ...

78.12:

59.23:

... IT. ↑ YOU ...

... IT. ↑YOU ...

78.15:

59.25:

... HAVE THIS. ↑IT ...

... HAVE THAT. ↑IT ...

78.19:

59.28:

... HIM FINER THINGS ...

... HIM RARER THINGS ...

81.29:

62. 7:

... BIT VULGAR. I ...

... BIT (BANAL). I ...

82. 4:

62.12:

... BE VULGAR. BUT, ...

... BE (BANAL). BUT ...

82.14:

62.22:

↑FOR↑THEM↑2↑ AND THE ...

↑FOR ↑THEM↑2↑ THE ...

82.27:

62.35:

HE STARED. ↑MAKE ...

↑MAKE ...

82.29:

62.37:

HE THOUGHT. ↑SEEN ...

↑SEEN ...

# 1902 SCRIBNERS

63.27:

IT HAD ...

63.28:

... WAY, THE OCCASION, FULL ...

64.25:

... THE REFLECTIONS MADE ...

65. 1- 2:

... THEN DESPATCHED, IT ...

65. 4- 5:

... THE IMPLICATIONS OF ...

65.14:

... IT SEEMED, WAS ...

65.18:

... TAKE ON THEIR KEEPING ...

65.28-29:

... POSSIBLE RESULTS FOR ...

66. 3:

... AMBITIOUS, FURTHERMORE,  
THAT ...

66. 4:

... SHE COULDN'T SETTLE TO ...

66.15:

... THEN PRODUCED.

# 1909 SCRIBNERS

56.22:

THE OCCASION HAD ...

56.22:

... WAY FULL ...

57.14-15:

... THE REFLEXIONS MADE ...

57.20:

... THEN DISPATCHED IT ...

57.23-24:

... THE IMPLICATION OF ...

58. 1:

... IT WOULD SEEM, WAS ...

58. 4:

... TAKE IN THEIR KEEPING ...

58.14:

... POSSIBLE FRUITS FOR ...

58.18-19:

... AMBITIOUS, FUTHERMORE,  
THAT ...

58.19-20:

... SHE COULDN'T DECIDE TO ...

58.30:

... THEN RECOGNISED.



# 1902 SCRIBNERS

66.20: ... FRIENDS--PHASES ...  
 66.21: ... IN PARTICULAR, IN WHICH ...  
 67.24: ... COURSE, IN LONDON, REMARKABLE,  
 AND ...  
 67.29: ... THING, CLEARLY, SHE WAS  
 INCAPABLE ...  
 70. 9: ... A COACH-IN-FOUR; SHE ...  
 70.22: ... RISE, SHAMELESS, ...  
 70.23: ... WITH THE ELEMENTS ...  
 71.20: ... FROM ONE'S CONSCIENCE ...  
 71.25-26: ... VIEW, ALL THE SAME, THE  
 MARK ...  
 72.16-17: ... THE REFLECTION THAT ...

# 1909 SCRIBNERS

59. 2: ... FRIENDS--PARTICULAR PHASES ...  
 59. 3: ... IN WHICH ...  
 60. 2- 3: ... COURSE ALWAYS REMARKABLE IN  
 LONDON, AND ...  
 60. 7: ... THING SHE WAS CLEARLY  
 INCAPABLE ...  
 62.11: ... A COACH-AND-FOUR; SHE ...  
 62.23: ... RISE, ALL SHAMELESS, ...  
 62.24: ... WITH ELEMENTS ...  
 63.17: ... FROM YOUR CONSCIENCE ...  
 63.22: ... VIEW, NEVERTHELESS, THE  
 MARK ...  
 64.10: ... THE REFLEXION THAT ...

1902 SCRIBNERS

72.26:

... TO PATCHING UP, IN ...

72.30 - 73. 1:

... IT AGAIN ALL FROM ...

73.30:

... AND SHE WAS ...

74. 3:

... WAS ALMOST AS ...

74.10:

... WOULD--OR, IN OTHER WORKS,  
THEY ...

74.21:

... ALWAYS SEEMED TO HIM THAT  
SHE ...

74.26:

... ANNALS TO MAKE ...

75. 5:

... FIFTEEN--SOMETHING ...

75.13:

... WE HAD NOT GONE ...

76. 3:

... ACCORD VERY ...

76.11-12:

... RECALL THAT I SAID TO ...

1909 SCRIBNERS

64.20:

... TO PATCHING-UP, IN ...

64.23-24:

... IT ALL AGAIN FROM ...

65.20:

... AND WAS ...

65.22:

... WAS QUITE AS ...

65.29:

... WOULD--IN OTHER WORDS THEY ...

66. 7:

... ALWAYS STRUCK HIM SHE ...

66.12:

... ANNALS MAKE ...

66.20-21:

... FIFTEEN --SOMETHING ...

66.29:

... WE HADN'T GONE ...

67.15-16:

... ACCORD --THIS WAS VERY ...

67.24:

... RECALL MY SAYING TO ...

(f)



1902 SCRIBNERS

76.20:

... IT HAD MADE ...

76.20:

... WORLD, AT TIMES, SEEM MORE ...

76.30:

... IT SATISFIES ME ...

76.30 - 77. 1:

... DENSMER DECLARED, +BUT ...

77.27:

... JUST HESITATING, +DOESN'T ...

77.28:

... HE INQUIRED.

78. 4:

... CONTINUED---+ AND ...

78. 8:

... WITH VISIBLE, BUT ...

78.12:

... MOMENT BUT THE ...

78.12:

... IT. + YOU ...

78.16-17:

... MYSELF--TO ESCAPE.+

1909 SCRIBNERS

67.32:

... IT HAS MADE ...

67.32:

... WORLD SEEM AT TIMES MORE ...

68.10:

... IT SATISFIES ME ...

68.10-11:

... DENSMER RETURNED, +BUT ...

69. 4:

... JUST DEBATING, +DOESN'T ...

69. 5:

... HE ASKED.

69.11:

... CONTINUED---+AND ...

69.14:

... WITH MARKED BUT ...

69.17-18:

... MOMENT ONLY THE ...

69.18:

... IT. +YOU ...

69.21-22:

... MYSELF --TO ESCAPE.+



1902 SCRIBNERS

79. 6- 7:

... THAT MARKED IN HIM, AGAIN, HIS  
FEELING IN ...

79. 7- 8:

... TONE, INVETERATELY,  
SOMETHING ...

79.15:

... +PERSONALLY. HE WOULD ...

79.18-19:

... THEN, + DENSHER EXCLAIMED,  
+THAT ...

80.11:

... BRAVELY SUSTAINED IT; SHE ...

81. 4- 5:

... MIGHT, WITH GOOD ...

81.22:

... GAVE A SMILE A TRIFLE GLASSY.  
+FOR ...

81.29:

... RELATION#S BEAUTIFUL. ...

82. 1:

... LAUGH WHICH HAD ...

82. 4- 5:

... COURSE, I ...

1909 SCRIBNERS

70. 9-10:

... THAT SHOWED AGAIN HOW  
INVETERATELY HE FELT IN ...

70.10:

... TONE SOMETHING ...

70.17-18:

... +PERSONALLY. I+VE SEEN IT MAKE  
HIM WONDERFUL. HE WOULD ...

70.20:

... THEN, + CRIED DENSHER,  
+THAT ...

71.11:

... BRAVELY STUCK TO THAT; SHE ...

72. 1:

... MIGHT BY GOOD ...

72.17:

... GAVE RATHER A GLAZED SMILE.  
+FOR ...

72.23-24:

... RELATION#S QUITE  
BEAUTIFUL. ...

72.26:

... LAUGH THAT HAD ...

72.29-30:

... COURSE, + SHE ADMITTED, +I ...

1902 SCRIBNERS

82. 5 :

... DANGER, + SHE ADMITTED, +OF ...

82.14 :

+FOR#THEM#2+ AND ...

82.14 :

... MAN STRONGLY,  
EXTRAVAGANTLY ...

82.28 :

... TILL WE HAVE SEEN.+

83.10 :

... A BALLOON-- ...

1909 SCRIBNERS

72.30 :

... DANGER OF ...

73. 7 :

+FOR #THEM#2+--AND ...

73. 7 :

... MAN EXTRAVAGANTLY ...

73.21 :

... TILL WE#VE SEEN.+

73.31 :

... A GREAT SEAMED SILK  
BALLCON-- ...

## APPENDIX II

### A SIGNIFICANT REVISION IN THE WINGS OF THE DOVE

As groundwork for a critical study of Henry James's textual revisions in The Wings of the Dove, I collated the three editions of the novel which the author certainly supervised for the press. In the course of this comparison, I was puzzled by a substantive variant which seemed to be, in effect, a factual emendation. The note which follows grew out of an investigation into the fact concerned.

In Chapter XXX of the first American and English editions of The Wings of the Dove we read: "Here, in the high arcade, half Venice crowded close, while on the Molo, at the limit of the expanse, the old columns of St. Mark and of the Lion were like the lintels of a door wide open to the storm."<sup>1</sup> The point of view reflects the consternation of Densher, who has just been refused admittance to Milly's palace for no apparent reason. The Piazza of St. Mark's seems to him "more than ever like . . . the great drawing-room of Europe, profaned and bewildered by some reverse of fortune."<sup>2</sup> After he has "made the whole circuit thrice" Densher catches sight of Lord Mark "behind the glass" at Florian's cafe. Densher's subsequent slow and

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<sup>1</sup> Scribner's II, p. 284; Constable, pp. 461-462.

<sup>2</sup> Scribner's II, p. 285.



painful deduction of all the implications of his rival's unexpected reappearance in Venice resolves both his immediate and his fundamental confusion.

In the first two chapters of his St. Mark's Rest<sup>3</sup> John Ruskin discusses every aspect of the "two granite pillars" which adorn the Piazzetta. The beautiful sixth-century Greek columns were acquired by the Venetian Doge who raided the Aegean Islands in 1126 in retaliation for the Greek emperor's attack on the Venetian states in Dalmatia while the Doge was on crusade. According to Ruskin the space between the pillars is historically associated with fortune and death, for, when a Lombard engineer eventually agreed to set up the columns in 1171, he made the condition "that he might keep tables for forbidden games of chance between the shafts. Whereupon the Senate ordered that executions should also take place between them."<sup>4</sup> The way in which this "tour-guide's" comment enriches the symbolism and irony of James's sentence in the context of the novel will be appreciated by students of James. In one particular, however, James had erred. The statue upon the "more slender" shaft is not of St. Mark, who was adopted A.D. 828, but of the ancient Byzantine patron of Venice. In his revision of the novel for the New York Edition, James rewrote the sentence: "Here, in the high arcade, half

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<sup>3</sup>New York: John B. Alden, 1885. It is bound with The Stones of Venice, vol. III.

<sup>4</sup>Ibid., p. 17.

Venice crowded close, while on the Molo, at the limit of the expanse, the old columns of the Saint Theodore and of the Lion were the frame of a door wide open to the storm."<sup>5</sup>

I have found no specific evidence in James's other writings of how he became aware of the erroneous detail in the 1902 editions. In 1909, however, James published his revised "notes on various visits to Italy" for a new collection called Italian Hours.<sup>6</sup> The first eighty-two pages deal with Venice, and are an illuminating complement to the Venetian chapters (XXIV-XXXII) of The Wings of the Dove. The opening essay (first written 1882) immediately refers to Ruskin, and especially to his pamphlet "lately produced", St. Mark's Rest (Hours, p. 3). The second essay (dated 1892) contains an allusion to "the cockneyfied Piazzetta (forgive me, shade of St. Theodore . . .)" (Hours, p. 32) and the final Venetian piece, in which "Casa Alvisi" is called a "porte di mare" (Hours, p. 78), first appeared in the Cornhill Magazine in February 1902, six months prior to the publication of the novel. James found more than one use for the image of the frame of a door. James, a devoted and lifelong student of fine art, may even have reread Ruskin while revising his travel notes. At any rate, the correction he made in reference to the pillar further justified his choice of setting for his story of a "princess" whose proper element

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<sup>5</sup>Novels and Tales, XX, p. 260.

<sup>6</sup>Preface. Hereinafter referred to as Hours.

is "Byzantine" court-life. We need look no further than Ruskin for a contemporary view of the artistic and moral significance of "the St. Theodore" and of its universal "fame". Ruskin considers the statue of the saint to be:

wholly without merit . . . [b]ut this . . . is here of little consequence,--the power of it being wholly in its meaning. St. Theodore represents the power of the Spirit of God in all noble and useful animal life, conquering what is . . . useless, or in decay: he differs from St. George in contending with material evil instead of with sinful passion; the crocodile on which he stands is the Dragon of Egypt . . . St. Theodore's martyrdom was for breaking such idols . . . .<sup>7</sup>

In terms of the novel, Billy's rejection of the false aspects of a relationship engineered for ultimate material profit amounts to a similar choice of imminent death.

The scholarly revised edition of Butler's Lives of the Saints<sup>8</sup> accounts for no fewer than nine Saints Theodore. The local legend as given by Ruskin seems to be a combination of elements from several of these. The most important is St. Theodore Tiro, Martyr (c. A.D. 306?), a "recruit" in the Roman army; for destroying by fire a pagan temple at Amasea in Pontus, he was burned alive (Lives, IV, pp.301-302). The account:

cannot be relied on, but it has reference to a real martyr who may or may not have been a soldier. In the course of time his 'acts' were embellished by further fictitious and fantastic additions, until he became one of the best known

<sup>7</sup>Ruskin, p. 23.

<sup>8</sup>Edited, revised and supplemented by Herbert Thurston, S.J. and Donald Attwater, 4 volumes (London: Palm Publishers, 1956). Hereinafter referred to as Lives.

of the 'warrior-saints' and included in the East among the Great Martyrs. So complicated and contradictory did his story become that, in order to make it less inconsistent, a second soldier St. Theodore had to be posited and so we have the St. Theodore Statelates [general of the army] of February 7. (Lives, IV, p. 302)

The latter, also called St. Theodore of Heraclea, a city in Asia Minor, is thus identical with St. Theodore Tiro but has a separate popular tradition. "One of the fictitious elements introduced into certain versions of [his] story was a conflict with a dragon, and this detail seems to have attached itself to the legend of St. Theodore even earlier than to that of St. George". (Lives, I, p. 269) There are other Byzantine Saints Theodore; of these, a seventh-century bishop is associated with the spread of "the cultus of St. George" (Lives, II, p. 146) and two ninth-century ecclesiastics suffered during their lives for defying the Iconoclasts (Lives, IV, pp. 314-318; p. 625). An Egyptian St. Theodore (A.D. 368) was an abbot (Lives, IV, pp. 627-628). The Lives, while listing evidence from Chartres and Rome for St. Theodore's popularity in the West, does not mention Venice. Ruskin's Venetian pamphlet, while largely ahistorical, includes a beautiful explanation of "the St. Theodore" which is also amazingly relevant to The Wings of the Dove:

This is St. Theodore's Dragon-enemy--Egypt, and her captivity . . . in sterner than mere literal truth, the captivity of the spirit of man, whether to earth or to its creatures. And St. Theodore's victory is making the earth his pedestal, instead of his adversary; he is the power of gentle and rational life, reigning over the wild creatures and senseless forces of the world.<sup>9</sup>

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<sup>9</sup>Ruskin, p. 23.

Billy's death is also such a victory. The feasts of the Saints Theodore besprinkle the calendar, but it is worth noting that Theodore Tiro and Theodore the Studite (A.D. 826) have their respective days on November 9 and 11, the month in which Billy "turned her face to the wall."<sup>10</sup>

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<sup>10</sup>The preceding note will appear in a forthcoming issue of the Review of English Studies.



## APPENDIX III

### HENRY JAMES'S USE OF "VULGAR" AND KATE CROY'S

In his admirable examination of "Henry James's Use of 'Vulgar'" Strother B. Purdy categorizes selected examples under the various uses of this word which were available to James.<sup>1</sup> Under use "3.3: Morally reprehensible" he refers to a conversation from the end of the third chapter of The Wings of the Dove in which "Kate admits to Densher that it would be 'vulgar' to 'chuck' him."<sup>2</sup> I read Dr. Purdy's article while collating the three versions of this "late" work and from my acquaintance with the variant used by James I concluded that this was not the sense he intended. The misinterpretation of the passage in question simply proves the validity of Dr. Aziz's dictum: "In the 'interpretation' of a work [and even of this short passage] surviving in multiple versions, the guidance provided by such evidence is of

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<sup>1</sup>American Speech, XLIII (Feb. 1967), pp. 45-50. The categories are: (1) of or pertaining to common people; (a) customary, (b) commonly or generally current, (c) commonplace, (d) vernacular; (2) belonging to the common people as distinguished from the educated; (3) lacking cultivation or refinement, offensive to good taste or refined feelings: (3.1) excess, violation of the mean in the Aristotelian sense; (3.2) failure of sensitivity, lack of perception, unstimulating; (3.3) morally reprehensible; (4) incorrect usage.

<sup>2</sup>Ibid., p. 49.

very great importance, specially when criticism is being focused . . . on the final version."<sup>3</sup> This warning should be heeded not only for James's early works but for those of his "major phase". A comparison of the three versions of this passage (in the three editions which James supervised for publication) forces one to amend Dr. Purdy's interpretation .

The first edition (Scribner's, 22 Aug. 1902) and the New York Edition (Scribner's, April 1909) do not vary in their use of the word "vulgar" in this context. For the first English edition (Constable, 30 August, 1902), however, James substituted the (italicized) word "banal" for "vulgar". In the first version we read:

'Yes,' she [Kate Croy] took it straight up; 'we're hideously intelligent. But there's fun in it too. We must get our fun where we can. I think,' she added, and for that matter, not without courage, 'our relation's beautiful. It's not a bit vulgar. I cling to some saving romance in things.'

It made him [Densher] break into a laugh which had more freedom than his smile. 'How you must be afraid you'll chuck me!'

'No, no, that would be vulgar. But of course, I do see my danger,' she admitted, 'of doing something base.'  
(I, pp. 81-82)

In the Constable edition (p. 62) the corresponding passage differs substantively only in its substitution of "banal" for the two occurrences of "vulgar"; the word "that" in the penultimate sentence is not italicized, the comma after "of course" is omitted and single quotation marks are used, but these are accidentals. In the New York Edition (XIX, p.72) the diction and accidentals are identical with the first

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<sup>3</sup>Naqbool Aziz, " 'Four Meetings': A Caveat for James Critics ", Essays in Criticism, XVIII (July 1968), p.264.

edition except for the change of "which" to "that" in the fifth line of the above passage and, in the last sentence, the placing of the stage direction "she admitted" after "of course" instead of after "danger".

According to <sup>4</sup>OED the uses of "banal" in 1902 were "commonplace, common, trite, trivial, petty." It is this variant in the Constable edition which makes it clear that Kate's contrast is drawn between their "beautiful relation" and the "banal", "vulgar", or "commonplace" alternative. Her last speech quoted above shows that she makes a distinction between the senses "banal" (as the Constable version proves) and the "base"; thus she excludes the sense "morally reprehensible" from this sentence.

A consideration of her comment in the context of the conversation bears this out. In this connection it is helpful to recall Theodora Bosanquet's commentary on the complexity of the conversations of Henry James's characters. What she says of the deceptions they practise on each other is also true for the kind of talking at cross purposes which derives from the different "value of the persons involved in a given situation."<sup>4</sup> Kate and Densher do not lie to each

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<sup>4</sup>Bosanquet, p. 251. She says: "The knowledge of all the conscious motives and concealments of his creatures, gained by unwearied observation of their attitudes behind the scenes, enabled Henry James to exhibit them with a final confidence that dispensed with explanations . . . between the people created by Henry James lying is as frequent as among mortals and not any easier to detect."

other in this encounter but their different values are partially revealed. Kate has an aversion for the commonplace and tends to support it with romantic rationalization. Densher is basically a realist and wants simply to marry Kate. His exclamation about being "chucked" has no direct logical connection with the previous speech; it reveals his own fear more than Kate's. With her quick intelligence, the girl makes a pun on the word "vulgar". Densher takes up her second adjective in his rejoinder: "Then what can be so base as sacrificing me?" He does not use "vulgar" or "banal". (All three versions are identical here.) Kate's determined decision to "sacrifice nobody and nothing" shows inexperience of life rather than "baseness". In time, however, her deep attachment to Densher, her resolve to circumvent the pressures exerted by her relatives and her analytical preoccupation with her goal betray her into adopting a means which is "base", i.e., "morally reprehensible".

In making these observations it is not my intention to supply more evidence that James was a snob. It is Kate who betrays a predisposition to reject the commonplace--an inclination which develops in the course of seven hundred pages into an overpowering attachment to the advantages of material wealth. James's final picture of her is not one which approves of her snobbery.

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