

# THE WINGS OF THE DOVE

HENRY JAMES



EDITED BY J. DONALD CROWLEY  
AND RICHARD A. HOCKS

A NORTON CRITICAL EDITION  
SECOND EDITION

A NORTON CRITICAL EDITION

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Henry James  
THE WINGS OF THE DOVE

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AUTHORITATIVE TEXT  
THE AUTHOR AND THE NOVEL  
CRITICISM

Second Edition

*Edited by*  
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W • W • NORTON & COMPANY • *New York • London*

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Printed in the United States of America.

Second Edition.

The text of this book is composed in Fairfield Medium  
with the display set in Bernhard Modern.

Composition by PennSet, Inc.

Manufacturing by the Maple-Vail Book Manufacturing Group.

Book design by Antonina Krass.

Library of Congress Cataloging-in-Publication Data

James, Henry, 1843–1916.

The wings of the dove : authoritative text, the author and the  
novel, criticism / Henry James ; edited by J. Donald Crowley  
and Richard A. Hocks.—2nd ed.

p. cm. — (A Norton critical edition)

Includes bibliographical references.

ISBN 0-393-97881-8

1. James, Henry, 1843–1916. Wings of the dove. 2. Triangles  
(Interpersonal relations)—Fiction. 3. Americans—England—  
Fiction. 4. Americans—Italy—Fiction. 5. Terminally ill—  
Fiction. 6. Young women—Fiction. 7. London (England)—Fiction.  
8. Venice (Italy)—Fiction. I. Crowley, Joseph Donald. II.  
Hocks, Richard A., 1936– III. Title.

PS2116.W5 2002

813'.4—dc21

2002075395

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110  
[www.wwnorton.com](http://www.wwnorton.com)

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street,  
London W1T 3QT

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## Preface

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*The Wings of the Dove* is one of those special works of American literature—like T. S. Eliot's *Four Quartets* or William Faulkner's *Light in August*—that have always commanded critical acclaim without enjoying the massive sales and the large popular audience their achievement deserves. Written after *The Ambassadors* but published before that novel, the book epitomizes the new conditions of Henry James's "major phase." It is the first of his late novels to have been consciously conceived and designed without regard to the formal requirements—and unfortunately without the hope of the economic assurances—deriving from serial publication in magazines. The reader of this novel begins, then, knowing that James saw the book as a new departure and as representing new difficulties. That reader should know too, however, that James eventually considered *The Wings of the Dove* one of his more "advanced" works and thus belonged to the "beef and potatoes" of his essential canon, after which one might only then rightfully taste the dessert or "tarts" of his "shorter Tales."<sup>1</sup> A reader who is engaged with the drama of James's developing vision of the burdens of the American character as "heir of all the ages"—a reader who has sampled the urgent beginnings of that theme in *Daisy Miller* and its rounder amplification in *Isabel Archer*—will have savored only half the meal should he or she fail to take in its ultimate complication in Milly Theale.

The 1978 Norton Critical Edition of *The Wings of the Dove* made available for the first time a corrected and annotated reprint of the New York Edition text of 1909, together with the author's "Preface" for that edition—apart from which revised text and preface, insisted James, "[A reader] forfeits half, or much more than half, my confidence."<sup>2</sup> This second Norton Critical Edition is likewise based on the same analysis of thorough comparisons of that text with the two earlier editions of the novel—the first American and the first English—both published in 1902. The Textual Appendix examines the nature, extent, and significance of James's typical revisions and suggests some of the ways in which those changes can be said to

1. See pp. 469–70 of this volume for James's comments in his letter to Mrs. G. W. Prothero.

2. Ibid., p. 469.

define his late manner; it also lists all of the most important variants and revisions found in these editions and cites those few instances in which the present text departs from the New York Edition readings. The editors have made no silent alterations.

The second section, *The Author and the Novel*, comprises numerous materials excerpted from James's notebooks and letters, his travel literature, and his autobiographical writing. Included as well are certain pertinent observations found in his New York Edition Preface to *The Ambassadors* and in his correspondence with his brother William. In addition, this section prints once again much of the novelist's now-admired and often-cited but in 1978 all-but-unknown essay on immortality, a document which provides a rich analogue to the thinking and consciousness pervading the novel and beckoning toward its potentially redemptive theme. The Editors' Critical Commentary provides a rationale and perspective for both this section and the following one.

The essays found in the Criticism section are meant primarily to reflect some of the lively critical and theoretical interest stimulated by *The Wings of the Dove* over the years, but especially since the first Norton Critical Edition of 1978. These documents begin with four articles retained from the earlier edition and range from 1903 through roughly the mid-1960s. They convey in particular the great age of James's "aesthetic" literary criticism. Replacing seven deleted critical documents from 1978 are an equal number of new ones. These include four arguments representing four major schools of contemporary and/or postmodern critical theory.<sup>3</sup> Two additional essays explore the significance of the 1997 film version of *The Wings of the Dove* and take up important questions regarding the relationship between that film and the novel. The second of these is a new essay composed by Anthony J. Mazzella for this revised Norton volume. Still another lovely piece of writing, heretofore unknown to Henry James studies, is by James Thurber, who discusses the challenges of filming James with reference to the 1959 Playhouse 90 production of *The Wings*. The second part of the Editors' Critical Commentary gives a more detailed analysis of and guidance to all eleven criticism texts. Finally, an augmented Selected Bibliography contains various additional items of criticism on the novel and certain other helpful writings for the reader of James's fiction.

For their diligent and painstaking help in the textual collations, we wish to re-express our deep gratitude to Albert von Frank and Nancy Zguta; we also thank Eric Leuschner for his considerable help in Xeroxing materials and for typing the newly expanded bib-

3. A legitimate debate is whether or not phenomenology is truly a postmodern critical school. We take the position in the Editors' Critical Commentary that it is not.

liography; and we remain grateful to Professor Norman Land, a colleague in Art History at the University of Missouri-Columbia, for his aid in confirming the identity of the important paintings referred to in the novel. We are also appreciative of the Research Council of the University of Missouri-Columbia for providing a small grant which helped defray various costs in the preparation of this edition. We want, finally, to re-thank for the 1978 edition John W. N. Francis and Emily Garlin, and for this second edition Carol Bemis and Brian Baker—all of W. W. Norton & Company, Inc.—for their painstaking editing and most helpful suggestions.

J. DONALD CROWLEY  
RICHARD A. HOCKS

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The Text of  
THE WINGS OF THE DOVE





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## Preface to the New York Edition (1909)

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"The Wings of the Dove," published in 1902, represents to my memory a very old—if I shouldn't perhaps rather say a very young—motive; I can scarce remember the time when the situation on which this long-drawn fiction mainly rests was not vividly present to me. The idea, reduced to its essence, is that of a young person conscious of a great capacity for life, but early stricken and doomed, condemned to die under short respite, while also enamoured of the world; aware moreover of the condemnation and passionately desiring to "put in" before extinction as many of the finer vibrations as possible, and so achieve, however briefly and brokenly, the sense of having lived. Long had I turned it over, standing off from it, yet coming back to it; convinced of what might be done with it, yet seeing the theme as formidable. The image so figured would be, at best, but half the matter; the rest would be all the picture of the struggle involved, the adventure brought about, the gain recorded or the loss incurred, the precious experience somehow compassed. These things, I had from the first felt, would require much working-out; that indeed was the case with most things worth working at all; yet there are subjects and subjects, and this one seemed particularly to bristle. It was formed, I judged, to make the wary adventurer walk round and round it—it had in fact a charm that invited and mystified alike that attention; not being somehow what one thought of as a "frank" subject, after the fashion of some, with its elements well in view and its whole character in its face. It stood there with secrets and compartments, with possible treacheries and traps; it might have a great deal to give, but would probably ask for equal services in return, and would collect this debt to the last shilling. It involved, to begin with, the placing in the strongest light a person infirm and ill—a case sure to prove difficult and to require much handling; though giving perhaps, with other matters, one of those chances for good taste, possibly even for the play of the very best in the world, that are not only always to be invoked and cultivated, but that are absolutely to be jumped at from the moment they make a sign.

Yes then, the case prescribed for its central figure a sick young woman, at the whole course of whose disintegration and the whole ordeal of whose consciousness one would have quite honestly to assist. The expression of her state and that of one's intimate relation to it might therefore well need to be discreet and ingenious; a reflexion that fortunately grew and grew and grew, however, in proportion as I focussed my image—roundabout which, as it persisted, I repeat, the interesting possibilities and the attaching wonderments, not to say the insoluble mysteries, thickened apace. Why had one to look so straight in the face and so closely to cross-question that idea of making one's protagonist "sick"?—as if to be menaced with death or danger hadn't been from time immemorial, for heroine or hero, the very shortest of all cuts to the interesting state. Why should a figure be disqualified for a central position by the particular circumstance that might most quicken, that might crown with a fine intensity, its liability to many accidents, its consciousness of all relations? This circumstance, true enough, might disqualify it for many activities—even though we should have imputed to it the unsurpassable activity of passionate, of inspired resistance. This last fact was the real issue, for the way grew straight from the moment one recognised that the poet essentially *can't* be concerned with the act of dying. Let him deal with the sickest of the sick, it is still by the act of living that they appeal to him, and appeal the more as the conditions plot against them and prescribe the battle. The process of life gives way fighting, and often may so shine out on the lost ground as in no other connexion. One had had moreover, as a various chronicler, one's secondary physical weaklings and failures, one's accessory invalids—introduced with a complacency that made light of criticism. To Ralph Touchett in "The Portrait of a Lady," for instance, his deplorable state of health was not only no drawback; I had clearly been right in counting it, for any happy effect he should produce, a positive good mark, a direct aid to pleasantness and vividness. The reason of this moreover could never in the world have been his fact of sex; since men, among the mortally afflicted, suffer on the whole more overtly and more grossly than women, and resist with a ruder, an inferior strategy. I had thus to take *that* anomaly for what it was worth, and I give it here but as one of the ambiguities amid which my subject ended by making itself at home and seating itself quite in confidence.

With the clearness I have just noted, accordingly, the last thing in the world it proposed to itself was to be the record predominantly of a collapse. I don't mean to say that my offered victim was not present to my imagination, constantly, as dragged by a greater force than any she herself could exert; she had been given me from far

back as contesting every inch of the road, as catching at every object the grasp of which might make for delay, as clutching these things to the last moment of her strength. Such an attitude and such movements, the passion they expressed and the success they in fact represented, what were they in truth but the soul of drama?—which is the portrayal, as we know, of a catastrophe determined in spite of oppositions. My young woman would *herself* be the opposition—to the catastrophe announced by the associated Fates,<sup>1</sup> powers conspiring to a sinister end and, with their command of means, finally achieving it, yet in such straits really to *stifle* the sacred spark that, obviously, a creature so animated, an adversary so subtle, couldn't but be felt worthy, under whatever weaknesses, of the foreground and the limelight. She would meanwhile wish, moreover, all along, to live for particular things, she would found her struggle on particular human interests, which would inevitably determine, in respect to her, the attitude of other persons, persons affected in such a manner as to make them part of the action. If her impulse to wrest from her shrinking hour still as much of the fruit of life as possible, if this longing can take effect only by the aid of others, their participation (appealed to, entangled and coerced as they find themselves) becomes their drama too—that of their promoting her illusion, under her importunity, for reasons, for interests and advantages, from motives and points of view, of their own. Some of these promptings, evidently, would be of the highest order—others doubtless mightn't; but they would make up together, for her, contributively, her sum of experience, represent to her somehow, in good faith or in bad, what she should have *known*. Somehow, too, at such a rate, one would see the persons subject to them drawn in as by some pool of a Lorelei<sup>2</sup>—see them terrified and tempted and charmed; bribed away, it may even be, from more prescribed and natural orbits, inheriting from their connexion with her strange difficulties and still stranger opportunities, confronted with rare questions and called upon for new discriminations. Thus the scheme of her situation would, in a comprehensive way, see itself constituted; the rest of the interest would be in the number and nature of the particulars. Strong among these, naturally, the need that life should, apart from her infirmity, present itself to our young woman as quite dazzlingly liveable, and that if the great pang for her is in what she must give up we shall appreciate it the more from the sight of all she has.

One would see her then as possessed of all things, all but the

1. Daughters of the Night empowered to determine the mere mortal's length of life.

2. In German legend, an enchantress whose singing caused sailors to wreck their boats on her rock in the Rhine.

matters as "natural." They would be as natural, these tragic, pathetic, ironic, these indeed for the most part sinister, liabilities, to her living associates, as they could be to herself as prime subject. If her story was to consist, as it could so little help doing, of her being let in, as we say, for this, that and the other irreducible anxiety, how could she not have put a premium on the acquisition, by any close sharer of her life, of a consciousness similarly embarrassed? I have named the Rhine-maiden, but our young friend's existence would create rather, all round her, very much that whirlpool movement of the waters produced by the sinking of a big vessel or the failure of a great business; when we figure to ourselves the strong narrowing eddies, the immense force of suction, the general engulfment that, for any neighbouring object, makes immersion inevitable. I need scarce say, however, that in spite of these communities of doom I saw the main dramatic complication much more prepared for my vessel of sensibility than by her—the work of other hands (though with her own imbrued too, after all, in the measure of their never not being, in some direction, generous and extravagant, and thereby provoking).

The great point was, at all events, that if in a predicament she was to be, accordingly, it would be of the essence to create the predicament promptly and build it up solidly, so that it should have for us as much as possible its ominous air of awaiting her. That reflexion I found, betimes, not less inspiring than urgent; one begins so, in such a business, by looking about for one's compositional key, unable as one can only be to move till one has found it. To start without it is to pretend to enter the train and, still more, to remain in one's seat, without a ticket. Well—in the steady light and for the continued charm of these verifications—I had secured my ticket over the tolerably long line laid down for "The Wings of the Dove" from the moment I had noted that there could be no full presentation of Milly Theale as *engaged* with elements amid which she was to draw her breath in such pain, should not the elements have been, with all solicitude, duly prefigured. If one had seen that her stricken state was but half her case, the correlative half being the state of others as affected by her (they too should have a "case," bless them, quite as much as she!) then I was free to choose, as it were, the half with which I should begin. If, as I had fondly noted, the little world determined for her was to "bristle"—I delighted in the term!—with meanings, so, by the same token, could I but make my medal hang free, its obverse and its reverse, its face and its back, would beautifully become optional for the spectator. I somehow wanted them correspondingly embossed, wanted them inscribed and figured with an equal salience; yet it was none the less visibly my "key," as I have said, that though my regenerate young

New Yorker, and what might depend on her, should form my centre, my circumference was every whit as treatable. Therefore I must trust myself to know when to proceed from the one and when from the other. Preparatively and, as it were, yearningly—given the whole ground—one began, in the event, with the outer ring, approaching the centre thus by narrowing circumvallations. There, full-blown, accordingly, from one hour to the other, rose one's process—for which there remained all the while so many amusing formulae.

The medal *did* hang free—I felt this perfectly, I remember, from the moment I had comfortably laid the ground provided in my first Book, ground from which Milly is superficially so absent. I scarce remember perhaps a case—I like even with this public grossness to insist on it—in which the curiosity of “beginning far back,” as far back as possible, and even of going, to the same tune, far “behind,” that is behind the face of the subject, was to assert itself with less scruple. The free hand, in this connexion, was above all agreeable—the hand the freedom of which I owed to the fact that the work had ignominiously failed, in advance, of all power to see itself “serialised.” This failure had repeatedly waited, for me, upon shorter fictions; but the considerable production we here discuss was (as “The Golden Bowl” was to be, two or three years later) born, not otherwise than a little bewilderedly, into a world of periodicals and editors, of roaring “successes” in fine, amid which it was well-nigh unnotedly to lose itself. There is fortunately something bracing, ever, in the alpine chill, that of some high icy *arête*,<sup>3</sup> shed by the cold editorial shoulder; sour grapes may at moments fairly intoxicate and the story-teller worth his salt rejoice to feel again how many accommodations he can practise. Those addressed to “conditions of publication” have in a degree their interesting, or at least their provoking, side; but their charm is qualified by the fact that the prescriptions here spring from a soil often wholly alien to the ground of the work itself. They are almost always the fruit of another air altogether and conceived in a light liable to represent *within* the circle of the work itself little else than darkness. Still, when not too blighting, they often operate as a tax on ingenuity—that ingenuity of the expert craftsman which likes to be taxed very much to the same tune to which a well-bred horse likes to be saddled. The best and finest ingenuities, nevertheless, with all respect to that truth, are apt to be, not one's compromises, but one's fullest conformities, and I well remember, in the case before us, the pleasure of feeling my divisions, my proportions and general rhythm, rest all on permanent rather than in any degree on momentary proprieties. It was enough for my alternations, thus, that they were

3. A sharp ascending ridge of a mountain.

good in themselves; it was in fact so much for them that I really think any further account of the constitution of the book reduces itself to a just notation of the law they followed.

There was the "fun," to begin with, of establishing one's successive centres—of fixing them so exactly that the portions of the subject commanded by them as by happy points of view, and accordingly treated from them, would constitute, so to speak, sufficiently solid *blocks* of wrought material, squared to the sharp edge, as to have weight and mass and carrying power; to make for construction, that is, to conduce to effect and to provide for beauty. Such a block, obviously, is the whole preliminary presentation of Kate Croy, which, from the first, I recall, absolutely declined to enact itself save in terms of amplitude. Terms of amplitude, terms of atmosphere, those terms, and those terms only, in which images assert their fulness and roundness, their power to revolve, so that they have sides and backs, parts in the shade as true as parts in the sun—these were plainly to be my conditions, right and left, and I was so far from overrating the amount of expression the whole thing, as I saw and felt it, would require, that to retrace the way at present is, alas, more than anything else, but to mark the gaps and the lapses, to miss, one by one, the intentions that, with the best will in the world, were not to fructify. I have just said that the process of the general attempt is described from the moment the "blocks" are numbered, and that would be a true enough picture of my plan. Yet one's plan, alas, is one thing and one's result another; so that I am perhaps nearer the point in saying that this last strikes me at present as most characterised by the happy features that *were*, under my first and most blest illusion, to have contributed to it. I meet them all, as I renew acquaintance, I mourn for them all as I remount the stream, the absent values, the palpable voids, the missing links, the mocking shadows, that reflect, taken together, the early bloom of one's good faith. Such cases are of course far from abnormal—so far from it that some acute mind ought surely to have worked out by this time the "law" of the degree in which the artist's energy fairly depends on his fallibility. How much and how often, and in what connexions and with what almost infinite variety, must he be a dupe, that of his prime object, to be at all measurably a master, that of his actual substitute for it—or in other words at all appreciably to exist? He places, after an earnest survey, the piers of his bridge—he has at least sounded deep enough, heaven knows, for their brave position; yet the bridge spans the stream, after the fact, in apparently complete independence of these properties, the principal grace of the original design. *They* were an illusion, for their necessary hour; but the span itself, whether of a single arch or of many, seems by the oddest chance in the world to be a reality;



since, actually, the rueful builder, passing under it, sees figures and hears sounds above: he makes out, with his heart in his throat, that it bears and is positively being "used."

The building-up of Kate Croy's consciousness to the capacity for the load little by little to be laid on it was, by way of example, to have been a matter of as many hundred close-packed bricks as there are actually poor dozens. The image of her so compromised and compromising father was all effectively to have pervaded her life, was in a certain particular way to have tampered with her spring; by which I mean that the shame and the irritation and the depression, the general poisonous influence of him, were to have been *shown*, with a truth beyond the compass even of one's most emphasised "word of honour" for it, to do these things. But where do we find him, at this time of day, save in a beggarly scene or two which scarce arrives at the dignity of functional reference? He but "looks in," poor beautiful dazzling, damning apparition that he was to have been; he sees his place so taken, his company so little missed, that, cocking again that fine form of hat which has yielded him for so long his one effective cover, he turns away with a whistle of indifference that nobly misrepresents the deepest disappointment of his life. One's poor word of honour has *had* to pass muster for the show. Every one, in short, was to have enjoyed so much better a chance that, like stars of the theatre condescending to oblige, they have had to take small parts, to content themselves with minor identities, in order to come on at all. I haven't the heart now, I confess, to adduce the detail of so many lapsed importances; the explanation of most of which, after all, I take to have been in the crudity of a truth beating full upon me through these reconsiderations, the odd inveteracy with which picture, at almost any turn, is jealous of drama, and drama (though on the whole with a greater patience, I think) suspicious of picture. Between them, no doubt, they do much for the theme; yet each baffles insidiously the other's ideal and eats round the edges of its position; each is too ready to say "I can take the thing for 'done' only when done in *my* way." The residuum of comfort for the witness of these broils is of course meanwhile in the convenient reflexion, invented for him in the twilight of time and the infancy of art by the Angel, not to say by the Demon, of Compromise, that nothing is so easy to "do" as not to be thankful for almost any stray help in its getting done. It wasn't, after this fashion, by making good one's dream of Lionel Croy that my structure was to stand on its feet—any more than it was by letting him go that I was to be left irretrievably lamenting. The who and the what, the how and the why, the whence and the whither of Merton Densher, these, no less, were quantities and attributes that should have danced about him with the antique grace of