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*Henry James*  
**THE  
American**



Introduction by Elizabeth Tate

COMPLETE AND UNABRIDGED

THE  
American



*Henry James*

AIRMONT PUBLISHING COMPANY, INC.  
22 EAST 60TH STREET • NEW YORK 10022

**An Airmont Classic**  
*specially selected for the Airmont Library*  
*from the immortal literature of the world*

THE SPECIAL CONTENTS OF THIS EDITION

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# THE American

**HENRY  
JAMES**

## Introduction



The art of Henry James has given rise to such elaborate exercises in criticism—including his own—that it is possible, in a welter of theory, to lose sight of his practice. However, *The American* offers the reader a good starting point. It has received a great deal of critical attention, but—what is more important—it continues to attract readers, and to draw them on to further study of James.

The story presents a wealthy American, now retired from business. A bachelor in early middle age, frank and earnest in his pursuit of what he deems the finer things he has hitherto missed, he has come to Europe to acquire culture. James points to “the general easy magnificence of his manhood,” and calls him “the superlative American.” An experienced reader looks in James for overtones of irony, but here his admiration for his hero is strikingly and repeatedly affirmed.

In America, this hero, Christopher Newman, has proved himself a shrewd businessman. But in Europe he is a real innocent, the foundation stone of one of James’s basic themes; the contrasts and conflicts between American innocence and European corruption.

The novel opens boldly with a date on the first line: “May, of the year 1868.” It deals with the proud isolation of a family of impoverished French aristocrats, who, in effect, refuse to recognize the government of Napoleon III. Some French critics have objected to the behavior James ascribes to the Bellegardes, somewhat as James himself criticized

Balzac for unfamiliarity with the aristocrats he portrayed. For the reader who comes to James a hundred years after 1868, two considerations may apply: (1) there are still unreconstructed Bourbon aristocrats in France; (2) James felt he had to make his Bellegardes villainous in order to provide a contrast for his hero's sterling virtues.

What, then, would the hero "do," James asked himself, to these people who are socially so superior to him, but morally so inferior? Early in the novel, Newman speaks of giving up an opportunity to "smash a fellow" in a business way. In the end, what he does about the Bellegardes is to renounce his clear means of a considerable revenge against them, a revenge which could "smash" them, too. Earlier, under pressure from the elder Bellegardes, Newman himself has been "renounced," in a fashion beyond his comprehension, and—to his staunch Protestant or even agnostic spirit—peculiarly horrible. The dream of revenge is one which Newman savors for some time. In the final moment of his renunciation, he achieves his greatest stature.

\* \* \* \* \*

In *The American*, the symbol seekers may make something of the hero's name, Christopher Newman, a name invoking discovery as well as freshness. (In a later novel of Americans abroad, *The Ambassadors*, James called his young man "Chad Newsome.") To emphasize these small touches could be a mistake. But it is probable that James saw the American abroad in an especially sympathetic light. Of course, many of his American characters reveal undesirable traits. And even his American protagonists are often—in fact, usually—shown as gullible or naïve. But even so, James often seems to be suggesting what Mrs. Tristram said of Newman: "I like you as you are . . . Just as you are."

ELIZABETH TATE  
Head of the English Department  
The Day Prospect Hill School  
New Haven, Connecticut

## Chapter 1

On a brilliant day in May, in the year 1868, a gentleman was reclining at his ease on the great circular divan which at that period occupied the centre of the Salon Carré, in the Museum of the Louvre. This commodious ottoman has since been removed, to the extreme regret of all weak-kneed lovers of the fine arts; but the gentleman in question had taken serene possession of its softest spot, and, with his head thrown back and his legs outstretched, was staring at Murillo's beautiful noon-borne Madonna in profound enjoyment of his posture. He had removed his hat, and flung down beside him a little red guidebook and an opera-glass. The day was warm; he was heated with walking, and he repeatedly passed his handkerchief over his forehead, with a somewhat wearied gesture. And yet he was evidently not a man to whom fatigue was familiar; long, lean, and muscular, he suggested the sort of vigour that is commonly known as "toughness." But his exertions on this particular day had been of an unwonted sort, and he had often performed great physical feats which left him less jaded than his tranquil stroll through the Louvre. He had looked out all the pictures to which an asterisk was affixed in those formidable pages of fine print in his Bädeler; his attention had been strained and his eyes dazzled, and he had sat down with an aesthetic headache. He had looked, moreover, not only at all the pictures, but at all the copies that were going forward around them, in the hands of those innumerable young women in irreproachable toilets who devote themselves, in France, to the propagation of masterpieces; and if the truth must be told, he had often admired the copy much more than the original. His physiognomy would have sufficiently indicated that he was a shrewd and capable fellow, and in truth he had often sat up all night over a bristling bundle of accounts, and heard the cock crow without a yawn. But Raphael and Titian and Rubens were a new kind of arithmetic, and they inspired our friend, for the first time in his life, with a vague self-mistrust.

An observer, with anything of an eye for national types, would have had no difficulty in determining the local origin of this undeveloped connoisseur, and indeed such an observer might have felt a certain humorous relish of the almost ideal completeness with which he filled out the national mould. The gentleman on the divan was a powerful specimen of an American. But he was not only a fine American; he



was in the first place, physically, a fine man. He appeared to possess that kind of health and strength which, when found in perfection, are the most impressive—the physical capital which the owner does nothing to “keep up.” If he was a muscular Christian, it was quite without knowing it. If it was necessary to walk to a remote spot, he walked, but he had never known himself to “exercise.” He had no theory with regard to cold bathing or the use of Indian clubs; he was neither an oarsman, a rifleman, nor a fencer—he had never had time for these amusements—and he was quite unaware that the saddle is recommended for certain forms of indigestion. He was by inclination a temperate man; but he had supped the night before his visit to the Louvre at the Café Anglais—someone had told him it was an experience not to be omitted—and he had slept none the less the sleep of the just. His usual attitude and carriage were of a rather relaxed and lounging kind, but when, under a special inspiration, he straightened himself, he looked like a grenadier on parade. He never smoked. He had been assured—such things are said—that cigars were excellent for the health, and he was quite capable of believing it; but he knew as little about tobacco as about homoeopathy. He had a very well-formed head, with a shapely, symmetrical balance of the frontal and the occipital development, and a good deal of straight, rather dry brown hair. His complexion was brown, and his nose had a bold, well-marked arch. His eye was of a clear, cold gray, and, save for a rather abundant moustache, he was clean-shaved. He had the flat jaw and sinewy neck which are frequent in the American type; but the traces of national origin are a matter of expression even more than of feature, and it was in this respect that our friend’s countenance was supremely eloquent. The discriminating observer we have been supposing might, however, perfectly have measured its expressiveness, and yet have been at a loss to describe it. It had that typical vagueness which is not vacuity, that blankness which is not simplicity, that look of being committed to nothing in particular, of standing in an attitude of general hospitality to the chances of life, of being very much at one’s own disposal, so characteristic of many American faces. It was our friend’s eye that chiefly told his story; an eye in which innocence and experience were singularly blended. It was full of contradictory suggestions; and though it was by no means the glowing orb of a hero of romance, you could find in it almost anything you looked for. Frigid and yet friendly, frank yet cautious, shrewd yet credulous, positive yet sceptical, confident yet

shy, extremely intelligent and extremely good-humoured, there was something vaguely defiant in its concessions, and something profoundly reassuring in its reserve. The cut of this gentleman's moustache, with the two premature wrinkles in the cheek above it, and the fashion of his garments, in which an exposed shirt-front and a cerulean cravat played perhaps an obtrusive part, completed the conditions of his identity. We have approached him, perhaps, at a not especially favourable moment; he is by no means sitting for his portrait. But listless as he lounges there, rather baffled on the aesthetic question, and guilty of the damning fault (as we have lately discovered it to be) of confounding the merit of the artist with that of his work (for he admires the squinting Madonna of the young lady with the boyish coiffure, because he thinks the young lady herself uncommonly taking), he is a sufficiently promising acquaintance. Decision, salubrity, jocosity, prosperity, seem to hover within his call; he is evidently a practical man, but the idea, in his case, has undefined and mysterious boundaries, which invite the imagination to bestir itself on his behalf.

As the little copyist proceeded with her work, she sent every now and then a responsive glance toward her admirer. The cultivation of the fine arts appeared to necessitate, to her mind, a great deal of by-play, a great standing off with folded arms and head drooping from side to side, stroking of a dimpled chin with a dimpled hand, sighing and frowning and patting of the foot, fumbling in disordered tresses for wandering hairpins. These performances were accompanied by a restless glance, which lingered longer than elsewhere upon the gentleman we have described. At last he rose abruptly, put on his hat, and approached the young lady. He placed himself before her picture and looked at it for some moments, during which she pretended to be quite unconscious of his inspection. Then, addressing her with the single word which constituted the strength of his French vocabulary, and holding up one finger in a manner which appeared to him to illuminate his meaning, "*Combien?*" he abruptly demanded.

The artist stared a moment, gave a little pout, shrugged her shoulders, put down her palette and brushes, and stood rubbing her hands.

"How much?" said our friend, in English. "*Combien?*"

"Monsieur wishes to buy it?" asked the young lady, in French.

"Very pretty, *splendide. Combien?*" repeated the American.

"It pleases monsieur, my little picture? It's a very beautiful subject," said the young lady.

"The Madonna, yes; I am not a Catholic, but I want to buy it. *Combien?* Write it here." And he took a pencil from his pocket, and showed her the fly-leaf of his guide-book. She stood looking at him and scratching her chin with the pencil. "Is it not for sale?" he asked. And as she still stood reflecting, and looking at him with an eye which, in spite of her desire to treat this avidity of patronage as a very old story, betrayed an almost touching incredulity, he was afraid he had offended her. She was simply trying to look indifferent, and wondering how far she might go. "I haven't made a mistake—*pas insulté, no?*" her interlocutor continued. "Don't you understand a little English?"

The young lady's aptitude for playing a part at short notice was remarkable. She fixed him with her conscious, perceptive eye, and asked him if he spoke no French. Then, "*Donnez!*" she said briefly, and took the open guide-book. In the upper corner of the fly-leaf she traced a number, in a minute and extremely neat hand. Then she handed back the book, and took up her palette again.

Our friend read the number: "2,000 francs." He said nothing for a time, but stood looking at the picture, while the copyist began actively to dabble with her paint. "For a copy, isn't that a good deal?" he asked at last. "*Pas beaucoup?*"

The young lady raised her eyes from her palette, scanned him from head to foot, and alighted with admirable sagacity upon exactly the right answer. "Yes, it's a good deal. But my copy has remarkable qualities; it is worth nothing less."

The gentleman in whom we are interested understood no French, but I have said he was intelligent, and here is a good chance to prove it. He apprehended, by a natural instinct, the meaning of the young woman's phrase, and it gratified him to think that she was so honest. Beauty, talent, virtue; she combined everything! "But you must finish it," he said. "*Finish, you know,*" and he pointed to the unpainted hand of the figure.

"Oh, it shall be finished in perfection—in the perfection of perfections!" cried mademoiselle; and to confirm her promise, she deposited a rosy blotch in the middle of the Madonna's cheek.

But the American frowned. "Ah, too red, too red!" he

rejoined. "Her complexion," pointing to the Murillo, "is more delicate."

"Delicate? Oh, it shall be delicate, monsieur; delicate as *Sèvres biscuit*. I am going to tone that down; I know all the secrets of my art. And where will you allow us to send it to you? Your address?"

"My address? Oh yes!" And the gentleman drew a card from his pocket-book and wrote something upon it. Then hesitating a moment he said: "If I don't like it when it is finished, you know, I shall not be obliged to take it."

The young lady seemed as good a guesser as himself. "Oh, I am very sure that monsieur is not capricious," she said with a roguish smile.

"Capricious?" And at this monsieur began to laugh. "Oh no, I'm not capricious. I am very faithful. I am very constant. *Comprenez?*"

"Monsieur is constant; I understand perfectly. It's a rare virtue. To recompense you, you shall have your picture on the first possible day; next week—as soon as it is dry. I will take the card of monsieur." And she took it and read his name: "Christopher Newman." Then she tried to repeat it aloud, and laughed at her bad accent. "Your English names are so droll!"

"Droll?" said Mr. Newman, laughing too. "Did you ever hear of Christopher Columbus?"

"*Bien sûr!* He invented America; a very great man. And is he your patron?"

"My patron?"

"Your patron-saint, in the calendar."

"Oh, exactly; my parents named me for him."

"Monsieur is American?"

"Don't you see it?" monsieur inquired.

"And you mean to carry my little picture away over there?" and she explained her phrase with a gesture.

"Oh, I mean to buy a great many pictures—*beaucoup, beaucoup,*" said Christopher Newman.

"The honor is not less for me," the young lady answered, "for I am sure monsieur has a great deal of taste."

"But you must give me your card," Newman said; "your card, you know."

The young lady looked severe for an instant, and then said: "My father will wait upon you."

But this time Mr. Newman's powers of divination were at fault. "Your card, your address," he simply repeated.

"My address?" said mademoiselle. Then, with a little shrug:

"Happily for you, you are an American! It is the first time I ever gave my card to a gentleman." And, taking from her pocket a rather greasy portmonnaie, she extracted from it a small glazed visiting card, and presented the latter to her patron. It was neatly inscribed in pencil, with a great many flourishes: "Mlle. Noémie Nioche." But Mr. Newman, unlike his companion, read the name with perfect gravity; all French names to him were equally droll.

"And precisely, here is my father, who has come to escort me home," said Mademoiselle Noémie. "He speaks English. He will arrange with you." And she turned to welcome a little old gentleman who came shuffling up, peering over his spectacles at Newman.

M. Nioche wore a glossy wig, of an unnatural colour, which overhung his little meek, white, vacant face, and left it hardly more expressive than the unfeatured block upon which these articles are displayed in the barber's window. He was an exquisite image of shabby gentility. His little ill-made coat, desperately brushed, his darned gloves, his highly-polished boots, his rusty, shapely hat, told the story of a person who had "had losses," and who clung to the spirit of nice habits, though the letter had been hopelessly effaced. Among other things M. Nioche had lost courage. Adversity had not only ruined him, it had frightened him, and he was evidently going through his remnant of life on tiptoe, for fear of waking up the hostile fates. If this strange gentleman was saying anything improper to his daughter, M. Nioche would entreat him huskily, as a particular favour, to forbear; but he would admit at the same time that he was very presumptuous to ask for particular favours.

"Monsieur has bought my picture," said Mademoiselle Noémie. "When it is finished you will carry it to him in a cab."

"In a cab!" cried M. Nioche; and he stared, in a bewildered way, as if he had seen the sun rising at midnight.

"Are you the young lady's father?" said Newman. "I think she said you speak English."

"Speak English—yes," said the old man, slowly rubbing his hands. "I will bring it in a cab."

"Say something, then," cried his daughter. "Thank him a little—not too much."

"A little, my daughter, a little," said M. Nioche, perplexed. "How much?"

"Two thousand!" said Mademoiselle Noémie. "Don't make a fuss, or he will take back his word."

"Two thousand!" cried the old man; and he began to fumble for his snuff-box. He looked at Newman, from head to foot, at his daughter, and then at the picture. "Take care you don't spoil it!" he cried, almost sublimely.

"We must go home," said Mademoiselle Noémie. "This is a good day's work. Take care how you carry it!" And she began to put up her utensils.

"How can I thank you?" said M. Nioche. "My English does not suffice."

"I wish I spoke French as well," said Newman, good-naturedly. "Your daughter is very clever."

"Oh sir!" and M. Nioche looked over his spectacles with tearful eyes and nodded several times with a world of sadness. "She has had an education—*très-supérieure!* Nothing was spared. Lessons in pastel at ten francs the lesson, lessons in oil at twelve francs. I didn't look at the francs then. She's an *artiste*, eh?"

"Do I understand you to say that you have had reverses?" asked Newman.

"Reverses? Oh sir, misfortunes—terrible!"

"Unsuccessful in business, eh?"

"Very unsuccessful, sir."

"Oh, never fear, you'll get on your legs again," said Newman cheerily.

The old man drooped his head on one side and looked at him with an expression of pain, as if this were an unfeeling jest.

"What does he say?" demanded Mademoiselle Noémie.

M. Nioche took a pinch of snuff. "He says I will make my fortune again."

"Perhaps he will help you. And what else?"

"He says thou art very clever."

"It is very possible. You believe it yourself, my father?"

"Believe it, my daughter? With this evidence!" and the old man turned afresh, with a staring, wondering homage, to the audacious daub on the easel.

"Ask him, then, if he would not like to learn French."

"To learn French?"

"To take lessons."

"To take lessons, my daughter? From thee?"

"From you!"

"From me, my child? How should I give lessons?"

"*Pas de raisons!* Ask him immediately!" said Mademoiselle Noémie, with soft brevity.

M. Nioche stood aghast, but under his daughter's eye he

collected his wits, and, doing his best to assume an agreeable smile, he executed her commands. "Would it please you to receive instruction in our beautiful language?" he inquired, with an appealing quaver.

"To study French?" asked Newman, staring.

M. Nioche pressed his finger-tips together and slowly raised his shoulders. "A little conversation!"

"Conversation—that's it!" murmured Mademoiselle Noémie, who had caught the word. "The conversation of the best society."

"Our French conversation is famous, you know," M. Nioche ventured to continue. "It's a great talent."

"But isn't it awfully difficult?" asked Newman, very simply.

"Not to a man of *esprit*, like monsieur, an admirer of beauty in every form!" and M. Nioche cast a significant glance at his daughter's Madonna.

"I can't fancy myself chattering French!" said Newman with a laugh. "And yet, I suppose that the more a man knows the better."

"Monsieur expresses that very happily. *Hélas, oui!*"

"I suppose it would help me a great deal, knocking about Paris, to know the language."

"Ah, there are so many things monsieur must want to say: difficult things!"

"Everything I want to say is difficult. But you give lessons?"

Poor M. Nioche was embarrassed; he smiled more appealingly. "I am not a regular professor," he admitted. "I can't nevertheless tell him that I'm a professor," he said to his daughter.

"Tell him it's a very exceptional chance," answered Mademoiselle Noémie; "an *homme du monde*—one gentleman conversing with another! Remember what you are—what you have been!"

"A teacher of languages in neither case! Much more formerly and much less to-day! And if he asks the price of the lessons?"

"He won't ask it," said Mademoiselle Noémie.

"What he pleases, I may say?"

"Never! That's bad style."

"If he asks, then?"

Mademoiselle Noémie had put on her bonnet and was tying the ribbons. She smoothed them out, with her soft little chin thrust forward. "Ten francs," she said quickly.

"Oh, my daughter! I shall never dare."

"Don't dare, then! He won't ask till the end of the lessons, and then I will make out the bill."

M. Nioche turned to the confiding foreigner again, and stood rubbing his hands, with an air of seeming to plead guilty which was not intenser only because it was habitually so striking. It never occurred to Newman to ask him for a guarantee of his skill in imparting instruction; he supposed of course M. Nioche knew his own language, and his appealing forlornness was quite the perfection of what the American, for vague reasons, had always associated with all elderly foreigners of the lesson-giving class. Newman had never reflected upon philological processes. His chief impression with regard to ascertaining those mysterious correlatives of his familiar English vocables which were current in this extraordinary city of Paris was, that it was simply a matter of a good deal of unwonted and rather ridiculous muscular effort on his own part. "How did you learn English?" he asked of the old man.

"When I was young, before my miseries. Oh, I was wide awake, then. My father was a great *commerçant*; he placed me for a year in a counting-house in England. Some of it stuck to me; but I have forgotten!"

"How much French can I learn in a month?"

"What does he say?" asked Mademoiselle Noémie.

M. Nioche explained.

"He will speak like an angel!" said his daughter.

But the native integrity which had been vainly exerted to secure M. Nioche's commercial prosperity flickered up again. "*Dame, monsieur!*" he answered. "All I can teach you!" And then, recovering himself at a sign from his daughter, "I will wait upon you at your hotel."

"Oh yes, I should like to learn French," Newman went on, with democratic confidingness. "Hang me if I should ever have thought of it! I took for granted it was impossible. But if you learned my language, why shouldn't I learn yours?" and his frank, friendly laugh drew the sting from the jest. "Only, if we are going to converse, you know, you must think of something cheerful to converse about."

"You are very good, sir; I am overcome!" said M. Nioche, throwing out his hands. "But you have cheerfulness and happiness for two!"

"Oh no," said Newman more seriously. "You must be bright and lively; that's part of the bargain."

M. Nioche bowed, with his hand on his heart. "Very well, sir; you have already made me lively."



"Come and bring me my picture then; I will pay you for it, and we will talk about that. That will be a cheerful subject!"

Mademoiselle Noémie had collected her accessories, and she gave the precious Madonna in charge to her father, who retreated backwards out of sight, holding it at arm's-length and reiterating his obeisances. The young lady gathered her shawl about her like a perfect Parisienne, and it was with the smile of a Parisienne that she took leave of her patron.

## Chapter 2

He wandered back to the divan and seated himself on the other side, in view of the great canvas on which Paul Veronese has depicted the marriage feast of Cana. Wearied as he was he found the picture entertaining; it had an illusion for him; it satisfied his conception, which was ambitious, of what a splendid banquet should be. In the left-hand corner of the picture is a young woman with yellow tresses confined in a golden head-dress; she is bending forward and listening, with the smile of a charming woman at a dinner-party, to her neighbour. Newman detected her in the crowd, admired her, and perceived that she too had her votive copyist—a young man with his hair standing on end. Suddenly he became conscious of the germ of the mania of the "collector"; he had taken the first step; why should he not go on? It was only twenty minutes before that he had bought the first picture of his life, and now he was already thinking of art-patronage as a fascinating pursuit. His reflections quickened his good-humour, and he was on the point of approaching the young man with another "*Combien?*" Two or three facts in this relation are noticeable, although the logical chain which connects them may seem imperfect. He knew Mademoiselle Nioche had asked too much; he bore her no grudge for doing so, and he was determined to pay the young man exactly the proper sum. At this moment, however, his attention was attracted by a gentleman who had come from another part of the room, and whose manner was that of a stranger to the gallery, although he was equipped with neither guide-book nor opera-glass. He carried a white sun-umbrella, lined with blue silk, and he strolled in front of the Paul Veronese, vaguely looking at it, but much too near to see anything but the grain of the canvas. Opposite to Christopher Newman he paused and turned, and then our friend, who had been ob-