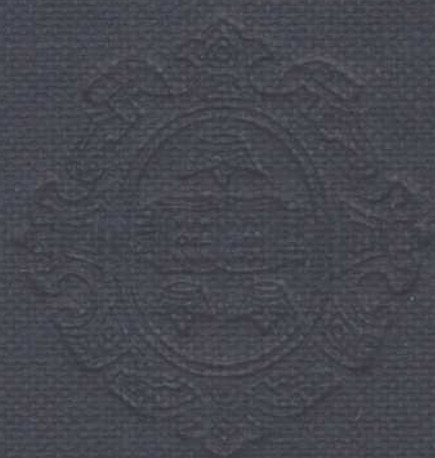




1712.44
E701-5

7992829

外文书库

THE
P O R T R A I T
OF A
L A D Y

BY HENRY JAMES

With an Introduction by Graham Greene



LONDON
OXFORD UNIVERSITY PRESS

HENRY JAMES

Born at Washington Place, New York

15 April 1843

Died at Cheyne Walk, Chelsea, London

28 February 1916

The Portrait of a Lady was first published serially in Macmillan's Magazine from October 1880 to November 1881 and in The Atlantic Monthly from November 1880 to December 1881. In book form it was first issued in London in three volumes in 1881 and in New York (one volume) in 1882. The author's revised text with his special Preface was published as two volumes in the collective New York Edition of the Novels and Tales of Henry James in 1908. That text and preface are used in The World's Classics edition, first published in 1947 and reprinted in 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1968, 1970 and 1974.

ISBN 0 19 250509 2

*Printed in Great Britain
at the University Press, Oxford
by Vivian Ridler
Printer to the University*

7992829

THE WORLD'S CLASSICS

外文书库



THE PORTRAIT OF
A LADY



Oxford University Press, Ely House, London W. 1

GLASGOW NEW YORK TORONTO MELBOURNE WELLINGTON
CAPE TOWN IBADAN NAIROBI DAR ES SALAAM LUSAKA ADDIS ABABA
DELHI BOMBAY CALCUTTA MADRAS KARACHI LAHORE DACCA
KUALA LUMPUR SINGAPORE HONG KONG TOKYO

INTRODUCTION

‘THE conception of a certain young lady affronting her destiny’—that is how Henry James described the subject of this book, for which he felt, next to *The Ambassadors*, the greatest personal tenderness. In his wonderful preface (for no other book in the collected edition of his works did he write a preface so rich in revelations and memories) he compares *The Portrait of a Lady* several times to a building, and it is as a great, leisurely built cathedral that one thinks of it, with immense smooth pillars, side-chapels, and aisles, and a dark crypt where Ralph Touchett lies in marble like a crusader with his feet crossed to show that he has seen the Holy Land; sometimes, indeed, it may seem to us too ample a shrine for one portrait until we remember that this master-craftsman always has his reasons: those huge pillars are required to bear the weight of Time (that dark backward and abysm that is the novelist’s abiding problem): the succession of side-chapels are all designed to cast their particular light upon the high altar: no vista is without its ambiguous purpose. The whole building, indeed, is a triumph of architectural planning: the prentice hand which had already produced some works—*Roderick Hudson* and *The American*—impressive if clumsy, and others—*The Europeans* and *Washington Square*—graceful if slight, had at last learnt the whole secret of planning for permanence. And the subject? ‘A certain young woman affronting her destiny.’ Does it perhaps still, at first thought, seem a little inadequate?

The answer, of course, is that it all depends on the destiny, and about the destiny Henry James has in his preface nothing to tell us. He is always something of a conjurer in these prefaces: he seems ready to disclose everything—the source of his story: the technique of its writing: even the room in which he settles down to work

and the noises of the street outside. Sometimes he blinds the reader with a bold sleight of hand, calling, for example, *The Turn of the Screw* 'a fairy-tale pure and simple'. We must always remain on our guard while reading these prefaces, for at a certain level no writer has really disclosed less.

The plot in the case of this novel is far from being an original one: it is as if James, looking round for the events which were to bring his young woman, Isabel Archer, into play, had taken the first to hand: a fortune-hunter, the fortune-hunter's unscrupulous mistress, and a young American heiress caught in the meshes of a loveless marriage. (He was to use almost identically the same plot but with deeper implications and more elaborate undertones in *The Wings of the Dove*.) We can almost see the young James laying down some popular three-decker of the period in his Roman or Venetian lodging and wondering, 'What could I do with even that story?' For a plot after all is only the machinery—the machinery which will show the young woman (what young woman?) affronting her destiny (but what destiny?). In his preface, apparently so revealing, James has no answer to these questions. Nor is there anything there which will help us to guess what element it was in the melodramatic plot that attracted the young writer at this moment when he came first into his full powers as a novelist, and again years later when as an old man he set to work to crown his career with the three poetic masterpieces *The Wings of the Dove*, *The Ambassadors*, and *The Golden Bowl*.

The first question is the least important and we have the answer in Isabel Archer's relationship to Milly Theale in *The Wings of the Dove*: it is not only their predicament which is the same, or nearly so (Milly's fortune-hunter, Merton Densher, was enriched by the later James with a conscience, a depth of character, a dignity in his corruption that Gilbert Osmond lacks: indeed in the later book it is the fortune-hunter who steals the tragedy, for Milly dies and it is the living whom we pity): the two women are identical. Milly Theale,

if it had not been for her fatal sickness, would have affronted the same destiny and met the same fate as Isabel Archer: the courage, the generosity, the confidence, the inexperience belong to the same character, and James has disclosed to us the source of the later portrait—his young and much-loved cousin Mary Temple who died of tuberculosis at twenty-four. This girl of infinite potentiality, whose gay sad troubled letters can be read in *Notes of a Son and Brother*, haunted his memory like a legend; it was as if her image stood for everything that had been graceful, charming, happy in youth—‘the whole world of the old New York, that of the earlier dancing years’—everything that was to be betrayed by life. We have only to compare these pages of his autobiography, full of air and space and light, in which the figures of the son and brother, the Albany uncles, the beloved cousin, move like the pastoral figures in a Poussin landscape, with his description of America when he revisited the States in his middle age, to see how far he had travelled, how life had closed in. In his fiction he travelled even farther. In his magnificent last short story, *The Jolly Corner*, Brydon, the returned expatriate, finds his old New York house haunted by the ghost of himself, the self he would have become if he had remained in America. The vision is pursued by the unwitting Brydon from room to room until finally it is brought to bay under the fanlight in the hall and presents a face ‘evil, odious, blatant, vulgar’. At that moment one remembers what James also remembered: ‘the springtime of ’65 as it breathed through Denton streets’, the summer twilight sailing back from Newport, Mary Temple.

‘In none of the company was the note so clear as in this rarest, though at the same time symptomatically or ominously palest, flower of the stem; who was natural at more points and about more things, with a greater sense of freedom and ease and reach of horizon than any of the others dreamed of. They had that way, delightfully, with the small, after all, and the common matters—while she had it with those too, but with the great and rare ones over and above; so that she was to remain for us the very figure and image of a felt interest in

life, an interest as magnanimously far-spread, or as familiarly and exquisitely fixed, as her splendid shifting sensibility, moral, personal, nervous, and having at once such noble flights and such touchingly discouraged drops, such graces of indifference and inconsequence, might at any moment determine. She was really to remain, for our appreciation, the supreme case of a taste for life as life, as personal living; of an endlessly active and yet somehow a careless, an illusionless, a sublimely forewarned curiosity about it: something that made her, slim and fair and quick, all straightness and charming tossed head, with long light and yet almost sliding steps and a large light postponing, renouncing laugh, the very muse or amateur priestess of rash speculation.'

Even if we had not James's own word for it, we could never doubt that here is the source: the fork of his imagination was struck and went on sounding. Mary Temple, of course, never affronted her destiny: she was betrayed quite simply by her body, and James uses words of her that he could as well have used of Milly Theale dying in her Venetian palace—'death at the last was dreadful to her; she would have given anything to live', but isn't it significant that whenever an imaginary future is conceived for this brave spontaneous young woman it always ends in betrayal? Milly Theale escapes from her betrayal simply by dying; Isabel Archer, tied for life to Gilbert Osmond—that precious vulgarian, cold as a fishmonger's slab—is deserted even by her creator. For how are we to understand the ambiguity of the closing pages when Isabel's friend, Henrietta Stackpole, tries to comfort the faithful and despairing 'follower' (this word surely best describes Caspar Goodwood's relationship to Isabel):

' "Look here, Mr. Goodwood," she said; "just you wait!"

'On which he looked up at her—but only to guess, from her face, with a revulsion, that she simply meant he was young. She stood shining at him with that cheap comfort, and it added, on the spot, thirty years to his life. She walked him away with her, however, as if she had given him now the key to patience.'

It is as if James, too, were handing his more casual readers the key to patience, while at the same time

asserting between the lines that there is no way out of the inevitable betrayal except the way that Milly Theale and Mary Temple took involuntarily. There is no possibility of a happy ending: this is surely what James always tells us, not with the despairing larger-than-life gesture of a romantic novelist but with a kind of bitter precision. He presents us with a theorem, but it is we who have to work out the meaning of x and discover that x equals no-way-out. It is part of the permanent fascination of his style that he never does all the work for us, and there will always be careless mathematicians prepared to argue the meaning of that other ambiguous ending, when Merton Densher, having gained a fortune with Milly Theale's death, is left alone with his mistress, Kate Croy, who had planned it all, just as Madame Merle had planned Isabel's betrayal.

'He heard her out in stillness, watching her face but not moving. Then he only said: "I'll marry you, mind you, in an hour."

' "As we were?"

' "As we were."

'But she turned to the door, and her headshake was now the end. "We shall never be again as we were!"'

Some of James's critics have preferred to ignore the real destiny of his characters, and they can produce many of his false revealing statements to support them; he has been multitudinously discussed as a social novelist primarily concerned with the international scene, with the impact of the Old World on the New. It is true the innocent figure is nearly always American (Roderick Hudson, Newman, Isabel and Milly, Maggie Verver and her father), but the corrupted characters—the vehicles for a sense of evil unsurpassed by the theological novelists of our day, M. Mauriac or M. Bernanos—are also American: Mme Merle, Gilbert Osmond, Charlotte Stant. His characters are mainly American, simply because James himself was American.

No, it was only on the superficial level of plot, one feels, that James was interested in the American visitor;

what deeply interested him, what was indeed his ruling passion, was the idea of treachery, the 'Judas complex'. In the first novel he ever wrote, *Watch and Ward*, James dealt with the blackmailer, the man enabled to betray because of his intimate knowledge. As he proceeded in his career he shed the more obvious melodramatic trappings of betrayal, and in *The Portrait of a Lady* melodrama is at the point of vanishing. What was to follow was only to be the turning of a screw. Isabel Archer was betrayed by little more than an acquaintance; Millie Theale by her dearest friend; until we reach the complicated culmination of treacheries in *The Golden Bowl*. But how many turns and twists of betrayal we could follow, had we space and time, between *Watch and Ward* and that grand climax of betrayal!

This, then, is the destiny that not only the young women affront—you must betray or, more fortunately perhaps, you must be betrayed. A few—James himself, Ralph Touchett in this novel, Mrs. Assingham in *The Golden Bowl*—will simply sadly watch. We shall never know what it was at the very start of life that so deeply impressed on the young James's mind this sense of treachery; but when we remember how patiently and faithfully throughout his life he drew the portrait of one young woman who died, one wonders whether it was just simply a death that opened his eyes to the inherent disappointment of existence, the betrayal of hope. The eyes once open, the material need never fail him. He could sit there, an ageing honoured man in Lamb House, Rye, and hear the footsteps of the traitors and their victims going endlessly by on the pavement. It is of James himself that we think when we read in *The Portrait of a Lady* of Ralph Touchett's melancholy vigil in the big house in Winchester Square:

'The square was still, the house was still; when he raised one of the windows of the dining-room to let in the air he heard the slow creak of the boots of a lone constable. His own step, in the empty place, seemed loud and sonorous; some of the carpets had been raised, and whenever he moved he roused a melancholy echo. He sat down in one of the armchairs; the

big dark dining-table twinkled here and there in the small candle-light; the pictures on the wall, all of them very brown, looked vague and incoherent. There was a ghostly presence as of dinners long since digested, of table-talk that had lost its actuality. This hint of the supernatural perhaps had something to do with the fact that his imagination took a flight and that he remained in his chair a long time beyond the hour at which he should have been in bed; doing nothing, not even reading the evening paper. I say he did nothing, and I maintain the phrase in the face of the fact that he thought at these moments of Isabel.'

GRAHAM GREENE

April 1947

PREFACE

‘THE PORTRAIT OF A LADY’ was, like ‘Roderick Hudson,’ begun in Florence, during three months spent there in the spring of 1879. Like ‘Roderick’ and like ‘The American,’ it had been designed for publication in ‘The Atlantic Monthly,’ where it began to appear in 1880. It differed from its two predecessors, however, in finding a course also open to it, from month to month, in ‘Macmillan’s Magazine’; which was to be for me one of the last occasions of simultaneous ‘serialisation’ in the two countries that the changing conditions of literary intercourse between England and the United States had up to then left unaltered. It is a long novel, and I was long in writing it; I remember being again much occupied with it, the following year, during a stay of several weeks made in Venice. I had rooms on Riva Schiavoni, at the top of a house near the passage leading off to San Zaccaria; the waterside life, the wondrous lagoon spread before me, and the ceaseless human chatter of Venice came in at my windows, to which I seem to myself to have been constantly driven, in the fruitless fidget of composition, as if to see whether, out in the blue channel, the ship of some right suggestion, of some better phrase, of the next happy twist of my subject, the next true touch for my canvas, mightn’t come into sight. But I recall vividly enough that the response most elicited, in general, to these restless appeals was the rather grim admonition that romantic and historic sites, such as the land of Italy abounds in, offer the artist a questionable aid to concentration when they themselves are not to be the subject of it. They are too rich in their own life and too charged with their own meanings merely to help him out with a lame phrase; they draw him away from his small question to their own greater ones; so that, after a little, he feels, while thus yearning toward them in his difficulty, as if he were asking an army of glorious veterans

to help him to arrest a peddler who has given him the wrong change.

There are pages of the book which, in the reading over, have seemed to make me see again the bristling curve of the wide Riva, the large colour-spots of the balconied houses and the repeated undulation of the little hunch-backed bridges, marked by the rise and drop again, with the wave, of foreshortened clicking pedestrians. The Venetian footfall and the Venetian cry—all talk there, wherever uttered, having the pitch of a call across the water—come in once more at the window, renewing one's old impression of the delighted senses and the divided, frustrated mind. How can places that speak *in general* so to the imagination not give it, at the moment, the particular thing it wants? I recollect again and again, in beautiful places, dropping into that wonderment. The real truth is, I think, that they express, under this appeal, only too much—more than, in the given case, one has use for; so that one finds one's self working less congruously, after all, so far as the surrounding picture is concerned, than in presence of the moderate and the neutral, to which we may lend something of the light of our vision. Such a place as Venice is too proud for such charities; Venice doesn't borrow, she but all magnificently gives. We profit by that enormously, but to do so we must either be quite off duty or be on it in her service alone. Such, and so rueful, are these reminiscences; though on the whole, no doubt, one's book, and one's 'literary effort' at large, were to be the better for them. Strangely fertilising, in the long run, does a wasted effort of attention often prove. It all depends on *how* the attention has been cheated, has been squandered. There are high-handed insolent frauds, and there are insidious sneaking ones. And there is, I fear, even on the most designing artist's part, always witless enough good faith, always anxious enough desire, to fail to guard him against their deceits.

Trying to recover here, for recognition, the germ of my idea, I see that it must have consisted not at all in any conceit of a 'plot,' nefarious name, in any flash, upon the fancy, of a set of relations, or in any one of those situations

that, by a logic of their own, immediately fall, for the fabulist, into movement, into a march or a rush, a patter of quick steps; but altogether in the sense of a single character, the character and aspect of a particular engaging young woman, to which all the usual elements of a 'subject,' certainly of a setting, were to need to be super-added. Quite as interesting as the young woman herself, at her best, do I find, I must again repeat, this projection of memory upon the whole matter of the growth, in one's imagination, of some such apology for a motive. These are the fascinations of the fabulist's art, these lurking forces of expansion, these necessities of upspringing in the seed, these beautiful determinations, on the part of the idea entertained, to grow as tall as possible, to push into the light and the air and thickly flower there; and, quite as much, these fine possibilities of recovering, from some good standpoint on the ground gained, the intimate history of the business—of retracing and reconstructing its steps and stages. I have always fondly remembered a remark that I heard fall years ago from the lips of Ivan Turgenieff in regard to his own experience of the usual origin of the fictive picture. It began for him almost always with the vision of some person or persons, who hovered before him, soliciting him, as the active or passive figure, interesting him and appealing to him just as they were and by what they were. He saw them, in that fashion, as *disponibles*, saw them subject to the chances, the complications of existence, and saw them vividly, but then had to find for them the right relations, those that would most bring them out; to imagine, to invent and select and piece together the situations most useful and favourable to the sense of the creatures themselves, the complications they would be most likely to produce and to feel.

'To arrive at these things is to arrive at my "story,"' he said, 'and that's the way I look for it. The result is that I'm often accused of not having "story" enough. I seem to myself to have as much as I need—to show my people, to exhibit their relations with each other; for that is all my measure. If I watch them long enough I see them come together, I see them *placed*, I see them engaged in this or

that act and in this or that difficulty. How they look and move and speak and behave, always in the setting I have found for them, is my account of them—of which I dare say, alas, *que cela manque souvent d'architecture*. But I would rather, I think, have too little architecture than too much—when there's danger of its interfering with my measure of the truth. The French of course like more of it than I give—having by their own genius such a hand for it; and indeed one must give all one can. As for the origin of one's wind-blown germs themselves, who shall say, as you ask, where *they* come from? We have to go too far back, too far behind, to say. Isn't it all we can say that they come from every quarter of heaven, that they are *there* at almost any turn of the road? They accumulate, and we are always picking them over, selecting among them. They are the breath of life—by which I mean that life, in its own way, breathes them upon us. They are so, in a manner prescribed and imposed—floated into our minds by the current of life. That reduces to imbecility the vain critic's quarrel, so often, with one's subject, when he hasn't the wit to accept it. Will he point out then which other it should properly have been?—his office being, essentially *to point out*. *Il en serait bien embarrassé*. Ah, when he points out what I've done or failed to do with it, that's another matter: there he's on his ground. I give him up my "architecture," my distinguished friend concluded, 'as much as he will.'

So this beautiful genius, and I recall with comfort the gratitude I drew from his reference to the intensity of suggestion that may reside in the stray figure, the unattached character, the image *en disponibilité*. It gave me higher warrant than I seemed then to have met for just that blest habit of one's own imagination, the trick of investing some conceived or encountered individual, some brace or group of individuals, with the germinal property and authority. I was myself so much more antecedently conscious of my figures than of their setting—a too preliminary, a preferential interest in which struck me as in general such a putting of the cart before the horse. I might envy, though I couldn't emulate, the imaginative writer so constituted as

to see his fable first and to make out its agents afterwards: I could think so little of any fable that didn't need its agents positively to launch it; I could think so little of any situation that didn't depend for its interest on the nature of the persons situated, and thereby on their way of taking it. There are methods of so-called presentation, I believe—among novelists who have appeared to flourish—that offer the situation as indifferent to that support; but I have not lost the sense of the value for me, at the time, of the admirable Russian's testimony to my not needing, all superstitiously, to try and perform any such gymnastic. Other echoes from the same source linger with me, I confess, as unfadingly—if it be not all indeed one much-embracing echo. It was impossible after that not to read, for one's uses, high lucidity into the tormented and disfigured and bemuddled question of the objective value, and even quite into that of the critical appreciation, of 'subject' in the novel.

One had had from an early time, for that matter, the instinct of the right estimate of such values and of its reducing to the inane the dull dispute over the 'immoral' subject and the moral. Recognising so promptly the one measure of the worth of a given subject, the question about it that, rightly answered, disposes of all others—is it valid, in a word, is it genuine, is it sincere, the result of some direct impression or perception of life?—I had found small edification, mostly, in a critical pretension that had neglected from the first all delimitation of ground and all definition of terms. The air of my earlier time shows, to memory, as darkened, all round, with that vanity—unless the difference to-day be just in one's own final impatience, the lapse of one's attention. There is, I think, no more nutritive or suggestive truth in this connexion than that of the perfect dependence of the 'moral' sense of a work of art on the amount of felt life concerned in producing it. The question comes back thus, obviously, to the kind and the degree of the artist's prime sensibility, which is the soil out of which his subject springs. The quality and capacity of that soil, its ability to 'grow' with due freshness and straightness any vision of life, represents,