

**THE CLASH OF CULTURES IN HENRY JAMES: *THE
PORTRAIT OF A LADY, THE WINGS OF THE DOVE AND
DAISY MILLER***

MASTER'S PROJECT

***UNIVERSITY OF CONSTANCE
FACULTY OF PHILOSOPHY
DEPT. OF ENGLISH AND AMERICAN LITERATURE***

WRITTEN BY

MONICA O. V. IKE

1st EXAMINER: *Dr. M. REIF-HÜLSER*

2nd EXAMINER: *Dr. Prof. ASSMANN*

CONSTANCE, APRIL 1998

ACKNOWLEDGEMENT

I want to express my gratitude to all the people who somehow have been a help and an encouragement in this work. To my parents for allowing me to come to Germany for further studies. To my examiners Prof. Assmann and Dr. Monika Reif-Hülser, but especially to Dr. Reif-Hülser, for all her encouragements and support not only to make this project a success, but also to help me finish my studies here successfully. My gratitude goes to all my friends, relatives and acquaintances, who prayed me through this work, May God reward you all.



An American cartoonist's response to the entanglements of James's late prose style.

CONTENTS

Page

1.	INTRODUCTION	1
i.	WHAT IS CULTURE	5
ii.	HENRY JAMES'S CONCEPT OF CULTURE	8
iii.	CULTURE SYNONYMOUS WITH CIVILISATION?	12
2.	THE LIFE HISTORY OF HENRY JAMES	16
i.	HIS WORKS	18
3.	CLASH OF CULTURE IN EACH OF THE THREE NOVELS	21
i.	BRIEF SUMMARY OF <i>THE PORTRAIT OF A LADY</i>	21
ii.	CLASH OF CULTURE IN <i>THE PORTRAIT OF A LADY</i>	24
iii.	BRIEF SUMMARY OF <i>THE WINGS OF THE DOVE</i>	35
iv.	THE CLASH OF CULTURE IN <i>THE WINGS OF THE DOVE</i>	37
v.	BRIEF SUMMARY OF <i>DAISY MILLER</i>	44
vi.	THE CLASH OF CULTURE IN <i>DAISY MILLER</i>	45
4.	THE COMPARISON OF THE CLASH OF CULTURES IN <i>THE PORTRAIT, THE WINGS AND DAISY MILLER</i>	47
5.	CONCLUSION	58
6.	BIBLIOGRAPHY	60

1. INTRODUCTION

The Portrait of a Lady is said to be James's masterpiece, while *Daisy Miller* recorded more success among his short stories. *The Wings of the Dove* came later as a sort of completion of what James started in *The Portrait of a Lady* so to say. It seemed as if James, after the overwhelming success he procured with *Daisy Miller*, got more 'wind in his sails' to dare to make a big step into writing a big novel. It was quoted that he wrote his big brother, William; "*I have determined that the novel I write this year shall be big*".¹ *The Portrait of a Lady* is indeed big, it is said to be the biggest of James's novels, and the beginning of his writing of big novels then after it, he wrote many other big novels e.g. *The Wings of the Dove*. Even though it was started in 1878, the year that *Daisy Miller* was published, it was after a short while suspended at the favour of *Washington Square* and later continued in 1880 on his visit to Florence. It was then published in 1881, whereas *The Wings of the Dove* came 12 years later in 1902.

It is astonishing that such a wide gap exists between the time of the writing of the two novels, *The Portrait of a Lady* and *The Wings of The Dove*, yet one major international theme, 'the American girl or American young lady in Europe' runs through the two novels and even in such an obvious way, also in *Daisy Miller* which was the foremost of the three novels. According to James himself in his preface to *The Wings of the Dove*, he says it "*represents to my memory a very old - if I shouldn't perhaps say a very young motive...*"²

THE WINGS OF THE DOVE published in 1902 represents to my memory a very old- if I shouldn't perhaps 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 in me.

¹ Henry James; *The Portrait of a Lady*; New York, 1975; Pg.vii

² Henry James; *The Wings of the Dove*; New York, 1978; Pg. 2

Whether it was very old or very young only James can really say, but the idea which was born in him or the motive behind his writings, which was there from his earlier years and mostly portrayed clearly in these three books, has been this young American lady in Europe. In *Daisy Miller*, she was audacious and innocent, doomed to die, but triumphantly, however in *The Portrait of a Lady*; she was presumptuous, but innocent, and though she affronts her destiny and was doomed to suffer, she also suffered triumphantly. In *The Wings of the Dove* she has graduated to 'the heiress of all ages', 'a dove' (a biblical symbol for innocence). She was doomed to die young, but in dying she gained all she could not have in life; love and immortality in the memory of her acquaintances. One would say; what a metamorphosis! Well, we are not yet talking of the characters of our young ladies, we are still examining this so called 'old and young motive' of James. Could it be embedded in the international theme of cultural encounter and the clash of culture made by our young ladies in Europe with the societies, individuals, and institutions they came in contact with, or something else that James was referring to?

Some critics believe this 'old or young motive' to be James's love to the memory of his Albanian cousin Minny Temple, who died at a very young age of 25 and of whose sake James could not rest until he has immortalised her memory through writing. Moreover, James himself wrote in 1870 "*The more I think of her the more perfectly satisfied I am to have her translated from this changing realm of fact to the steady realm of thought. There she may bloom into a beauty more radiant than all our eyes avail to contemplate*"³. Is that why he embedded on Milly Theale the great famous title of 'heir of all the ages'? And is that why the similarity in the names of the historical Minny and the fictitious Milly? Well, this is just a preamble, we shall return to this matter in detail later in this essay.

Another view propagated by some critics, is that which Christof Wegelin expressed in the preface to his book on *Image of Europe in Henry James*; James like the American writers of his time was said to have written in early 1870's that *one of the responsibilities of being an American is fighting against the superstitious valuations of Europe*⁴. And this idea or opinion Wegelin maintained was being

³ Leon Edel; Henry James: The Untried Years; Philadelphia, 1953; Pgs. 324 - 331

4. Christof Wegelin. The Image of Europe in Henry James ; Dallas, 1958; Pg. 3

possessed and expressed by many American writers of the nineteenth century, who even saw it as their duty to 'define their own and their country's relation to Europe'. The argument here is that the Americans of this time (i.e. 19th & 20th century) were really tired of having their cultures and duties greatly influenced and even to a great extent determined by other country's culture (especially England and France), where majority of North Americans have their roots. They felt that American culture and tastes should be purely American, just as their political and technological system. And Americans should be satisfied and proud of themselves as Americans and not try to measure their worth by how much they are appreciated in some major European countries like England, France, Germany and Spain. It was a fashion at that time that some American writers still had to make a name in Europe, in order to be accepted in their homeland, e.g. in England (Frost) and in France (Faulkner)⁵. This came as a result of the transplantation nature of the American culture. America has a mixed culture borrowed from other countries. Well, you say James said his 'old or new motive was his thought behind *The Wings of the Dove*. But the question is, had this thought not been there long before he considered writing *The Wings*, just as suggested above? And was the motive not more than just the tributary to Minny Temple? Does it also not have to do with the above mentioned reasons, and even more?

This essay will try to appraise some of Henry James's novels with a particular reference to *The Portrait of a Lady*, *The Wings of the Dove*, and *Daisy Miller* to find out his view on this international theme, especially in relation to cultural development and influences of the old versus the new world, i.e. America versus Europe. The way James handled his materials: his major and minor characters, their relations with each other, with the societies , the institutions they came in contact with and with themselves, even the settings and in a minor way the plot of these stories, goes a long way to determine James's view about this matter.

And in examining the characters and their shifting locations in search of a better life, their encounters with people of other nations and cultural background, the new world with the old and vice versa. The effects of these encounters on our heroines and the other characters tells us who influenced the other negatively or positively.

5. Christof Wegelin. *The Image of Europe in Henry James*; Dallas, 1958; Pg. 4

Europe or America, maybe there will be no clearly drawn lines, no clear condemnation and praise of one culture as against or in favour of the other, or there may be elements of good and bad in both; considering the fact that James preferred to maintain a neutral stand in his writings, because to him such neutrality was a sign of civilisation. For example, he wrote:

I can't look at the English-American world, or feel about them, any more save as a big Anglo-saxon total, destined to such an amount of melting together that an insistence on their differences becomes more and more idle and pedantic; and that melting together will come the faster the more one takes the two countries as continuous or less convertible or at any rate as simply different chapters of the same general subject. Literature fiction in particular, affords a magnificent arm for such taking for granted and one may so do an excellent work with it. I have not the hesitation in saying that I aspire to write in such a way that it would be impossible to an outsider to say whether I am at a given moment an American writing about England or an Englishman writing about America (dealing as I do with both countries,) and so far from being ashamed of such an ambiguity I should be exceedingly proud of it, for it would be highly civilised⁶

But instead of just mentioning culture vaguely, it might be of utmost usefulness for this work to define culture in general terms of it and culture as James portrayed it in his work. There will also be comparisons of these cultural encounters in the three novels or books and the different cultural conflict present in each of them.

⁶ Berland, Culture and Conduct in the Novels of Henry James; Cambridge, 1981; xii.

i. WHAT IS CULTURE?

Culture in the simple sense of it can be defined as the way of life of a particular group of people, race, or nation etc. But one should not think that the concept of culture is as simple as it has just been rendered by this definition, there has been many confusions and disagreements about the concept of culture. *The Oxford Concise Dictionary* defines culture as: The arts and other manifestations of human intellectual achievement regarded collectively or as: The customs, civilisation, and achievements of a particular time or people.⁷ *The Oxford Advanced Learner's Dictionary* on the other hand defined culture as: Advanced development of the human powers; development of the mind and spirit by training and experience. From the lexicon definitions alone, one can see that the word culture is complex and has many facets. To ascertain the verity of this statement, we can refer to what Raymond Williams said in his book *Culture and society 1780-1950*:

„The word which more than any other comprises these relations is culture, with all its complexity of idea and reference. Because of its very range of reference, it is necessary however, to set the inquiry from the beginning on a wide basis. I had originally intended to keep very closely to culture itself, but, the more closely I examined it, the more widely my terms of reference has to be set. For what I see in the history of this word, in its structure of meanings, is a wide and general movement in detail. In summary, I wish to show the emergence of culture as an abstraction and an absolute: an emergence which, in a very complex way, merges two general responses-first, the recognition of the practical separation of certain moral and intellectual activities from the driven impetus of a new kind of society; second the emphasis of these activities as a court of human appeal, to be set over the

⁷ The Oxford Advanced Learner's Dictionary; A .S Hornby; London, 1974; Pg.212.

*processes of practical social judgement and yet to offer itself as a mitigating and rallying alternative*⁸

Seeing that the word 'culture' is complex with many facets, it would be of use to examine its many references and uses

An influential anthropologist, Edward B. Taylor, in one of his writings on culture in 1871, defined culture or civilisation as *that complex whole, which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as member of a society*⁹. Taylor's definition is therefore wider and more encompassing than the lexicons' above, even though, one can say he defined it from an anthropologist's point of view. He felt that like a naturalist: his business was to classify details of culture; "*with a view to making out their distribution in geography and history and the relations which exist among them*".¹⁰ Stephen Greenblatt commented on this definition by adding that most of the time the word 'culture' is vaguely used to indicate existence of a particular group: e.g. aristocratic culture, youth culture, human culture, black culture etc. He added that the concept of culture tends towards constraint and mobility. The beliefs and practices that controls a society, and to put it in an easier way; the 'do's' and 'don'ts' of a particular set of people. This 'do's' and 'don'ts' of a society can be referred to as social behaviour and social behaviour is controlled by certain rules or laws. The rule that govern the culture of a society are not written but innate (laws), and the punishment met for the violation of cultural rules is also not serious punishments like imprisonment, exile or detention; but such social punishments like excommunication or better said, avoidance, scorning the person: making a mockery or a joke of the person or contempt. Furthermore cultural rules can be maintained or strengthened or positively enforced by rewarding those that have acted extraordinarily decent.

Greenblatt remarked that western literature has been one of the effective weapons used to enforce culture's boundaries through praise and blame¹¹. He went

⁸ Williams, Raymond Culture and Society, 1780-1950; Harmondsworth, 1966.

⁹ Alfred Schütz; Gesammelte Aufsätze, Studien zur Soziologischen Theorien 2; Den Haag: R. N, 1972; Pg.53

¹⁰ Michael Cole and Sylvia Scribner; Culture & Thought ; 1974; Pg. 6

¹¹ Stephen Greenblatt; in Essays on Culture: Critical Terms for Literary Study Chicago and London, Pg 225

further and said, that the literature of this type can only be understood only in the environment where the values they are upholding or criticising exist. If they are read elsewhere outside this context they project, the situation of their production has to be reproduced in order to make them comprehensible. He said; it is important when reading a literary work especially the sort referred to above, that we acquaint ourselves closer with the work by asking ourselves certain questions like:

- What kind of behaviour, what models of practice, does this work seem to enforce?
- Why might readers at a particular time and place find this work compelling?
- Are there differences between my values and the values implicit in the work I am reading?
- Upon what social understandings does the work depend?
- Whose freedom of thought or movement might be constrained implicitly or explicitly by this work.
- What are the larger social structures with which these particular acts of praise or blame might be connected?¹²

Such questions as these help in the in-depth analysis and understanding of the literary work in question.

Having seen all these views and conceptions of culture, it would be necessary at this time to look at James's concept of it, and how he portrayed it in his work.

ii. HENRY JAMES'S CONCEPT OF CULTURE:

For James, 'culture' is certainly a complex and problematical value, as it is in those ancient myths, where culture is experience, experience is knowledge, and knowledge is loss of innocence.¹³ This he portrayed in the image of the characters in

¹² Ibid; Pg. 226

his novels, the innocent ones who are usually Americans e.g. Isabel, Milly, Daisy and a host of others; are confronted with the choice of good and evil in a life of high sophistication and worldly pleasures; while the worldly ones who are usually Europeans like Kate and Densher, Aunt Maud or Europeanised Americans like Osmond, Madame Merle, Mrs. Costello etc. are influenced transformed or sometimes destroyed, by the unique power of innocence

James saw culture as an equivocal element, something inviting and menacing at the same time, as demonstrated in the life of Isabel in *The Portrait of a Lady*; In the first part of the novel, it was the agreeable experiences full of lessons that Isabel learnt at her coming to Europe, i.e. her coming to Gardencourt; from Ralph, his father, and partly Lord Warburton; she came with a deep thirst for knowledge and with a strong eagerness to learn, a ready adventurous spirit. And the stage was also prepared for her; first of all, a wealthy aunt who was ready to take her around Europe and then a legacy of sixty thousand pounds by Mr. Touchett through his son Ralph who wished to put 'wind in Isabel's sails to lend her the power for her adventurous flights. She was really impressed and received the courage to go on in her pursuit. In the second half of the book, she encountered the evils of Europe in the form of Osmond and his ex-mistress Madame Merle, and became bound by them, making her journey there seem like a trip to hell. And so thoroughly did the drama of conscience and culture, innocence and experience, possess James's imagination that it continued to be latent in several of his novels, even where the settings and character were entirely non-American.

As Vernon Louis Parrington puts it in his essay *Henry James and The Nostalgia of Culture*: James' conception of culture, like that of Edith Wharton was abstract, *he supposed it to be something apart from social conventions or physical environment, something embodied in a few spirits of a class that for generations, presumably cherished them.*¹³ And whether it is at all attainable is the question. Most of his portrait characters ended up not reaching the top of this ladder which he has set, and those who were even near it were handicapped by illness, and ended up dying before they really fully achieved their goal. E.g. Ralph Touchett of *The Portrait* died

¹³ Vernon Louis Parrington.
Henry James And The Nostalgia of Culture
F.W. Dupee; Questions of Henry James. Pg 142

before he saw the end of what he started in Isabel. He could only say, "... *I don't believe that generous mistake of yours can hurt you for more than a little.*" Milly of *The Wings* died before seeing her dreamed happiness of marrying Densher materialised. Even though she won his sympathy or 'love' after her death, but of what use is it for her, since she was already dead and would not even know of this late love. Daisy was also another character whom James portrayed as being near the top of the ladder of culture even if her attitudes were against European ways of life, but she was innocent. Even she died short of achieving her goal. Winterbourne only came to realisation after her death of her innocence and her love for him. Parrington said:

*The gracious culture that James persistently attributes to certain choice circles in Europe was only a figment of his romantic fancy - a fact that after long rambling on the continent and nearly forty years' unbroken residence in England, he came finally to recognise. It was this failure to find the substance of his dream that imparted on his work a note of wistfulness.*¹⁴

When one examines most of James's novels and the trend of thought he passes across through his characters, one may observe that James adored Europe as the alter on which culture should be worshipped, but at the same time he saw Europe as a seat of decadence, worldliness or materialism and deceit. While for him America stood for innocence, Europe stood for the opposite, corruption and moral decay. This is especially portrayed in *The Wings of The Dove* and partly in *The Portrait of a Lady*, although some European characters in *The Portrait* were shown as being innocent e.g. the Molyneux sisters, in a way, Lord Warburton and Henrietta's escort and friend.

And so, James seems like one sitting on a fence. He left America for a long time seeking for better home in Europe, but he was not totally at home with his action, he questioned himself oft whether he made the wise decision or rather he regretted his

¹⁴ Vernon Parrington. In *The Question of Henry James*; Allan Wingate; Pg 142

action. This dilemma of his is reflected in his novels e.g. in *The Portrait of a Lady*, Madame Merle said:

*If we are not good Americans we are certainly poor Europeans; we have no natural place here, we are mere parasites*¹⁵

Osmond also told Isabel during her first visit at his hilltop house:

*I sometimes think that we have got into a rather bad way; living off among things and people not our own, without responsibilities or attachments, with nothing to hold us together; marrying foreigners, forming artificial tastes*¹⁶.

Or even in *Daisy Miller*, Winterbourne could not judge Daisy rightly because "...he had stayed too long abroad...". James seems to be telling his sad stories or expressing his dissatisfaction in his search for culture through his characters. In his novels, most of his characters are Americans (mostly expatriates) who left America to live in Europe or tour Europe as in the case of Milly and Susan Stringham only to be ensnared or in some extreme cases their death in Europe. The list is inexhaustible; Isabel Archer, Osmond, Madame Merle, and Daisy Miller. The ones who met their success like Henrietta were minor characters and they were 'on their guard.' (What is meant by being on guard is that Henrietta did not accept everything English so gullibly; she was at first sceptical about everything foreign, especially English because she was patriotic and not ready to give up her country for another). And so James seems to be saying 'Europe is a beautiful place with high culture but if you are an innocent and gullible American seeking your fortune there; be careful, it is also a place of snare.

As Parrington further put it, about James:

He suffered the common fate of the déraciné; wandering between worlds, he found a home nowhere. It is not well for the artist to turn cosmopolitan, for the flavour of the fruit comes

¹⁵ Henry James. *The Portrait of a Lady*; New York Edition, 1966; Pg. 195

¹⁶ *Ibid.* Pg 259.

*from the soil and sunshine of his native fields. He withdrew from the external worlds of action into the inner world of questioning and probing therefore his characters are only projections of his brooding fancy, externalisations of hypothetical subtleties.*¹⁷

Parrington carried his criticism of Henry James too far. He was not so frustrated as he is making us to believe through his critique. That he was an expatriate seeking a suitable home outside America does not make him a failure as an artist, rather it can be an asset. There are many successful artists who made it outside their own home countries; some of them even never returned home again, e.g. Joseph Conrad. Others had to leave their homeland to other countries in order to make a name at home, for example Frost and Faulkner as already mentioned in the preceding part of this work. I don't know whether Parrington is an American, and if he is; then I would say that he was writing this essay under the strong influence of the spirit of patriotism, even though he has his points. Well that is not to be argued out now, because it is not an important part of this work.

Pelham Edgar made a good comment on James's approach to culture, civilisation and the international theme. He was of the opinion that civilisation at its highest pitch was the master passion of James's mind and that his preoccupation, the international aspects of character and custom issued from the rawness and rudeness of a young country were not capable of cure by contact with more developed forms.¹⁸ As formally mentioned James saw Europe as the epitome of culture, the height of civilisation and that he chose that his characters must visit or encounter Europe, her people and her culture in order to be refined or perfected is not a surprise. Then, he believed like Pater, that one can only attain this high culture through personal effort, and again, he saw culture, being for him in other words civilisation as the highest attainment man can obtain, as the highest goal worth

17. F.W. Dupee; The Question of Henry James; London, Allan Wingate; Pg 142

18. Pelham Edgar; Henry James, Man, Author Pg 40-41

pursuing at all costs. And that leads us to another topic of discussion: Is culture synonymous to civilisation?

iii. CULTURE SYNONYMOUS WITH CIVILISATION?

As we have already seen what culture meant for Henry James, it would be necessary at this juncture to also see his views of civilisation. James used the term civilisation loosely in ways that involve quite various connotations, but most frequently he used civilisation for culture in his fictions. To him civilisation did not denote the domain of historian, he reflected slightly or commented on the political, social, economic processes of history or contemporary life. James's term is much closer to the earlier, non-sociological definition of culture.

The highly civilised of the 18th century looked to the East as their standard i.e. in search of natural knowledge and wisdom but James stayed in his own civilisation and looked for it there. He loved Europe as the repository of western civilisation, and saw America as a recent and tentative addition (he saw no other). He was so fond of this civilisation that he saw no better way of man's existence, unless this same civilisation is improved still to such ideal standard as he tried to show in his novels, such which mostly leads to the disappointment of expectation because of its often high unattainable level.

James saw his characters through the mediation which can redeem them, or at least show them redemption, from their own and from others worst possibilities: their naked drives and passions. He maintained thereby that civilisation poses a set of measurements and conventions by means of which we arrive at moral value. It was therefore for him the signposts of morality, as well as of personal awareness, of intellectual fineness, of aesthetic perception and appreciation. Civilisation as culture both invites and expands curiosity, ministers to our need for beauty, heightens our conception of character. In summary, it develops and protects, expands and harbours the potential of human sensibility. And sensibility for James meant wholeness of the moral, the aesthetic, and the intellectual qualities which together constitute man's essential humanity.

James views of culture did not singly originate from him alone. He was more or less representing aesthetic tradition of classical stoicism as it was propagated in his age by Ruskin, Pater and Arnold. Only that he presented it in the form of civilisation. Berland stated in his critique: *Culture and Conduct in The Novels of Henry James*:

*Culture in the accumulated monuments of arts was Europe, and Europe was the alter of culture newly dedicated by Ruskin, Arnold and Pater upon which the Americans come to worship.*¹⁹

T.S. Eliot was not in agreement with Arnold and Pater in their view that culture should replace religion. But his view (T.S. Eliot's) that religion and culture are the same- or are the different aspects of the same- total way of life is an essential part of Ruskin's thesis, and is also the basic underlining factor of James doctrine of civilisation as culture. Then Eliot believes that

*Aesthetic must be extended into spiritual perception, and spiritual perception must be extended into aesthetic sensibility and disciplined taste before we are qualified to pass judgement upon decadence or diabolism or nihilism in art. To judge an art work by artistic or religious standards, to judge religion by religious or artistic standards should come in the end to the same thing; though it is an end at which no individual can arrive*²⁰

James and basically Ruskin believed that the perception of beauty cannot be isolated from the rest of human life, then beauty is not an affair of intellect or of senses alone but also of emotions. That means that the quality of one's emotion goes a long way to determine one's impressions of beauty. And to isolate beauty from emotion is *l'art pour l'art*, which is an aesthetic fallacy. And James's conception of civilisation as culture does not agree with it.

¹⁹. Alwyn Berland. *Culture and Conduct in the Novels of Henry James*; Cambridge Pr. 1981; pg.35.

²⁰ T.S.Eliot. *Note Towards The Definition of Culture*; London 1948; Pg 30.

If human emotion has a major role to play in one's appreciation of beauty, then civilisation as culture has an essential role to play on human nature: because according to James, human nature unrefined is bad, egoistic and corrupt. But he was not saying that civilisation can change or transform human nature, it can only ameliorate it, acting as culture. Civilisation is not morality but it helps the moral sense to function better. It cannot therefore remove the raw egoism in man, but it can channel and discipline it through forms and manners, through a shared ethic, and through art. Civilisation was therefore for James a source of protection and amelioration of human life considering the fact that man is prone to impulses of his own worst as well as good.

Like Hawthorne and Melville before him, James rejected the American transcendental philosophy which, believes in man's essential goodness and perfection. In such tradition, civilisation is not considered, and when at all, it is seen as either bad or unnecessary, since man is perfect in his natural state and needs no medium of improvement. As already mentioned, James was of the opinion that man's nature is mixed of good and evil, of altruism and egotism, susceptible both to high aspirations and to the pull of abyss. Hawthorne in his *Marble Faun*, portrayed Rome as the seat of this abyss. Hawthorne suggested here that civilisation like a crust i.e. the crust of time, of evolving society - can cover the abyss, even though this crust does not hold always like as in the case of Donatello and Miriam. But it is strong enough to subdue the barbaric aspect of human nature from interfering in human interactions. It was not effective in the case of Donatello and Miriam, because Miriam was an exotic and so was outside civilisation. While Donatello was a pagan and so preceded it (civilisation). This view was also portrayed by James in the *Last Valerii*, where count Valerius reverted to paganism, and to pre-civilised conflict with modern life. Civilisation as James saw it cannot remake human nature but it can improve man's development and expression.

Berland suggested that Isabel like James placed civilisation in the compass of arts -as culture- and outside the social, political, economic, institutional life of men. This fragmentation of the idea of civilisation did not originate with James, but it is basic to the development of Isabel's story²¹

²¹ Alwyn Berland. Culture and Conduct in The Novels of Henry James.

James saw Europe as the ideal ground for the pursuit of culture and so he moved Daisy Miller from America to Europe; first to Switzerland, and later to Rome, Isabel also had to follow the same line; from Albany in America to Gardencourt in London and then to Rome. Milly also had to leave New York even though she has already met Densher there, but America was too young a ground in James perception, for the free play of higher ideals of intelligence and imagination (where there were no lords, no old royal palaces, no courts, no nobility and most importantly, no Gardencourts or Lancaster Gate) and so she had to come to London and later to Venice where there were English lords, tea parties clergies e. t .c.

Isabel had to leave Albany in search of knowledge, an ideal civilisation or culture as an example of Ruskin- Pater -Arnold and even James's propagation of the attainment of culture and high civilisation as depending on individual effort. They sanctified culture as the vessel of the higher truth, the greater exalter of the human spirit, the study of perfection in art and in conduct. Milly also left New York in search of real joy and fulfilment and it was in Europe that she first came to self discovery, when she saw the Bronzino portrait at Matcham gallery.

Even though James exalted the European civilisation as the best so far, he did not overlook the corruption and materialism that is hidden behind it, which again and again rears its ugly head. He also could not provide the answer to the question of how deep the corruption of European civilisation was and its root causes. But he generally defended this civilisation, and whosoever aspires to it's essential was supported and encouraged by him, whether s\ he was an American like Isabel Archer or a European like Fleda Vetch of *The Spoils of The Pyton* . Nevertheless, the remarkable point in James's novels with respect to his characters is that although he so defended European culture and that almost all his settings were in Europe, but his characters both the good and the bad or the innocent and the corrupt or materialistic ones were mostly Americans. The few Europeans that he occasionally chose (except for a few exceptions) were not even the exact representation of this their civilisation. In fact, some of them were the exact opposite; e. g. the whole European characters in *The Wings of the Dove*: Mrs. Lowder, Kate, Lord Mark, e t c were materialistic, except for Densher who was later remedied.

To conclude this topic, James defended this civilisation, but he also had his occasional doubts against his conviction about culture, after experiencing certain occurrences in modern times such as the first World War. He wrote :

*The plunge of civilisation into abyss of blood and darkness ... is a thing that so gives away the whole long age during which we have supposed the world to be, with whatever abatement, gradually bettering, that to have to take it all now for what the treacherous years were all the while really making for and meaning is too tragic for any words.*²²

Having briefly discussed James's views on civilisation and culture and the influence of the tradition of his age on this beliefs, it would be necessary at this stage to briefly summarise the life history of Henry James and his works.

²² The Letters of Henry James,
ed. P. Lubbock (London 1920), 11, Pg. 398.

2. THE LIFE HISTORY OF HENRY JAMES

Henry James was born on 15th of April 1843 in the city of New York of Scottish-Irish ancestry.²³ His father, Henry James Sr., was a theological writer and so was able to influence his two sons in philosophical subtlety and linguistic idiom. Twelve years later, in 1855, the family left America (New York) for Europe and from that time until 1858, they lived in Switzerland, England and France during which Henry James attended schools in Geneva, Paris and Boulogne. In 1859, they left again for Europe and this time to Austria, during which he studied at Geneva and in Bonn, Germany. In 1860, they returned again to Newport and Henry James studied art in the studio of William Morris Hunt.

In 1862, he studied law at Harvard and in 1863, he went to law school but later abandoned it. In 1864, the family moved to Boston where he met G.E. Norton, James Russell Lowell and W.D Howells and started a friendship with them. In October that same year, he worked as a book reviewer for the *North American Review*.

In 1865, he started writing his own books beginning with stories, he also began at this time to review books for *The Nation*. In 1869, James again visited England, France, Switzerland and Italy. It was in England in 1870, that he learnt of the death of his cousin Mary Temple. In 1872, he went to Europe with his sister Alice, and his Aunt Kathrine. He travelled to Switzerland, Italy and Bavaria. A year later, he then made up his mind to live in Europe and he lived in many cities of Europe such as Paris, Rome, Florence. There, he met many eminent writers like Turgnev, Flaubert, Maupassant, Zola and others whom he came to know in France.

In 1882, both parents died in Cambridge but not at the same time and he returned to America briefly but went back to England in 1883. In 1904, he visited his brother William and family and spent the autumn with them. He also travelled to United States to Florida the following year, giving lectures. He returned to England that same year. In 1909, he took ill; the illness was prolonged and in the following year, in spite of the fact that he was still unwell, he accompanied his brother, who was also ill to New Hemisphere where his brother died on the 26th August that year.

²³ Philip H. Vitale,
Barron's Book Notes ; (A Simplified Approach to *The Portrait of a Lady*; N.Y 1973 Pg.5

In 1911, he received an honorary degree from Harvard, he then returned to Lamb House, Rhy, Sussex, where he resided for the most part of his life and where he wrote most of his later novels.

In 1912, he took a flat in Chelsea, London and received another honorary degree from Oxford. The war began in 1914, and he worked for charity; visiting the sick in the hospitals, assisting American Ambulance Corps, and writing for war charities. On 26th July 1915, he naturalised as a British citizen. On December 2nd, that same year, he suffered a stroke, followed by pneumonia. He was awarded the Order of Merit in 1916, by King George V. He died on the 8th of February the same year; at the age of 72. He never married. The ashes of his remains are interred 10 months later in his family plot at Mount Auburn cemetery Cambridge, Massachusetts.²⁴

i. HIS WORKS:

Considering the fact, that Henry James wrote so many articles, stories, novels and some critiques, and even delivered many lectures; it would not be ideal in this work to begin to list these writings in detail and to briefly discuss them. It is important at least to summarise them and to mention some of his very important works and the dates of their publications. James's work as a literary artist or a writer can be classified into three main periods.

The first period has to do with the works belonging to the international theme. Dealing with the impact of the younger world of America upon her older sister, 'Europe'. The most popular of his literary writings belong to these periods, even though they were considered the works of James as an amateur, they contain the naturalness, charm, and simplicity of the young, inexperienced James.²⁵

This is the period between (1875-1889). During this time, he published six volumes of critical or travel essays, ten volumes of short stories or tales. His first story, of *The Story the Year Monthly*. was serialised in *Atlantic*. Other works contained in these volumes include *Watch and Ward* (1871), which was considered as his first novel,(even though he himself does not take it as a real novel because to

²⁴ Philip Vitale Barron's Book Notes; James: The Portrait-; Woodbury, 1973; Pg. xviii.

²⁵ Ibid, Pg. 2

him the work has a lot of imperfections),²⁶ was serialised in *Atlantic Monthly*. *Roderick Hudson*, (1876) was his first novel to appear in a book form, this was considered by him as his first real novel; *The American*, (1877); *The European*, (1878); *Daisy Miller*, his first book to gain international recognition, was published in 1879; *Washington Square* was published in 1881 together with *The Portrait of a Lady*, which is one of his most celebrated novels; *The Princess Casamassima*, (1885); *The Bostonians*, (1886); and *The Tragic Muse* (1887).

The earlier works of this period represent the idealistic phase of his career, when he was still learning to be a writer, and trying to develop his skills and themes. The later works stand for the growing realistic phase of James careers, during which he started bringing in such matters or subjects as the social institution and politics.²⁷

The second period could be considered as those works that deals mostly or solely with the English life: the social, political, artistic areas, etc. They have to do mostly with the high and fine culture and civilisation of the English. To these works belong : *The Tragic Muse* of 1890 partly; *The Spoils of Poynton*, (1897); *What Maise Knew* (1897); *The Awkward Age* (1899) and several volumes of short stories.

During this period, (1890- 1900.), James involved himself with the London Theatrical circles and wrote many plays of which only two could reach the stage. He also occupied himself with the problem of the evil existing in the society; the suppression of the strong characters on the innocent ones.

The third period include the works which again deals with the international theme. At this time, James returned back to this topic, but with a more mature and embracive imagination. The best of his writings of this period are : *The Wings of the Dove*; (1902); *The Ambassadors*, written before *The Wings of the Dove*, but published in 1903. *The Golden Bowl* (1904), after which he paused from writing fictional novels, but still wrote a few short stories. In 1914, he began again to write fictional novels; these are *The Ivory Tower and The Sense of the Past*, the two long novels which he never finished but which were published posthumously, together with the interesting

²⁶ Pelham Edgar
Henry James, Man and Author.
New York. 1964 Pg.232

²⁷ Barron's Book Notes
A Simplified Approach to James: The Portrait of a Lady Pg.2

notes which he composed for his own directions.²⁸ The works of this period are his best works in terms of maturity, complexity, size, language and their probing nature. The 'prefaces' to his novels expressing the problems he faced in writing his novels and to novel generally as an art form are included there.

In inclusion to James's twenty novels, and numerous short plays, he also wrote several volumes of Sketches of travel and literary criticism. Toward the end of his life, he wrote two volumes autobiographical memoirs, the third remaining unfinished. *These are A Small Boy and Others* (1913); *Note of a Son and a Brother*, (1914); *The Middle Years* (1917), which remained unfinished. They are reminiscent of his earliest years and about the course of his life settling in London.

²⁸ Barron's Book Notes; Woodbury New York. Pg. 3

3. THE CLASH OF CULTURES IN EACH OF THE THREE NOVELS

i. A BRIEF SUMMARY OF *THE PORTRAIT OF A LADY*

The Portrait of a Lady is a story of a young American lady, Isabel Archer, who left Albany, America under the auspices of her wealthy aunt, Mrs Touchett (Lydia), to Europe. Before she (Isabel) left for Europe, we see her sitting alone in one of the upper rooms called the office, in their house in Albany one rainy day, reading a history of German thought, looking up from her book, she saw a plain elderly woman. It was her aunt Lydia Touchett, whom she has not seen before, but only had heard of, standing in front of her. Aunt Lydia has had no contact with her nieces since their mother's death, because she was not in agreement with their father in the way he decided to bring up the young girls; and that was since Isabel's childhood. After the death of her brother-in-law, Mrs. Touchett then decided to take care of her nieces. Being orphaned, Isabel was left with her two senior sisters, Edith also known as Mrs Keyes and Lilian known as Mrs. Ludlow, as both were already married, she was then left alone without a fortune. Aunt Lydia then came to pick her up, and to give her some opportunities afforded by society in Europe. She thus took her to Gardencourt, her husband's beautiful residence in London.

Before Isabel arrived at Gardencourt, she was already been discussed by Mr. Touchett, his invalid son, Ralph and Lord Warburton, an English lord who is a friend of the Touchett's family. Mrs. Touchett has sent one of her usual incomprehensible telegrams announcing her upcoming arrival with her niece at the Gardencourt, and that has aroused the discussion about Mrs. Touchett and her niece during their afternoon tea on a beautiful afternoon. Mrs. Touchett has already arrived at the Gardencourt without the knowledge of the others and they were soon to see this young lady of whom they have talked so much about.

Gardencourt was like a dream come true to Isabel and she did not find it difficult fitting into the Touchett's family, her uncle Daniel Touchett and her cousin, Ralph, took a great liking to her. She also came to know and like Lord Warburton, the Touchetts neighbour, and his sisters, Mildred and her sister; who came to visit Isabel

at Gardencourt and also invited her, Ralph, and his mother to Lockleigh. Subsequently, she received a letter from her friend, Henrietta, expressing her desire of meeting her soon in London. She later came on her invitation to Gardencourt. It was through her that Isabel learnt that Mr Goodwood was in London, in fact, he travelled down together with Henrietta. Shortly before this incident, Isabel had received a letter from him, (Mr Goodwood,) an American cotton merchant and inventor, who was her suitor, whom Isabel had put off in Albany. Not giving in to her refusal of him, Mr. Goodwood decided to follow her to London. As she was just finishing reading Goodwood's letter, Lord Warburton also came and proposed marriage to her. Isabel refused both suitors. because both did not fit in into her conception of her life pursuits and goal.

Ralph, who was also in love with Isabel, but who because of his invalidity could not propose to her, persuaded his father to bequeath a large sum of money to her in order to help her to achieve her desired goal in life. Shortly after that, Daniel Touchett died. And it was at this time that Madame Merle visited her friend, Mrs. Touchett at the Gardencourt, where she met Isabel for the first time. Isabel was very impressed by her, she saw her as the epitome of perfection of civilisation. Even though Ralph expressed his dislikes and doubts about Serena Merle; Isabel went ahead and made her travelling companion and confidante. Madame Merle introduced her to Gilbert Osmond, whom she met for the first time in Florence. Isabel was so impressed by Mr. Osmond, she saw him as the exact image of what she has been seeking after: A handsome man, highly cultured, yet lonely and helpless, she decided to marry him and help him. In spite of the fact that her aunt and Ralph were against the marriage, and also warned her, she went ahead in her decision.

After the marriage, she discovered that Osmond was exactly opposite of what she thought him to be. She also discovered who Madame Merle really was; a deceiver, who has married her to Osmond . During a long vigil after her falling out with Osmond, because she did not encourage Lord Warburton to go on in his proposal to marry Pansy; she came to the conclusion, that Osmond did not really love her, and in fact he has only married her because of her money. All her dreams of multiplied opportunities to explore life with Osmond has ended in a dark alley, with

a dead wall at the end. She then decided to accept her situation and make the best of it.

Later, she received a message that she should come to Gardencourt, because Ralph was dying, but Osmond refused that she should go. It was in the face of this new crisis that she learnt from Countess, Gemini who was in their house on a purposed long visit, that Madame Merle was Osmonds former mistress and the real mother of Pansy. She therefore decided to go and see Ralph in London; but before leaving, she visited Pansy in the convent. She was sent there in order to remove her mentally and physically from Edward Rosier whom she loved and who also loved her and wanted to marry her, but her father would not consent, because Rosier was not rich enough. At the convent, she met Madame Merle, who revealed to her that Ralph was the brain behind her inherited wealth, and announced to her that she was leaving for America. Before she left the convent, she promised Pansy at her plea, that she would come back. On her way to Gardencourt, Henrietta came to meet her at the train station in London , together with her friend, Mr. Bantling, and it was then that she learnt of their engagement. At Gardencourt, she was able to discuss many things with Ralph before his death. One of them being her admittance that she had made a mistake by marrying Osmond. Again, even though Ralph told her that she had been punished for desiring to see life, by being ground in the very mill of the conventional, he assured her that the generous mistake of hers will not hurt her more than a little. After Ralph's death, shortly before she left Gardencourt, Lord Warburton came around to see her and Mr. Goodwood also came and made his most passionate plea that she should come away with him. But she returned back to her husband and Pansy to Rome.

ii. THE CLASH OF CULTURES IN *THE PORTRAIT OF A LADY*

The international theme was not the major theme or preoccupation in *The Portrait of a lady* but all the same the topic was not left out in this very memorable story. The story was introduced with the description of the afternoon tea, which is an integral part of the English culture, but we were not told in the book, how the afternoon was spent in America. Nonetheless, we see in the brief summary of Daniel Touchett's life one of the major issues addressed in the whole story; the leaving of one's country and culture, in search of success or 'real life'. That was also going to be Isabel's major drive. We see Daniel Touchett moving from the American culture into the English culture, and adapting himself into the English way of life.

Isabel had to leave Albany for the Gardencourt in London i.e. leaving American culture, which is quite a contrast to the European one, which she was now going to encounter in London, Florence, Rome and other places she visited in Europe. The contrast of the two cultures is to be seen in the first two houses we see in the book: The house and most importantly the room in which aunt Lydia found Isabel reading, fondly called '*the office*', represents America with her 'officiousness' and 'business or materialistic' consciousness; her bureaucratic and democratic nature. To America belong lecture halls and podiums and in her lacks the great palaces, cottages and country houses, cathedrals and ancestral houses. And the environment in which the only remarkable figure is '*the Dutch House ...with it's rickety wooden paling ... occupying school children*', cannot produce a challenge to Isabel's pursuit of the high ideals of culture that pleases James's imagination.

One cannot compare such a surrounding with the Gardencourt : *The great house with ' a name and a history:...it had been built under Edward the Sixth, and had offered a nights hospitality to the great Elizabeth'*. Moreover, Gardencourt satisfied the taste of Isabel and was the exact picture of her dream:

Her uncle's house seemed a picture made real; no refinement of the agreement was lost upon Isabel; the rich perfection of Gardencourt at once revealed a world of gratified a need. The large, low rooms, with brown ceilings and dusky corners, the deep

*embrasures and ... the deep greenness outside that seemed always peeping in, the sense of well-ordered privacy in the centre of a "property"... these things were to the taste of our young lady, whose taste played considerable parts in her emotions.*²⁹

Gardencourt stands for Europe and the initiation of Isabel into the culture and society of Europe and more or less into the achievement of her goal; the pursuit of excellency and knowledge, which is the road to the attainment of ideal culture as civilisation. Her stepping into Europe was the beginning of revelation to her, and England was this revelation that '*she found herself as diverted as a child at pantomime.*' The richness of its refined artistic beauty represents the rich culture of Europe which Isabel was to explore, in contrast to the old plain house of Albany. Such a contrast made between these two houses suggests that European culture is rich in aesthetic imaginations, while that of America lacks it or is very poor in it.

We also see the contrast between America and Europe in the figures of Lord Warburton and Ralph or his father, even though they are Europeanised Americans, nevertheless their physiognomies were still that of America. James even made it clear in his text:

*The old gentleman at the tea-table, who had come from America ... had brought with him, at the top of his baggage, his American physiognomy; and had not only brought it with him, but has kept it in best order...*³⁰

In his description of Lord Warburton he made the contrast clear with that of Daniel Touchett and his son.

One of the remarkably well-made man of five and-thirty, with a face as English as that of the old gentleman I have just sketched was something

²⁹ Henry James,
The Portrait of a Lady,
New York, 1936, Pg. 53.

³⁰ Henry James,
The Portrait of a Lady
New York, 1936; Pg. 5

*else; a noticeably handsome face, fresh-coloured, fair and frank, with firm, straight features, a lively grey eye and rich chestnut beard. This person had a certain fortunate, brilliant exceptional look - a happy temperament fertilised by a high civilisation - which would have made any observer of him to envy him with a venture....*³¹

Of Ralph he said:

*His companion, ... was quite a person of different pattern, who, although he might have excited grave curiosity, would not, like the other, have provoked him to wish yourself, almost blindly, in his place. Tall, lean, loosely and feebly put together, he had an ugly, sickly, charming face furnished, but by no means decorated, with a straggling moustache and whisker. He looked clever and ill-... He carried his hands in the pockets, and there was something in the way he did it that showed the habit was inveterate. His gait has a shambling wandering quality; he was not very firm on his legs...*³²

In this short introduction of these three characters, one can say that Daniel Touchett and Ralph represented America, while Lord Warburton stood for England or Europe in general. Going back to the described features of three men, America in form of Daniel Touchett, was successful, had several achievements even outside America, but it cannot be compared with Europe with handsome, healthy and refined features; high civilisation having done a good job on it. The young America was sick, shambled, incoherent in its steps of progress and even though charming and witty, it was furnished but not decorated and its state was such that one would not wish oneself to be in its place. It is no surprise if James was actually putting up such

³¹ Henry James. *The Portrait of a Lady*; New York, 1936; Pg. 6.

³² *Ibid.* Pg. 6

description of America at that time, then that was the period that the Americans had a poor image of their culture and felt quite inferior to Europe in their developments in arts and culture. As already mentioned in the introduction to this essay, it was such that most writers have to make a name first in Europe in order to be accepted in their country. Like James put it in his description of Warburton; ...“ - *which would have made almost any observer envy him with a venture*”: The American observer of Europe at that time really looked at Europe enviously with a venture of emulation. Most of them left their country in search of a better life in Europe like the Touchetts, Osmond, Madame Merle, Ned Rosier, Isabel and even James himself. And most of them ended up deracinated, neither being a proper European or a real American. Like Daniel Touchett who preserved his American physiognomy with the hope of one day returning back to America, so he can take it up again but never returned; or his wife Lydia who neither loved English bread sauce and their way of life, nor was she favourable with the American way of life. And in Florence where she lived, her society comprised of a set of a few selected Americans, not Italians. Madame Merle, Osmond and Ned Rosier belong to the group who went about collecting some objects of arts for the sake of prestige, and if I should say, to fill up their idleness and emptiness and not because they appreciated their aesthetic cultural value. And so like Madame Merle herself put it, *they became neither good Americans nor Europeans. Or they ended up having no responsibility and no attachments, ... forming strange tastes*, according to Osmond. All because they lack roots, they really have no place of their own, no culture to identify themselves with. Warburton on the other hand, was nourished by the European (English) high culture.

One thing that Isabel brought with her from America of which she was not ready to give up or exchange was her liberty and independence, which were part her American heritage. Before she came to the Gardencourt, the rest of the Touchetts have already been warned that the young lady coming to stay with them from America was independent. And some early information that Isabel gave to Ralph was that ‘she loves her liberty’. The American ladies are known to be more independent and liberal than the English ladies. As Isabel wanted to stay longer with the men on the night that Lord Warburton came to spend the night in Gardencourt, Mrs. Touchett remarked that she was not in her blest Albany. When Lord Warburton complained on

the behalf of Isabel, Mrs. Touchett retorted that she did not make his country and she must take it like she met it. (Meaning that the English culture does not favour a young lady to sit alone with men late at night.) Like aunt Lydia put it: "...*Young girls here- in decent houses- don't sit alone with gentlemen late at night.*" Isabel's American spirit of liberty manifested itself even more strongly afterwards, as she was about to leave aunt Lydia after they have talked over the incident, aunt Lydia promised to always tell her when she was taking much liberty and she replied, that she likes to be told the things she shouldn't do, aunt Lydia inquired, "*so as not to do them?*" "And she replied "*so as to choose.*" That was a different case with the Misses Molyneux as an example of the English ladies. E.g. when Lord Warburton visited the Gardencourt with his elder sister, some days after receiving Isabel's reply of his proposal, he was alone with Isabel in the gallery and his sister came to remind him that she has to be home early enough for the afternoon-tea, when Warburton did not reply, she did not bother to say anything more but remained standing there like a lady on waiting, Henrietta was overwhelmed with surprise because according to her, in America, the gentlemen has to do what the ladies says, and if she wants her brother to do anything, he is going to do it.

It was a time that the Americans stormed Europe. Those with purpose, like Isabel, who left in search of high civilisation or culture or writers and inventors, seeking to make a name in Europe in order to be recognised at home, and those who were just adventurers and opportunists, in the class of Osmond, who then posed a danger to the innocent, sincere but presumptuous ones like Isabel. Coming to Europe is not bad, but one should come with a purpose, being open but not feeling inferior of one's home country. That was the clear message Henrietta brought with her from America. She does not appreciate the conventionality of the English. She detested most of all the class system, the nobility, and the role of women in the noble families, an example of which she saw in the relationship between Warburton and his sisters. She hated the passive and extremely quiet character of Misses Molyneux unlike Isabel who at first liked it and even contemplated whether she should adopt such an attitude, but, she was reprimanded by Ralph. For her American style and connections was the best and she would never give her country up.

Ironically just some few days after, she met Mr. Bantling, a middle aged English gentleman, who was a friend of Ralph, in London and toured almost all of Europe with him, collecting materials for her magazine articles, from which she wrote the best and the most popular articles and at last decided to marry him. She was to have a better marriage than Isabel, who stuck to America's conventional thinking and was chided several times by the same Henrietta on the account of lord Warburton's proposal to Isabel, whether she was going to abandon her beloved country. Miss Stackpole was flexible in her opinion of Europe especially of the English, but that was also because of the role she was meant to play in the whole story. She stands for conventions which belong to the history. James used her as a means to dramatise, ironically but sympathetically, certain phases of the American tradition of democratic criticism of Europe. The convention of seeing the English and everything English in a negative light.

Now, *The Portrait of a Lady* is not just a story trying to list out American versus English conventions, it is more of a story outlining the positive qualities which contacts and conflicts with other cultures (European culture) can bring out in the American character. Despite Isabel's various character flaws and presumptuousness, her meagre knowledge, and inflated ideals, she was the interpretation of the best model of James's formula of the American girl. Then, when she encountered the realities of her world, she was able to learn, she was refined, and strengthened to look at her problems squarely in the face and not to shy away from them. According to Christof Wegelin in his essay titled *The American as a Young Lady*:

The general pattern of Isabel's story is the pattern underlying many of James's stories of the American girl in Europe. Their common theme is nothing more than a variation on the theme of the lived life, The full life - almost axiomatically the good life - is of course not mere activity, but consists of experience had and understood, experience appropriated to oneself and made into knowledge. Experience missed - rejected by oneself or withheld by others - and experience misunderstood,

*perverted, is what is bad. What is therefore necessary for the full and good life are the opportunity and the freedom which provide experience; the desire, the energy, the curiosity which takes it; and the intelligence which understands it.*³³

Isabel really learnt, but not before making the greatest mistake of her life, the mistake of taking Madame Merle as the living expression of the goal of the high culture which she was after and as a result allowed her to coerce her into marrying Osmond. Though she was not alone in her mistake, Mrs Touchett made the mistake before her and even recommended her as a travelling companion to Isabel, and when she came to her realisation of who Madame Merle was, Isabel had already gone too far with Madame Merle to listen to her. It was only Ralph who could manage to place Madame Merle rightly, to him, she was too rounded a character, too perfect a personality to be true:

*'Her merits are immense' said Ralph. 'She's indescribably blameless; a pathless desert of virtue; the only woman I know who never gives one a chance ... She pushes the search for perfection too far ... her merits are in themselves too overstrained. She's too good, too kind, too clever, too learned, too accomplished, too everything. She's too complete, in a word.'*³⁴

Such a person without any real culture, who has grown in the fields of many cultures without actually taking root in any can easily deceive an uninformed and presumptuous person like Isabel, who have not really had the taste of the real thing. Madame Merle was polished, but unlike Warburton, not nourished by any particular high culture, she was brushed here and there by numerous tastes that she has adapted herself to; and like Osmond, through calculating and acting, she succeeded

³³ Christof Wegelin; *The Image of Europe in Henry James*; Dallas 1958; Pgs 68 & 69

³⁴ Henry James; *The Portrait of a Lady*; New York 1966; Pg 249.

in camouflaging her real self, but not to Ralph. He is actually the one who really had what Isabel thought that Osmond possessed. A very high taste and a highly civilised mind and the ability to really make good judgements of people (to place people where they really belong). He was also able to really place Osmond where he belonged as he was lamenting over Isabel's mistake one morning in Florence, after learning of her engagement: He said he thinks of Osmond as narrow and selfish someone who takes himself too seriously and again after listening to the many fine theories of Isabel on Osmond, he said

*He's the incarnate of tastes... 'He judges, measures, approves and condemns by that'*³⁵

How accurate he was, though he hardly knew Osmond. Despite his warnings, Isabel was still bent on marrying Osmond, because just like in the case of Madame Merle, she made a grave mistake in her appraisal of the person of Osmond.

Critics have been of the opinion that Ralph in *The Portrait of a Lady*, stands for James. There's a point in that when one considers the history of James's so-called relationship to his cousin Minny Temple, whose image was to a great extent portrayed in the image of Isabel in this story, and who James considers as the perfect image or model of an American lady. And considering also that they (critics) are also of the opinion that a pre-Civil war injury which James incurred onetime during his youth prevented him from sharing the short life of this beloved cousin of his.³⁶ Ralph more than just taking the position of James in the novel, as a hidden autobiographical reference, rather occupies more the central figure of the story, a sort of reflection of the real thing, he was the one who has what Isabel was searching for in the tiresome list of her suitors and what she thought to have found in Osmond. Ralph was the embodiment of the high civilisation or culture as civilisation, as James considers it. He was able to see through all the personalities that has something to do with Isabel; important or unimportant, from Henrietta Stackpole to Osmond and was always able to make a good judgement of them, which Isabel lacked. Wegelin is of the opinion that:

³⁵ Ibid. Pg. 344

³⁶ Berland, *Culture and Conduct in the Novels of Henry James* Cambridge, 1981; Pg.124

Ralph is not to be identified James. He dramatises merely James's expectant sympathy with the American quality which Isabel represents - the imagination he keeps calling it which is spiritual energy³⁷.

Having been incapacitated to join in the list of suitors for Isabel or 'the tiresome list' as she called it, due to his advanced pulmonary illness, he was in a position to act as an active observer. He did not want to marry his cousin even though he loved her much, he wanted to play an active role in planning her life by adding wind in her sails and watching how high she could soar. And when she could not fly high but was trapped by a fortunate hunter, he could only mourn for and then with her. But even at that late moment he was still the person who gave Isabel a little light of hope in his death bed, by renaming her grievous mistake with a harmless name '*that generous mistake of yours*'. But that does not mean that he tried to hide the truth from Isabel, because, before that he had already told her that she was punished for wanting to look at life,

Ralph was the only one who attained the height of James's high civilisation or culture of all the characters of *The Portrait*, not even Warburton who was nourished by the English high civilisation, but Ralph did not attain it because he was an American or because he lives in Europe, but because the state of his health helped him to put away self and egotism to receive the pure lessons of culture as civilisation. Just as Isabel was later purified through suffering and made for the height of the ladder at the end of the book. Being healed of her presumptions and unrealistic inflated ideas and numerous theories, her eyes were then open to see the ghost of the high civilisation. She at first exchanged the imitation for the real, by taking Osmond for the one who has a fine spirit and very high tastes. She meant:

Ralph had something of this same quality, this appearance of thinking that life is a matter of connoisseurship, but in Ralph it was an anomaly, a kind of humorous excrescence, whereas in Mr,

³⁷ Christof Wegelin. *The Image of Europe in Henry James*. Dallas.1958; Pg.67

*Osmond it was the keynote, and everything was in harmony with it.*³⁸

Isabel was deluded to think of Osmond as the most cultivated, the most beautiful and the most civilised person she knew. She failed to realise before their marriage, that Osmond was actually using civilisation and culture to achieve his selfish ends. He was only putting up an act like he clearly demonstrated together with Madame Merle in Mrs Touchetts house in Florence and Isabel, so much taken in by their act, could not discover their deceit. She said that Osmond was poor and contented, but she did not realise that the contentment was a sort of snobbery and cynicism for the high things of life which he so ardently coveted but could not get. And his display of high cultivation of culture and civilisation was only an act put to deceive people, to take him to be what he was not, in order to climb the social ladder that he so much longed after . He and Madame Merle are typical example of the harm that uprooting and cultural displacement can cause. Osmond could have perhaps been like Casper Goodwood who was a magnate, a mover of men and an inventor, because he, like Casper possessed a very strong will and tremendous ambition, but Casper had the right background for the expression of his ambition, America; which Osmond lacked. But attainment of great success does not mean the attainment of high civilisation, and in the attainment of the later, Osmond as well as Goodwood failed. That was the reason why Isabel never agreed to go away with him, even at the failure of her marriage with Osmond. She had been putting him off or moving away from him in search of the real life. And the real life for Casper was to be found in material success; the accrument of worldly goods. Secondly Casper represents American excesses in the cult of doing and worship of success which is eminent not only in today's American society, but world-wide in our modern times. Such personality like that of Casper Goodwood would not only fail to pursue the high ideals of civilisation that Isabel was after, but as Isabel feared, would be a hindrance to her pursuit of it and even pose a danger to her independence. She said to him:

*I ... am not bound to be timid and conventional;
and indeed, I can't afford such luxuries. Besides, I
try to judge things for myself; to judge wrong, I*

³⁸ Henry James, *The Portrait of a Lady* ; New York, 1966; Pg.260

*think, is more honourable than not to judge at all. I don't wish to be a mere sheep in the flock; I wish to choose my fate and know something of human affairs beyond what other people think it compatible with propriety to tell me.*³⁹

One might ask, why then did Isabel go back then to Osmond, seeing that he and Casper are almost birds of the same feather, was it because of her pride like Henrietta suggested? I would not advocate to the fact that pride alone would make Isabel to go back to Osmond. There may be many reasons for her making that decision, one of which Osmond gave her before she left Rome, after hearing of Ralph's state; *the honour of the thing*, and having to bear the consequences of one's decision. Isabel had a moral duty towards her marriage with Osmond and that is to maintain her integrity and to keep her marriage vows. Again she promised Pansy to come back, and her last discussion with Ralph has given her the strength to face the future, whatever the circumstances may be.

The way James portrayed his characters in *The Portrait of a Lady* shows that even though he viewed Europe as the seat of the highest culture, it does not follow that anyone who comes to Europe, obtains this high culture, but the one who sincerely searches for it. In fact, it can pose a foil to the proper development of one's character, if one has wrong motives and convictions.

iii. A BRIEF SUMMARY OF THE WINGS OF THE DOVE

The Wings of the Dove is not a straight forward story, like other of James fictions. It is a story of a rich young and orphaned American Lady, who left New York to Europe in search of real life and happiness, but on the brink of what she thought to have been the realisation of her search for love and life, she discovered that she was only deceived and what she took to be love coming her way was only an act put on, in order to gain her wealth. Broken-hearted, she turned her face to the wall and died.

The story began with Kate Croy's visit to her poor, but handsome widowed father. The topic of their discussion was about the family's financial situation and the offer her rich Aunt Maud has made to her to take her if only she would cut every contact

³⁹ Henry James. *The Portrait of a Lady*; New York, 1966; Pg. 160

with the rest of her family especially her father. Mr. Lionel Croy was not against the idea, since it would help her daughter to marry well and then after that he would resume his contact with his daughter. During their discussion, he learnt that his daughter was already in love, but Aunt Maud disapproved of it, because the person she loved was not rich. At that, he sided Aunt Maud.

Kate's senior sister, Marian, a poor widow with four children, was also against Kate marrying Densher, a journalist, with little ambition and therefore poor, whom she loved. Despite the objection from every members of her family to her relationship with Densher, Kate continued with it and even secretly got engaged with Densher, before he left for New York. A way of cornering aunt Maud.

Meanwhile, in New York, Densher came to know Milly Theale and her friend or *ficelle*, Susan Stringham. Milly decided later to take a tour of Europe, and that Susan should escort her. Incidentally Susan knew an old school mate and friend who was made rich through marriage and who lived in England, Mrs. Maud Lowder, the same aunt of Kate Croy, with whom they could visit or stay with in London. (They had not known Kate then and also did not know that Mrs Lowder knew Densher.) This memory came to her in Switzerland, when they were considering where they could stay if they arrive in London. Susan decided to write her friend, through which they received an invitation to come to London. They arrived at Lancaster Gate where Mrs. Lowder lives. During the dinner- party which was held in honour of the American visitors, Milly came to know some important personalities like Lord Mark, the bishop of Murrum and most intriguing of all, their hostess's handsome niece, Kate, whom she fondly called '*the handsome girl.*' Mrs Lowder soon found out that her visitors had met Mr. Densher in New York, and she pleaded them that they should not let her nephew to know about it. Within a short time Milly and Kate became good friends, and Milly was invited by Kate to Chelsea to visit her sister, Mrs Condrip. There Mrs. Condrip confided in Milly about the fact that Densher loves Kate and she does not approve of this relationship, but she never said that her sister loves him too, and this was a bit ambiguous to Milly, who discussed it later with Susan, without arriving to a solution of what she should do.

One day Lord Mark, who had taken considerable interest in Milly, invited them for lunch at Matcham, after which he took her to see the pictures, and showed her the

picture of a lady who looked like her by Bronzino, the portrait at which Milly was moved to tears upon seeing and exclaimed '*I shall never be better than this*'.

It was after this incident that Milly decided to see the doctor and feeling she should make it up to Kate for the sake of Densher whom she loves and who loves Kate. She asked Kate to escort her to Sir Luke Strett, of which Susan should never know about. Milly went to the doctor, found out that she was ill with a fatal disease, and that she had not long to live, but never said what it was, only that the doctor told her she should do as she likes.

Later, Densher came back from New York, and Milly saw him for the first time with Kate at the Museum. She invited them to her hotel for lunch and from Kate's attitude towards Densher, she came to the conclusion that Kate was only pitying him for being in love with her, but that she herself wasn't actually in love with him. Kate on seeing that Milly was in love with Densher, told him that they must keep their engagement secret and she would pretend that there was nothing between them, whereby he should pretend to love Milly and then marry her. Since she is to die, then they would succeed in cornering Aunt Maud, and at the same time they would naturally be rich when Milly dies and they can then marry. They went on about their plan artfully, and Densher moved to Venice near to where Milly was staying. Meanwhile, he agreed to carry out Kate's plan, if only she agrees to spend a night with him in his hotel in Venice, to which Kate concurred. They could not go too far in it because they were exposed by Lord Mark, who went to propose to Milly, and at her refusal told her that Kate and Densher was secretly engaged. At the discovery of the truth, Milly lost her will to continue living, she turned her face to the wall and refused to see Densher again, until the day that she sent for him to tell him to leave Venice if he was staying because of her.

Densher went back to London. He later heard from Aunt Maud that *the dove* (Kate's special name for Milly) *has folded her wings*. Some time after Milly's death on a Christmas day, Densher received a sealed envelope from Milly, and took it to Kate in her sister's place at Chelsea, but Kate threw the envelope unopened into the fire. When the cheque containing the money that Milly left Densher came, he decided that they should return it back to Milly's solicitor, but Kate refused. Densher insisted that he can only marry her in a moment, without the money, while Kate on the other

hand told Densher to swear that he was not in love with Milly's memory, she added that they can only marry each other as they were. At this, Kate left him.

iv. THE CLASH OF CULTURES IN *THE WINGS OF THE DOVE*

The Wings of the Dove like *The American*, shows the experiences of the innocent America in the hand of the knowing Europe. The subject deals on corruption, the perversion of motives that can occur in the process of refinement, in the case where culture becomes perverted and the social culture becomes subservient to materialism and greed. James used the topic of marriage to expose to us how deep corruption and moral decadence has eaten deep into the high culture of Europe.

Right from the first chapter, we see how derogatory the English and thereby meaning the European society had become, not only in the lower class level like that of Lionel Croy and his daughter, Marian, but also in the upper class and the aristocratic level, like that of Aunt Maud and Lord Mark. We see Mr. Croy struggling for the meagre money his wife left her daughters with them. Not only that but in such a society, to marry well, does not mean marrying a good and honest man with noble occupation whom one loves like in the case of Densher, whom Kate loved. But marrying a rich man, even if he does not have any occupation and got or sought his money through insincere means like Lord Mark. Lionel has disqualified his daughter Marian, even if she was handsome, it was of no importance for him, because she has marred her life through her marriage, and not only that, she is widowed and in want, even if she had four bouncing children, that means nothing as long as she was poor.

*Poor Marien might be handsome, but he certainly didn't care. The hitch here of course was that, with whatever beauty, her sister, widowed and almost in want, with four bouncing children, had no such measure.*⁴⁰

⁴⁰ Henry James; *The Wings of The Dove*; New York, 1978; Pgs. 24 & 25

The point was that they can disagree on every point to the extent of not wanting to see one another, as in the case of Aunt Maud and Lionel but on that very issue of money and convenient wealth, they always came to agreement. Not only Aunt Maud and Lionel Croy alone were of the opinion that Kate should not marry Densher, for no other reason other than that he was poor and has not made a name for himself, but also Marian who was also abhorred by the others because of her social and financial position. Perhaps she did not want her sister to go through her own experience.

James lets us see the level of social and cultural degeneration of European society, the displacement of social values and the falsehood and moral decay that arises from such a state in order to give us a foretaste of what the innocent and if one would say partly gullible America will experience when she arrives. The plot of '*cornering*', which was simply lies and deceit in painted colours, even started from the time before the arrival of Milly and Susan, who in this story represented America. Lionel's agreement with the terms Aunt Maud gave for taking Kate, was a sort of '*cornering*'. He would agree to the condition, bearing in mind that it was only to help his daughter marry well, and after that, the condition, does not hold again for him. Kate and Densher also started cornering Aunt Maud before the arrival of Milly, their first plan being to engage and keep their engagement secret to Aunt Maud until she inherits her money so they can marry themselves, but it was a very slow process and that was why they turned over to the quicker one, Milly. When Milly arrived with her wealth, her dove-like nature and her little bit of presumption and hunger for knowledge, life and love, the stage was already set.

The ground was also prepared for the transformation process of Densher and also for germination of the real love for him in Milly through which the transformation would take place. Densher had to go to New York in order to get a picture of the innocence and truth which would be clearly revealed to him later in Milly and her act of true love. He also had to meet Milly and be acquainted to her outside the presence of Kate, then, had Milly come and met him together with Kate as they normally were before he left for New York, Milly might not have allowed herself to have fallen in love with him, because she would hate to interfere in his affair with Kate. Then Kate might not have had the opportunity for her pretension that there was nothing between them. Again, Densher's encounter with America had already weakened the power of

corruption and falsehood in him a bit, because the eagerness with which he used to play false before with Kate has weaned a little after his return from America. Later he could only play along with Kate because of his love for her.

In such a place where the social value is placed on material acquisition, luxuries, etc., the outward beauty and glamour is overemphasised to the detriment of the inner spiritual and moral beauty. In such a society, innocence is cajoled and gets easily lost while corruption spreads very easily. This was what happened in the case of Kate, we see her at the beginning of this story not caring much for money and asking her father to even take the small amount left her from what their mother left them. But after being schooled at every corner and every place she went, that not to be wealthy was evil and a shame, she not only began to seek wealth, but maps out ubiquitous plans here and there to cheat somebody and get easy money. She started with Aunt Maud and ended up with Milly. If she had been so money conscious from the beginning, she would not even have gone into her relationship with Densher and even when she does, it would not have been so deep to the extent of wanting to marry him by all means, and when the deed was done, when the work of corruption was finished, she even could willingly exchange that which she been fighting for ill gotten money. Her new character of a cheat was not a shame to her, then that was what was obtainable everywhere, the fashion in the *Vogue of London* of which Aunt Maud was the chief illustrator, where Lord Mark was the editor-in-chief, and the unending tea-, dinner- and lunch parties were the coronation of it all. Hence, we see Kate easily telling Milly:

Milly: *But it is a secret one-nobody must know. I must be wicked and false about it.*

Kate: *Then I am your woman,... for that's the kind of thing I love. Do let us do something bad. You're impossibly without sin.*

Milly: *... Ah I shan't perhaps come up to your idea. It's only to deceive Susan Sheperd.*

Kate: *Oh said Kate as if this were indeed mild ...
And for cheating, ... my powers will contribute? Well
I'll do my best for you.*⁴¹

Kate who is the symbol of the English society in the story, is totally responsible for the physical action. She also represent the outward beauty and the inner decay of the English society of that time. According to Wegelin

*Kate is present as the force, a form , a beautiful apparition, the handsome girl as is known by Milly is the symbol of the English society which is the subject of Milly's fascination and from which Densher emancipates himself through the light which Milly threw on it for him. Kate is all action, Milly is the image of spiritual beauty, while Densher takes the physical response and later intellectually rejects the hidden evil in Kate.*⁴²

Milly is the symbol of America, innocent, gentle and truly pure. She was also the image of spiritual beauty. Totally stripped of selfishness and worldliness: on their way to London, still on Swiss road, where they made a stop, she went wandering and Susan trying to trace her, found her sitting on verge of the rock, observing without her knowing it, she remarked that:

... Milly with the promise of it from just above, had gone straight down to it, not stopping before her; and here, on what struck her friend as the dizzy edge of it, she was seated at ease... . She was on the contrary, as she sat, much more in a state of uplifted and unlimited possession that had nothing to gain from violence. She was looking down on the kingdoms of the earth, ... it wouldn't be with the

⁴¹ Henry James ; *The Wings of The Dove*; New York, 1978; Pg. 140

⁴² Christof Wegelin, *The Image of Europe in Henry James*; Dallas 1958; Pg. 107

*view of renouncing them. Was she choosing them
or did she want them all.*⁴³

Milly possesses a lot of things, she was known by Susan as the 'princess', and Kate once said to her: '*... there's nothing you can't have, there is nothing you can't do.* And even though she was not ignorant of her wealth and powers, she possessed them as if she did not have them, not clinging to them or with the insatiable attitude of wanting more or by looking down on and abhorring those who did not have, like her English friends did. She measured every person by their personal worth as a human being, as a personality and not by what they have and did not have. Looking at the Bronzino picture, she found it hard to believe that she had a great personality, like the woman on the portraiture, even though we were told at the beginning about the fuss people make over her, even in New York: *if she smiles it was a public event, when she didn't it was a chapter of history.*

In James preface, he wrote of Milly as a young person conscious of a great capacity of life, but early stricken by fatal disease and passionately desiring before her death to achieve 'however brokenly and brief a sense of having lived' was shown by her leaving New York to come to Europe. Her eagerness to know about London and her people was not just a mere longing for knowledge, it was a symbolic manifestation of her eagerness for experience, a desire which her involvement with Densher and Kate more than fulfilled. Milly was already a princess in America, but she needed in her quest for knowledge and experience to cross to Europe to undergo the last initiation ceremony, which was done through suffering and pain, in a tough battle with evil in which she defeated and was transformed to *heir of all ages*, her reward being deliverance of one soul, Densher, incidentally the one she loved, from the destruction of corruption and decadence, and the printing of her name and image for ever in his memory. How the whole story sounds and carries the imagery of Jesus Christ, the eternal son of God who came to destroy every works Satan and to redeem (the world) us from the destructive power of sin, there is however no apparent comparison of Milly to Jesus Christ. Milly suffered and died but unlike Jesus, she was suffering for her own sake, not for the sake of the world, not even for the sake of America or Europe. This comparison cannot be carried further in this

⁴³ Henry James. *The Wings of the Dove*; New York, 1978; Pg. 87.

work, because it is outside the topic of discussion. Again Jesus Christ is too divine a person to be compared with Milly. Kate articulated the whole incident of Milly's love to Densher, and her death with the words: '*She died for you to understand her*'. But what Kate did not know was that Milly's death did not just lead to his understanding Milly alone, but also to his understanding that what Kate feels for him was not the real love.

According to Wegelin; Kates motive in planning that Densher should marry Milly is dubious, but it is a mixture of sympathy and greed.⁴⁴ It is doubtful whether Kate in any way sympathised with Milly, maybe at the very beginning, when she was lamenting about her having to face such a predicament 'in the midst of everything' but when greed took a better part of her and the evil plan hatched in her mind, she began to pace around Milly mercilessly like a panther. The desire to possess Milly's money was the one and strong desire which drove Kate to make her obnoxious plan with Densher, she felt that since Milly loves Densher and she was rich, but doomed to die within a short period, Densher should marry her because she was sure to bequeath her wealth to him at her death and then they would have money and then be able to marry. It was a terrible plan, but James did not condemn them out-rightly because they were driven into it by the society in which they found themselves. If the European society of that time was not so terribly rotten, then why was it that a man in the personality of Lord Mark, of a noble birth, in possession of such estate as Matcham should join in the rat race of pursuing after easy money. I doubt if it was his true love to Milly, that made him to want to marry her or he was competing with Kate and Densher in the pursuit for her wealth. That goes a long way to show the depth of corruption and insatiable lust after material possession that was prevalent in this society. A society where nothing goes for nothing, every good done must be repaid back in cash or in kind. And Mrs Lowder was the co-ordinator of the state of the affairs, who oversees everything and does not allow anything to escape her notice, Millicent Bell writes of her:

Mrs Lowder, to whom Kate goes, is the mythic divinity of the modern world, the representative of the great hidden forces of commerce underlying it's

⁴⁴ Christof Wegelin, *The Image of Europe in Henry James*; Dallas, 1958; Pg. 58

*events. Kate calls her 'Britannia of the market place', a grandiose title for an ordinary middle-class dowager, but James makes us see her as the goddess of the counting house, 'with pocket full of coins stamped in her image.'*⁴⁵

Apart from Susan Stringham, Milly was the only active American character in *The Wings of the Dove*. It was America coming to visit Europe, the story of America in the midst of Europe. Milly was to make the encounter and fight the battle, while Susan was to carry home the story. Milly, in order to defeat the battle, has to pay with her own life, while Susan was left to tell the story.

v. THE BRIEF SUMMARY OF *DAISY MILLER*

Daisy Miller is the story of a young American girl, who came to Europe on holiday with her mother and her little brother. In Vevey, Switzerland, they met a young American man, Winterbourne, who has been living in Europe since his childhood. His aunt a very wealthy woman, who has also been staying in Europe for a long time, does not approve of Daisy Miller and her family, because they are too free in their attitude and Daisy relates freely with her mamma's courier. To her, '*they are the type of Americans that one does ones duty - by not accepting.*' Daisy and Winterbourne saw each other often and even went to see the castle of Chillon together. At the castle, the young man announced that he was leaving for Geneva on the following day, and at that, Daisy became so disappointed and sad, that she made him promise her to come to Rome in winter.

In January, Winterbourne went to Rome, expecting to see Daisy impatiently waiting his arrival but he was disappointed to find out that she had occupied herself with so many Italian men. At Mrs Walker's place, she met her, and her little brother and mother. Daisy reproached him for not coming to see her when he arrived and he said he had just arrived but yesterday. Later, he escorted Daisy to Pincian garden to meet her Italian friend Giovanelli, with whom she wanted to take a walk together, but Winterbourne insisted on remaining with her. Later Mrs. Walker came in her carriage

⁴⁵ Millicent Bell.
Meaning in Henry James; Harvard Uni- Press, 1991. Pg. 293

and persuaded Daisy to come away with her because it was not proper for her to be going around with gentlemen at this period of the day, it was against the European convention, and people are already talking about her. At which Daisy refused and continued her walk with Giovanelli, and Winterbourne drove away with Mrs. Walker, leaving Daisy with Giovanelli.

Daisy continued her friendship with Giovanelli and Winterbourne continued to see them together at different corners of the city. The American circle became disgusted at her behaviour and gave Daisy the cold shoulder. Their behaviour touched her greatly but she never stopped going out with the Italian gentleman. At last she caught the Roman fever, after staying out until midnight with Giovanelli in the colosseum . But before she died, she sent Winterbourne a message that she was not engaged with Giovanelli. Winterbourne discovered later that he has done Daisy some injustice, that he failed to understand her because he has lived so long abroad, to avoid the grievous mistake he made.

vi. THE CLASH OF CULTURES IN *DAISY MILLER*

Daisy Miller was the beginning of James's old versus new motive. As an American girl in Europe who defies the European conventions with her firm but simple manners, she won the national and international recognition. She became the symbol of American girl in her spontaneity, and innocence combined with her audacity. Daisy Miller was first rejected as a disloyal criticism of American manners and an outrage on American girlhood, it was refused publication in America, and was first published in England, in *The Cornhill Magazine*. But shortly after the death of Henry James, William Dean Howells wrote that *'there was never any civilisation offered a more precious tribute than that which a great artist paid theirs in the character of Daisy Miller'*⁴⁶.

The basic issue addressed in *Daisy Miller* is the difference between European and American manners and the freedom allowed American girls, but strictly restricted

⁴⁶ Philip Rahv, Intro. To *Daisy Miller*, in *The Great Short Novels of Henry James* ; London, 1989; Pg. 87

to their European counterparts. This was demonstrated in the liberty Daisy had before her mother's nose to decide on what she wants to do without being reproached or restricted. In Vevey when Daisy was contemplating going out in a boat with Winterbourne at eleven o' clock, her mother didn't do much to restrict her, she could only tell her courier Eugenio to tell her not to go, but even he at last told her she should do as she liked. Again, in Rome as Daisy was taking a walk with Giovanelli and Winterbourne, it was not her mother who came to threaten her, but Mrs. Walker a member of the American circle in Rome.

The central theme of the story is therefore, American snobbishness abroad. Daisy's problem was not really from the Europeans but from their compatriots of the expatriate colony, who in their provincialism and inferiority complex, felt it their duty to curtail Daisy's liberty because to them she was a disgrace to American identity, and secondly they were ashamed of the 'unbridled' American freedom, which they felt Daisy displayed by her free manners. The American snobs like Mrs. Walker and especially Mrs. Costello saw nothing in Daisy's positive qualities which are also typical of American girls; '*her charming look, which they all have, and which she can't think where they pick up; her perfect way of dressing, which she can't think where they get it from, and though she was pretty, but that also amounts to nothing, because she was common, she treats her mother's courier like a gentleman, etc.* And one can only do ones duty by not accepting such Americans'. Christof Wegelin's comment on these American expatriate are as follows:

The majority of them, the women who set the social tone are motivated largely by the convert's zeal to advertise his conversion: they ostracise her, as we are told, "for the benefit of observant Europeans," in order to prove their own proficiency in the rules of the social "system" they have adopted, in order to leave no doubt that they are fully aware of how "monstrous" the American freedom of Daisy's conduct are. They are social snobs pure and simple. Mrs. Costello is typical, in all but the fact that her perch on the social ladder not

*only in Rome but, much more telling, in Washington and New York, was built long ago and high.*⁴⁷

That Mrs. Costello had her place on the high social hierarchy not only in Europe but also in America, makes this snobbery of Americans abroad, not just an expatriate problem, but that it has its roots in America. They (the Americans) have a problem of cultural inferiority complex, and that was why they need to travel abroad in order to make a name even there in their country (this problem has been discussed extensively in previous sections).

Winterbourne was an example, who even though lived outside America most of his life, could partly understand Daisy and defend her innocence. He was not a snob like his fellow American expatriates, his only question was whether Daisy was innocent or not. But even he was no more in the right position to judge her, because he has stayed abroad too long to make a right judgement. His being at home with European manners has sort of disrupted his knowledge of American manners. Giovannelli, who even though was not American was the one who ended up understanding and appreciating Daisy's innocence. The contrast between American and Italian manners provided fuel for the dramatic conflict in the story, but Daisy's innocence proved to Giovaneli, that there was moral possibilities unknown in the streets of Rome.

⁴⁷ Wegelin ; *The Image of Europe in Henry James*; Dallas, 1958, Pg. 61.

4. THE COMPARISON OF THE CLASH OF CULTURES IN *THE PORTRAIT; THE WINGS AND DAISY MILLER*

Comparing the three novels, one may consider them as three different stories, having the same themes and bearing the same objectives. To some extents that may be right, but not in all. Even though the three stories are the experiences of an American girl in Europe and of the differences in both cultures, there are many similarities and differences in their ordeals, approaches and encounters of Europe. These similarities and divergencies would be discussed in the proceeding paragraphs:

There are several similarities in the three texts: *The Portrait of a Lady*; *The Wings of the Dove* and *Daisy Miller*, but we are not just after the similarities and differences between the three novels, what we are particularly after is the similarities and differences in the cultural conflicts that occurred in the three novels. Nevertheless, the similarities in their clash of culture starts from the fact that the three ladies came from the same American culture with the same objectives to Europe, they were all in search of knowledge and experience, even though in different degrees.

Isabel Archer of *The Portrait of a Lady* left Albany under the auspices of her wealthy aunt, in search of knowledge, high civilisation, and experiences. The zeal of her search and the depth of her hunger and thirst for these things was such that she was not ready to compromise it for anything else. She readily refused the ardent plea of the best of America in the figure of Casper Goodwood and took off on her search. In Europe, she encountered Lord Warburton, at first full of eagerness and deep admiration, with the thought of Aha! I have arrived! But when she perceived that he was not all that she was seeking after, she flatly refused him. Even though that we are made to know at the beginning of the story that Warburton's temperament was fertilised by high civilisation such that anyone who looked at him would envy him at a venture. But for Isabel instead of envying him, saw her marrying him as a premature termination of her search for her high ideals. So she also turned her back at Europe in the figure of Warburton, who though a possessor of high culture, but a handicap to the fulfilment of her goal, i.e. his height of civilisation was a completed thing and she would not have room for her search if she married him, she would only be forced to fit

into what already exists in him and that was not the consummation of her perception of civilisation. Osmond whom she thinks has it, a combination of America and Europe, was only an imitation, because he was neither of both, he possess neither American culture nor that of Europe, but had strange tastes and high rotten ambitions which one cannot tell where they came from. It was actually Ralph who was actually the possessor of what Isabel was after, but he was incapacitated by his illness to offer it to Isabel in marriage. Moreover Isabel only came to the realisation of him being the embodiment of her search when it was very late, at his death bed.

In the same manner, Milly Theale of *The Wings of the Dove* left New York in search of knowledge and experience, but not under the forum which was available to Isabel. She was already a sort of a princess, with fortunes of her own, but doomed to die and was seeking for the experience of having lived. That led her to Europe, where her goal was aborted and instead of what she expected, she experienced deceit and heartbreak, which led to her death. Although her case has to do with marriage, she was not so fortunate like Isabel, who had a long list of suitors, from the best that one can think of, of both America and Europe, even Lord Mark who somehow had interest in her had an ulterior motive, for wanting to marry her. Densher, who was hanging around her whom she actually loved and hoped to marry, was coerced into hanging around her for the same ulterior motive of gaining her wealth after her death, since she was doomed to die. And so we experience in both stories the corruption and moral decay of Europe, but at different level and in different hands, in *The Portrait of a Lady*, it was the level of pretension of acquisition of high civilisation and a fine mind, by Madame Merle and Osmond, whereas in *The Wings of the Dove*, it was a deceit in form of lies about their not being engaged by Kate and Densher and the pretension of Densher that he loves Milly. Both cases were done for the sake of money, but in *The Portrait*, it was the American expatriates who were the cause of the conflict, while in *The Wings*, it was the Europeans. The bone of contention being the misplacement of civilisation and culture in the place of position and possession instead of the refinement and beauty of the mind and character, thereby causing high corruption instead of civilisation or high culture.

In the case of *Daisy Miller*, Daisy also left Schenectady, America on holidays with her mother and her little brother, we were not told that she was in search of

knowledge, but we assume so, because her father wanted her to see Europe, and it was also her eagerness to know more that caused her to be open to every types of relationship more than the desire to flirt as the people misunderstood. She had the sense of doing what was right in the way she understood it to be and not what conventions and people say, e.g. she said to Winterbourne at Mrs Walker's party "*But did you hear anything so cool as Mrs Walker's wanting me to drop poor Mr. Giovanelli, and under the pretext that it was proper? ... it would have been most unkind; ...*" Daisy's case was not directly connected with marriage, like in the case of Isabel and Milly, but it also indirectly had to do with love. She was in love with Winterbourne and he with her but because of inability to rightly place her free American spirit, because he had stayed too long abroad to understand her, the purpose was defeated. Daisy's problem like that of Isabel was caused by the expatriates, but this time, not because of corruption, but by snobbery and cultural inferiority complex, manifested in the form of provincialism. Daisy was not deceived like Isabel and Milly, she was misunderstood and ostracised. Daisy and Milly both died but they gained love, acceptance, and a sort of conversion of the person that they loved, they achieved their goal after their death. Isabel on the other hand did not die, but also did not win over the one she loved, rather the one who loved her won her over to his side and died. Although European convention and American free manners were the point of conflict in *Daisy Miller*, her problem was not the Europeans, unlike the case of Milly. It is also to be noted, that the expatriate snobs that were present in *Daisy Miller* and *The Portrait of a Lady* has left the scene in *The Wings of The Dove*

Talking about the characters of our heroines, our young American ladies in Europe, we find that even though they have different qualities in their characters, there were also certain likeness in the them, which were the most emphasised of all the other qualities. The free, self-reliant, independent but innocent spirit, coupled with moral spontaneity, were the typical qualities of James's American girl in Europe, and these were the qualities common to Isabel, Milly and Daisy. Dean Howell's in his critic *Heroines of Fiction* called James "*the inventor of the international American girl.*"⁴⁸ He added:

⁴⁸ William Dean Howells; *Heroines of Fiction*; New York and London, 1901; Pgs. 165-66.

... with a few exceptions, the protagonists in James's stories of the American experience of Europe are young girls, self-reliant, independent, American.

Nonetheless, these qualities vary in their mode and degrees of expression, according to the situation, the ordeal and the type of conflict they had to face. In *The Portrait*, Isabel's presumptuousness was more pronounced than that of Milly or Daisy Miller, because it was this negative quality in her that led to her great mistake of marrying Osmond, and that was what really stirred the social conflict in story. She presumed that Osmond was a man with a beautiful mind, highly cultivated, but only that he was poor, but contented; and she would do the most honourable thing if she helps him with her money. Like Daisy Miller she was still full of her conventional American thinking to pay attention to the ways of life of the place where she was living. She was ready to really know what she should do, not to do it, but only to choose. In the same way Daisy does not care what the people might think of her parading the street with an Italian fortune hunter, all that matters to her was that he would be disappointed if she abandons him because he had been talking about the walk for ten days, and he would be hurt. She had rather bear the pain of reproaches than hurt somebody's feelings. It was a somewhat big fault, but in it was the hidden virtue of innocence, and the pride of being independent. What also helped them, especially Isabel, to face her problem squarely and to overcome it instead of allowing it to overcome her. I don't know how Daisy could have reacted further in her case, if she had lived, but we got a hint of it in the message that she sent Winterbourne that she was not engaged. Perhaps she might have curtailed her association with the men, just because of her love to Winterbourne and not because of the convention. It is notable that in her message at her sick bed, she never said that she was sorry for her actions just like Isabel never apologised for her mistake to Mrs Touchett or to even her friends Henrietta and especially Casper, whom she felt she had really done wrong. She said that she can't bear to publish her mistake.

Milly, even though more refined than her two sisters, was not spared in this character flaw, though her own was not so pronounced like that of Isabel. It was

partly presumption that made her to assume that Kate does not have any feeling for Densher, even though she saw them together several times and they even abandoned her together one day in her hotel. Again she was told at all corners how Densher loved Kate, how she could she have assumed that Densher would easily forget his love for Kate and turn over to her with the snap of her finger, just like every other things has been walking for her. Though Kate indirectly warned her to quietly and kindly drop them because they would do her no good. No wonder she could not detect the red lights flashing warning signs to her all over the place, she was innocent like her sisters; Isabel, who could also not detect the red light in all Ralph, his mother, Henrietta. Even indirectly Mrs Merle and Osmond flashed to warn her before her marriage with Osmond of the danger awaiting her if she should marry him. In the same way Daisy in her innocent audacity could not perceive the depth of the warnings given her, if not by the expatriate circles who agreed were just snobs, but by Winterbourne, who at least hold in her more earnest esteem of the Roman fever. Howells also wrote comparing Daisy and Milly in his essay, *Mr Henry James Later Work*:

At this point I hear from far within a voice bringing me to book about Milly Theale in The Wings of The Dove, asking me, if there is not a heroine of the ideal make, and demanding what fault there is in her that renders her loveable. Loveable I allow she is, dearly, tenderly, being too good, too pure, too generous, too magnificently unselfish ... Milly Theale is as entirely American in the qualities which you can and cannot touch as Daisy Miller herself, ... she is largely American in the same things. There is the same self-righteousness, the same beautiful insubordination, the same mortal solution to the problem. Of course, it is all in another region, and the social levels are immensely parted. Yet Milly

*Theale is the superior of Daisy Miller less in her nature than in her conditions.*⁴⁹

As mentioned above, Milly seems a finer shade than Daisy or even Isabel, because her case was more pathetic than that of Daisy or Isabel. She had lesser blame to share in her case than Isabel and even more so Daisy. But at the end also she got a seemingly better reward than her sisters. She not only won the battle, by winning Densher over she was sort of immortalised in his memory. (I am sure Kate and others, must also have to bear her memory for ever, even if she did not win redeem them in their corruption).

This issue of conventional American thinking and innocence was not only restricted to our heroines alone one could also detect it in the character of their companions like Henrietta Stackpole in *The Portrait of a Lady* and Susan Stringham in *The Wings of the Dove*. Although Henrietta's own was less of innocence than American convention. She was not so blank like her fellows because she kept on giving Isabel sound advice, which revealed her wisdom or knowledge to some extent; she was against Isabel inheriting a large sum of money as a young girl, because it would prove to her detriment, a hidden fact, which even Ralph with his wisdom and high civilisation failed to see. She was also strongly against Isabel marrying Osmond, and she was among the first to detect Isabel's unhappiness in her marriage. Nevertheless, her conventional American mind also led her to make some false judgements and to give wrong advice to Isabel, example of which include her looking at everything aristocratic with black eyes, and as a result strongly discouraged Isabel against marrying Warburton. At the end, she ended up accepting everything she disapproved of, and even married an English man without any apology to Isabel.

Contrary to Henrietta, was Susan Stringham, who was so passive in her role of accompanying Milly that the only achievement she could record was connecting her friend Mrs Lowder for them to be able to visit London. And that contact was actually what brought Milly's misfortune. Whether it was pity or lack of courage or innocence that prevented her from advising Milly like an elder sister is hard to tell, whether she was facing the issue of opening up to Milly that she should not hang her hope on Densher or not, was not so clear. There were cases where she sought to hide her

⁴⁹ W. D. Howells; Mr. Henry James Later Work; North American Review, 1903; Pgs.126-31

pity from Milly instead of giving her a firm advice. When Densher abandoned Milly together with Kate, she sort of knew that it was not for good, but instead of telling her to forget them, she said at the end that they will yet rejoice at the end, they will get Densher. Anyway her assumptions happened at the end, Densher was won over, but Milly was no more there to celebrate it. Daisy Miller's mother was also a like character, who seemed so passive, and altogether fearful, instead of firmly advising her daughter, she was always giving another person the assignment to do it. E.g. she asked Eugenio to tell Daisy not to go out in the boat late in the night with Winterbourne, instead of firmly telling her herself. Her son Randolph also hears more from her courier than from her, he may not go to bed when she tells him, but he does that when the courier tells him, even though the courier was not presented to us as somebody very strict, it is only that he was more firm than Mrs. Miller. In *The Portrait of a Lady*, Ralph's mother was also presented to us as a woman who does not know her duty as a mother, she keeps travelling around even when Ralph's condition of health was so critical and she knew quite well that, the father who used to take care of him was no more there. But at least, she was firm and could tell her niece what to do and what not, even if she does not heed to them.

It seems James's views of American mothers are those of a failure in their motherhood, unlike that of the European mothers. Although we did not see or hear from Kate's mother because she was dead, but she was a real mother, who was even better than her husband as a father. The meagre income left for rest of the family after her death, came from her. In fact the family started suffering her loss, when she was still sick in the hospital. Christof Wegelin stated about this case:

... and the older women, the American mothers - types, both, characterised for him primarily by their "inveterate blankness of surface." He confessed that, in them, all he was prepared to deal with was the "negative" side- their state of bewilderment, their helplessness in the face of European life ...⁵⁰

James portrayal of the European young girls in these stories, were rare as compared to that of her counterpart, the American girl, (except in *The Wings of the*

⁵⁰ Wegelin, *The Image of Europe in Henry James*; Dallas, 1958 Pg.58.

Dove) but we are given enough background information about them, even where they are not represented as characters in the novel. In *Daisy Miller*, we are told that Italian convention does not allow a young girl to be walking around the streets with young men, unlike the American girls that are free, but innocent. In *The Portrait of a Lady*, we are told that young girls from decent English houses, are not allowed to sit with young men late at night. The Misses Molyneux were the portraiture presented to us of typical decent English girls from decent houses, at least from aristocratic families. Quiet, docile, submissive, and content. Such that Mildred, the eldest of the sisters could not dare to interrupt her brother Lord Warburton, as he was together with Isabel at the picture Gallery of Gardencourt. Henrietta could not stand such manner, because it was completely opposite to what they knew in America, where the men obey the women.

Kate was another type of the European girl, the knowing, corrupt, materialistic, deceitful, she was not ashamed to admit that she was a professional cheat, in fact she was proud of it. She was a moral pervert; she perverted good to be bad and bad to be good, by accusing Milly of not having any sin. For her it is not proper to be innocent. She perverted her love for Densher, by selling it for money. Her preferring the money at the end instead of Densher, even though she knew the money belong to a friend whose death they caused by their deceit, showed the height of her moral degradation, and perversion. That was a clear indication that it was not the depth of her love for Densher, nor sympathy for Milly that led her to devise such diabolic plan, but her greed, her love of money. The question is, if the Molyneux were not from aristocratic family and if they were in the position of Kate, would they do such a thing with all their quietness, docility, and submissiveness? Did these characters really indicate their innocence, or were they green snakes in a green grass?

The fact that James's picture of English girls in the three novels are inconsistent, indicates many things. Either that James was saying that he does not have a proper knowledge of the qualities of a typical European girl, (which I doubt,) seeing that he spent most of his life-time in Europe. Has it something to do with time difference and social development in Europe? This is questionable, seeing that there's only three years difference between *Daisy Miller* and *The Portrait of a Lady*, and *The Wings of*

the Dove, came eleven years after *The Portrait of a Lady* and fourteen years after *Daisy Miller*. Although there were many historical occurrences, the difference in the picture of the European girl offered in both *Daisy Miller* and *The Portrait of a Lady* with that of *The Wings of the Dove*, has more to do with the history of literary development and also the personal development of the author in his writing career.

Taking first the history of American literary development in its vision of Europe. At the beginning of 19th century, an American's vision of Europe was strongly biased by the travelling literature, the most influential being Irving's *The Sketch Book*, bearing the image of the romantic Europe. Later the other writers like Mark Twain, after visiting Europe and finding it not as Irving wrote in his sketch book, became very disappointed and as a result were out to de-romanticise Europe by painting an image of Europe in ruins and decay. Around 1828, Copper came with his own democratic report of Europe. James took into consideration these historical development in his portrayal of Europe in his writings:

... Like Copper, though more gently, James was to satirize the Irvingesque approach to England; like him, though with more sympathy for the American side, he was to contrast the artless independence of American girls with the cultivated restraint of their European sisters. And if Copper attributed to English society a heartless "sophistication without parallel", James was to picture it in *The Wings of The Dove*.⁵¹

The development of James in his writing career was another reason, why there are disparity in James image of Europe and in his depiction of the European *jeune fille* (as they are popularly known by James critics). His later writings are more maturedly handled, they dealt more on social issues. In his early fictions, which includes *The Portrait of a Lady* and *Daisy Miller*, James recognised and dramatised the bias in the vision of American of Europe as typically American. But later as he

⁵¹ Wegelin; *The Image of Europe in Henry James*; Dallas, 1958; Pg. 16

came to know more about Europe, since he was living in their midst, he was able to observe them personally and to draw his own personal opinion of the conflict between European and American manners. He moved from stereotype and superstitious evaluations to motives and causes (of these conflicts). At first, e.g. *Daisy Miller* and partly *The Portrait of a Lady*, he was dealing with manners, later, he proceeded to analyse morals e.g. in *The Wings of the Dove*. He ended up creating his own image of Europe, more realistic, richer, and subtler than the earlier ones.

The way James portrayed the European girl in the various novels, depends also on the major themes being treated in each book. In *Daisy Miller* it was convention and liberty or freedom; in which Giovanelli represented Europe, although, we are told how a typical European girl should behave there, more restraint. In *The Portrait of a Lady* it was aestheticism and high/ true civilisation in which Waburton stood for Europe even though we are told about and shown how a European girl should be, reserved and quiet. In *The Wings of the Dove*, it was corruption, superficial beauty and spiritual beauty, of which Kate was portrayed as the knowing European girl, endowed only with superficial beauty. Therefore, apart from the general theme of American girl in Europe, the specific issues addressed and the conflicts they faced were different.

5. CONCLUSION

To conclude this work, it is important to recall our new and old motive of Henry James and to peg it to the fact that, even though he had the intention, through these three novels and perhaps some other of his writings to pay tribute to his cousin Minny Temple, whose spontaneity and restless spirit he portrayed through Daisy Miller, Isabel Archer, and especially Milly Theale as the ideal image of the American girl. But that was not his sole purpose.

James also portrayed America, through this image of a young lady, unknowing, but self-reliant independent and innocent, in the face of the knowing world, i.e. mostly Europe. The American young lady is very famous in James's creation of international theme, and even though she always had character flaws, she always ends up a victor in the battle of the conflict of culture and conventions, which was often the main theme of James's stories. But James was not exonerating America from her blames, apart from the character flaws mentioned above, one major fault which James saw in American was her lack of culture. And this fault was more noticeable in Americans abroad. James wrote his mother:

*We seem a people of character, we seem to have energy, capacity and intellectual stuff in ample measure, but all with culture quite left out. It's the absolute and incredible lack of culture that strikes you in common travelling Americans ...*⁵²

Yes, James saw America as an innocent young lady, in the face of the knowing Europe, but he was not condemning or out to condemn her in the face of America, and where that seemed to be, he did not do so out-rightly. Then, he was only concerned in somewhat pointing out the evils in the society, which came as a result of the present of good and evil in human nature, existent in all human societies and cultures; e.g. Europeans characters as portrayed in *The Wings of the Dove* as well as some American characters as shown in *The Portrait of a Lady*, and *Daisy Miller* and which civilisation as culture can help to curtail and ameliorate. Blair said:

⁵² Leon Edel; Henry James Letters Vol. 1; Cambridge, 1975; Pgs. 149-152

The kind of ado James organises around such heroines as Isabel Archer Verena Tarrant and Christina Light increasingly mobilize linked forms of gender and racial panic to probe the cultural logic of purity, freedom and publicity (and alternatively of contamination, decline, and newspaperism), in plots of the heroines induction into higher cosmopolitan self-culture. While those plots necessarily turn on a figure of a woman reified as an object of exchange across national, cultural and even racial boundaries, they mean primarily to appropriate the threshold experience for more richly imbricated styles of culture-building.⁵³

Daisy with her spontaneity, audacity, all wrapped up in her pure innocent heart was the first step to this civilisation as culture for James. Isabel with her independent spirit, though presumptuous but with a fierce thirst for knowledge and her undaunted but innocent determination to empty the cup of knowledge and experience into her, was an advancement, and Milly the princess, the dove and the celebrated *heir of all ages* was the crowning of James's civilisation as culture. She was the culmination of James's 'new' and 'old' motives and the one who harmonises all the clash of cultures, (at least the European and American cultures) as she demonstrated in *The Wings of the Dove*. (The woman in the Bronzino portrait which was liked to her had her hair woven in a crown like manner around her hair, and that was James's own crown for Milly)

⁵³ Blair; Henry James and The Writing of Race and Nation; Cambridge, 1996; Pg. 2

6. BIBLIOGRAPHY

1. James, Henry.
The Portrait of a Lady,
W. W. Norton and Company. INC. New York, 1975.
2. James, Henry.
The Wings of the Dove,
W. W. Norton and Company. INC. New York, 1978.
3. James, Henry.
The Great Short Novels of Henry James,
(with an introductions and comments by Philip Rahv.)
Robinson Publishing, London, 1989.
4. A. S. Hornby.
Oxford Advanced Learner's Dictionary of Current,
Cornelson & Oxford Univ. Press, London, 1974.
5. Alfred Schütz.
Gesammelte Aufsätze,
Studien zur Soziologischen Theorie 2,
Den Haag R. N., 1972.
6. Stephen Greenblatt. (in Essays on Culture),
Critical Terms for Literary Study,
Edited by Frank Lentricchia & Thomas McLaughlin.
Chicago & London, 1995.
7. Philip Vitale.
Barron's Book Notes on, James: The Portrait of a Lady,
Woodbury, New York, 1973.
8. Edited by, F. W. Dupee.
The Question of Henry James,
(A Collection of Critical Essays),
Allan Wingate, London.

9. Berland, Alwyn.
Culture and Conduct in The Novels of Henry James,
Cambridge University Press, 1981.
10. Wegelin Christof.
The Image of Europe in Henry James,
Southern Methodist Univ. Press, Dallas, 1958.
11. Pelham Edgar.
Henry James: Man and Author,
New York, Russell & Russell. INC. 1964.
12. Auchincloss, Louis.
Reading Henry James
Minneapolis: Univ. of Minnesota, Pr., 1975.
13. Bell, Millicent.
Meaning in Henry James
Cambridge Mass, Harvard Univ. Press, 1991.
14. Tanner, Tony.
Henry James: The Writer and His Work,
Amherst, Mass: Univ. of Massachusetts Pr. 1985..
15. Michael Cole & Sylvia Scribner.
Culture and Thought, (a psychological introduction),
John Wiley & Sons, INC. 1994.
16. Edited by Ruth Bernard Yeazell,
Henry James: A Collection of Critical Essays,
Prentice-Hall, INC. 1994.
17. Charles R. Anderson.
Person, Place and Thing in Henry James,
Duke Univ. Press, Durham, N. Carolina, 1977.
18. Blair.
Henry James and the Writing of Race and Nation,
Cambridge Univ. Press, 1996.

19. Williams, Raymond.

Culture and Society, 1780-1950,
Harmondsworth: Penguin Books. 1966.

20. Leon Edel.

Henry James Letters Vol. 1(1843-1875).
Cambridge, USA , 1975.



Bronzino's painting of Lucrezia Panciatichi has been suggested as the portrait mentioned in *The Wings of the Dove* for its resemblance to Milly Theale.

Minnie Temple at eighteen.

