

Table of Contents

Acknowledgments ix

Experimenter 3

The Heady Wine of Rome RODERICK HUDSON 9

Walls of Separation THE AMERICAN 41

Vistas Opening and Closing THE PORTRAIT OF A LADY 80

Lost Between Two Worlds THE PRINCESS CASAMASSIMA 124

For Love or Money THE WINGS OF THE DOVE 173

Through the Picture Frame THE AMBASSADORS 220

Literary Impressionist 277

Notes 287

Index 300

Index

- Allott, Miriam, 187, 295
 America, 5, 9-15, 17, 37-38, 41 ff., 91-94, 228, 275
 American preconceptions of Europe, 5, 6, 13-14, 32, 41, 80, 82, 92, 178-179, 181-183, 231, 235
 Americans in Europe, 5-6, 20, 23-24, 33, 41-65, 69, 70, 74-75, 79, 80, 90-91, 99, 102, 114, 178 ff., 193, 224 ff., 261-267, 296
 Appreciators. *See* Exploiters
Atlantic Monthly, 13, 41, 289, 292
 Augier, Émile, 73, 77
 Austen, Jane, 71; *Pride and Prejudice*, 121

 Balzac, Honoré de, 4, 7, 8, 14, 21, 23, 25, 34, 53, 67, 69, 71, 76-77, 84, 132, 142, 158, 179, 222, 277, 283; *Père Goriot*, 88; *Louis Lambert*, 231
 Banister, Judith, *English Silver*, 295
 Barbizon School, 267, 269, 270-272, 298
 Baudelaire, Charles, 248
 Berenson, Bernard, *Italian Painters*, 295, 296
 Bible, the, 22, 200, 209-210, 295, 296
 Bonnard, Pierre, 242
 Boott, Frank and Lizzie, 97-98
 Boughton, Alice, 223, 296
 Bronzino, Angelo, 178, 185-188, 211-212, 217, 223, 295
 Browning, Robert, *Men and Women*, 168-169
 Bulwer-Lytton, Edward, 158
 Byron, George Gordon, Lord, 35-36

 Camus, Albert, 284
 Caravaggio, Michelangelo, 23
 Caravaggio, Polidoro da, 293
 Cargill, Oscar, *The Novels of Henry James*, 286, 288, 290, 294
 Child, Theodore, (HJ and Daudet), 299
 Childe, Lee, 67-68, 289
 Colet, Roger, *Maupassant: Selected Short Stories*, 299
 Comedy, 41-65 (esp. 55-57), 66, 68, 70, 72, 77, 144, 220, 261-267, 276, 299; American humor, 53-54, 63, 65, 289
 Conrad, Joseph, 39, 222, 283
 Corot, Camille, 269
 Curtis, Daniel, 206
 Curtis, Ralph, 295

 Daubigny, Charles-François, 237, 267
 Daudet, Alphonse, 7, 57, 88, 254, 278-283; *Le Nabab*, *Les Rois en Exil*, 282, 299; *Port Tarascon* (transl. by HJ), 283
 Death (hero/heroine), 31, 36, 153, 169, 172, 174, 188-189, 190-192, 207, 211, 214, 218-219, 294
 Degas, Edgar, 239, 244, 279, 298

Index

- Delacroix, Eugène, 237
- Dickens, Charles, 7, 21, 23, 26, 34, 71, 132, 140, 145, 153, 154, 183-184, 222, 283, 294; *Bleak House*, *Our Mutual Friend*, 144; *Oliver Twist*, 144, 148-149, 294; *David Copperfield*, 144, 165
- Dilke, Sir Charles, 294
- Domenichino (Domenico Zampieri), 293
- Dumas, Alexandre, fils, 34, 57, 73, 74, 283, 290
- Du Maurier, George, 235, 293, 297
- Edel, Leon, 7, 75-76, 92, 283, 285, 286-299 passim. *See also* James, Henry, Nonfiction, *Letters*.
- Eliot, George (Marian Evans), 7, 81, 85-89, 222, 283, 291, 292; *Daniel Deronda*, *Middlemarch*, 85-89, 291
- Eliot, T. S., 35, 149, 288
- England, 5, 6, 8, 10, 11, 12, 77, 91-96, 124-160, 163-172, 178-205, 228-236
- Essays in Honor of Jay B. Hubbell*, 292
- Europe ("Europe"), 5, 6, 9, 12, 13, 16, 38, 53, 70, 80, 82, 91-94, 96, 102, 107, 168, 174, 228-230, 275, 287, 296
- Exploiters (and appreciators), 37, 96, 100-102, 112, 114-117, 120, 174, 182, 195, 196-205, 206-219
- Fatal man (theme), 28 ff., 35-37
- Fatal woman (theme), 17, 23, 24-28, 35-37
- Faulkner, William, 39, 47, 283; *Absalom, Absalom!*, 123
- Fitch, G. B., 73, 290
- Fitzgerald, F. Scott, 39, 222, 284
- Flaubert, Gustav, 7, 21, 57, 70, 71, 76, 84-85, 88, 223, 277, 281, 283, 290-292, 296; *Correspondence*, 296; *Madame Bovary*, 71, 84-85, 89, 290, 291
- Florence, 10, 11, 12, 13, 96-102, 106-108, 187, 291
- Forster, E. M., *Aspects of the Novel*, 37, 228, 288, 297
- Fosca, François, *Renoir*, 298
- France, 5, 6, 8, 10, 42-67, 75 ff., 237-276
- Franklin, Benjamin, 54
- Frederick, J. T., 292
- French Impressionists, 223, 239-240, 244, 247, 249-251, 253, 256-257, 260, 261, 269-275, 277-284, 297-299
- Garrett, Peter, *Scene and Symbol*, 64, 289, 292
- Gautier, Théophile, 15, 44, 248
- Gibson, W. H., 296
- Goode, John, *The Air of Reality: New Essays on HJ*, 289
- Grover, Philip, *HJ and the French Novel*, 291
- Guercino (Giovanni Barbieri), 16-17
- Hale, E. E., 298
- Hare, Augustus, *Walks in Rome*, 288
- Harlow, Virginia, *Thomas Sargeant Perry*, 292, 293
- Harpers (publishers), 224-228, 297
- Hawthorne, Nathaniel, 7, 21, 34, 47, 52-53; *Italian Notebooks*, 33, 47; *The Marble Faun*, 13, 32-33, 47, 67, 103; *The Scarlet Letter*, 33, 80, 121
- Hemingway, Ernest, 47, 222, 283
- Holland, Laurence, *The Expense of Vision*, 295, 296
- Howells, Mildred, *Life in Letters of William Dean Howells*, 297
- Howells, W. D., 12, 13, 41-42, 47, 53, 70, 75, 123, 224-227, 250, 289, 291, 296-297; *A*

Index

- Chance Acquaintance*, 33; *Italian Journeys*, 46, 288, 289; review of HJ's *Portrait of a Lady*, 86, 88, 292
- Hunt, William, 240
- Ibsen, Henrik, 176
- International theme, 41, 45-65, 66, 70, 74, 77, 79, 80, 96, 124, 220, 261-267
- Irving, Washington, *The Sketch Book*, 47
- Isle, Walter, *Experiments in Form*, 295
- Italy, 5, 6, 8, 10, 13, 14, 15-34, 75, 96-120, 205-219
- James, Henry
- Criticism, 6-7: Augier, 73; Balzac, 4, 7, 14, 25, 69, 71, 76-77, 88, 132, 142, 179; Daudet, 7, 278-283, 299; Dickens, 7, 71, 153, 165, 183; Dumas, 73; George Eliot, 7, 85-88; Flaubert, 7, 71, 84-85, 88, 223, 290-292, 296; Gautier, 15; Hawthorne, 7, 32-33, 47, 53, 80, 103, 283; Loti, 277-278; Maupassant, 7, 278-280; George Sand, 70-72; Turgenev, 7, 34, 83-84, 88, 152-153; Zola, 7, 69, 131, 281
 - Fiction—Novels: *The Ambassadors*, 8, 31, 37, 41, 81, 88, 122, 123, 126, 176, 177, 189, 220-284, 294, 296-297; *The American*, 4, 8, 41-79, 122, 145, 220, 253, 262, 264-265, 287-290, 295; *The Awkward Age*, 176; *Daisy Miller*, 122; *The Golden Bowl*, 8, 37, 123, 176, 224, 294; *Guy Domville*, 174; *The Portrait of a Lady*, 5, 8, 15, 25, 27, 31, 34, 37, 71, 76, 79, 80-123, 126, 153, 161, 195, 202, 220-221, 228, 287, 290-292; *The Princess Casamassima*, 8, 25, 36, 76, 124-172, 187, 215, 221, 227, 293-294; *Roderick Hudson*, 4, 8, 9-40, 69, 75, 122, 126, 145, 228, 231, 287; *The Spoils of Poynton*, 175-176; *The Tragic Muse*, 8; *The Turn of the Screw*, 123; *What Maisie Knew*, 175-176, 293; *The Wings of the Dove*, 8, 37, 173-219, 220, 222-223, 224, 246, 294-295
 - Short stories: "Adina," 13; "The Last of the Valerie," 13; "The Madonna of the Future," 13, 24; "The Real Thing," 297; "Travelling Companions," 52, 289
 - Nonfiction: *The American Essays (AE)*, 286, 288-289; *The Art of Fiction*, 83, 291; *Autobiography*, 7, 98-99, 127, 164, 173, 237, 267, 286, 292-295, 297; *English Hours (EH)*, 128-129, 131, 161, 166-167, 171, 229-230, 232, 286, 293-294, 297; *Essays in London*, 296; *French Poets and Novelists (FPN)*, 71, 72, 84, 153, 286-291, 294; *The Future of the Novel (FN)*, 85, 86-88, 131, 143-144, 277, 286, 290-292, 294-299; *Hawthorne*, 7, 21, 32, 52-53, 286, 288-290; *Italian Hours (IH)*, 75, 97-98, 206, 207, 210-211, 238, 268, 290, 295-297; *Letters (Edel, Letters, I, II; Selected Letters; and Lubbock, I, II)*, 3, 7-8, 9, 12, 13, 19, 21, 37, 41, 51, 67, 70, 71, 73-74, 75, 85, 93, 122, 131, 151, 194, 210, 227, 230, 241, 286-297; *Literary Reviews and Essays (LRE)*, 152-153, 281, 286, 294, 299; *The Notebooks*, 7, 75, 90, 120-121, 169, 173-176, 188-189, 216, 224-227, 236, 239, 245, 248, 272, 286, 292-298; *The Painter's Eye (PE)*, 6, 187, 223, 239, 267, 272, 286, 295-298; *Parisian Sketches (PS)*, 44-45, 70-71, 253, 264, 286, 289-290, 298; *Partial Portraits (PP-1)*, 153, 235, 278-279, 280-282, 286, 294, 297, 299; *Portraits of Places (PP-2)*, 48, 74, 161, 286, 289-290, 294; *The Prefaces*, 7, 14, 15, 20, 25, 28, 34, 38-39, 42, 43-44, 50, 55, 68-70, 82-83, 88, 123, 127-128, 131, 152, 171, 176, 177, 184, 188-189, 194, 196, 212, 221-222, 224-227, 231, 233, 236, 245, 253, 285, 286-298; *HJ: Representative Selections*, 88, 292; *The Scenic Art (SA)*, 6, 72-73, 235-236, 286, 290, 297; *Selected Literary Criticism (SLC)*, 84-87, 286, 291-292; *Transatlantic Sketches (TS)*, 10, 12, 15, 16, 29, 31, 32, 44, 103-105, 286-288, 292; *William Wetmore Story (Story)*, 7, 10, 23, 286-288
 - Uncollected: "Alphonse Daudet" (*Literature*), 299; "Americans Abroad" (*Nation*), 51, 74-75, 289-290; "Du Maurier" (*Harpers*), 297; "Du Maurier & London Society" (*Century*), 293; "London Notes," see Miller, J. E.; "Loti" (*Fortnightly*) 277-278, 299; Introduction to Loti's *Impressions*, 283, 299; Introduction to Maupassant's *Odd Number*, 279, 299; "Very Modern Rome" (*Harvard Library Bull.*), 291
- See also Technique (experimenters in)

Index

- James, William, 9, 12, 13, 51-52, 53, 72-73, 75, 85, 240
 Joyce, James, 21, 39, 89, 283; *Ulysses*, 123, 283
- Kafka, Franz, 284
- Keats, John, 158, 165, 169, 187, 294; "La Belle Dame Sans Merci," 36; "Ode to a Nightingale," 154-160
- LaFarge, John, 210, 240, 296
 Lambinet, Émile, 237, 267-270, 272, 275, 298
 Lancret, Nicolas, 116, 293
 Lawrence, D. H., 283
 Leavis, F. R., *The Great Tradition*, 291
 Leonardo da Vinci, 46, 289
 Levine, George, 291
 London, 5, 75, 102, 124-154, 161, 163-172, 178-183, 190-194, 219, 229, 233-236, 291, 299
 Lorraine, Claude, 268, 269
 Loti, Pierre, 277-278, 283, 299; *Impressions*, 278
 Lovelace, Earl of, *Astarte*, 35, 288
 Lowell, J. R., 52-53; *Fireside Travels*, 288
 Lubbock, Percy, *The Craft of Fiction*, 222, 296. See also *Letters*
 Luecke, Sister Jane, 294
- MacColl, D. S., 298
- Manet, Edouard, 239, 247-248, 257-258, 270-273, 277, 279, 298
 Masson, Georgina, *Italian Villas and Palaces, Companion Guide to Rome*, 292
Masterpieces of Impressionist and Post-Impressionist Painting, 297
 Matthiessen, F. O., *The James Family*, 289; *HJ: the Major Phase*, 295, 298
 Maupassant, Guy de, 7, 277, 278-280, 283, 299; "Mouche," 280; *Odd Number*, 279, 290, 299
 Meissonier, Ernest, 253, 298
- Melodrama, 9, 12-13, 23-25, 28, 31, 36, 38, 57, 65-74, 77, 79, 132-133, 144, 147-150
- Miller, James E., *Theory of Fiction: HJ*, 298
- Milton, John, *Paradise Lost*, 95
- Models for characters: Valentin Bellegarde, 76, 290; Christopher Newman, 50-53; Hyacinth Robinson, 126-129, 162, 164; Lambert Strether, 221, 227, 229, 237-238, 248, 268; Milly Theale, 173-175, 187, 190
- Models for houses: Château Fleurières, 67-68, 289; Gardencourt, 92-93; Gloriani's, 225-226, 239, 296; Osmond's villa, 97-98, 292; Palazzo Leporelli, 206-207, 295; Palazzo Roccanera, 110, 292-293
- Modern novel, 3, 21-22, 23, 34-40, 64, 80, 85, 123, 222-223, 283-284
- Mohl, Mme Jules, 226
- Monet, Claude, 239-240, 247, 256, 270-275, 277, 278, 279-280, 297-298
- Money theme, 43-49, 50, 56, 60, 68, 96, 100-101, 107, 115-117, 174, 180-186, 196, 219, 233, 252, 258, 266-267, 276
- Mordell, Albert, *Discovery of a Genius: W. D. Howells and HJ*, 289
- Murdoch, Iris, 284
- Murger, Henry, *Scènes de la Vie de Bohème*, 241
- Murillo, Estéban, 46, 47-48
- Murray's *Handbook for Rome*, 109-110, 292
- Nabokov, Vladimir, 284
- Nation*, 73, 74, 289-290
- New Statesman and Nation*, 298

Index

- Norton, C. E., *Notes of Travel and Study in Italy*, 288
- Novotny, Fritz, *Painting and Sculpture in Europe, 1780-1880*, 247, 270, 279, 298-299
- Painting(s), 6, 42, 47, 176, 178, 181, 193, 235, 267-275. *See* individual painters, Bonnard et al.
- Paintings as symbols
- Roderick Hudson*: Roderick—Caravaggio composition, 23
- The American*: Newman—Veronese's *Marriage at Cana*, 43 —Murillo's *Madonna*, 46, 47-48
- The Portrait of a Lady*: Ralph Touchett—Lancret's *Conversation Galante*, 116, 293
- The Wings of the Dove*: Milly—Bronzino's *Lucrezia Panciatichi*, 178, 185-188, 211-212, 217, 223, 295; Milly and circle—Veronese's *Feast in the House of Levi*, *Marriage at Cana*, *Supper in the House of Simon*, 178, 208-213, 219, 223, 295-296 —Watteau's landscape, 184, 187, 295
- The Ambassadors*: Strether—Pissarro's *Jardin des Tuileries*, 239, 266, 297 —Lambinet's landscapes, 267-270, 298; Chad—Degas' *La Loge*, 244, 298; Mme de Vionnet—Tissot's *Eugene Coppens* and *Mlle Reisener*, 253-254 —Renoir's *Jeanne Saumary* and *Nude in the Sunlight*, 260, 298; Strether and Mme de Vionnet—Manet's *La Musique aux Tuileries*, 247-248, 298 —Monet's *Femmes au Jardin*, 247, 298 —Renoir's *Le Moulin de la Galette* and *Déjeuner des Canotiers*, 247, 257-258, 280, 298 —Manet's *Chez Père Lathuille*, 257-258, 279, 298 —Monet's *La Grenouillère*, 272-273, 279, 298; Strether, Chad, Mme de Vionnet—Monet's *La Seine à Vétheuil*, 273-275, 278, 280, 298
- Paris, 5, 11, 41-65, 70, 75-79, 102, 131, 160-162, 167, 224 ff., 237-276, 296, 297
- Perry, T. S., 92-93, 122, 131
- Person-place-thing, 3-8, 15, 27, 33, 35, 40, 49, 79, 89-91, 137, 178-179, 189, 223, 231-232, 254, 266, 278-281, 296. *See also* Place-as-Symbol; Thing-as-symbol
- Pevsner, Nicolaus, *Surrey*, 292
- Picture-and-scene: early mode, 15, 17, 18-24, 26-34, 42-44, 57-61, 63-65, 78-79, 89, 105, 107, 122, 131-132, 144, 147-150, 153-160, 161; later mode, 174-181, 184-188, 190-194, 196, 208-212, 215-216, 218, 222-223, 226-227, 230, 234-235, 240, 243-246, 250-251, 257-258, 269, 272
- Picturesque, 6, 9, 10, 16, 18, 19, 22, 30, 32, 45, 67, 68, 93, 94, 105, 205, 226, 229, 230, 240, 268, 269, 275, 298
- Pissarro, Camille, 239, 266, 297
- Pissarro, L. R., and L. Venturi, *Camille Pissarro*, 297
- Place-as-symbol
- Roderick Hudson*: Roderick—Ludovisi gardens, 11, 15-18, 30, 32 —studio, 18-19; Rowland—apartment, 18-19, 26 —convent at Fiesole, 28; Roderick and Rowland—Colosseum, 30-31, 32 —Alps, 30-31, 36
- The American*: Newman—Louvre, 42-43 —apartment, 48-49; Valentin—apartment, 49; Claire—convent, 42, 58, 78; Urbain and Marquise—Hôtel de Bellegarde, 57-61, 63-64 —Château Fleurières, 65-68 —Parc Monceau, 78
- The Portrait of a Lady*: Touchett family—Gardencourt, 89-90, 91-95, 107, 118-119; Warburton—Castle Lockleigh, 89-90, 94; Isabel—Albany home, 89, 93 —lawn at Gardencourt, 91 —English countryside, 92 —Italian Riviera, 96 —Tuscan vistas, 97, 108 —Forum, 102-104 —Europe in spring, 117-118 —Euston Station, 118; Osmond —Tuscan villa, 89-90, 96-98; Isabel and Osmond—St. Peters, 102, 104-106 —Palazzo Roccanera, 89-90, 109-120
- The Princess Casamassima*: Hyacinth's mother—Millbank Prison, 130-133, 137; Aunt Pinnie—Lomax Place, 133-134, 160; Poupin—Lisson Grove, 138; Paul and Rosy—Audley Court, 140-141, 163-164; Sholto—chambers, 142; Princess—Mayfair mansion, 142 —Medley Hall, 150-151, 154-160 —Madeira Crescent, 165; Hyacinth—London streets, 124-129, 135, 138, 140, 143, 165, 168-171 —Thames, 130-131, 165-167, 171 —Strand Theater, 135 —Crook's shop, 138-139 —Sun and Moon, 147-150, 154-

Index

- 155 —Paris, 160-162, 165 —Venice, 162-163 —London, 161, 168-169 —Greenwich Park, 166-167
- The Wings of the Dove*: Milly—Lancaster Gate, 177, 178-181, 184-185, 196-199 —Matcham, 178, 184-188, 193-194, 205, 211 —Palazzo Leporelli, 177-178, 194, 205-219 —Regent's Park, 191 —Alps, 191-192 —Grand Canal, 205, 207; Kate and Mrs. Lowder—Lancaster Gate, 177, 178-181, 184-185, 196-199; Kate—Croy flat, 196; Kate and Densher—Kensington Gardens, 198-199, 215, 217 —Piazza San Marco, 178, 215-216; Densher—Venetian lodgings, 217 —Piazza San Marco, 218; Lord Mark—Florian's, 218
- The Ambassadors*: Strether—Chester, 228-233, 270 —Woollett, 233-234, 247, —London hotel, 234, 260 —London theater, 235, 267-268 —Parisian walk, 238, 240-241, 270 —Tuileries, 238-239, 265-266 —Gloriani's garden, 246-251 —French landscape, 267-269 —Cheval Blanc, 270-273; Waymarsh—Chester, 228-233 —Woollett, 232, 243; Mrs. Newsome—Woollett, 233-234, 261 ff.; Chad—apartment, 242, 246 —theater box, 243-245; Sarah Pocock—Woollett, 261 ff. —Grand Hotel, 264-265 —Chad's apartment, 265; Mme de Vionnet—Rue de Bellechase, 252-253, 270 —Notre Dame, 255-256, 278; Mme de Vionnet and Strether—Gloriani's garden, 225-227, 249-251, 282 —restaurant, 256-258, 261, 279 —Chad's apartment, 258-261, 282; Mme de Vionnet, Strether, and Chad—river-scene, 273-275, 279-280 —Cheval Blanc, 274-275
- Poe, Edgar Allan, 35-36
- Poirier, Richard, *The Comic Sense in Henry James*, 55-56, 289
- Porter, Katherine Ann, 284
- Powers, Hiram, 21
- Praz, Mario, *The Romantic Agony*, 35-36, 288; *Il Tempo*, 293
- Proust, Marcel, 21, 283
- Punch*, 181
- Radcliffe, Ann, *The Mysteries of Udolpho*, 71-72
- Raphael (Sanzio), 46
- Renoir, Pierre Auguste, 239, 247, 257-258, 260, 270-273, 277, 279-281, 298-299
- Rewald, John, *History of Impressionism*, 298
- Richardson, John, *Edouard Manet*, 298
- Roma: Città e Piani*, 287-288
- Rome, 5, 9-34, 37-38, 102-106, 108-117, 120
- Rourke, Constance, *American Humor*, 53-54
- Rousseau, Théodore, 237, 267
- Samuel, Irene, 294
- Sand, George (Amantine Dudevant), 34, 57, 70-72, 74, 77, 283; *La Petite Fadette*, 67
- Sardou, Victorien, 73
- Sargent, John Singer, 239, 297-298
- Scenario, 7, 175 (defined), 176, 224-228, 248, 272, 295-297
- Scene, scene-setting. *See* Picture-and-scene
- Scenic method, 6, 15, 21-22, 23, 27, 34, 40, 59, 64-65, 78, 89, 131-132, 135-137, 140-142, 149, 153-160, 164, 175-177, 219, 230, 233-234, 245, 251-252, 258
- Seitz, William C., *Claude Monet*, 298
- Shakespeare, William, 210; *Antony and Cleopatra*, 260, 298
- Sheridan, Richard, *The Rivals*, 145
- Sisley, Alfred, 239
- Society (London), 177, 178 ff., 190, 192, 195, 199, 201, 204
- Soulange-Bodin, Henri, *Châteaux Anciens de France*, 67-68, 289
- Spender, Stephen, *The Destructive Element*, 21-22, 64, 288, 289
- Stevenson, Elizabeth, *The Crooked Corridor*, 294
- Story, W. W., 19, 20-21; *Roba di Roma*, 288

Index

- Watteau, Jean Antoine, 184, 187
Wells, H. G., 295
Welty, Eudora, 284
Wharton, Edith, 284, 290
Whistler, James McNeill, 226, 296, 297
Wildenstein, George, *Lancret*, 293
Winner, Viola Hopkins, *H/ and the Visual Arts*, 239-240, 271-272, 277, 297-299
Woolf, Virginia, 283

Zola, Émile, 7, 69, 131-132, 279, 281, 283, 294, 299