

ГЕНРИ ДЖЕЙМС

THE PORTRAIT
OF A LADY —
VOLUME 1

Генри Джеймс
**The Portrait of a
Lady — Volume 1**

http://www.litres.ru/pages/biblio_book/?art=34838406

The Portrait of a Lady — Volume 1:

Содержание

PREFACE	4
CHAPTER I	27
CHAPTER II	42
CHAPTER III	51
CHAPTER IV	64
CHAPTER V	75
CHAPTER VI	93
CHAPTER VII	107
Конец ознакомительного фрагмента.	111

Henry James

The Portrait of a Lady — Volume 1

PREFACE

“The Portrait of a Lady” was, like *“Roderick Hudson,”* begun in Florence, during three months spent there in the spring of 1879. Like *“Roderick”* and like *“The American,”* it had been designed for publication in *“The Atlantic Monthly,”* where it began to appear in 1880. It differed from its two predecessors, however, in finding a course also open to it, from month to month, in *“Macmillan’s Magazine”*; which was to be for me one of the last occasions of simultaneous “serialisation” in the two countries that the changing conditions of literary intercourse between England and the United States had up to then left unaltered. It is a long novel, and I was long in writing it; I remember being again much occupied with it, the following year, during a stay of several weeks made in Venice. I had rooms on Riva Schiavoni, at the top of a house near the passage leading off to San Zaccaria; the waterside life, the wondrous lagoon spread before me, and the ceaseless human chatter of Venice came in at my windows, to which I seem to myself to have been constantly

driven, in the fruitless fidget of composition, as if to see whether, out in the blue channel, the ship of some right suggestion, of some better phrase, of the next happy twist of my subject, the next true touch for my canvas, mightn't come into sight. But I recall vividly enough that the response most elicited, in general, to these restless appeals was the rather grim admonition that romantic and historic sites, such as the land of Italy abounds in, offer the artist a questionable aid to concentration when they themselves are not to be the subject of it. They are too rich in their own life and too charged with their own meanings merely to help him out with a lame phrase; they draw him away from his small question to their own greater ones; so that, after a little, he feels, while thus yearning toward them in his difficulty, as if he were asking an army of glorious veterans to help him to arrest a peddler who has given him the wrong change.

There are pages of the book which, in the reading over, have seemed to make me see again the bristling curve of the wide Riva, the large colour-spots of the balconied houses and the repeated undulation of the little hunchbacked bridges, marked by the rise and drop again, with the wave, of foreshortened clicking pedestrians. The Venetian footfall and the Venetian cry—all talk there, wherever uttered, having the pitch of a call across the water—come in once more at the window, renewing one's old impression of the delighted senses and the divided, frustrated mind. How can places that speak *in general* so to the imagination not give it, at the moment, the particular thing it wants? I

recollect again and again, in beautiful places, dropping into that wonderment. The real truth is, I think, that they express, under this appeal, only too much—more than, in the given case, one has use for; so that one finds one's self working less congruously, after all, so far as the surrounding picture is concerned, than in presence of the moderate and the neutral, to which we may lend something of the light of our vision. Such a place as Venice is too proud for such charities; Venice doesn't borrow, she but all magnificently gives. We profit by that enormously, but to do so we must either be quite off duty or be on it in her service alone. Such, and so rueful, are these reminiscences; though on the whole, no doubt, one's book, and one's "literary effort" at large, were to be the better for them. Strangely fertilising, in the long run, does a wasted effort of attention often prove. It all depends on *how* the attention has been cheated, has been squandered. There are high-handed insolent frauds, and there are insidious sneaking ones. And there is, I fear, even on the most designing artist's part, always witless enough good faith, always anxious enough desire, to fail to guard him against their deceits.

Trying to recover here, for recognition, the germ of my idea, I see that it must have consisted not at all in any conceit of a "plot," nefarious name, in any flash, upon the fancy, of a set of relations, or in any one of those situations that, by a logic of their own, immediately fall, for the fabulist, into movement, into a march or a rush, a patter of quick steps; but altogether in the sense of a single character, the character and aspect of a particular engaging

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

“To arrive at these things is to arrive at my story,” he said, “and that’s the way I look for it. The result is that I’m often accused of not having ‘story’ enough. I seem to myself to have as much as I need—to show my people, to exhibit their relations with each other; for that is all my measure. If I watch them long enough I see them come together, I see them *placed*, I see them engaged in this or that act and in this or that difficulty. How they look and move and speak and behave, always in the setting I have found for them, is my account of them—of which I dare say, alas, *que cela manque souvent d’architecture*. But I would rather, I think, have too little architecture than too much—when there’s danger of its interfering with my measure of the truth. The French of course like more of it than I give—having by their own genius such a hand for it; and indeed one must give all one can. As for the origin of one’s wind-blown germs themselves, who shall say, as you ask, where *they* come from? We have to go too far back, too far behind, to say. Isn’t it all we can say that they come from every quarter of heaven, that they are *there* at almost any turn of the road? They accumulate, and we are always picking them over, selecting among them. They are the breath of life—by which I mean that life, in its own way, breathes them upon us. They are so, in a manner prescribed and imposed—floated into our minds by the current of life. That reduces to imbecility the vain critic’s quarrel, so often, with one’s subject, when he hasn’t the wit to accept it. Will he point out then which other it should properly have been?—his office being, essentially to point out. *Il en serait*

bien embarrassé. Ah, when he points out what I've done or failed to do with it, that's another matter: there he's on his ground. I give him up my 'sarchitecture,'" my distinguished friend concluded, "as much as he will."

So this beautiful genius, and I recall with comfort the gratitude I drew from his reference to the intensity of suggestion that may reside in the stray figure, the unattached character, the image *en disponibilité*. It gave me higher warrant than I seemed then to have met for just that blest habit of one's own imagination, the trick of investing some conceived or encountered individual, some brace or group of individuals, with the germinal property and authority. I was myself so much more antecedently conscious of my figures than of their setting—a too preliminary, a preferential interest in which struck me as in general such a putting of the cart before the horse. I might envy, though I couldn't emulate, the imaginative writer so constituted as to see his fable first and to make out its agents afterwards. I could think so little of any fable that didn't need its agents positively to launch it; I could think so little of any situation that didn't depend for its interest on the nature of the persons situated, and thereby on their way of taking it. There are methods of so-called presentation, I believe among novelists who have appeared to flourish—that offer the situation as indifferent to that support; but I have not lost the sense of the value for me, at the time, of the admirable Russian's testimony to my not needing, all superstitiously, to try and perform any such gymnastic. Other echoes from the same

source linger with me, I confess, as unfadingly—if it be not all indeed one much-embracing echo. It was impossible after that not to read, for one's uses, high lucidity into the tormented and disfigured and bemuddled question of the objective value, and even quite into that of the critical appreciation, of "subject" in the novel.

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

strongly or weakly, the projected morality. That element is but another name for the more or less close connexion of the subject with some mark made on the intelligence, with some sincere experience. By which, at the same time, of course, one is far from contending that this enveloping air of the artist's humanity—which gives the last touch to the worth of the work—is not a widely and wondrously varying element; being on one occasion a rich and magnificent medium and on another a comparatively poor and ungenerous one. Here we get exactly the high price of the novel as a literary form—its power not only, while preserving that form with closeness, to range through all the differences of the individual relation to its general subject-matter, all the varieties of outlook on life, of disposition to reflect and project, created by conditions that are never the same from man to man (or, so far as that goes, from man to woman), but positively to appear more true to its character in proportion as it strains, or tends to burst, with a latent extravagance, its mould.

The house of fiction has in short not one window, but a million—a number of possible windows not to be reckoned, rather; every one of which has been pierced, or is still pierceable, in its vast front, by the need of the individual vision and by the pressure of the individual will. These apertures, of dissimilar shape and size, hang so, all together, over the human scene that we might have expected of them a greater sameness of report than we find. They are but windows at the best, mere holes in a dead wall, disconnected, perched aloft; they are not hinged doors opening

straight upon life. But they have this mark of their own that at each of them stands a figure with a pair of eyes, or at least with a field-glass, which forms, again and again, for observation, a unique instrument, insuring to the person making use of it an impression distinct from every other. He and his neighbours are watching the same show, but one seeing more where the other sees less, one seeing black where the other sees white, one seeing big where the other sees small, one seeing coarse where the other sees fine. And so on, and so on; there is fortunately no saying on what, for the particular pair of eyes, the window may *not* open; “fortunately” by reason, precisely, of this incalculability of range. The spreading field, the human scene, is the “choice of subject”; the pierced aperture, either broad or balconied or slit-like and low-browed, is the “literary form”; but they are, singly or together, as nothing without the posted presence of the watcher—without, in other words, the consciousness of the artist. Tell me what the artist is, and I will tell you of what he has *been* conscious. Thereby I shall express to you at once his boundless freedom and his “moral” reference.

All this is a long way round, however, for my word about my dim first move toward “The Portrait,” which was exactly my grasp of a single character—an acquisition I had made, moreover, after a fashion not here to be retraced. Enough that I was, as seemed to me, in complete possession of it, that I had been so for a long time, that this had made it familiar and yet had not blurred its charm, and that, all urgently, all

tormentingly, I saw it in motion and, so to speak, in transit. This amounts to saying that I saw it as bent upon its fate—some fate or other; which, among the possibilities, being precisely the question. Thus I had my vivid individual—vivid, so strangely, in spite of being still at large, not confined by the conditions, not engaged in the tangle, to which we look for much of the impress that constitutes an identity. If the apparition was still all to be placed how came it to be vivid?—since we puzzle such quantities out, mostly, just by the business of placing them. One could answer such a question beautifully, doubtless, if one could do so subtle, if not so monstrous, a thing as to write the history of the growth of one's imagination. One would describe then what, at a given time, had extraordinarily happened to it, and one would so, for instance, be in a position to tell, with an approach to clearness, how, under favour of occasion, it had been able to take over (take over straight from life) such and such a constituted, animated figure or form. The figure has to that extent, as you see, *been* placed—placed in the imagination that detains it, preserves, protects, enjoys it, conscious of its presence in the dusky, crowded, heterogeneous back-shop of the mind very much as a wary dealer in precious odds and ends, competent to make an “advance” on rare objects confided to him, is conscious of the rare little “piece” left in deposit by the reduced, mysterious lady of title or the speculative amateur, and which is already there to disclose its merit afresh as soon as a key shall have clicked in a cupboard-door.

That may he, I recognise, a somewhat superfine analogy for the particular “value” I here speak of, the image of the young feminine nature that I had had for so considerable a time all curiously at my disposal; but it appears to fond memory quite to fit the fact—with the recall, in addition, of my pious desire but to place my treasure right. I quite remind myself thus of the dealer resigned not to “realise,” resigned to keeping the precious object locked up indefinitely rather than commit it, at no matter what price, to vulgar hands. For there *are* dealers in these forms and figures and treasures capable of that refinement. The point is, however, that this single small corner-stone, the conception of a certain young woman affronting her destiny, had begun with being all my outfit for the large building of “*The Portrait of a Lady*.” It came to be a square and spacious house—or has at least seemed so to me in this going over it again; but, such as it is, it had to be put up round my young woman while she stood there in perfect isolation. That is to me, artistically speaking, the circumstance of interest; for I have lost myself once more, I confess, in the curiosity of analysing the structure. By what process of logical accretion was this slight “personality,” the mere slim shade of an intelligent but presumptuous girl, to find itself endowed with the high attributes of a Subject?—and indeed by what thinness, at the best, would such a subject not be vitiated? Millions of presumptuous girls, intelligent or not intelligent, daily affront their destiny, and what is it open to their destiny to be, at the most, that we should make an ado

about it? The novel is of its very nature an “ado,” an ado about something, and the larger the form it takes the greater of course the ado. Therefore, consciously, that was what one was in for—for positively organising an ado about Isabel Archer.

One looked it well in the face, I seem to remember, this extravagance; and with the effect precisely of recognising the charm of the problem. Challenge any such problem with any intelligence, and you immediately see how full it is of substance; the wonder being, all the while, as we look at the world, how absolutely, how inordinately, the Isabel Archers, and even much smaller female fry, insist on mattering. George Eliot has admirably noted it—“In these frail vessels is borne onward through the ages the treasure of human affection.” In “*Romeo and Juliet*” Juliet has to be important, just as, in “*Adam Bede*” and “*The Mill on the Floss*” and “*Middlemarch*” and “*Daniel Deronda*,” Hetty Sorrel and Maggie Tulliver and Rosamond Vincy and Gwendolen Harleth have to be; with that much of firm ground, that much of bracing air, at the disposal all the while of their feet and their lungs. They are typical, none the less, of a class difficult, in the individual case, to make a centre of interest; so difficult in fact that many an expert painter, as for instance Dickens and Walter Scott, as for instance even, in the main, so subtle a hand as that of R. L. Stevenson, has preferred to leave the task unattempted. There are in fact writers as to whom we make out that their refuge from this is to assume it to be not worth their attempting; by which pusillanimity in truth their honour is

scantly saved. It is never an attestation of a value, or even of our imperfect sense of one, it is never a tribute to any truth at all, that we shall represent that value badly. It never makes up, artistically, for an artist's dim feeling about a thing that he shall "do" the thing as ill as possible. There are better ways than that, the best of all of which is to begin with less stupidity.

It may be answered meanwhile, in regard to Shakespeare's and to George Eliot's testimony, that their concession to the "importance" of their Juliets and Cleopatras and Portias (even with Portia as the very type and model of the young person intelligent and presumptuous) and to that of their Hettys and Maggies and Rosamonds and Gwendolens, suffers the abatement that these slimnesses are, when figuring as the main props of the theme, never suffered to be sole ministers of its appeal, but have their inadequacy eked out with comic relief and underplots, as the playwrights say, when not with murders and battles and the great mutations of the world. If they are shown as "mattering" as much as they could possibly pretend to, the proof of it is in a hundred other persons, made of much stouter stuff; and each involved moreover in a hundred relations which matter to *them* concomitantly with that one. Cleopatra matters, beyond bounds, to Antony, but his colleagues, his antagonists, the state of Rome and the impending battle also prodigiously matter; Portia matters to Antonio, and to Shylock, and to the Prince of Morocco, to the fifty aspiring princes, but for these gentry there are other lively concerns; for Antonio, notably, there are Shylock and Bassanio

and his lost ventures and the extremity of his predicament. This extremity indeed, by the same token, matters to Portia—though its doing so becomes of interest all by the fact that Portia matters to *us*. That she does so, at any rate, and that almost everything comes round to it again, supports my contention as to this fine example of the value recognised in the mere young thing. (I say “mere” young thing because I guess that even Shakespeare, preoccupied mainly though he may have been with the passions of princes, would scarce have pretended to found the best of his appeal for her on her high social position.) It is an example exactly of the deep difficulty braved—the difficulty of making George Eliot’s “frail vessel,” if not the all-in-all for our attention, at least the clearest of the call.

Now to see deep difficulty braved is at any time, for the really addicted artist, to feel almost even as a pang the beautiful incentive, and to feel it verily in such sort as to wish the danger intensified. The difficulty most worth tackling can only be for him, in these conditions, the greatest the case permits of. So I remember feeling here (in presence, always, that is, of the particular uncertainty of my ground), that there would be one way better than another—oh, ever so much better than any other!—of making it fight out its battle. The frail vessel, that charged with George Eliot’s “treasure,” and thereby of such importance to those who curiously approach it, has likewise possibilities of importance to itself, possibilities which permit of treatment and in fact peculiarly require it from the moment they are considered

at all. There is always the escape from any close account of the weak agent of such spells by using as a bridge for evasion, for retreat and flight, the view of her relation to those surrounding her. Make it predominantly a view of *their* relation and the trick is played: you give the general sense of her effect, and you give it, so far as the raising on it of a superstructure goes, with the maximum of ease. Well, I recall perfectly how little, in my now quite established connexion, the maximum of ease appealed to me, and how I seemed to get rid of it by an honest transposition of the weights in the two scales. "Place the centre of the subject in the young woman's own consciousness," I said to myself, "and you get as interesting and as beautiful a difficulty as you could wish. Stick to *that*—for the centre; put the heaviest weight into *that* scale, which will be so largely the scale of her relation to herself. Make her only interested enough, at the same time, in the things that are not herself, and this relation needn't fear to be too limited. Place meanwhile in the other scale the lighter weight (which is usually the one that tips the balance of interest): press least hard, in short, on the consciousness of your heroine's satellites, especially the male; make it an interest contributive only to the greater one. See, at all events, what can be done in this way. What better field could there be for a due ingenuity? The girl hovers, inextinguishable, as a charming creature, and the job will be to translate her into the highest terms of that formula, and as nearly as possible moreover into *all* of them. To depend upon her and her little concerns wholly to see you through will

necessitate, remember, your really 'doing' her."

So far I reasoned, and it took nothing less than that technical rigour, I now easily see, to inspire me with the right confidence for erecting on such a plot of ground the neat and careful and proportioned pile of bricks that arches over it and that was thus to form, constructionally speaking, a literary monument. Such is the aspect that to-day "The Portrait" wears for me: a structure reared with an "architectural" competence, as Turgenieff would have said, that makes it, to the author's own sense, the most proportioned of his productions after "The Ambassadors" which was to follow it so many years later and which has, no doubt, a superior roundness. On one thing I was determined; that, though I should clearly have to pile brick upon brick for the creation of an interest, I would leave no pretext for saying that anything is out of line, scale or perspective. I would build large—in fine embossed vaults and painted arches, as who should say, and yet never let it appear that the chequered pavement, the ground under the reader's feet, fails to stretch at every point to the base of the walls. That precautionary spirit, on re-perusal of the book, is the old note that most touches me: it testifies so, for my own ear, to the anxiety of my provision for the reader's amusement. I felt, in view of the possible limitations of my subject, that no such provision could be excessive, and the development of the latter was simply the general form of that earnest quest. And I find indeed that this is the only account I can give myself of the evolution of the fable it is all under the head thus named

that I conceive the needful accretion as having taken place, the right complications as having started. It was naturally of the essence that the young woman should be herself complex; that was rudimentary—or was at any rate the light in which Isabel Archer had originally dawned. It went, however, but a certain way, and other lights, contending, conflicting lights, and of as many different colours, if possible, as the rockets, the Roman candles and Catherine-wheels of a “pyrotechnic display,” would be employable to attest that she was. I had, no doubt, a groping instinct for the right complications, since I am quite unable to track the footsteps of those that constitute, as the case stands, the general situation exhibited. They are there, for what they are worth, and as numerous as might be; but my memory, I confess, is a blank as to how and whence they came.

I seem to myself to have waked up one morning in possession of them—of Ralph Touchett and his parents, of Madame Merle, of Gilbert Osmond and his daughter and his sister, of Lord Warburton, Caspar Goodwood and Miss Stackpole, the definite array of contributions to Isabel Archer’s history. I recognised them, I knew them, they were the numbered pieces of my puzzle, the concrete terms of my “plot.” It was as if they had simply, by an impulse of their own, floated into my ken, and all in response to my primary question: “Well, what will she *do*?” Their answer seemed to be that if I would trust them they would show me; on which, with an urgent appeal to them to make it at least as interesting as they could, I trusted them. They were

like the group of attendants and entertainers who come down by train when people in the country give a party; they represented the contract for carrying the party on. That was an excellent relation with them—a possible one even with so broken a reed (from her slightness of cohesion) as Henrietta Stackpole. It is a familiar truth to the novelist, at the strenuous hour, that, as certain elements in any work are of the essence, so others are only of the form; that as this or that character, this or that disposition of the material, belongs to the subject directly, so to speak, so this or that other belongs to it but indirectly—belongs intimately to the treatment. This is a truth, however, of which he rarely gets the benefit—since it could be assured to him, really, but by criticism based upon perception, criticism which is too little of this world. He must not think of benefits, moreover, I freely recognise, for that way dishonour lies: he has, that is, but one to think of—the benefit, whatever it may be, involved in his having cast a spell upon the simpler, the very simplest, forms of attention. This is all he is entitled to; he is entitled to nothing, he is bound to admit, that can come to him, from the reader, as a result on the latter's part of any act of reflexion or discrimination. He may *enjoy* this finer tribute—that is another affair, but on condition only of taking it as a gratuity “thrown in,” a mere miraculous windfall, the fruit of a tree he may not pretend to have shaken. Against reflexion, against discrimination, in his interest, all earth and air conspire; wherefore it is that, as I say, he must in many a case have schooled himself, from the first, to work but for a “living

wage.” The living wage is the reader’s grant of the least possible quantity of attention required for consciousness of a “spell.” The occasional charming “tip” is an act of his intelligence over and beyond this, a golden apple, for the writer’s lap, straight from the wind-stirred tree. The artist may of course, in wanton moods, dream of some Paradise (for art) where the direct appeal to the intelligence might be legalised; for to such extravagances as these his yearning mind can scarce hope ever completely to close itself. The most he can do is to remember they *are* extravagances.

All of which is perhaps but a gracefully devious way of saying that Henrietta Stackpole was a good example, in “The Portrait,” of the truth to which I just adverted—as good an example as I could name were it not that Maria Gostrey, in “The Ambassadors,” then in the bosom of time, may be mentioned as a better. Each of these persons is but wheels to the coach; neither belongs to the body of that vehicle, or is for a moment accommodated with a seat inside. There the subject alone is ensconced, in the form of its “hero and heroine,” and of the privileged high officials, say, who ride with the king and queen. There are reasons why one would have liked this to be felt, as in general one would like almost anything to be felt, in one’s work, that one has one’s self contributively felt. We have seen, however, how idle is that pretension, which I should be sorry to make too much of. Maria Gostrey and Miss Stackpole then are cases, each, of the light *ficelle*, not of the true agent; they may run beside the coach “for all they are worth,” they may cling to

it till they are out of breath (as poor Miss Stackpole all so visibly does), but neither, all the while, so much as gets her foot on the step, neither ceases for a moment to tread the dusty road. Put it even that they are like the fishwives who helped to bring back to Paris from Versailles, on that most ominous day of the first half of the French Revolution, the carriage of the royal family. The only thing is that I may well be asked, I acknowledge, why then, in the present fiction, I have suffered Henrietta (of whom we have indubitably too much) so officiously, so strangely, so almost inexplicably, to pervade. I will presently say what I can for that anomaly—and in the most conciliatory fashion.

A point I wish still more to make is that if my relation of confidence with the actors in my drama who *were*, unlike Miss Stackpole, true agents, was an excellent one to have arrived at, there still remained my relation with the reader, which was another affair altogether and as to which I felt no one to be trusted but myself. That solicitude was to be accordingly expressed in the artful patience with which, as I have said, I piled brick upon brick. The bricks, for the whole counting-over—putting for bricks little touches and inventions and enhancements by the way—affect me in truth as well-nigh innumerable and as ever so scrupulously fitted together and packed-in. It is an effect of detail, of the minutest; though, if one were in this connexion to say all, one would express the hope that the general, the ampler air of the modest monument still survives. I do at least seem to catch the key to a part of this abundance of small anxious,

ingenious illustration as I recollect putting my finger, in my young woman's interest, on the most obvious of her predicates. "What will she 'do'? Why, the first thing she'll do will be to come to Europe; which in fact will form, and all inevitably, no small part of her principal adventure. Coming to Europe is even for the 'frail vessels,' in this wonderful age, a mild adventure; but what is truer than that on one side—the side of their independence of flood and field, of the moving accident, of battle and murder and sudden death—her adventures are to be mild? Without her sense of them, her sense *for* them, as one may say, they are next to nothing at all; but isn't the beauty and the difficulty just in showing their mystic conversion by that sense, conversion into the stuff of drama or, even more delightful word still, of 'story'?" It was all as clear, my contention, as a silver bell. Two very good instances, I think, of this effect of conversion, two cases of the rare chemistry, are the pages in which Isabel, coming into the drawing-room at Gardencourt, coming in from a wet walk or whatever, that rainy afternoon, finds Madame Merle in possession of the place, Madame Merle seated, all absorbed but all serene, at the piano, and deeply recognises, in the striking of such an hour, in the presence there, among the gathering shades, of this personage, of whom a moment before she had never so much as heard, a turning-point in her life. It is dreadful to have too much, for any artistic demonstration, to dot one's i's and insist on one's intentions, and I am not eager to do it now; but the question here was that of producing the maximum of intensity

with the minimum of strain.

The interest was to be raised to its pitch and yet the elements to be kept in their key; so that, should the whole thing duly impress, I might show what an “exciting” inward life may do for the person leading it even while it remains perfectly normal. And I cannot think of a more consistent application of that ideal unless it be in the long statement, just beyond the middle of the book, of my young woman’s extraordinary meditative vigil on the occasion that was to become for her such a landmark. Reduced to its essence, it is but the vigil of searching criticism; but it throws the action further forward that twenty “incidents” might have done. It was designed to have all the vivacity of incidents and all the economy of picture. She sits up, by her dying fire, far into the night, under the spell of recognitions on which she finds the last sharpness suddenly wait. It is a representation simply of her motionlessly *seeing*, and an attempt withal to make the mere still lucidity of her act as “interesting” as the surprise of a caravan or the identification of a pirate. It represents, for that matter, one of the identifications dear to the novelist, and even indispensable to him; but it all goes on without her being approached by another person and without her leaving her chair. It is obviously the best thing in the book, but it is only a supreme illustration of the general plan. As to Henrietta, my apology for whom I just left incomplete, she exemplifies, I fear, in her superabundance, not an element of my plan, but only an excess of my zeal. So early was to begin my tendency to *overtreat*, rather than undertreat

(when there was choice or danger) my subject. (Many members of my craft, I gather, are far from agreeing with me, but I have always held overtreating the minor disservice.) “Treating” that of “The Portrait” amounted to never forgetting, by any lapse, that the thing was under a special obligation to be amusing. There was the danger of the noted “thinness”—which was to be averted, tooth and nail, by cultivation of the lively. That is at least how I see it to-day. Henrietta must have been at that time a part of my wonderful notion of the lively. And then there was another matter. I had, within the few preceding years, come to live in London, and the “international” light lay, in those days, to my sense, thick and rich upon the scene. It was the light in which so much of the picture hung. But that *is* another matter. There is really too much to say.

HENRY JAMES

CHAPTER I

Under certain circumstances there are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea. There are circumstances in which, whether you partake of the tea or not—some people of course never do,—the situation is in itself delightful. Those that I have in mind in beginning to unfold this simple history offered an admirable setting to an innocent pastime. The implements of the little feast had been disposed upon the lawn of an old English country-house, in what I should call the perfect middle of a splendid summer afternoon. Part of the afternoon had waned, but much of it was left, and what was left was of the finest and rarest quality. Real dusk would not arrive for many hours; but the flood of summer light had begun to ebb, the air had grown mellow, the shadows were long upon the smooth, dense turf. They lengthened slowly, however, and the scene expressed that sense of leisure still to come which is perhaps the chief source of one's enjoyment of such a scene at such an hour. From five o'clock to eight is on certain occasions a little eternity; but on such an occasion as this the interval could be only an eternity of pleasure. The persons concerned in it were taking their pleasure quietly, and they were not of the sex which is supposed to furnish the regular votaries of the ceremony I have mentioned. The shadows on the perfect lawn were straight and angular; they were the shadows of an old

man sitting in a deep wicker-chair near the low table on which the tea had been served, and of two younger men strolling to and fro, in desultory talk, in front of him. The old man had his cup in his hand; it was an unusually large cup, of a different pattern from the rest of the set and painted in brilliant colours. He disposed of its contents with much circumspection, holding it for a long time close to his chin, with his face turned to the house. His companions had either finished their tea or were indifferent to their privilege; they smoked cigarettes as they continued to stroll. One of them, from time to time, as he passed, looked with a certain attention at the elder man, who, unconscious of observation, rested his eyes upon the rich red front of his dwelling. The house that rose beyond the lawn was a structure to repay such consideration and was the most characteristic object in the peculiarly English picture I have attempted to sketch.

It stood upon a low hill, above the river—the river being the Thames at some forty miles from London. A long gabled front of red brick, with the complexion of which time and the weather had played all sorts of pictorial tricks, only, however, to improve and refine it, presented to the lawn its patches of ivy, its clustered chimneys, its windows smothered in creepers. The house had a name and a history; the old gentleman taking his tea would have been delighted to tell you these things: how it had been built under Edward the Sixth, had offered a night's hospitality to the great Elizabeth (whose august person had extended itself upon a huge, magnificent and terribly angular bed which still

formed the principal honour of the sleeping apartments), had been a good deal bruised and defaced in Cromwell's wars, and then, under the Restoration, repaired and much enlarged; and how, finally, after having been remodelled and disfigured in the eighteenth century, it had passed into the careful keeping of a shrewd American banker, who had bought it originally because (owing to circumstances too complicated to set forth) it was offered at a great bargain: bought it with much grumbling at its ugliness, its antiquity, its incommmodity, and who now, at the end of twenty years, had become conscious of a real aesthetic passion for it, so that he knew all its points and would tell you just where to stand to see them in combination and just the hour when the shadows of its various protuberances which fell so softly upon the warm, weary brickwork—were of the right measure. Besides this, as I have said, he could have counted off most of the successive owners and occupants, several of whom were known to general fame; doing so, however, with an undemonstrative conviction that the latest phase of its destiny was not the least honourable. The front of the house overlooking that portion of the lawn with which we are concerned was not the entrance-front; this was in quite another quarter. Privacy here reigned supreme, and the wide carpet of turf that covered the level hill-top seemed but the extension of a luxurious interior. The great still oaks and beeches flung down a shade as dense as that of velvet curtains; and the place was furnished, like a room, with cushioned seats, with rich-coloured rugs, with the books and papers that lay upon

the grass. The river was at some distance; where the ground began to slope the lawn, properly speaking, ceased. But it was none the less a charming walk down to the water.

The old gentleman at the tea-table, who had come from America thirty years before, had brought with him, at the top of his baggage, his American physiognomy; and he had not only brought it with him, but he had kept it in the best order, so that, if necessary, he might have taken it back to his own country with perfect confidence. At present, obviously, nevertheless, he was not likely to displace himself; his journeys were over and he was taking the rest that precedes the great rest. He had a narrow, clean-shaven face, with features evenly distributed and an expression of placid acuteness. It was evidently a face in which the range of representation was not large, so that the air of contented shrewdness was all the more of a merit. It seemed to tell that he had been successful in life, yet it seemed to tell also that his success had not been exclusive and invidious, but had had much of the inoffensiveness of failure. He had certainly had a great experience of men, but there was an almost rustic simplicity in the faint smile that played upon his lean, spacious cheek and lighted up his humorous eye as he at last slowly and carefully deposited his big tea-cup upon the table. He was neatly dressed, in well-brushed black; but a shawl was folded upon his knees, and his feet were encased in thick, embroidered slippers. A beautiful collie dog lay upon the grass near his chair, watching the master's face almost as tenderly as the master took in the still

more magisterial physiognomy of the house; and a little bristling, bustling terrier bestowed a desultory attendance upon the other gentlemen.

One of these was a 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 else; a noticeably handsome face, fresh-coloured, fair and frank, with firm, straight features, a lively grey eye and the rich adornment of a chestnut beard. This person had a certain fortunate, brilliant exceptional look—the air of a happy temperament fertilised by a high civilisation—which would have made almost any observer envy him at a venture. He was booted and spurred, as if he had dismounted from a long ride; he wore a white hat, which looked too large for him; he held his two hands behind him, and in one of them—a large, white, well-shaped fist—was crumpled a pair of soiled dog-skin gloves.

His companion, measuring the length of the lawn beside him, was a person of quite a different pattern, who, although he might have excited grave curiosity, would not, like the other, have provoked you to wish yourself, almost blindly, in his place. Tall, lean, loosely and feebly put together, he had an ugly, sickly, witty, charming face, furnished, but by no means decorated, with a straggling moustache and whisker. He looked clever and ill—a combination by no means felicitous; and he wore a brown velvet jacket. He carried his hands in his pockets, and there was something in the way he did it that showed the habit was inveterate. His gait had a shambling, wandering quality; he was

not very firm on his legs. As I have said, whenever he passed the old man in the chair he rested his eyes upon him; and at this moment, with their faces brought into relation, you would easily have seen they were father and son. The father caught his son's eye at last and gave him a mild, responsive smile.

"I'm getting on very well," he said.

"Have you drunk your tea?" asked the son.

"Yes, and enjoyed it."

"Shall I give you some more?"

The old man considered, placidly. "Well, I guess I'll wait and see." He had, in speaking, the American tone.

"Are you cold?" the son enquired.

The father slowly rubbed his legs. "Well, I don't know. I can't tell till I feel."

"Perhaps some one might feel for you," said the younger man, laughing.

"Oh, I hope some one will always feel for me! Don't you feel for me, Lord Warburton?"

"Oh yes, immensely," said the gentleman addressed as Lord Warburton, promptly. "I'm bound to say you look wonderfully comfortable."

"Well, I suppose I am, in most respects." And the old man looked down at his green shawl and smoothed it over his knees. "The fact is I've been comfortable so many years that I suppose I've got so used to it I don't know it."

"Yes, that's the bore of comfort," said Lord Warburton. "We

only know when we're uncomfortable."

"It strikes me we're rather particular," his companion remarked.

"Oh yes, there's no doubt we're particular," Lord Warburton murmured. And then the three men remained silent a while, the two younger ones standing looking down at the other, who presently asked for more tea. "I should think you would be very unhappy with that shawl," Lord Warburton resumed while his companion filled the old man's cup again.

"Oh no, he must have the shawl!" cried the gentleman in the velvet coat. "Don't put such ideas as that into his head."

"It belongs to my wife," said the old man simply.

"Oh, if it's for sentimental reasons—" And Lord Warburton made a gesture of apology.

"I suppose I must give it to her when she comes," the old man went on.

"You'll please to do nothing of the kind. You'll keep it to cover your poor old legs."

"Well, you mustn't abuse my legs," said the old man. "I guess they are as good as yours."

"Oh, you're perfectly free to abuse mine," his son replied, giving him his tea.

"Well, we're two lame ducks; I don't think there's much difference."

"I'm much obliged to you for calling me a duck. How's your tea?"

“Well, it’s rather hot.”

“That’s intended to be a merit.”

“Ah, there’s a great deal of merit,” murmured the old man, kindly. “He’s a very good nurse, Lord Warburton.”

“Isn’t he a bit clumsy?” asked his lordship.

“Oh no, he’s not clumsy—considering that he’s an invalid himself. He’s a very good nurse—for a sick-nurse. I call him my sick-nurse because he’s sick himself.”

“Oh, come, daddy!” the ugly young man exclaimed.

“Well, you are; I wish you weren’t. But I suppose you can’t help it.”

“I might try: that’s an idea,” said the young man.

“Were you ever sick, Lord Warburton?” his father asked.

Lord Warburton considered a moment. “Yes, sir, once, in the Persian Gulf.”

“He’s making light of you, daddy,” said the other young man.

“That’s a sort of joke.”

“Well, there seem to be so many sorts now,” daddy replied, serenely. “You don’t look as if you had been sick, anyway, Lord Warburton.”

“He’s sick of life; he was just telling me so; going on fearfully about it,” said Lord Warburton’s friend.

“Is that true, sir?” asked the old man gravely.

“If it is, your son gave me no consolation. He’s a wretched fellow to talk to—a regular cynic. He doesn’t seem to believe in anything.”

“That’s another sort of joke,” said the person accused of cynicism.

“It’s because his health is so poor,” his father explained to Lord Warburton. “It affects his mind and colours his way of looking at things; he seems to feel as if he had never had a chance. But it’s almost entirely theoretical, you know; it doesn’t seem to affect his spirits. I’ve hardly ever seen him when he wasn’t cheerful—about as he is at present. He often cheers me up.”

The young man so described looked at Lord Warburton and laughed. “Is it a glowing eulogy or an accusation of levity? Should you like me to carry out my theories, daddy?”

“By Jove, we should see some queer things!” cried Lord Warburton.

“I hope you haven’t taken up that sort of tone,” said the old man.

“Warburton’s tone is worse than mine; he pretends to be bored. I’m not in the least bored; I find life only too interesting.”

“Ah, too interesting; you shouldn’t allow it to be that, you know!”

“I’m never bored when I come here,” said Lord Warburton. “One gets such uncommonly good talk.”

“Is that another sort of joke?” asked the old man. “You’ve no excuse for being bored anywhere. When I was your age I had never heard of such a thing.”

“You must have developed very late.”

“No, I developed very quick; that was just the reason. When

I was twenty years old I was very highly developed indeed. I was working tooth and nail. You wouldn't be bored if you had something to do; but all you young men are too idle. You think too much of your pleasure. You're too fastidious, and too indolent, and too rich."

"Oh, I say," cried Lord Warburton, "you're hardly the person to accuse a fellow-creature of being too rich!"

"Do you mean because I'm a banker?" asked the old man.

"Because of that, if you like; and because you have—haven't you?—such unlimited means."

"He isn't very rich," the other young man mercifully pleaded. "He has given away an immense deal of money."

"Well, I suppose it was his own," said Lord Warburton; "and in that case could there be a better proof of wealth? Let not a public benefactor talk of one's being too fond of pleasure."

"Daddy's very fond of pleasure—of other people's."

The old man shook his head. "I don't pretend to have contributed anything to the amusement of my contemporaries."

"My dear father, you're too modest!"

"That's a kind of joke, sir," said Lord Warburton.

"You young men have too many jokes. When there are no jokes you've nothing left."

"Fortunately there are always more jokes," the ugly young man remarked.

"I don't believe it—I believe things are getting more serious. You young men will find that out."

“The increasing seriousness of things, then that’s the great opportunity of jokes.”

“They’ll have to be grim jokes,” said the old man. “I’m convinced there will be great changes, and not all for the better.”

“I quite agree with you, sir,” Lord Warburton declared. “I’m very sure there will be great changes, and that all sorts of queer things will happen. That’s why I find so much difficulty in applying your advice; you know you told me the other day that I ought to ‘take hold’ of something. One hesitates to take hold of a thing that may the next moment be knocked sky-high.”

“You ought to take hold of a pretty woman,” said his companion. “He’s trying hard to fall in love,” he added, by way of explanation, to his father.

“The pretty women themselves may be sent flying!” Lord Warburton exclaimed.

“No, no, they’ll be firm,” the old man rejoined; “they’ll not be affected by the social and political changes I just referred to.”

“You mean they won’t be abolished? Very well, then, I’ll lay hands on one as soon as possible and tie her round my neck as a life-preserver.”

“The ladies will save us,” said the old man; “that is the best of them will—for I make a difference between them. Make up to a good one and marry her, and your life will become much more interesting.”

A momentary silence marked perhaps on the part of his auditors a sense of the magnanimity of this speech, for it was

a secret neither for his son nor for his visitor that his own experiment in matrimony had not been a happy one. As he said, however, he made a difference; and these words may have been intended as a confession of personal error; though of course it was not in place for either of his companions to remark that apparently the lady of his choice had not been one of the best.

“If I marry an interesting woman I shall be interested: is that what you say?” Lord Warburton asked. “I’m not at all keen about marrying—your son misrepresented me; but there’s no knowing what an interesting woman might do with me.”

“I should like to see your idea of an interesting woman,” said his friend.

“My dear fellow, you can’t see ideas—especially such highly ethereal ones as mine. If I could only see it myself—that would be a great step in advance.”

“Well, you may fall in love with whomsoever you please; but you mustn’t fall in love with my niece,” said the old man.

His son broke into a laugh. “He’ll think you mean that as a provocation! My dear father, you’ve lived with the English for thirty years, and you’ve picked up a good many of the things they say. But you’ve never learned the things they don’t say!”

“I say what I please,” the old man returned with all his serenity.

“I haven’t the honour of knowing your niece,” Lord Warburton said. “I think it’s the first time I’ve heard of her.”

“She’s a niece of my wife’s; Mrs. Touchett brings her to England.”

Then young Mr. Touchett explained. "My mother, you know, has been spending the winter in America, and we're expecting her back. She writes that she has discovered a niece and that she has invited her to come out with her."

"I see,—very kind of her," said Lord Warburton. "Is the young lady interesting?"

"We hardly know more about her than you; my mother has not gone into details. She chiefly communicates with us by means of telegrams, and her telegrams are rather inscrutable. They say women don't know how to write them, but my mother has thoroughly mastered the art of condensation. 'Tired America, hot weather awful, return England with niece, first steamer decent cabin.' That's the sort of message we get from her—that was the last that came. But there had been another before, which I think contained the first mention of the niece. 'Changed hotel, very bad, impudent clerk, address here. Taken sister's girl, died last year, go to Europe, two sisters, quite independent.' Over that my father and I have scarcely stopped puzzling; it seems to admit of so many interpretations."

"There's one thing very clear in it," said the old man; "she has given the hotel-clerk a dressing."

"I'm not sure even of that, since he has driven her from the field. We thought at first that the sister mentioned might be the sister of the clerk; but the subsequent mention of a niece seems to prove that the allusion is to one of my aunts. Then there was a question as to whose the two other sisters were; they are probably

two of my late aunt's daughters. But who's 'quite independent,' and in what sense is the term used?—that point's not yet settled. Does the expression apply more particularly to the young lady my mother has adopted, or does it characterise her sisters equally?—and is it used in a moral or in a financial sense? Does it mean that they've been left well off, or that they wish to be under no obligations? or does it simply mean that they're fond of their own way?"

"Whatever else it means, it's pretty sure to mean that," Mr. Touchett remarked.

"You'll see for yourself," said Lord Warburton. "When does Mrs. Touchett arrive?"

"We're quite in the dark; as soon as she can find a decent cabin. She may be waiting for it yet; on the other hand she may already have disembarked in England."

"In that case she would probably have telegraphed to you."

"She never telegraphs when you would expect it—only when you don't," said the old man. "She likes to drop on me suddenly; she thinks she'll find me doing something wrong. She has never done so yet, but she's not discouraged."

"It's her share in the family trait, the independence she speaks of." Her son's appreciation of the matter was more favourable. "Whatever the high spirit of those young ladies may be, her own is a match for it. She likes to do everything for herself and has no belief in any one's power to help her. She thinks me of no more use than a postage-stamp without gum, and she would never

forgive me if I should presume to go to Liverpool to meet her.”

“Will you at least let me know when your cousin arrives?”

Lord Warburton asked.

“Only on the condition I’ve mentioned—that you don’t fall in love with her!” Mr. Touchett replied.

“That strikes me as hard, don’t you think me good enough?”

“I think you too good—because I shouldn’t like her to marry you. She hasn’t come here to look for a husband, I hope; so many young ladies are doing that, as if there were no good ones at home. Then she’s probably engaged; American girls are usually engaged, I believe. Moreover I’m not sure, after all, that you’d be a remarkable husband.”

“Very likely she’s engaged; I’ve known a good many American girls, and they always were; but I could never see that it made any difference, upon my word! As for my being a good husband,” Mr. Touchett’s visitor pursued, “I’m not sure of that either. One can but try!”

“Try as much as you please, but don’t try on my niece,” smiled the old man, whose opposition to the idea was broadly humorous.

“Ah, well,” said Lord Warburton with a humour broader still, “perhaps, after all, she’s not worth trying on!”

CHAPTER II

While this exchange of pleasantries took place between the two Ralph Touchett wandered away a little, with his usual slouching gait, his hands in his pockets and his little rowdyish terrier at his heels. His face was turned toward the house, but his eyes were bent musingly on the lawn; so that he had been an object of observation to a person who had just made her appearance in the ample doorway for some moments before he perceived her. His attention was called to her by the conduct of his dog, who had suddenly darted forward with a little volley of shrill barks, in which the note of welcome, however, was more sensible than that of defiance. The person in question was a young lady, who seemed immediately to interpret the greeting of the small beast. He advanced with great rapidity and stood at her feet, looking up and barking hard; whereupon, without hesitation, she stooped and caught him in her hands, holding him face to face while he continued his quick chatter. His master now had had time to follow and to see that Bunchie's new friend was a tall girl in a black dress, who at first sight looked pretty. She was bareheaded, as if she were staying in the house—a fact which conveyed perplexity to the son of its master, conscious of that immunity from visitors which had for some time been rendered necessary by the latter's ill-health. Meantime the two other gentlemen had also taken note of the new-comer.

“Dear me, who’s that strange woman?” Mr. Touchett had asked.

“Perhaps it’s Mrs. Touchett’s niece—the independent young lady,” Lord Warburton suggested. “I think she must be, from the way she handles the dog.”

The collie, too, had now allowed his attention to be diverted, and he trotted toward the young lady in the doorway, slowly setting his tail in motion as he went.

“But where’s my wife then?” murmured the old man.

“I suppose the young lady has left her somewhere: that’s a part of the independence.”

The girl spoke to Ralph, smiling, while she still held up the terrier. “Is this your little dog, sir?”

“He was mine a moment ago; but you’ve suddenly acquired a remarkable air of property in him.”

“Couldn’t we share him?” asked the girl. “He’s such a perfect little darling.”

Ralph looked at her a moment; she was unexpectedly pretty. “You may have him altogether,” he then replied.

The young lady seemed to have a great deal of confidence, both in herself and in others; but this abrupt generosity made her blush. “I ought to tell you that I’m probably your cousin,” she brought out, putting down the dog. “And here’s another!” she added quickly, as the collie came up.

“Probably?” the young man exclaimed, laughing. “I supposed it was quite settled! Have you arrived with my mother?”

“Yes, half an hour ago.”

“And has she deposited you and departed again?”

“No, she went straight to her room, and she told me that, if I should see you, I was to say to you that you must come to her there at a quarter to seven.”

The young man looked at his watch. “Thank you very much; I shall be punctual.” And then he looked at his cousin. “You’re very welcome here. I’m delighted to see you.”

She was looking at everything, with an eye that denoted clear perception—at her companion, at the two dogs, at the two gentlemen under the trees, at the beautiful scene that surrounded her. “I’ve never seen anything so lovely as this place. I’ve been all over the house; it’s too enchanting.”

“I’m sorry you should have been here so long without our knowing it.”

“Your mother told me that in England people arrived very quietly; so I thought it was all right. Is one of those gentlemen your father?”

“Yes, the elder one—the one sitting down,” said Ralph.

The girl gave a laugh. “I don’t suppose it’s the other. Who’s the other?”

“He’s a friend of ours—Lord Warburton.”

“Oh, I hoped there would be a lord; it’s just like a novel!” And then, “Oh you adorable creature!” she suddenly cried, stooping down and picking up the small dog again.

She remained standing where they had met, making no offer

to advance or to speak to Mr. Touchett, and while she lingered so near the threshold, slim and charming, her interlocutor wondered if she expected the old man to come and pay her his respects. American girls were used to a great deal of deference, and it had been intimated that this one had a high spirit. Indeed Ralph could see that in her face.

“Won’t you come and make acquaintance with my father?” he nevertheless ventured to ask. “He’s old and infirm—he doesn’t leave his chair.”

“Ah, poor man, I’m very sorry!” the girl exclaimed, immediately moving forward. “I got the impression from your mother that he was rather intensely active.”

Ralph Touchett was silent a moment. “She hasn’t seen him for a year.”

“Well, he has a lovely place to sit. Come along, little hound.”

“It’s a dear old place,” said the young man, looking sidewise at his neighbour.

“What’s his name?” she asked, her attention having again reverted to the terrier.

“My father’s name?”

“Yes,” said the young lady with amusement; “but don’t tell him I asked you.”

They had come by this time to where old Mr. Touchett was sitting, and he slowly got up from his chair to introduce himself.

“My mother has arrived,” said Ralph, “and this is Miss Archer.”

The old man placed his two hands on her shoulders, looked at her a moment with extreme benevolence and then gallantly kissed her. "It's a great pleasure to me to see you here; but I wish you had given us a chance to receive you."

"Oh, we were received," said the girl. "There were about a dozen servants in the hall. And there was an old woman curtseying at the gate."

"We can do better than that—if we have notice!" And the old man stood there smiling, rubbing his hands and slowly shaking his head at her. "But Mrs. Touchett doesn't like receptions."

"She went straight to her room."

"Yes—and locked herself in. She always does that. Well, I suppose I shall see her next week." And Mrs. Touchett's husband slowly resumed his former posture.

"Before that," said Miss Archer. "She's coming down to dinner—at eight o'clock. Don't you forget a quarter to seven," she added, turning with a smile to Ralph.

"What's to happen at a quarter to seven?"

"I'm to see my mother," said Ralph.

"Ah, happy boy!" the old man commented. "You must sit down—you must have some tea," he observed to his wife's niece.

"They gave me some tea in my room the moment I got there," this young lady answered. "I'm sorry you're out of health," she added, resting her eyes upon her venerable host.

"Oh, I'm an old man, my dear; it's time for me to be old. But I shall be the better for having you here."

She had been looking all round her again—at the lawn, the great trees, the reedy, silvery Thames, the beautiful old house; and while engaged in this survey she had made room in it for her companions; a comprehensiveness of observation easily conceivable on the part of a young woman who was evidently both intelligent and excited. She had seated herself and had put away the little dog; her white hands, in her lap, were folded upon her black dress; her head was erect, her eye lighted, her flexible figure turned itself easily this way and that, in sympathy with the alertness with which she evidently caught impressions. Her impressions were numerous, and they were all reflected in a clear, still smile. “I’ve never seen anything so beautiful as this.”

“It’s looking very well,” said Mr. Touchett. “I know the way it strikes you. I’ve been through all that. But you’re very beautiful yourself,” he added with a politeness by no means crudely jocular and with the happy consciousness that his advanced age gave him the privilege of saying such things—even to young persons who might possibly take alarm at them.

What degree of alarm this young person took need not be exactly measured; she instantly rose, however, with a blush which was not a refutation. “Oh yes, of course I’m lovely!” she returned with a quick laugh. “How old is your house? Is it Elizabethan?”

“It’s early Tudor,” said Ralph Touchett.

She turned toward him, watching his face. “Early Tudor? How very delightful! And I suppose there are a great many others.”

“There are many much better ones.”

“Don’t say that, my son!” the old man protested. “There’s nothing better than this.”

“I’ve got a very good one; I think in some respects it’s rather better,” said Lord Warburton, who as yet had not spoken, but who had kept an attentive eye upon Miss Archer. He slightly inclined himself, smiling; he had an excellent manner with women. The girl appreciated it in an instant; she had not forgotten that this was Lord Warburton. “I should like very much to show it to you,” he added.

“Don’t believe him,” cried the old man; “don’t look at it! It’s a wretched old barrack—not to be compared with this.”

“I don’t know—I can’t judge,” said the girl, smiling at Lord Warburton.

In this discussion Ralph Touchett took no interest whatever; he stood with his hands in his pockets, looking greatly as if he should like to renew his conversation with his new-found cousin.

“Are you very fond of dogs?” he enquired by way of beginning. He seemed to recognise that it was an awkward beginning for a clever man.

“Very fond of them indeed.”

“You must keep the terrier, you know,” he went on, still awkwardly.

“I’ll keep him while I’m here, with pleasure.”

“That will be for a long time, I hope.”

“You’re very kind. I hardly know. My aunt must settle that.”

“I’ll settle it with her—at a quarter to seven.” And Ralph

looked at his watch again.

"I'm glad to be here at all," said the girl.

"I don't believe you allow things to be settled for you."

"Oh yes; if they're settled as I like them."

"I shall settle this as I like it," said Ralph. "It's most unaccountable that we should never have known you."

"I was there—you had only to come and see me."

"There? Where do you mean?"

"In the United States: in New York and Albany and other American places."

"I've been there—all over, but I never saw you. I can't make it out."

Miss Archer just hesitated. "It was because there had been some disagreement between your mother and my father, after my mother's death, which took place when I was a child. In consequence of it we never expected to see you."

"Ah, but I don't embrace all my mother's quarrels—heaven forbid!" the young man cried. "You've lately lost your father?" he went on more gravely.

"Yes; more than a year ago. After that my aunt was very kind to me; she came to see me and proposed that I should come with her to Europe."

"I see," said Ralph. "She has adopted you."

"Adopted me?" The girl stared, and her blush came back to her, together with a momentary look of pain which gave her interlocutor some alarm. He had underestimated the effect of his

words. Lord Warburton, who appeared constantly desirous of a nearer view of Miss Archer, strolled toward the two cousins at the moment, and as he did so she rested her wider eyes on him.

“Oh no; she has not adopted me. I’m not a candidate for adoption.”

“I beg a thousand pardons,” Ralph murmured. “I meant—I meant—” He hardly knew what he meant.

“You meant she has taken me up. Yes; she likes to take people up. She has been very kind to me; but,” she added with a certain visible eagerness of desire to be explicit, “I’m very fond of my liberty.”

“Are you talking about Mrs. Touchett?” the old man called out from his chair. “Come here, my dear, and tell me about her. I’m always thankful for information.”

The girl hesitated again, smiling. “She’s really very benevolent,” she answered; after which she went over to her uncle, whose mirth was excited by her words.

Lord Warburton was left standing with Ralph Touchett, to whom in a moment he said: “You wished a while ago to see my idea of an interesting woman. There it is!”

CHAPTER III

Mrs. Touchett was certainly a person of many oddities, of which her behaviour on returning to her husband's house after many months was a noticeable specimen. She had her own way of doing all that she did, and this is the simplest description of a character which, although by no means without liberal motions, rarely succeeded in giving an impression of suavity. Mrs. Touchett might do a great deal of good, but she never pleased. This way of her own, of which she was so fond, was not intrinsically offensive—it was just unmistakably distinguished from the ways of others. The edges of her conduct were so very clear-cut that for susceptible persons it sometimes had a knife-like effect. That hard fineness came out in her department during the first hours of her return from America, under circumstances in which it might have seemed that her first act would have been to exchange greetings with her husband and son. Mrs. Touchett, for reasons which she deemed excellent, always retired on such occasions into impenetrable seclusion, postponing the more sentimental ceremony until she had repaired the disorder of dress with a completeness which had the less reason to be of high importance as neither beauty nor vanity were concerned in it. She was a plain-faced old woman, without graces and without any great elegance, but with an extreme respect for her own motives. She was usually prepared to explain these—when the

explanation was asked as a favour; and in such a case they proved totally different from those that had been attributed to her. She was virtually separated from her husband, but she appeared to perceive nothing irregular in the situation. It had become clear, at an early stage of their community, that they should never desire the same thing at the same moment, and this appearance had prompted her to rescue disagreement from the vulgar realm of accident. She did what she could to erect it into a law—a much more edifying aspect of it—by going to live in Florence, where she bought a house and established herself; and by leaving her husband to take care of the English branch of his bank. This arrangement greatly pleased her; it was so felicitously definite. It struck her husband in the same light, in a foggy square in London, where it was at times the most definite fact he discerned; but he would have preferred that such unnatural things should have a greater vagueness. To agree to disagree had cost him an effort; he was ready to agree to almost anything but that, and saw no reason why either assent or dissent should be so terribly consistent. Mrs. Touchett indulged in no regrets nor speculations, and usually came once a year to spend a month with her husband, a period during which she apparently took pains to convince him that she had adopted the right system. She was not fond of the English style of life, and had three or four reasons for it to which she currently alluded; they bore upon minor points of that ancient order, but for Mrs. Touchett they amply justified non-residence. She detested bread-sauce, which, as she said,

looked like a poultice and tasted like soap; she objected to the consumption of beer by her maid-servants; and she affirmed that the British laundress (Mrs. Touchett was very particular about the appearance of her linen) was not a mistress of her art. At fixed intervals she paid a visit to her own country; but this last had been longer than any of its predecessors.

She had taken up her niece—there was little doubt of that. One wet afternoon, some four months earlier than the occurrence lately narrated, this young lady had been seated alone with a book. To say she was so occupied is to say that her solitude did not press upon her; for her love of knowledge had a fertilising quality and her imagination was strong. There was at this time, however, a want of fresh taste in her situation which the arrival of an unexpected visitor did much to correct. The visitor had not been announced; the girl heard her at last walking about the adjoining room. It was in an old house at Albany, a large, square, double house, with a notice of sale in the windows of one of the lower apartments. There were two entrances, one of which had long been out of use but had never been removed. They were exactly alike—large white doors, with an arched frame and wide side-lights, perched upon little “stoops” of red stone, which descended sidewise to the brick pavement of the street. The two houses together formed a single dwelling, the party-wall having been removed and the rooms placed in communication. These rooms, above-stairs, were extremely numerous, and were painted all over exactly alike, in a yellowish white which had

grown sallow with time. On the third floor there was a sort of arched passage, connecting the two sides of the house, which Isabel and her sisters used in their childhood to call the tunnel and which, though it was short and well lighted, always seemed to the girl to be strange and lonely, especially on winter afternoons. She had been in the house, at different periods, as a child; in those days her grandmother lived there. Then there had been an absence of ten years, followed by a return to Albany before her father's death. Her grandmother, old Mrs. Archer, had exercised, chiefly within the limits of the family, a large hospitality in the early period, and the little girls often spent weeks under her roof—weeks of which Isabel had the happiest memory. The manner of life was different from that of her own home—larger, more plentiful, practically more festal; the discipline of the nursery was delightfully vague and the opportunity of listening to the conversation of one's elders (which with Isabel was a highly-valued pleasure) almost unbounded. There was a constant coming and going; her grandmother's sons and daughters and their children appeared to be in the enjoyment of standing invitations to arrive and remain, so that the house offered to a certain extent the appearance of a bustling provincial inn kept by a gentle old landlady who sighed a great deal and never presented a bill. Isabel of course knew nothing about bills; but even as a child she thought her grandmother's home romantic. There was a covered piazza behind it, furnished with a swing which was a source of tremulous interest; and beyond this was a long garden,

sloping down to the stable and containing peach-trees of barely credible familiarity. Isabel had stayed with her grandmother at various seasons, but somehow all her visits had a flavour of peaches. On the other side, across the street, was an old house that was called the Dutch House—a peculiar structure dating from the earliest colonial time, composed of bricks that had been painted yellow, crowned with a gable that was pointed out to strangers, defended by a rickety wooden paling and standing sidewise to the street. It was occupied by a primary school for children of both sexes, kept or rather let go, by a demonstrative lady of whom Isabel's chief recollection was that her hair was fastened with strange bedroommy combs at the temples and that she was the widow of some one of consequence. The little girl had been offered the opportunity of laying a foundation of knowledge in this establishment; but having spent a single day in it, she had protested against its laws and had been allowed to stay at home, where, in the September days, when the windows of the Dutch House were open, she used to hear the hum of childish voices repeating the multiplication table—an incident in which the elation of liberty and the pain of exclusion were indistinguishably mingled. The foundation of her knowledge was really laid in the idleness of her grandmother's house, where, as most of the other inmates were not reading people, she had uncontrolled use of a library full of books with frontispieces, which she used to climb upon a chair to take down. When she had found one to her taste—she was guided in the selection

chiefly by the frontispiece—she carried it into a mysterious apartment which lay beyond the library and which was called, traditionally, no one knew why, the office. Whose office it had been and at what period it had flourished, she never learned; it was enough for her that it contained an echo and a pleasant musty smell and that it was a chamber of disgrace for old pieces of furniture whose infirmities were not always apparent (so that the disgrace seemed unmerited and rendered them victims of injustice) and with which, in the manner of children, she had established relations almost human, certainly dramatic. There was an old haircloth sofa in especial, to which she had confided a hundred childish sorrows. The place owed much of its mysterious melancholy to the fact that it was properly entered from the second door of the house, the door that had been condemned, and that it was secured by bolts which a particularly slender little girl found it impossible to slide. She knew that this silent, motionless portal opened into the street; if the sidelights had not been filled with green paper she might have looked out upon the little brown stoop and the well-worn brick pavement. But she had no wish to look out, for this would have interfered with her theory that there was a strange, unseen place on the other side—a place which became to the child's imagination, according to its different moods, a region of delight or of terror.

It was in the "office" still that Isabel was sitting on that melancholy afternoon of early spring which I have just mentioned. At this time she might have had the whole house

to choose from, and the room she had selected was the most depressed of its scenes. She had never opened the bolted door nor removed the green paper (renewed by other hands) from its sidelights; she had never assured herself that the vulgar street lay beyond. A crude, cold rain fell heavily; the spring-time was indeed an appeal—and it seemed a cynical, insincere appeal—to patience. Isabel, however, gave as little heed as possible to cosmic treacheries; she kept her eyes on her book and tried to fix her mind. It had lately occurred to her that her mind was a good deal of a vagabond, and she had spent much ingenuity in training it to a military step and teaching it to advance, to halt, to retreat, to perform even more complicated manoeuvres, at the word of command. Just now she had given it marching orders and it had been trudging over the sandy plains of a history of German Thought. Suddenly she became aware of a step very different from her own intellectual pace; she listened a little and perceived that some one was moving in the library, which communicated with the office. It struck her first as the step of a person from whom she was looking for a visit, then almost immediately announced itself as the tread of a woman and a stranger—her possible visitor being neither. It had an inquisitive, experimental quality which suggested that it would not stop short of the threshold of the office; and in fact the doorway of this apartment was presently occupied by a lady who paused there and looked very hard at our heroine. She was a plain, elderly woman, dressed in a comprehensive waterproof mantle; she had

a face with a good deal of rather violent point.

“Oh,” she began, “is that where you usually sit?” She looked about at the heterogeneous chairs and tables.

“Not when I have visitors,” said Isabel, getting up to receive the intruder.

She directed their course back to the library while the visitor continued to look about her. “You seem to have plenty of other rooms; they’re in rather better condition. But everything’s immensely worn.”

“Have you come to look at the house?” Isabel asked. “The servant will show it to you.”

“Send her away; I don’t want to buy it. She has probably gone to look for you and is wandering about upstairs; she didn’t seem at all intelligent. You had better tell her it’s no matter.” And then, since the girl stood there hesitating and wondering, this unexpected critic said to her abruptly: “I suppose you’re one of the daughters?”

Isabel thought she had very strange manners. “It depends upon whose daughters you mean.”

“The late Mr. Archer’s—and my poor sister’s.”

“Ah,” said Isabel slowly, “you must be our crazy Aunt Lydia!”

“Is that what your father told you to call me? I’m your Aunt Lydia, but I’m not at all crazy: I haven’t a delusion! And which of the daughters are you?”

“I’m the youngest of the three, and my name’s Isabel.”

“Yes; the others are Lilian and Edith. And are you the

prettiest?"

"I haven't the least idea," said the girl.

"I think you must be." And in this way the aunt and the niece made friends. The aunt had quarrelled years before with her brother-in-law, after the death of her sister, taking him to task for the manner in which he brought up his three girls. Being a high-tempered man he had requested her to mind her own business, and she had taken him at his word. For many years she held no communication with him and after his death had addressed not a word to his daughters, who had been bred in that disrespectful view of her which we have just seen Isabel betray. Mrs. Touchett's behaviour was, as usual, perfectly deliberate. She intended to go to America to look after her investments (with which her husband, in spite of his great financial position, had nothing to do) and would take advantage of this opportunity to enquire into the condition of her nieces. There was no need of writing, for she should attach no importance to any account of them she should elicit by letter; she believed, always, in seeing for one's self. Isabel found, however, that she knew a good deal about them, and knew about the marriage of the two elder girls; knew that their poor father had left very little money, but that the house in Albany, which had passed into his hands, was to be sold for their benefit; knew, finally, that Edmund Ludlow, Lilian's husband, had taken upon himself to attend to this matter, in consideration of which the young couple, who had come to Albany during Mr. Archer's illness, were remaining there for the

present and, as well as Isabel herself, occupying the old place.

“How much money do you expect for it?” Mrs. Touchett asked of her companion, who had brought her to sit in the front parlour, which she had inspected without enthusiasm.

“I haven’t the least idea,” said the girl.

“That’s the second time you have said that to me,” her aunt rejoined. “And yet you don’t look at all stupid.”

“I’m not stupid; but I don’t know anything about money.”

“Yes, that’s the way you were brought up—as if you were to inherit a million. What have you in point of fact inherited?”

“I really can’t tell you. You must ask Edmund and Lilian; they’ll be back in half an hour.”

“In Florence we should call it a very bad house,” said Mrs. Touchett; “but here, I dare say, it will bring a high price. It ought to make a considerable sum for each of you. In addition to that you must have something else; it’s most extraordinary your not knowing. The position’s of value, and they’ll probably pull it down and make a row of shops. I wonder you don’t do that yourself; you might let the shops to great advantage.”

Isabel stared; the idea of letting shops was new to her. “I hope they won’t pull it down,” she said; “I’m extremely fond of it.”

“I don’t see what makes you fond of it; your father died here.”

“Yes; but I don’t dislike it for that,” the girl rather strangely returned. “I like places in which things have happened—even if they’re sad things. A great many people have died here; the place has been full of life.”

“Is that what you call being full of life?”

“I mean full of experience—of people’s feelings and sorrows. And not of their sorrows only, for I’ve been very happy here as a child.”

“You should go to Florence if you like houses in which things have happened—especially deaths. I live in an old palace in which three people have been murdered; three that were known and I don’t know how many more besides.”

“In an old palace?” Isabel repeated.

“Yes, my dear; a very different affair from this. This is very bourgeois.”

Isabel felt some emotion, for she had always thought highly of her grandmother’s house. But the emotion was of a kind which led her to say: “I should like very much to go to Florence.”

“Well, if you’ll be very good, and do everything I tell you I’ll take you there,” Mrs. Touchett declared.

Our young woman’s emotion deepened; she flushed a little and smiled at her aunt in silence. “Do everything you tell me? I don’t think I can promise that.”

“No, you don’t look like a person of that sort. You’re fond of your own way; but it’s not for me to blame you.”

“And yet, to go to Florence,” the girl exclaimed in a moment, “I’d promise almost anything!”

Edmund and Lilian were slow to return, and Mrs. Touchett had an hour’s uninterrupted talk with her niece, who found her a strange and interesting figure: a figure essentially—almost the

first she had ever met. She was as eccentric as Isabel had always supposed; and hitherto, whenever the girl had heard people described as eccentric, she had thought of them as offensive or alarming. The term had always suggested to her something grotesque and even sinister. But her aunt made it a matter of high but easy irony, or comedy, and led her to ask herself if the common tone, which was all she had known, had ever been as interesting. No one certainly had on any occasion so held her as this little thin-lipped, bright-eyed, foreign-looking woman, who retrieved an insignificant appearance by a distinguished manner and, sitting there in a well-worn waterproof, talked with striking familiarity of the courts of Europe. There was nothing flighty about Mrs. Touchett, but she recognised no social superiors, and, judging the great ones of the earth in a way that spoke of this, enjoyed the consciousness of making an impression on a candid and susceptible mind. Isabel at first had answered a good many questions, and it was from her answers apparently that Mrs. Touchett derived a high opinion of her intelligence. But after this she had asked a good many, and her aunt's answers, whatever turn they took, struck her as food for deep reflexion. Mrs. Touchett waited for the return of her other niece as long as she thought reasonable, but as at six o'clock Mrs. Ludlow had not come in she prepared to take her departure.

“Your sister must be a great gossip. Is she accustomed to staying out so many hours?”

“You've been out almost as long as she,” Isabel replied; “she

can have left the house but a short time before you came in.”

Mrs. Touchett looked at the girl without resentment; she appeared to enjoy a bold retort and to be disposed to be gracious. “Perhaps she hasn’t had so good an excuse as I. Tell her at any rate that she must come and see me this evening at that horrid hotel. She may bring her husband if she likes, but she needn’t bring you. I shall see plenty of you later.”

CHAPTER IV

Mrs. Ludlow was the eldest of the three sisters, and was usually thought the most sensible; the classification being in general that Lilian was the practical one, Edith the beauty and Isabel the “intellectual” superior. Mrs. Keyes, the second of the group, was the wife of an officer of the United States Engineers, and as our history is not further concerned with her it will suffice that she was indeed very pretty and that she formed the ornament of those various military stations, chiefly in the unfashionable West, to which, to her deep chagrin, her husband was successively relegated. Lilian had married a New York lawyer, a young man with a loud voice and an enthusiasm for his profession; the match was not brilliant, any more than Edith’s, but Lilian had occasionally been spoken of as a young woman who might be thankful to marry at all—she was so much plainer than her sisters. She was, however, very happy, and now, as the mother of two peremptory little boys and the mistress of a wedge of brown stone violently driven into Fifty-third Street, seemed to exult in her condition as in a bold escape. She was short and solid, and her claim to figure was questioned, but she was conceded presence, though not majesty; she had moreover, as people said, improved since her marriage, and the two things in life of which she was most distinctly conscious were her husband’s force in argument and her sister Isabel’s originality.

"I've never kept up with Isabel—it would have taken all my time," she had often remarked; in spite of which, however, she held her rather wistfully in sight; watching her as a motherly spaniel might watch a free greyhound. "I want to see her safely married—that's what I want to see," she frequently noted to her husband.

"Well, I must say I should have no particular desire to marry her," Edmund Ludlow was accustomed to answer in an extremely audible tone.

"I know you say that for argument; you always take the opposite ground. I don't see what you've against her except that she's so original."

"Well, I don't like originals; I like translations," Mr. Ludlow had more than once replied. "Isabel's written in a foreign tongue. I can't make her out. She ought to marry an Armenian or a Portuguese."

"That's just what I'm afraid she'll do!" cried Lilian, who thought Isabel capable of anything.

She listened with great interest to the girl's account of Mrs. Touchett's appearance and in the evening prepared to comply with their aunt's commands. Of what Isabel then said no report has remained, but her sister's words had doubtless prompted a word spoken to her husband as the two were making ready for their visit. "I do hope immensely she'll do something handsome for Isabel; she has evidently taken a great fancy to her."

"What is it you wish her to do?" Edmund Ludlow asked. "Make her a big present?"

“No indeed; nothing of the sort. But take an interest in her—sympathise with her. She’s evidently just the sort of person to appreciate her. She has lived so much in foreign society; she told Isabel all about it. You know you’ve always thought Isabel rather foreign.”

“You want her to give her a little foreign sympathy, eh? Don’t you think she gets enough at home?”

“Well, she ought to go abroad,” said Mrs. Ludlow. “She’s just the person to go abroad.”

“And you want the old lady to take her, is that it?”

“She has offered to take her—she’s dying to have Isabel go. But what I want her to do when she gets her there is to give her all the advantages. I’m sure all we’ve got to do,” said Mrs. Ludlow, “is to give her a chance.”

“A chance for what?”

“A chance to develop.”

“Oh Moses!” Edmund Ludlow exclaimed. “I hope she isn’t going to develop any more!”

“If I were not sure you only said that for argument I should feel very badly,” his wife replied. “But you know you love her.”

“Do you know I love you?” the young man said, jocosely, to Isabel a little later, while he brushed his hat.

“I’m sure I don’t care whether you do or not!” exclaimed the girl; whose voice and smile, however, were less haughty than her words.

“Oh, she feels so grand since Mrs. Touchett’s visit,” said her

sister.

But Isabel challenged this assertion with a good deal of seriousness. "You must not say that, Lily. I don't feel grand at all."

"I'm sure there's no harm," said the conciliatory Lily.

"Ah, but there's nothing in Mrs. Touchett's visit to make one feel grand."

"Oh," exclaimed Ludlow, "she's grander than ever!"

"Whenever I feel grand," said the girl, "it will be for a better reason."

Whether she felt grand or no, she at any rate felt different, as if something had happened to her. Left to herself for the evening she sat a while under the lamp, her hands empty, her usual avocations unheeded. Then she rose and moved about the room, and from one room to another, preferring the places where the vague lamplight expired. She was restless and even agitated; at moments she trembled a little. The importance of what had happened was out of proportion to its appearance; there had really been a change in her life. What it would bring with it was as yet extremely indefinite; but Isabel was in a situation that gave a value to any change. She had a desire to leave the past behind her and, as she said to herself, to begin afresh. This desire indeed was not a birth of the present occasion; it was as familiar as the sound of the rain upon the window and it had led to her beginning afresh a great many times. She closed her eyes as she sat in one of the dusky corners of the quiet parlour; but it was not with a desire for dozing forgetfulness. It was on

the contrary because she felt too wide-eyed and wished to check the sense of seeing too many things at once. Her imagination was by habit ridiculously active; when the door was not open it jumped out of the window. She was not accustomed indeed to keep it behind bolts; and at important moments, when she would have been thankful to make use of her judgement alone, she paid the penalty of having given undue encouragement to the faculty of seeing without judging. At present, with her sense that the note of change had been struck, came gradually a host of images of the things she was leaving behind her. The years and hours of her life came back to her, and for a long time, in a stillness broken only by the ticking of the big bronze clock, she passed them in review. It had been a very happy life and she had been a very fortunate person—this was the truth that seemed to emerge most vividly. She had had the best of everything, and in a world in which the circumstances of so many people made them unenviable it was an advantage never to have known anything particularly unpleasant. It appeared to Isabel that the unpleasant had been even too absent from her knowledge, for she had gathered from her acquaintance with literature that it was often a source of interest and even of instruction. Her father had kept it away from her—her handsome, much loved father, who always had such an aversion to it. It was a great felicity to have been his daughter; Isabel rose even to pride in her parentage. Since his death she had seemed to see him as turning his braver side to his children and as not having managed to ignore the ugly

quite so much in practice as in aspiration. But this only made her tenderness for him greater; it was scarcely even painful to have to suppose him too generous, too good-natured, too indifferent to sordid considerations. Many persons had held that he carried this indifference too far, especially the large number of those to whom he owed money. Of their opinions Isabel was never very definitely informed; but it may interest the reader to know that, while they had recognised in the late Mr. Archer a remarkably handsome head and a very taking manner (indeed, as one of them had said, he was always taking something), they had declared that he was making a very poor use of his life. He had squandered a substantial fortune, he had been deplorably convivial, he was known to have gambled freely. A few very harsh critics went so far as to say that he had not even brought up his daughters. They had had no regular education and no permanent home; they had been at once spoiled and neglected; they had lived with nursemaids and governesses (usually very bad ones) or had been sent to superficial schools, kept by the French, from which, at the end of a month, they had been removed in tears. This view of the matter would have excited Isabel's indignation, for to her own sense her opportunities had been large. Even when her father had left his daughters for three months at Neufchatel with a French *bonne* who had eloped with a Russian nobleman staying at the same hotel—even in this irregular situation (an incident of the girl's eleventh year) she had been neither frightened nor ashamed, but had thought it a romantic episode in a liberal

education. Her father had a large way of looking at life, of which his restlessness and even his occasional incoherency of conduct had been only a proof. He wished his daughters, even as children, to see as much of the world as possible; and it was for this purpose that, before Isabel was fourteen, he had transported them three times across the Atlantic, giving them on each occasion, however, but a few months' view of the subject proposed: a course which had whetted our heroine's curiosity without enabling her to satisfy it. She ought to have been a partisan of her father, for she was the member of his trio who most "made up" to him for the disagreeables he didn't mention. In his last days his general willingness to take leave of a world in which the difficulty of doing as one liked appeared to increase as one grew older had been sensibly modified by the pain of separation from his clever, his superior, his remarkable girl. Later, when the journeys to Europe ceased, he still had shown his children all sorts of indulgence, and if he had been troubled about money-matters nothing ever disturbed their irreflective consciousness of many possessions. Isabel, though she danced very well, had not the recollection of having been in New York a successful member of the choreographic circle; her sister Edith was, as every one said, so very much more fetching. Edith was so striking an example of success that Isabel could have no illusions as to what constituted this advantage, or as to the limits of her own power to frisk and jump and shriek—above all with rightness of effect. Nineteen persons out of twenty (including the

younger sister herself) pronounced Edith infinitely the prettier of the two; but the twentieth, besides reversing this judgement, had the entertainment of thinking all the others aesthetic vulgarians. Isabel had in the depths of her nature an even more unquenchable desire to please than Edith; but the depths of this young lady's nature were a very out-of-the-way place, between which and the surface communication was interrupted by a dozen capricious forces. She saw the young men who came in large numbers to see her sister; but as a general thing they were afraid of her; they had a belief that some special preparation was required for talking with her. Her reputation of reading a great deal hung about her like the cloudy envelope of a goddess in an epic; it was supposed to engender difficult questions and to keep the conversation at a low temperature. The poor girl liked to be thought clever, but she hated to be thought bookish; she used to read in secret and, though her memory was excellent, to abstain from showy reference. She had a great desire for knowledge, but she really preferred almost any source of information to the printed page; she had an immense curiosity about life and was constantly staring and wondering. She carried within herself a great fund of life, and her deepest enjoyment was to feel the continuity between the movements of her own soul and the agitations of the world. For this reason she was fond of seeing great crowds and large stretches of country, of reading about revolutions and wars, of looking at historical pictures—a class of efforts as to which she had often committed the conscious

solecism of forgiving them much bad painting for the sake of the subject. While the Civil War went on she was still a very young girl; but she passed months of this long period in a state of almost passionate excitement, in which she felt herself at times (to her extreme confusion) stirred almost indiscriminately by the valour of either army. Of course the circumspection of suspicious swains had never gone the length of making her a social proscript; for the number of those whose hearts, as they approached her, beat only just fast enough to remind them they had heads as well, had kept her unacquainted with the supreme disciplines of her sex and age. She had had everything a girl could have: kindness, admiration, bonbons, bouquets, the sense of exclusion from none of the privileges of the world she lived in, abundant opportunity for dancing, plenty of new dresses, the *London Spectator*, the latest publications, the music of Gounod, the poetry of Browning, the prose of George Eliot.

These things now, as memory played over them, resolved themselves into a multitude of scenes and figures. Forgotten things came back to her; many others, which she had lately thought of great moment, dropped out of sight. The result was kaleidoscopic, but the movement of the instrument was checked at last by the servant's coming in with the name of a gentleman. The name of the gentleman was Caspar Goodwood; he was a straight young man from Boston, who had known Miss Archer for the last twelvemonth and who, thinking her the most beautiful young woman of her time, had pronounced the time, according

to the rule I have hinted at, a foolish period of history. He sometimes wrote to her and had within a week or two written from New York. She had thought it very possible he would come in—had indeed all the rainy day been vaguely expecting him. Now that she learned he was there, nevertheless, she felt no eagerness to receive him. He was the finest young man she had ever seen, was indeed quite a splendid young man; he inspired her with a sentiment of high, of rare respect. She had never felt equally moved to it by any other person. He was supposed by the world in general to wish to marry her, but this of course was between themselves. It at least may be affirmed that he had travelled from New York to Albany expressly to see her; having learned in the former city, where he was spending a few days and where he had hoped to find her, that she was still at the State capital. Isabel delayed for some minutes to go to him; she moved about the room with a new sense of complications. But at last she presented herself and found him standing near the lamp. He was tall, strong and somewhat stiff; he was also lean and brown. He was not romantically, he was much rather obscurely, handsome; but his physiognomy had an air of requesting your attention, which it rewarded according to the charm you found in blue eyes of remarkable fixedness, the eyes of a complexion other than his own, and a jaw of the somewhat angular mould which is supposed to bespeak resolution. Isabel said to herself that it bespoke resolution to-night; in spite of which, in half an hour, Caspar Goodwood, who had arrived hopeful as well as

resolute, took his way back to his lodging with the feeling of a man defeated. He was not, it may be added, a man weakly to accept defeat.

CHAPTER V

Ralph Touchett was a philosopher, but nevertheless he knocked at his mother's door (at a quarter to seven) with a good deal of eagerness. Even philosophers have their preferences, and it must be admitted that of his progenitors his father ministered most to his sense of the sweetness of filial dependence. His father, as he had often said to himself, was the more motherly; his mother, on the other hand, was paternal, and even, according to the slang of the day, gubernatorial. She was nevertheless very fond of her only child and had always insisted on his spending three months of the year with her. Ralph rendered perfect justice to her affection and knew that in her thoughts and her thoroughly arranged and servanted life his turn always came after the other nearest subjects of her sollicitude, the various punctualities of performance of the workers of her will. He found her completely dressed for dinner, but she embraced her boy with her gloved hands and made him sit on the sofa beside her. She enquired scrupulously about her husband's health and about the young man's own, and, receiving no very brilliant account of either, remarked that she was more than ever convinced of her wisdom in not exposing herself to the English climate. In this case she also might have given way. Ralph smiled at the idea of his mother's giving way, but made no point of reminding her that his own infirmity was not the result of the English climate, from

which he absented himself for a considerable part of each year.

He had been a very small boy when his father, Daniel Tracy Touchett, a native of Rutland, in the State of Vermont, came to England as subordinate partner in a banking-house where some ten years later he gained preponderant control. Daniel Touchett saw before him a life-long residence in his adopted country, of which, from the first, he took a simple, sane and accommodating view. But, as he said to himself, he had no intention of disamericanising, nor had he a desire to teach his only son any such subtle art. It had been for himself so very soluble a problem to live in England assimilated yet unconverted that it seemed to him equally simple his lawful heir should after his death carry on the grey old bank in the white American light. He was at pains to intensify this light, however, by sending the boy home for his education. Ralph spent several terms at an American school and took a degree at an American university, after which, as he struck his father on his return as even redundantly native, he was placed for some three years in residence at Oxford. Oxford swallowed up Harvard, and Ralph became at last English enough. His outward conformity to the manners that surrounded him was none the less the mask of a mind that greatly enjoyed its independence, on which nothing long imposed itself, and which, naturally inclined to adventure and irony, indulged in a boundless liberty of appreciation. He began with being a young man of promise; at Oxford he distinguished himself, to his father's ineffable satisfaction, and the people about him said it

was a thousand pities so clever a fellow should be shut out from a career. He might have had a career by returning to his own country (though this point is shrouded in uncertainty) and even if Mr. Touchett had been willing to part with him (which was not the case) it would have gone hard with him to put a watery waste permanently between himself and the old man whom he regarded as his best friend. Ralph was not only fond of his father, he admired him—he enjoyed the opportunity of observing him. Daniel Touchett, to his perception, was a man of genius, and though he himself had no aptitude for the banking mystery he made a point of learning enough of it to measure the great figure his father had played. It was not this, however, he mainly relished; it was the fine ivory surface, polished as by the English air, that the old man had opposed to possibilities of penetration. Daniel Touchett had been neither at Harvard nor at Oxford, and it was his own fault if he had placed in his son's hands the key to modern criticism. Ralph, whose head was full of ideas which his father had never guessed, had a high esteem for the latter's originality. Americans, rightly or wrongly, are commended for the ease with which they adapt themselves to foreign conditions; but Mr. Touchett had made of the very limits of his pliancy half the ground of his general success. He had retained in their freshness most of his marks of primary pressure; his tone, as his son always noted with pleasure, was that of the more luxuriant parts of New England. At the end of his life he had become, on his own ground, as mellow as he was rich; he combined consummate shrewdness

with the disposition superficially to fraternise, and his “social position,” on which he had never wasted a care, had the firm perfection of an unthumbed fruit. It was perhaps his want of imagination and of what is called the historic consciousness; but to many of the impressions usually made by English life upon the cultivated stranger his sense was completely closed. There were certain differences he had never perceived, certain habits he had never formed, certain obscurities he had never sounded. As regards these latter, on the day he had sounded them his son would have thought less well of him.

Ralph, on leaving Oxford, had spent a couple of years in travelling; after which he had found himself perched on a high stool in his father’s bank. The responsibility and honour of such positions is not, I believe, measured by the height of the stool, which depends upon other considerations: Ralph, indeed, who had very long legs, was fond of standing, and even of walking about, at his work. To this exercise, however, he was obliged to devote but a limited period, for at the end of some eighteen months he had become aware of his being seriously out of health. He had caught a violent cold, which fixed itself on his lungs and threw them into dire confusion. He had to give up work and apply, to the letter, the sorry injunction to take care of himself. At first he slighted the task; it appeared to him it was not himself in the least he was taking care of, but an uninteresting and uninterested person with whom he had nothing in common. This person, however, improved on acquaintance,

and Ralph grew at last to have a certain grudging tolerance, even an undemonstrative respect, for him. Misfortune makes strange bedfellows, and our young man, feeling that he had something at stake in the matter—it usually struck him as his reputation for ordinary wit—devoted to his graceless charge an amount of attention of which note was duly taken and which had at least the effect of keeping the poor fellow alive. One of his lungs began to heal, the other promised to follow its example, and he was assured he might outweather a dozen winters if he would betake himself to those climates in which consumptives chiefly congregate. As he had grown extremely fond of London, he cursed the flatness of exile: but at the same time that he cursed he conformed, and gradually, when he found his sensitive organ grateful even for grim favours, he conferred them with a lighter hand. He wintered abroad, as the phrase is; basked in the sun, stopped at home when the wind blew, went to bed when it rained, and once or twice, when it had snowed overnight, almost never got up again.

A secret hoard of indifference—like a thick cake a fond old nurse might have slipped into his first school outfit—came to his aid and helped to reconcile him to sacrifice; since at the best he was too ill for aught but that arduous game. As he said to himself, there was really nothing he had wanted very much to do, so that he had at least not renounced the field of valour. At present, however, the fragrance of forbidden fruit seemed occasionally to float past him and remind him that the finest of pleasures

is the rush of action. Living as he now lived was like reading a good book in a poor translation—a meagre entertainment for a young man who felt that he might have been an excellent linguist. He had good winters and poor winters, and while the former lasted he was sometimes the sport of a vision of virtual recovery. But this vision was dispelled some three years before the occurrence of the incidents with which this history opens: he had on that occasion remained later than usual in England and had been overtaken by bad weather before reaching Algiers. He arrived more dead than alive and lay there for several weeks between life and death. His convalescence was a miracle, but the first use he made of it was to assure himself that such miracles happen but once. He said to himself that his hour was in sight and that it behoved him to keep his eyes upon it, yet that it was also open to him to spend the interval as agreeably as might be consistent with such a preoccupation. With the prospect of losing them the simple use of his faculties became an exquisite pleasure; it seemed to him the joys of contemplation had never been sounded. He was far from the time when he had found it hard that he should be obliged to give up the idea of distinguishing himself; an idea none the less importunate for being vague and none the less delightful for having had to struggle in the same breast with bursts of inspiring self-criticism. His friends at present judged him more cheerful, and attributed it to a theory, over which they shook their heads knowingly, that he would recover his health. His serenity was but the array of wild flowers niched in his ruin.

It was very probably this sweet-tasting property of the observed thing in itself that was mainly concerned in Ralph's quickly-stirred interest in the advent of a young lady who was evidently not insipid. If he was considerably disposed, something told him, here was occupation enough for a succession of days. It may be added, in summary fashion, that the imagination of loving—as distinguished from that of being loved—had still a place in his reduced sketch. He had only forbidden himself the riot of expression. However, he shouldn't inspire his cousin with a passion, nor would she be able, even should she try, to help him to one. "And now tell me about the young lady," he said to his mother. "What do you mean to do with her?"

Mrs. Touchett was prompt. "I mean to ask your father to invite her to stay three or four weeks at Gardencourt."

"You needn't stand on any such ceremony as that," said Ralph. "My father will ask her as a matter of course."

"I don't know about that. She's my niece; she's not his."

"Good Lord, dear mother; what a sense of property! That's all the more reason for his asking her. But after that—I mean after three months (for its absurd asking the poor girl to remain but for three or four paltry weeks)—what do you mean to do with her?"

"I mean to take her to Paris. I mean to get her clothing."

"Ah yes, that's of course. But independently of that?"

"I shall invite her to spend the autumn with me in Florence."

"You don't rise above detail, dear mother," said Ralph. "I should like to know what you mean to do with her in a general

way.”

“My duty!” Mrs. Touchett declared. “I suppose you pity her very much,” she added.

“No, I don’t think I pity her. She doesn’t strike me as inviting compassion. I think I envy her. Before being sure, however, give me a hint of where you see your duty.”

“In showing her four European countries—I shall leave her the choice of two of them—and in giving her the opportunity of perfecting herself in French, which she already knows very well.”

Ralph frowned a little. “That sounds rather dry—even allowing her the choice of two of the countries.”

“If it’s dry,” said his mother with a laugh, “you can leave Isabel alone to water it! She is as good as a summer rain, any day.”

“Do you mean she’s a gifted being?”

“I don’t know whether she’s a gifted being, but she’s a clever girl—with a strong will and a high temper. She has no idea of being bored.”

“I can imagine that,” said Ralph; and then he added abruptly: “How do you two get on?”

“Do you mean by that that I’m a bore? I don’t think she finds me one. Some girls might, I know; but Isabel’s too clever for that. I think I greatly amuse her. We get on because I understand her, I know the sort of girl she is. She’s very frank, and I’m very frank: we know just what to expect of each other.”

“Ah, dear mother,” Ralph exclaimed, “one always knows what to expect of you! You’ve never surprised me but once, and that’s

to-day—in presenting me with a pretty cousin whose existence I had never suspected.”

“Do you think her so very pretty?”

“Very pretty indeed; but I don’t insist upon that. It’s her general air of being some one in particular that strikes me. Who is this rare creature, and what is she? Where did you find her, and how did you make her acquaintance?”

“I found her in an old house at Albany, sitting in a dreary room on a rainy day, reading a heavy book and boring herself to death. She didn’t know she was bored, but when I left her no doubt of it she seemed very grateful for the service. You may say I shouldn’t have enlightened her—I should have let her alone. There’s a good deal in that, but I acted conscientiously; I thought she was meant for something better. It occurred to me that it would be a kindness to take her about and introduce her to the world. She thinks she knows a great deal of it—like most American girls; but like most American girls she’s ridiculously mistaken. If you want to know, I thought she would do me credit. I like to be well thought of, and for a woman of my age there’s no greater convenience, in some ways, than an attractive niece. You know I had seen nothing of my sister’s children for years; I disapproved entirely of the father. But I always meant to do something for them when he should have gone to his reward. I ascertained where they were to be found and, without any preliminaries, went and introduced myself. There are two others of them, both of whom are married; but I saw only the elder, who has, by the way,

a very uncivil husband. The wife, whose name is Lily, jumped at the idea of my taking an interest in Isabel; she said it was just what her sister needed—that some one should take an interest in her. She spoke of her as you might speak of some young person of genius—in want of encouragement and patronage. It may be that Isabel's a genius; but in that case I've not yet learned her special line. Mrs. Ludlow was especially keen about my taking her to Europe; they all regard Europe over there as a land of emigration, of rescue, a refuge for their superfluous population. Isabel herself seemed very glad to come, and the thing was easily arranged. There was a little difficulty about the money-question, as she seemed averse to being under pecuniary obligations. But she has a small income and she supposes herself to be travelling at her own expense."

Ralph had listened attentively to this judicious report, by which his interest in the subject of it was not impaired. "Ah, if she's a genius," he said, "we must find out her special line. Is it by chance for flirting?"

"I don't think so. You may suspect that at first, but you'll be wrong. You won't, I think, in any way, be easily right about her."

"Warburton's wrong then!" Ralph rejoicingly exclaimed. "He flatters himself he has made that discovery."

His mother shook her head. "Lord Warburton won't understand her. He needn't try."

"He's very intelligent," said Ralph; "but it's right he should be puzzled once in a while."

“Isabel will enjoy puzzling a lord,” Mrs. Touchett remarked. Her son frowned a little. “What does she know about lords?” “Nothing at all: that will puzzle him all the more.”

Ralph greeted these words with a laugh and looked out of the window. Then, “Are you not going down to see my father?” he asked.

“At a quarter to eight,” said Mrs. Touchett.

Her son looked at his watch. “You’ve another quarter of an hour then. Tell me some more about Isabel.” After which, as Mrs. Touchett declined his invitation, declaring that he must find out for himself, “Well,” he pursued, “she’ll certainly do you credit. But won’t she also give you trouble?”

“I hope not; but if she does I shall not shrink from it. I never do that.”

“She strikes me as very natural,” said Ralph.

“Natural people are not the most trouble.”

“No,” said Ralph; “you yourself are a proof of that. You’re extremely natural, and I’m sure you have never troubled any one. It takes trouble to do that. But tell me this; it just occurs to me. Is Isabel capable of making herself disagreeable?”

“Ah,” cried his mother, “you ask too many questions! Find that out for yourself.”

His questions, however, were not exhausted. “All this time,” he said, “you’ve not told me what you intend to do with her.”

“Do with her? You talk as if she were a yard of calico. I shall do absolutely nothing with her, and she herself will do everything

she chooses. She gave me notice of that.”

“What you meant then, in your telegram, was that her character’s independent.”

“I never know what I mean in my telegrams—especially those I send from America. Clearness is too expensive. Come down to your father.”

“It’s not yet a quarter to eight,” said Ralph.

“I must allow for his impatience,” Mrs. Touchett answered. Ralph knew what to think of his father’s impatience; but, making no rejoinder, he offered his mother his arm. This put it in his power, as they descended together, to stop her a moment on the middle landing of the staircase—the broad, low, wide-armed staircase of time-blackened oak which was one of the most striking features of Gardencourt. “You’ve no plan of marrying her?” he smiled.

“Marrying her? I should be sorry to play her such a trick! But apart from that, she’s perfectly able to marry herself. She has every facility.”

“Do you mean to say she has a husband picked out?”

“I don’t know about a husband, but there’s a young man in Boston—!”

Ralph went on; he had no desire to hear about the young man in Boston. “As my father says, they’re always engaged!”

His mother had told him that he must satisfy his curiosity at the source, and it soon became evident he should not want for occasion. He had a good deal of talk with his young kinswoman

when the two had been left together in the drawing-room. Lord Warburton, who had ridden over from his own house, some ten miles distant, remounted and took his departure before dinner; and an hour after this meal was ended Mr. and Mrs. Touchett, who appeared to have quite emptied the measure of their forms, withdrew, under the valid pretext of fatigue, to their respective apartments. The young man spent an hour with his cousin; though she had been travelling half the day she appeared in no degree spent. She was really tired; she knew it, and knew she should pay for it on the morrow; but it was her habit at this period to carry exhaustion to the furthest point and confess to it only when dissimulation broke down. A fine hypocrisy was for the present possible; she was interested; she was, as she said to herself, floated. She asked Ralph to show her the pictures; there were a great many in the house, most of them of his own choosing. The best were arranged in an oaken gallery, of charming proportions, which had a sitting-room at either end of it and which in the evening was usually lighted. The light was insufficient to show the pictures to advantage, and the visit might have stood over to the morrow. This suggestion Ralph had ventured to make; but Isabel looked disappointed—smiling still, however—and said: “If you please I should like to see them just a little.” She was eager, she knew she was eager and now seemed so; she couldn’t help it. “She doesn’t take suggestions,” Ralph said to himself; but he said it without irritation; her pressure amused and even pleased him. The lamps were on brackets, at intervals, and if the light

was imperfect it was genial. It fell upon the vague squares of rich colour and on the faded gilding of heavy frames; it made a sheen on the polished floor of the gallery. Ralph took a candlestick and moved about, pointing out the things he liked; Isabel, inclining to one picture after another, indulged in little exclamations and murmurs. She was evidently a judge; she had a natural taste; he was struck with that. She took a candlestick herself and held it slowly here and there; she lifted it high, and as she did so he found himself pausing in the middle of the place and bending his eyes much less upon the pictures than on her presence. He lost nothing, in truth, by these wandering glances, for she was better worth looking at than most works of art. She was undeniably spare, and ponderably light, and proveably tall; when people had wished to distinguish her from the other two Miss Archers they had always called her the willowy one. Her hair, which was dark even to blackness, had been an object of envy to many women; her light grey eyes, a little too firm perhaps in her graver moments, had an enchanting range of concession. They walked slowly up one side of the gallery and down the other, and then she said: "Well, now I know more than I did when I began!"

"You apparently have a great passion for knowledge," her cousin returned.

"I think I have; most girls are horridly ignorant."

"You strike me as different from most girls."

"Ah, some of them would—but the way they're talked to!" murmured Isabel, who preferred not to dilate just yet on herself.

Then in a moment, to change the subject, "Please tell me—isn't there a ghost?" she went on.

"A ghost?"

"A castle-spectre, a thing that appears. We call them ghosts in America."

"So we do here, when we see them."

"You do see them then? You ought to, in this romantic old house."

"It's not a romantic old house," said Ralph. "You'll be disappointed if you count on that. It's a dismally prosaic one; there's no romance here but what you may have brought with you."

"I've brought a great deal; but it seems to me I've brought it to the right place."

"To keep it out of harm, certainly; nothing will ever happen to it here, between my father and me."

Isabel looked at him a moment. "Is there never any one here but your father and you?"

"My mother, of course."

"Oh, I know your mother; she's not romantic. Haven't you other people?"

"Very few."

"I'm sorry for that; I like so much to see people."

"Oh, we'll invite all the county to amuse you," said Ralph.

"Now you're making fun of me," the girl answered rather gravely. "Who was the gentleman on the lawn when I arrived?"

“A county neighbour; he doesn’t come very often.”

“I’m sorry for that; I liked him,” said Isabel.

“Why, it seemed to me that you barely spoke to him,” Ralph objected.

“Never mind, I like him all the same. I like your father too, immensely.”

“You can’t do better than that. He’s the dearest of the dear.”

“I’m so sorry he is ill,” said Isabel.

“You must help me to nurse him; you ought to be a good nurse.”

“I don’t think I am; I’ve been told I’m not; I’m said to have too many theories. But you haven’t told me about the ghost,” she added.

Ralph, however, gave no heed to this observation. “You like my father and you like Lord Warburton. I infer also that you like my mother.”

“I like your mother very much, because—because—” And Isabel found herself attempting to assign a reason for her affection for Mrs. Touchett.

“Ah, we never know why!” said her companion, laughing.

“I always know why,” the girl answered. “It’s because she doesn’t expect one to like her. She doesn’t care whether one does or not.”

“So you adore her—out of perversity? Well, I take greatly after my mother,” said Ralph.

“I don’t believe you do at all. You wish people to like you, and

you try to make them do it.”

“Good heavens, how you see through one!” he cried with a dismay that was not altogether jocular.

“But I like you all the same,” his cousin went on. “The way to clinch the matter will be to show me the ghost.”

Ralph shook his head sadly. “I might show it to you, but you’d never see it. The privilege isn’t given to every one; it’s not enviable. It has never been seen by a young, happy, innocent person like you. You must have suffered first, have suffered greatly, have gained some miserable knowledge. In that way your eyes are opened to it. I saw it long ago,” said Ralph.

“I told you just now I’m very fond of knowledge,” Isabel answered.

“Yes, of happy knowledge—of pleasant knowledge. But you haven’t suffered, and you’re not made to suffer. I hope you’ll never see the ghost!”

She had listened to him attentively, with a smile on her lips, but with a certain gravity in her eyes. Charming as he found her, she had struck him as rather presumptuous—indeed it was a part of her charm; and he wondered what she would say. “I’m not afraid, you know,” she said: which seemed quite presumptuous enough.

“You’re not afraid of suffering?”

“Yes, I’m afraid of suffering. But I’m not afraid of ghosts. And I think people suffer too easily,” she added.

“I don’t believe you do,” said Ralph, looking at her with his

hands in his pockets.

“I don’t think that’s a fault,” she answered. “It’s not absolutely necessary to suffer; we were not made for that.”

“You were not, certainly.”

“I’m not speaking of myself.” And she wandered off a little.

“No, it isn’t a fault,” said her cousin. “It’s a merit to be strong.”

“Only, if you don’t suffer they call you hard,” Isabel remarked.

They passed out of the smaller drawing-room, into which they had returned from the gallery, and paused in the hall, at the foot of the staircase. Here Ralph presented his companion with her bedroom candle, which he had taken from a niche. “Never mind what they call you. When you do suffer they call you an idiot. The great point’s to be as happy as possible.”

She looked at him a little; she had taken her candle and placed her foot on the oaken stair. “Well,” she said, “that’s what I came to Europe for, to be as happy as possible. Good-night.”

“Good-night! I wish you all success, and shall be very glad to contribute to it!”

She turned away, and he watched her as she slowly ascended. Then, with his hands always in his pockets, he went back to the empty drawing-room.

CHAPTER VI

Isabel Archer was a young person of many theories; her imagination was remarkably active. It had been her fortune to possess a finer mind than most of the persons among whom her lot was cast; to have a larger perception of surrounding facts and to care for knowledge that was tinged with the unfamiliar. It is true that among her contemporaries she passed for a young woman of extraordinary profundity; for these excellent people never withheld their admiration from a reach of intellect of which they themselves were not conscious, and spoke of Isabel as a prodigy of learning, a creature reported to have read the classic authors—in translations. Her paternal aunt, Mrs. Varian, once spread the rumour that Isabel was writing a book—Mrs. Varian having a reverence for books, and averred that the girl would distinguish herself in print. Mrs. Varian thought highly of literature, for which she entertained that esteem that is connected with a sense of privation. Her own large house, remarkable for its assortment of mosaic tables and decorated ceilings, was unfurnished with a library, and in the way of printed volumes contained nothing but half a dozen novels in paper on a shelf in the apartment of one of the Miss Varians. Practically, Mrs. Varian's acquaintance with literature was confined to *The New York Interviewer*; as she very justly said, after you had read the *Interviewer* you had lost all faith in culture. Her tendency, with

this, was rather to keep the *Interviewer* out of the way of her daughters; she was determined to bring them up properly, and they read nothing at all. Her impression with regard to Isabel's labours was quite illusory; the girl had never attempted to write a book and had no desire for the laurels of authorship. She had no talent for expression and too little of the consciousness of genius; she only had a general idea that people were right when they treated her as if she were rather superior. Whether or no she were superior, people were right in admiring her if they thought her so; for it seemed to her often that her mind moved more quickly than theirs, and this encouraged an impatience that might easily be confounded with superiority. It may be affirmed without delay that Isabel was probably very liable to the sin of self-esteem; she often surveyed with complacency the field of her own nature; she was in the habit of taking for granted, on scanty evidence, that she was right; she treated herself to occasions of homage. Meanwhile her errors and delusions were frequently such as a biographer interested in preserving the dignity of his subject must shrink from specifying. Her thoughts were a tangle of vague outlines which had never been corrected by the judgement of people speaking with authority. In matters of opinion she had had her own way, and it had led her into a thousand ridiculous zigzags. At moments she discovered she was grotesquely wrong, and then she treated herself to a week of passionate humility. After this she held her head higher than ever again; for it was of no use, she had an unquenchable desire to think well of herself. She

had a theory that it was only under this provision life was worth living; that one should be one of the best, should be conscious of a fine organisation (she couldn't help knowing her organisation was fine), should move in a realm of light, of natural wisdom, of happy impulse, of inspiration gracefully chronic. It was almost as unnecessary to cultivate doubt of one's self as to cultivate doubt of one's best friend: one should try to be one's own best friend and to give one's self, in this manner, distinguished company. The girl had a certain nobleness of imagination which rendered her a good many services and played her a great many tricks. She spent half her time in thinking of beauty and bravery and magnanimity; she had a fixed determination to regard the world as a place of brightness, of free expansion, of irresistible action: she held it must be detestable to be afraid or ashamed. She had an infinite hope that she should never do anything wrong. She had resented so strongly, after discovering them, her mere errors of feeling (the discovery always made her tremble as if she had escaped from a trap which might have caught her and smothered her) that the chance of inflicting a sensible injury upon another person, presented only as a contingency, caused her at moments to hold her breath. That always struck her as the worst thing that could happen to her. On the whole, reflectively, she was in no uncertainty about the things that were wrong. She had no love of their look, but when she fixed them hard she recognised them. It was wrong to be mean, to be jealous, to be false, to be cruel; she had seen very little of the evil of the world, but she had

seen women who lied and who tried to hurt each other. Seeing such things had quickened her high spirit; it seemed indecent not to scorn them. Of course the danger of a high spirit was the danger of inconsistency—the danger of keeping up the flag after the place has surrendered; a sort of behaviour so crooked as to be almost a dishonour to the flag. But Isabel, who knew little of the sorts of artillery to which young women are exposed, flattered herself that such contradictions would never be noted in her own conduct. Her life should always be in harmony with the most pleasing impression she should produce; she would be what she appeared, and she would appear what she was. Sometimes she went so far as to wish that she might find herself some day in a difficult position, so that she should have the pleasure of being as heroic as the occasion demanded. Altogether, with her meagre knowledge, her inflated ideals, her confidence at once innocent and dogmatic, her temper at once exacting and indulgent, her mixture of curiosity and fastidiousness, of vivacity and indifference, her desire to look very well and to be if possible even better, her determination to see, to try, to know, her combination of the delicate, desultory, flame-like spirit and the eager and personal creature of conditions: she would be an easy victim of scientific criticism if she were not intended to awaken on the reader's part an impulse more tender and more purely expectant.

It was one of her theories that Isabel Archer was very fortunate in being independent, and that she ought to make

some very enlightened use of that state. She never called it the state of solitude, much less of singleness; she thought such descriptions weak, and, besides, her sister Lily constantly urged her to come and abide. She had a friend whose acquaintance she had made shortly before her father's death, who offered so high an example of useful activity that Isabel always thought of her as a model. Henrietta Stackpole had the advantage of an admired ability; she was thoroughly launched in journalism, and her letters to the *Interviewer*, from Washington, Newport, the White Mountains and other places, were universally quoted. Isabel pronounced them with confidence "ephemeral," but she esteemed the courage, energy and good-humour of the writer, who, without parents and without property, had adopted three of the children of an infirm and widowed sister and was paying their school-bills out of the proceeds of her literary labour. Henrietta was in the van of progress and had clear-cut views on most subjects; her cherished desire had long been to come to Europe and write a series of letters to the *Interviewer* from the radical point of view—an enterprise the less difficult as she knew perfectly in advance what her opinions would be and to how many objections most European institutions lay open. When she heard that Isabel was coming she wished to start at once; thinking, naturally, that it would be delightful the two should travel together. She had been obliged, however, to postpone this enterprise. She thought Isabel a glorious creature, and had spoken of her covertly in some of her letters, though she never mentioned

the fact to her friend, who would not have taken pleasure in it and was not a regular student of the *Interviewer*. Henrietta, for Isabel, was chiefly a proof that a woman might suffice to herself and be happy. Her resources were of the obvious kind; but even if one had not the journalistic talent and a genius for guessing, as Henrietta said, what the public was going to want, one was not therefore to conclude that one had no vocation, no beneficent aptitude of any sort, and resign one's self to being frivolous and hollow. Isabel was stoutly determined not to be hollow. If one should wait with the right patience one would find some happy work to one's hand. Of course, among her theories, this young lady was not without a collection of views on the subject of marriage. The first on the list was a conviction of the vulgarity of thinking too much of it. From lapsing into eagerness on this point she earnestly prayed she might be delivered; she held that a woman ought to be able to live to herself, in the absence of exceptional flimsiness, and that it was perfectly possible to be happy without the society of a more or less coarse-minded person of another sex. The girl's prayer was very sufficiently answered; something pure and proud that there was in her—something cold and dry an unappreciated suitor with a taste for analysis might have called it—had hitherto kept her from any great vanity of conjecture on the article of possible husbands. Few of the men she saw seemed worth a ruinous expenditure, and it made her smile to think that one of them should present himself as an incentive to hope and a reward of patience. Deep in her soul

—it was the deepest thing there—lay a belief that if a certain light should dawn she could give herself completely; but this image, on the whole, was too formidable to be attractive. Isabel's thoughts hovered about it, but they seldom rested on it long; after a little it ended in alarms. It often seemed to her that she thought too much about herself; you could have made her colour, any day in the year, by calling her a rank egoist. She was always planning out her development, desiring her perfection, observing her progress. Her nature had, in her conceit, a certain garden-like quality, a suggestion of perfume and murmuring boughs, of shady bowers and lengthening vistas, which made her feel that introspection was, after all, an exercise in the open air, and that a visit to the recesses of one's spirit was harmless when one returned from it with a lapful of roses. But she was often reminded that there were other gardens in the world than those of her remarkable soul, and that there were moreover a great many places which were not gardens at all—only dusky pestiferous tracts, planted thick with ugliness and misery. In the current of that repaid curiosity on which she had lately been floating, which had conveyed her to this beautiful old England and might carry her much further still, she often checked herself with the thought of the thousands of people who were less happy than herself—a thought which for the moment made her fine, full consciousness appear a kind of immodesty. What should one do with the misery of the world in a scheme of the agreeable for one's self? It must be confessed that this question never held her

long. She was too young, too impatient to live, too unacquainted with pain. She always returned to her theory that a young woman whom after all every one thought clever should begin by getting a general impression of life. This impression was necessary to prevent mistakes, and after it should be secured she might make the unfortunate condition of others a subject of special attention.

England was a revelation to her, and she found herself as diverted as a child at a pantomime. In her infantine excursions to Europe she had seen only the Continent, and seen it from the nursery window; Paris, not London, was her father's Mecca, and into many of his interests there his children had naturally not entered. The images of that time moreover had grown faint and remote, and the old-world quality in everything that she now saw had all the charm of strangeness. Her uncle's house seemed a picture made real; no refinement of the agreeable was lost upon Isabel; the rich perfection of Gardencourt at once revealed a world and gratified a need. The large, low rooms, with brown ceilings and dusky corners, the deep embrasures and curious casements, the quiet light on dark, polished panels, the deep greenness outside, that seemed always peeping in, the sense of well-ordered privacy in the centre of a "property"—a place where sounds were felicitously accidental, where the tread was muffled by the earth itself and in the thick mild air all friction dropped out of contact and all shrillness out of talk—these things were much to the taste of our young lady, whose taste played a considerable part in her emotions. She formed a

fast friendship with her uncle, and often sat by his chair when he had had it moved out to the lawn. He passed hours in the open air, sitting with folded hands like a placid, homely household god, a god of service, who had done his work and received his wages and was trying to grow used to weeks and months made up only of off-days. Isabel amused him more than she suspected—the effect she produced upon people was often different from what she supposed—and he frequently gave himself the pleasure of making her chatter. It was by this term that he qualified her conversation, which had much of the “point” observable in that of the young ladies of her country, to whom the ear of the world is more directly presented than to their sisters in other lands. Like the mass of American girls Isabel had been encouraged to express herself; her remarks had been attended to; she had been expected to have emotions and opinions. Many of her opinions had doubtless but a slender value, many of her emotions passed away in the utterance; but they had left a trace in giving her the habit of seeming at least to feel and think, and in imparting moreover to her words when she was really moved that prompt vividness which so many people had regarded as a sign of superiority. Mr. Touchett used to think that she reminded him of his wife when his wife was in her teens. It was because she was fresh and natural and quick to understand, to speak—so many characteristics of her niece—that he had fallen in love with Mrs. Touchett. He never expressed this analogy to the girl herself, however; for if Mrs. Touchett had once been like Isabel,

Isabel was not at all like Mrs. Touchett. The old man was full of kindness for her; it was a long time, as he said, since they had had any young life in the house; and our rustling, quickly-moving, clear-voiced heroine was as agreeable to his sense as the sound of flowing water. He wanted to do something for her and wished she would ask it of him. She would ask nothing but questions; it is true that of these she asked a quantity. Her uncle had a great fund of answers, though her pressure sometimes came in forms that puzzled him. She questioned him immensely about England, about the British constitution, the English character, the state of politics, the manners and customs of the royal family, the peculiarities of the aristocracy, the way of living and thinking of his neighbours; and in begging to be enlightened on these points she usually enquired whether they corresponded with the descriptions in the books. The old man always looked at her a little with his fine dry smile while he smoothed down the shawl spread across his legs.

“The books?” he once said; “well, I don’t know much about the books. You must ask Ralph about that. I’ve always ascertained for myself—got my information in the natural form. I never asked many questions even; I just kept quiet and took notice. Of course I’ve had very good opportunities—better than what a young lady would naturally have. I’m of an inquisitive disposition, though you mightn’t think it if you were to watch me: however much you might watch me I should be watching you more. I’ve been watching these people for upwards of thirty-five years, and I

don't hesitate to say that I've acquired considerable information. It's a very fine country on the whole—finer perhaps than what we give it credit for on the other side. Several improvements I should like to see introduced; but the necessity of them doesn't seem to be generally felt as yet. When the necessity of a thing is generally felt they usually manage to accomplish it; but they seem to feel pretty comfortable about waiting till then. I certainly feel more at home among them than I expected to when I first came over; I suppose it's because I've had a considerable degree of success. When you're successful you naturally feel more at home."

"Do you suppose that if I'm successful I shall feel at home?" Isabel asked.

"I should think it very probable, and you certainly will be successful. They like American young ladies very much over here; they show them a great deal of kindness. But you mustn't feel too much at home, you know."

"Oh, I'm by no means sure it will satisfy me," Isabel judicially emphasised. "I like the place very much, but I'm not sure I shall like the people."

"The people are very good people; especially if you like them."

"I've no doubt they're good," Isabel rejoined; "but are they pleasant in society? They won't rob me nor beat me; but will they make themselves agreeable to me? That's what I like people to do. I don't hesitate to say so, because I always appreciate it. I don't believe they're very nice to girls; they're not nice to them

in the novels.”

“I don’t know about the novels,” said Mr. Touchett. “I believe the novels have a great deal but I don’t suppose they’re very accurate. We once had a lady who wrote novels staying here; she was a friend of Ralph’s and he asked her down. She was very positive, quite up to everything; but she was not the sort of person you could depend on for evidence. Too free a fancy—I suppose that was it. She afterwards published a work of fiction in which she was understood to have given a representation—something in the nature of a caricature, as you might say—of my unworthy self. I didn’t read it, but Ralph just handed me the book with the principal passages marked. It was understood to be a description of my conversation; American peculiarities, nasal twang, Yankee notions, stars and stripes. Well, it was not at all accurate; she couldn’t have listened very attentively. I had no objection to her giving a report of my conversation, if she liked but I didn’t like the idea that she hadn’t taken the trouble to listen to it. Of course I talk like an American—I can’t talk like a Hottentot. However I talk, I’ve made them understand me pretty well over here. But I don’t talk like the old gentleman in that lady’s novel. He wasn’t an American; we wouldn’t have him over there at any price. I just mention that fact to show you that they’re not always accurate. Of course, as I’ve no daughters, and as Mrs. Touchett resides in Florence, I haven’t had much chance to notice about the young ladies. It sometimes appears as if the young women in the lower class were not very well treated; but I guess their position is better

in the upper and even to some extent in the middle.”

“Gracious,” Isabel exclaimed; “how many classes have they? About fifty, I suppose.”

“Well, I don’t know that I ever counted them. I never took much notice of the classes. That’s the advantage of being an American here; you don’t belong to any class.”

“I hope so,” said Isabel. “Imagine one’s belonging to an English class!”

“Well, I guess some of them are pretty comfortable—especially towards the top. But for me there are only two classes: the people I trust and the people I don’t. Of those two, my dear Isabel, you belong to the first.”

“I’m much obliged to you,” said the girl quickly. Her way of taking compliments seemed sometimes rather dry; she got rid of them as rapidly as possible. But as regards this she was sometimes misjudged; she was thought insensible to them, whereas in fact she was simply unwilling to show how infinitely they pleased her. To show that was to show too much. “I’m sure the English are very conventional,” she added.

“They’ve got everything pretty well fixed,” Mr. Touchett admitted. “It’s all settled beforehand—they don’t leave it to the last moment.”

“I don’t like to have everything settled beforehand,” said the girl. “I like more unexpectedness.”

Her uncle seemed amused at her distinctness of preference. “Well, it’s settled beforehand that you’ll have great success,” he

rejoined. "I suppose you'll like that."

"I shall not have success if they're too stupidly conventional. I'm not in the least stupidly conventional. I'm just the contrary. That's what they won't like."

"No, no, you're all wrong," said the old man. "You can't tell what they'll like. They're very inconsistent; that's their principal interest."

"Ah well," said Isabel, standing before her uncle with her hands clasped about the belt of her black dress and looking up and down the lawn—"that will suit me perfectly!"

CHAPTER VII

The two amused themselves, time and again, with talking of the attitude of the British public as if the young lady had been in a position to appeal to it; but in fact the British public remained for the present profoundly indifferent to Miss Isabel Archer, whose fortune had dropped her, as her cousin said, into the dullest house in England. Her gouty uncle received very little company, and Mrs. Touchett, not having cultivated relations with her husband's neighbours, was not warranted in expecting visits from them. She had, however, a peculiar taste; she liked to receive cards. For what is usually called social intercourse she had very little relish; but nothing pleased her more than to find her hall-table whitened with oblong morsels of symbolic pasteboard. She flattered herself that she was a very just woman, and had mastered the sovereign truth that nothing in this world is got for nothing. She had played no social part as mistress of Gardencourt, and it was not to be supposed that, in the surrounding country, a minute account should be kept of her comings and goings. But it is by no means certain that she did not feel it to be wrong that so little notice was taken of them and that her failure (really very gratuitous) to make herself important in the neighbourhood had not much to do with the acrimony of her allusions to her husband's adopted country. Isabel presently found herself in the singular situation of

defending the British constitution against her aunt; Mrs. Touchett having formed the habit of sticking pins into this venerable instrument. Isabel always felt an impulse to pull out the pins; not that she imagined they inflicted any damage on the tough old parchment, but because it seemed to her her aunt might make better use of her sharpness. She was very critical herself—it was incidental to her age, her sex and her nationality; but she was very sentimental as well, and there was something in Mrs. Touchett's dryness that set her own moral fountains flowing.

“Now what's your point of view?” she asked of her aunt. “When you criticise everything here you should have a point of view. Yours doesn't seem to be American—you thought everything over there so disagreeable. When I criticise I have mine; it's thoroughly American!”

“My dear young lady,” said Mrs. Touchett, “there are as many points of view in the world as there are people of sense to take them. You may say that doesn't make them very numerous! American? Never in the world; that's shockingly narrow. My point of view, thank God, is personal!”

Isabel thought this a better answer than she admitted; it was a tolerable description of her own manner of judging, but it would not have sounded well for her to say so. On the lips of a person less advanced in life and less enlightened by experience than Mrs. Touchett such a declaration would savour of immodesty, even of arrogance. She risked it nevertheless in talking with Ralph, with whom she talked a great deal and with whom her conversation

was of a sort that gave a large licence to extravagance. Her cousin used, as the phrase is, to chaff her; he very soon established with her a reputation for treating everything as a joke, and he was not a man to neglect the privileges such a reputation conferred. She accused him of an odious want of seriousness, of laughing at all things, beginning with himself. Such slender faculty of reverence as he possessed centred wholly upon his father; for the rest, he exercised his wit indifferently upon his father's son, this gentleman's weak lungs, his useless life, his fantastic mother, his friends (Lord Warburton in especial), his adopted, and his native country, his charming new-found cousin. "I keep a band of music in my ante-room," he said once to her. "It has orders to play without stopping; it renders me two excellent services. It keeps the sounds of the world from reaching the private apartments, and it makes the world think that dancing's going on within." It was dance-music indeed that you usually heard when you came within ear-shot of Ralph's band; the liveliest waltzes seemed to float upon the air. Isabel often found herself irritated by this perpetual fiddling; she would have liked to pass through the ante-room, as her cousin called it, and enter the private apartments. It mattered little that he had assured her they were a very dismal place; she would have been glad to undertake to sweep them and set them in order. It was but half-hospitality to let her remain outside; to punish him for which Isabel administered innumerable taps with the ferule of her straight young wit. It must be said that her wit was exercised to a large extent in self-defence,

for her cousin amused himself with calling her “Columbia” and accusing her of a patriotism so heated that it scorched. He drew a caricature of her in which she was represented as a very pretty young woman dressed, on the lines of the prevailing fashion, in the folds of the national banner. Isabel’s chief dread in life at this period of her development was that she should appear narrow-minded; what she feared next afterwards was that she should really be so. But she nevertheless made no scruple of abounding in her cousin’s sense and pretending to sigh for the charms of her native land. She would be as American as it pleased him to regard her, and if he chose to laugh at her she would give him plenty of occupation. She defended England against his mother, but when Ralph sang its praises on purpose, as she said, to work her up, she found herself able to differ from him on a variety of points. In fact, the quality of this small ripe country seemed as sweet to her as the taste of an October pear; and her satisfaction was at the root of the good spirits which enabled her to take her cousin’s chaff and return it in kind. If her good-humour flagged at moments it was not because she thought herself ill-used, but because she suddenly felt sorry for Ralph. It seemed to her he was talking as a blind and had little heart in what he said. “I don’t know what’s the matter with you,” she observed to him once; “but I suspect you’re a great humbug.”

Конец ознакомительного фрагмента.

Текст предоставлен ООО «ЛитРес».

Прочитайте эту книгу целиком, [купив полную легальную версию](#) на ЛитРес.

Безопасно оплатить книгу можно банковской картой Visa, MasterCard, Maestro, со счета мобильного телефона, с платежного терминала, в салоне МТС или Связной, через PayPal, WebMoney, Яндекс.Деньги, QIWI Кошелек, бонусными картами или другим удобным Вам способом.