A "Happy Marriage" between Europe and America?: Conversations between *The Golden Bowl* and *The Portrait of a Lady*

Keiko Arai

> He had written nineteen novels and in many of them he had affirmed that no marriage was possible between the Old World and the New—that America and Europe were irreconcilable. Now in his twentieth he brings the marriage off. Prince Amerigo, descendant of explorers, can as it were "marry" the continent of their journeyings; and Maggie—and America—can with the proper will respond not in ignorance but in awareness. (Edel 585)

One of Henry James's main concerns throughout his career is the so-called "international theme." In most of his works, he deals with the relationship between Europe and America in relation to the theme of love and marriage, which almost always leads to the recognition of its failure or of its impossibility. In his last novel, however, James presents a different picture from that in his previous works; in *The Golden Bowl* (1904), he shows a "happy marriage" between Europe and America through the restored marriage between the Prince and Maggie.

Though critics have not closely discussed, it is interesting to note that *The Golden Bowl* has a fairly similar pattern to that of *The Portrait of a Lady* (1881), which was published more than twenty years before.[1] An American millionaire girl marries a sophisticated, but poor European/Europeanized husband, who keeps a secret connection with his former lover. The cultivated "European" lover[2] plans to make the most of their chance. The innocent American wife, then, acquires "experience" when she gets to know about their secret affair, which leads to the "European" lover's unwilling but inevitable return to America. Finally, having been left by a man to whom the American wife has an asexual affection, she goes back to her husband. Creating a basically similar structure in these two novels, however, James presents fairly different pictures, which provide totally different endings. Isabel Archer's attempt to make a final visit to Ralph in England deepens the crisis in her marital relationship with

Osmond, and what becomes of Isabel after returning to Rome remains ambiguous and open in *The Portrait of a Lady*; on the other hand, Maggie Verver's return to her husband completes her plan to restore a right order in their marriage in *The Golden Bowl*. In a sense, the 1904 novel is a kind of revision of the 1881 novel.

In what follows below, I will explore how two of James's international novels—*The Portrait of a Lady and The Golden Bowl*—form conversation-like correspondences, sharing similar patterns but showing them in opposite ways. Between the two novels, James makes several remarkable changes: changing the focus from perception to action, changing a triangular pattern to a symmetrical one, and, most importantly, changing the function of sexuality. Related to the last point, another significant difference is that Maggie Verver is not an orphan like Isabel Archer but a daughter of an American millionaire. James, from the first plan of the novel, conceives that "an intense and exceptional degree of attachment between the father and daughter" is a "necessary basis" in *The Golden Bowl* (*Notebooks* 131), and the characteristic father-daughter relationship in *The Golden Bowl* plays a fundamental role in making the novel different from James's other novels including *The Portrait of a Lady*. To juxtapose and compare the two texts will also reveal how the revised version of *The Portrait of a Lady*, published in 1908, is substantially influenced by the 1904 novel, which itself can be seen as a revision of the 1881 novel.

First, one of the key moments in *The Portrait of a Lady* and *The Golden Bowl* is the one when the innocent American heroine "recognizes" the secret affair between her husband and his former lover. While the heroine's recognition works as a significant drive in both novels, the ways James situates it in the whole narrative are fairly different. In *The Portrait of a Lady*, Isabel's perception scene is situated rather later in the novel as a climax scene; in *The Golden Bowl*, Maggie's perception of something going on comes at the very center of the novel, between Book First and Book Second, and the central theme is not merely "perception" but "action."

In *The Portrait of a Lady*, Isabel gets "an impression" (*PL* 457) in Chapter 40 when she enters the room and sees Osmond "[i]s sitting while Madame Merle st[ands]," in which she perceives "an anomaly" (*PL* 458). In a suspended tension, it is by "seeing" that Isabel perceives something:

> Then she perceived that they had arrived at a desultory pause in their

> exchange of ideas and were musing, face to face, with the freedom of old friends who sometimes exchange ideas without uttering them. There was nothing to shock in this; they were old friends in fact. But the thing made an image, lasting only a moment, like a sudden flicker of light. Their relative positions, their absorbed mutual gaze, struck her as something detected. But it was all over by the time she had fairly seen it. Madame Merle had seen her and had welcomed her without moving; her husband, on the other hand, had instantly jumped up. He presently murmured something about wanting a walk and, after having asked their visitor to excuse him, left the room. (*PL* 458)

Isabel here "detect"s their intimacy in their position and in their "gaze," which are too much for just "old friends." In her conversation with Madame Merle just after this scene, Isabel says, "it takes something extraordinary to bring you to this house" (*PL* 458); indeed, Madame Merle's being in Isabel's house is associated with something "extra-ordinary" in her relationship with Osmond. After this perception scene, James presents a famous meditation scene in Chapter 42, which, as James says in his Preface, shows his "young woman's extraordinary meditative vigil on the occasion that was to become for her such a landmark" (*PL* Preface, 54). In *The Portrait of a Lady*, James's focus is chiefly on Isabel's "motionlessly *seeing*" (*PL* Preface, 54) and on tracing the inner consciousness.

While Isabel perceives something going on by seeing Madame Merle and Osmond talking together intimately, Maggie does so by "not" seeing Charlotte and the Prince in *The Golden Bowl*. It is their "extra-ordinary" absence that makes her suspect, and there is no scene of Maggie's "perception." Instead of showing how she perceives, James presents the "effect" of Maggie's perception through Fanny Assingham's perception:

> 'I can't say more,' this made his companion [Fanny] reply, 'than that something in her [Maggie's] face, her voice and her whole manner acted upon me as nothing in her had ever acted before; and just for the reason, above all, that I felt her trying her very best—and her very best, poor duck, is very good—to be quiet and natural. [. . .] I can't describe my impression—you would have had it for yourself. And the only thing that ever *can* be the matter with Maggie is that. By "that" I mean her beginning to doubt. To doubt, for the first time,' Mrs Assingham wound

> up, 'of her wonderful little judgment of her wonderful little world.' (*GB* 278-79)

What Fanny perceives here is the "effect" of Maggie's perception, her suppressed uneasiness under the calm surface. She also notices that Maggie "has made" her "think of her differently" by extraordinarily leaving Eaton Square before dinner and driving Fanny home (*GB* 274). James's focus therefore is on what Maggie does after her perception than on her perception itself. It is true that there are scenes where Maggie has "two strangely unobliterated impressions" of the Prince's "first vision of her on his return from Matcham and Gloucester, and the wonder of Charlotte's beautiful bold wavering gaze" on the following day (*GB* 374); however, the scenes show more of Maggie's confirmation of her suspicion than of her sudden recognition. Maggie's meditation functions more in showing the drive for her next action.

Later again, when Maggie gets to know "everything" about the former affair between the Prince and Charlotte after hearing a story from the antiquarian who sold her the flawed golden bowl, there is no scene where the antiquarian tells her the story. What is displayed instead is Maggie's action after knowing the truth. She puts the bowl on the chimneypiece of the room so that her husband can see it, and lets Fanny know "[s]omething very strange has happened" (*GB* 411). After the Prince sees the broken bowl, then, Maggie tells him of her "possession [. . .] of real knowledge" (*GB* 447).

The perception/action contrast between the two novels can be clearly found in the scenes where the American wife faces the "European" lover after getting "knowledge." Central to the scene where Isabel meets Madame Merle accidentally at the convent after Isabel knows the secret affair is that Isabel notices Madame Merle's perception of Isabel's "knowledge":

> She [Madame Merle] had not proceeded far before Isabel noted a sudden break in her voice, a lapse in her continuity, which was in itself a complete drama. This subtle modulation marked a momentous discovery—the perception of an entirely new attitude on the part of her listener. Madame Merle had guessed in the space of an instant that everything was at end between them, and in the space of another instant she had guessed the reason why. The person who stood there was not the same one she had seen hitherto, but was a very different person—a person who knew her secret. This discovery was tremendous, and from

> the moment she made it the most accomplished of women faltered and lost her courage. But only for that moment. Then the conscious stream of her perfect manner gathered itself again and flowed on as smoothly as might be to the end. But it was only because she had the end in view that she was able to proceed. She had been touched with a point that made her quiver, and she needed all the alertness of her will to repress her agitation. (*PL* 597-98)

Here the narrative thoroughly traces the process as to how "Isabel noted a sudden break" in Madame Merle's voice, how Madame Merle realizes that Isabel is "a person who knew her secret," and how Madame Merle tries to "repress her agitation." The narrator dramatically shows the moment of perception both of Isabel and Madame Merle.

On the other hand, at the scene where Maggie and Charlotte face each other in an extremely tight tension at Fawns, Maggie and Charlotte have already noticed that the other "knows," and act so that they conceal it:

> Yes, Charlotte had seen she [Maggie] was watching her from afar, and had stopped now to put her further attention to the test. [. . .] She had escaped with an intention, but with an intention the more definite that it could so accord with quiet measures. The two women, at all events, only hovered there, for these first minutes, face to face over their interval and exchanging no sign; the intensity of their mutual look might have pierced the night, and Maggie was at last to start with the scared sense of having thus yielded to doubt, to dread, to hesitation, for a time that, with no other proof needed, would have completely given her away. (*GB* 474)

Maggie tries not to show the fact that she knows about the affair as well as even the fact that she knows that Charlotte doubts her innocence, and Charlotte, already perceiving Maggie's knowledge, dares to ask her a question, "Is there any wrong you consider I've done you?" (*GB* 479) as if she did not perceive it, and dares even to ask Maggie for a kiss.

If *The Portrait of a Lady* focuses chiefly on characters'—mainly Isabel's—perception, *The Golden Bowl* does on characters'—mainly Maggie's—action beyond perception. The second half of *The Golden Bowl* therefore presents in a sense a different version of the last one third of *The Portrait of a Lady*. While Isabel seems to avoid recognizing what she "saw," Maggie actively tries to solve

the problem after she knows about the affair. Maggie returns to her house and begins to take a responsibility of her decision she made in the past regarding her marriage to the Prince and also regarding her father's marriage to Charlotte.

Central to Maggie's "action" in restoring a proper order, then, is to keep silence and negation.[3] When Maggie confronts Charlotte, she continues to deny Charlotte's suspicion: "I accuse you—I accuse you of nothing" (*GB* 480); then, "You must take it from me that your anxiety rests quite on a misconception. You must take it from me that I've never at any moment fancied I could suffer by you" (*GB* 481). Maggie repeatedly and too emphatically denies Charlotte's question to such an extent that both have "a chill that complete[s] the coldness of their conscious perjury" (*GB* 482). Making a striking contrast, Madame Merle and Isabel in *The Portrait of a Lady* both openly articulate what they think:

> Madame Merle dropped her eyes; she stood there in a kind of proud penance. 'You're very unhappy, I know. But I'm more so.'
>
> 'Yes; I can believe that. I think I should like never to see you again.'
>
> Madame Merle raised her eyes. 'I shall go to America,' she quietly remarked while Isabel passed out. (*PL* 605)

Here James presents a totally different picture from Maggie and Charlotte's ostensibly "prodigious kiss" (*GB* 482). Madame Merle discloses her own unhappiness, and Isabel openly refuses their further friendship. Also, different from Charlotte's outward willingness of going back to America, Madame Merle's mention of her return to America seems to show her admission of "failure" in the whole affair.

Taken together, by changing the focus from "seeing" to "acting," James makes it possible for Maggie to fix the "crack," though her action paradoxically takes a form of silence and negation. As John Auchard aptly puts it, Maggie "must act, but she must not act; she must speak, but she must not speak" (117). The restored order by Maggie's "action" in fact is accompanied with a certain sense of stiffness and distance.

Considering Maggie's act of silence and negation, the function of Fanny Assingham, who used to be an "American girl" (*GB* 27), is no less important. On the one hand, Fanny functions as a reflector of Maggie's "perception," since Maggie's perception is not directly described but displayed through Fanny's

perception; at the same time, however, Fanny functions more than just as a reflector. She is the only person who "knows" everything and with whom every character talks openly, and yet she never tells Maggie what she knows. Indeed, Maggie's perception coincides not only with Fanny's perception of Maggie's but with Fanny's recognition of her own responsibility: "'Yes, me. I'm the worst. For,' said Fanny Assingham, now with a harder exaltation, 'I did it all. I recognise that—I accept it. She won't cast it up at me—she won't cast up anything. So I throw myself upon her—she'll bear me up.' She spoke almost volubly—she held him with her sudden sharpness. 'She'll carry the whole weight of us'" (*GB* 279). Maggie's decision of her taking responsibility is thus linked with Fanny's of *her* taking responsibility, her keeping silence and negation.[4]

When Maggie tells Fanny about her suspicion and wants the latter to "denounce" her (*GB* 385), Fanny denies Maggie's suspicion by "not" telling the truth. It makes a striking contrast with the conversation between Isabel and the Countess, who discloses the whole affair between her brother Osmond and Madame Merle. Moreover, at the end of the former scene, there is a strong sense of kinship between Maggie and Fanny:

> So they remained a little; after which, 'But do you believe it, love?' Fanny inquired.
>
> 'I believe *you*.'
>
> 'Well, as I've faith in *them*, it comes to the same thing.'
>
> Maggie, at this last, appeared for a moment to think again; but she embraced the proposition. 'The same thing.'
>
> 'Then you're no longer unhappy?' her guest urged, coming more gaily toward her.
>
> 'I doubtless shan't be a great while.'
>
> But it was now Mrs Assingham's turn to want more. 'I've convinced you it's impossible?'
>
> She had held out her arms, and Maggie, after a moment, meeting her, threw herself into them with a sound that had its oddity as a sign of relief. 'Impossible, impossible,' she emphatically, more than emphatically, replied; yet the next minute she had burst into tears over the impossibility, and a few seconds later, pressing, clinging, sobbing, had even caused them to flow, audibly, sympathetically and perversely, from her friend. (*GB* 387)

What is to note first is that the conversation consists of a series of negations; Fanny makes sure that Maggie is "no longer unhappy" and Maggie too emphatically repeats the word "impossible." Functioning as the starting point of Maggie's keeping silence, the scene of embrace cited above can be also regarded as the starting point of Maggie's negation. And yet, the warm embrace between Maggie and Fanny at the end does make a stark contrast with the stiff and performance-like embrace after a kiss between Maggie and Charlotte. At the former scene, tears come from Maggie's eyes as if they were surfacing from under her mind where her feeling is suppressed by the words of negation, to which Fanny reacts by shedding tears herself "sympathetically and perversely." "The explicit silences" follow "the embraces—between Maggie and Fanny, between Maggie and Charlotte, between Maggie and Adam, and finally between Maggie and Amerigo" (Auchard 143); at the same time, the first one of them, between Maggie and Fanny—between two "American girls"—is significantly different from the others in that it evokes substantially sympathetic intimacy.

Indeed, the scene of embrace between Maggie and Fanny is fundamentally different from another, important scene of embrace between Maggie and her father:

> 'I believe in you more than anyone.'
>
> 'Than anyone at all?'
>
> She hesitated, for all it might mean; but there was—oh a thousand times!—no doubt of it. 'Than anyone at all.' She kept nothing of it back now, met his eyes over it, let him have the whole of it; after which she went on: 'And that's the way, I think, you believe in me.'
>
> He looked at her a minute longer, but his tone at last was right. 'About the way—yes.'
>
> 'Well then—?' She spoke as for the end and for other matters—for anything, everything, else there might be. They would never return to it.
>
> 'Well then—!' His hands came out, and while her own took them he drew her to his breast and held her. He held her hard and kept her long, and she let herself go; but it was an embrace that, august and almost stern, produced, for its intimacy, no revulsion and broke into no inconsequence of tears. (*GB* 499)

Just as in the embrace scene between Maggie and Fanny, Maggie here says she

"believes" the other, and the act of embrace seems to deliver what cannot be delivered through words. The two scenes of embrace, however, have considerably different tones. There is no tear in the latter scene. The embrace is "august and almost stern," covered with reserve.

Significant to note, when James first wrote about the idea of *The Golden Bowl* in his notebook in 1892, he intended to make Maggie behave differently. In the notebook, he makes Maggie shed tears in front of her father: "[. . .] his daughter returns to him [her father] in consequence of the *insuccès* of his marriage. The daughter weeps with him over the *insuccès* of *hers*" (*Notebooks* 131). In the novel James actually wrote, however, his heroine never returns to or weeps with her father. Maggie does not even tell her father "the *insuccès* of hers," though for once she desperately wants to let her father know when she looks at her father through the glass with Charlotte at Fawns; instead of letting him know, Maggie, keeping silence and negation, accomplishes her attempt to restore an order. But why did James change his original intention regarding the father-daughter relationship while he largely followed the rest of ideas he wrote in his notebook, and what meaning does the change have in the whole novel as well as in relation to James's previous work?

First, the presence of Adam Verver, the American millionaire father, is one of the most essential elements of *The Golden Bowl*, since, in his previous works, James seldom creates a figure of the American father and, if he does, the father is almost always situated in the background.[5] James's introduction of Adam Verver contributes much to creating a symmetrical structure in the novel, keeping a balance in the America-Europe relationship and changing the balance in the triangular love relationships. As a symbol of a troubled relationship, the golden bowl in *The Golden Bowl* resonates with the coffee-cup on the mantel-shelf in Madame Merle's apartment in Rome, the coffee-cup which, according to her, is a "precious object" but in which Osmond finds "a wee bit of a tiny crack" (*PL* 570). The golden bowl is broken into three pieces—Maggie, the Prince, and Charlotte; or, Isabel, Osmond, and Madame Merle; however, James changes the nature of the triangular tension in *The Golden Bowl* by introducing Adam Verver as a fourth character.

The shift from the trio to the quartet makes it possible to break the Jamesian pattern of "an innocent American girl becoming a victim of Europe"; in *The Golden Bowl*, James makes both America and Europe the victim and the victimizer. Though Fanny declares that Maggie is to know "what's called Evil—with a very big E" (*GB* 282), there is no essentially "evil" person in the novel.

Book First offers the context that reveals what makes the "evil" part—Charlotte and the Prince—"evil" at all, suggesting that they did not have or intend to have an immoral relationship immediately after Charlotte's marriage. When Adam proposes to Charlotte, she asks him, "Don't you appear rather to put it to me that I may accept your offer for Maggie's sake? Somehow [. . .] I don't so clearly *see* her quite so much finding reassurance, or even quite so much needing it" (*GB* 165-66); later, when Fanny blames her being in public with the Prince at the party, Charlotte answers, "He [Adam] did tell me that he wanted me just *because* I could be useful about her [Maggie]. [. . .] So you see I *am*!" (*GB* 192). There are rooms for Maggie and her boy in Eaton Square, and they are more with Adam than with the Prince to such an extent that "[t]he Principino, for a chance spectator of this process, might have become, by an untoward stroke, a hapless half-orphan, with the place of immediate male parent swept bare and open to the next nearest sympathy" (*GB* 115), and the child as "a link between a mamma and a grandpapa" (*GB* 115) in a way evokes a sense of incest. Charlotte, visiting the Prince's alone on a rainy day, complains that Maggie is always at Eaton Square and that they neglect Charlotte: "What do they really suppose [. . .] becomes of one?—not so much sentimentally or morally, so to call it, and since that doesn't matter; but even just physically, materially, as a mere wandering woman: as a decent harmless wife, after all; as the best stepmother, after all, that really ever was; or at the least simply as a *maîtresse de maison* not quite without a conscience. They must even in their odd way [. . .] have *some* idea" (*GB* 223-24). It is certain that her complaint is one-sided and there is a possibility of her exaggeration; however, James, by showing these words in Book First, reveals why Charlotte comes to play the "evil" part. She does offer the telegram from the Prince to Adam; it is Adam who refuses to see it. In this respect, "America" is not the only victim in *The Golden Bowl*, since the American "innocence" gets so extreme as to make the European side the victim to a certain extent.[6]

James emphatically links the quality of extraordinary "innocence" with America, especially with the American father. Fanny says, "it's his innocence above all [. . .] that will pull them through" (*GB* 291); to that, the Colonel replies, "It's awfully quaint" (*GB* 291). The "quaintness" of keeping innocence, then, is regarded, in Fanny's words, as a traditional nature of the American: "Of course it's awfully quaint! That it's awfully quaint, that the pair are awfully quaint, quaint with all *our* dear old quaintness—by which I don't mean yours and mine, but that of my own sweet countrypeople, from whom I've so

deplorably degenerated" (*GB* 291).[7] What is essential in the novel is that not only Maggie but the Prince and Charlotte all try not to hurt Adam, not to hurt his "innocence." James, making Maggie perform "innocence" in front of others including her father and making Adam function as an absolute innocence, emphasizes as well as raises a question about the "quaint" power American "innocence" has.

More importantly, the change in the father-daughter relationship and Adam's representing "innocence" are closely related to the theme of "knowledge" in the novel. While the knowledge of the affair between Osmond and Madame Merle leads Isabel to her disconnection from and the hatred toward Osmond in *The Portrait of a Lady*, what is essential in *The Golden Bowl* is that the knowledge of the affair between the Prince and Charlotte leads Maggie to the realization of her love for the Prince. In other words, Maggie's knowledge of the affair coincides with her "knowledge" of her own sexuality, and suggestively, the symbol of the bowl has the reference both to the secret affair and to the sexual desire in the novel.[8]

Critics have pointed out that Maggie's character has a psychoanalytic aspect rather than only a moral aspect. Virginia C. Fowler argues that "the process within Maggie which the novel records is in actuality the process of her individuation from Adam, her creation and assertion of a self independent of him" (119), which is accompanied by the pain "because Charlotte Stant will become her replacement" (123). Maggie's individuation from her father is linked with "the birth of her sexuality" (Fowler 126), with the "awakening to her womanhood" (Fowler 128), and Fowler interprets Maggie's "manipulations and deceptions" psychoanalytically, connecting it with her concealment of the need to destroy the family from her father (133). It is not certain to what extent Maggie has a hidden desire to part from her father as Fowler asserts; however, it is certainly appropriate to see the shift from childhood to adulthood in the process of Maggie's fixing the "crack."

Book Second shows the process that Maggie "gets to know" and accepts the "knowledge" both of the secret affair and of sexuality, which are interestingly juxtaposed together. Her perception of the secret affair at the beginning of Book Second coincides with her "knowledge" of sexual power. The Prince, surprised to find Maggie waiting for him at their house, takes her in his arm, and she accepts it—with resistance:

> It was the turn of a hair, because he had possession of her hands and

> was bending toward her, ever so kindly, as if to see, to understand, more, or possibly give more—she didn't know which; and that had the effect of simply putting her, as she would have said, in his power. She gave up, let her idea go, let everything go; her one consciousness was that he was taking her again into his arms. It was not till afterwards that she discriminated as to this; felt how the act operated with him *instead* of the words he hadn't uttered—operated, in his view, as probably better than any words, as always better, in fact, at any time, than anything. Her acceptance of it, her response to it, inevitable, foredoomed, came back to her, later on, as a virtual assent to the assumption he had thus made that there was really nothing such a demonstration didn't anticipate and didn't dispose of, and that the spring acting within herself moreover might well have been, beyond any other, the impulse legitimately to provoke it. It made, for any issue, the third time since his return that he had drawn her to his breast; and at present, holding her to his side as they left the room, he kept her close for their moving into the hall and across it, kept her for their slow return together to the apartments above. He had been right, overwhelmingly right, as to the felicity of his tenderness and the degree of her sensibility, but even while she felt these things sweep all others away she tasted of a sort of terror of the weakness they produced in her. It was still, for her, that she had positively something to do, and that she mustn't be weak for this, must much rather be strong. For many hours after, none the less, she remained weak—if weak it was; though holding fast indeed to the theory of her success, since her agitated overture had been, after all, so unmistakably met. (*GB* 318-19)

In this scene, the Prince takes "possession" of Maggie, who perceives something going on between Charlotte and him, and she "gave up, let her idea go, let everything go." Maggie, however, still resists it, having "a sort of terror of the weakness" and feeling that she "ha[s] positively something to do, and that she mustn't be weak for this, must much rather be strong." In the second half of the novel, Maggie gets much stronger than before, planning and acting by herself to fix the crack silently, and, in the process, her suspicion about the secret affair is juxtaposed with her resistance to sexuality.[10]

It is after getting full knowledge about the Prince and Charlotte's past affair, after making the Prince aware of Maggie's intelligence, after asking her father to

go back to America without saying so, after protecting Charlotte's pride in letting her suggest that returning to America is her idea, and after feeling "she had done all" (*GB* 531) that Maggie finally accepts the Prince's sexual power. Yet before the last scene of acceptance, there is a certain reserve. Just before Adam and Charlotte come to Portland Place to bid farewell, the Prince asks her for physical intimacy, to which Maggie asks him to "wait":

> On him too, however, something had descended; as to which this exactly gave him his chance. 'Ah, but I shall see you—! No?' he said, coming nearer.
>
> She had, with her hand still on the knob, her back against the door, so that her retreat, under his approach, must be less than a step, and yet she couldn't for her life, with the other hand, have pushed him away. He was so near now that she could touch him, taste him, smell him, kiss him, told him [sic][11]; he almost pressed upon her, and the warmth of his face—frowning, smiling, she mightn't know which; only beautiful and strange—was bent upon her with the largeness with which objects loom in dreams. She closed her eyes to it, and so, the next instant, against her purpose, she had put out her hand, which had met his own and which he held. Then it was that, from behind her closed eyes, the right word came. 'Wait!' It was the word of his own distress and entreaty, the word for both of them, all they had left, their plank now on the great sea. Their hands were locked, and thus she said it again. 'Wait. Wait.' She kept her eyes shut, but her hand, she knew, helped her meaning—which after a minute she was aware his own had absorbed. He let her go—he turned away with this message, and when she saw him again his back was presented, as he had left her, and his face staring out of the window. She had saved herself and she got off. (*GB* 555-56)

There are considerable connections between this scene and the last scene I will cite in the next paragraph. She continuously keeps her eyes closed, not "seeing" (the narrator mentions her closed eyes three times); however, "it was that from behind her closed eyes the right word came" (*GB* 555). The word "wait" prevents the Prince from using his physical power, and serves to postpone Maggie's acceptance of it. Maggie's use of the word "wait" resonates with the Prince's when Maggie asks for a confession:

> 'Ah my dear, my dear, my dear!'—it had pressed again in him the fine spring of the unspeakable.
>
> There was nothing, however, that the Princess herself couldn't say. 'I'll do anything, if you'll tell me what.'
>
> 'Then wait.' And his raised Italian hand, with its play of admonitory fingers, had never made gesture more expressive. His voice itself dropped to a tone—! 'Wait,' he repeated. 'Wait.'
>
> She understood, but it was as if she wished to have it from him. 'Till they've been here, you mean?'
>
> 'Yes, till they've gone. Till they're away.'
>
> She kept it up. 'Till they've left the country?' (*GB* 554)

It is not accidental that Maggie and the Prince use the same word "wait," since Maggie's knowing of the affair and her knowing of sexuality are closely linked.

After parting from her father and Charlotte and waiting for the Prince, Maggie finally acquires a new recognition: "She knew at last really why—and how she had been inspired and guided, how she had been persistently able, how, to her soul, all the while, it had been for the sake of this end. Here it was, then, the moment, the golden fruit that had shone from afar" (*GB* 566). The words "the golden fruit" symbolically imply the knowledge of sexuality. Having a sense of terror as well as uneasiness, then, Maggie decides not to ask for his confession: "All she now knew [. . .] was that she should be ashamed to listen to the uttered word; all, that is, but that she might dispose of it on the spot for ever" (*GB* 567). The Prince, hearing her saying, "Isn't she too splendid?" (*GB* 567), understands her motive and takes her in his arms without referring to his affair with Charlotte:

> 'Isn't she too splendid?' she simply said, offering it to explain and to finish.
>
> 'Oh, splendid!' With which he came over to her.
>
> 'That's our help, you see,' she added—to point further her moral.
>
> It kept him before her therefore, taking in—or trying to—what she so wonderfully gave. He tried, too clearly, to please her—to meet her in her own way; but with the result only that, close to her, her face kept before him, his hands holding her shoulders, his whole act enclosing her, he presently echoed: '"See"? I see nothing but *you*.' And the truth of it had, with this force, after a moment, so strangely lighted his eyes that, as for

> pity and dread of them, she buried her own in his breast. (*GB* 567)

Changing a figurative expression ("you see") into a more literal, physical expression ("I see nothing but *you*"), the Prince exercises a physical power, and the final picture of their physical intimacy thus provides a "happy ending" to *The Golden Bowl*. What is worth noting here is that Maggie has already noticed that his physical expression is the substitution of words since the beginning of Book Second when she "felt how the act operated with him *instead* of the words he hadn't uttered" (*GB* 318); in this respect, it seems fairly deliberate that she, in the last scene, invites his physical act because "she should be ashamed to listen to the uttered word" (*GB* 567). His embrace is therefore a physical confession of his affair with Charlotte, and Maggie's acceptance of his sexual power coincides with her forgiveness of the affair. Though what "happen" in the two scenes of embrace at the beginning and at the end of Book Second are almost the same, the degree of Maggie's agency is fairly different; while "he had drawn her to his breast" (*GB* 319) in the first scene, "she buried her own [eyes] in his breast" (*GB* 567) in the last scene. It is her decision and will to "g[i]ve up, let her idea go, let everything go" (*GB* 318) at the end.

Meanwhile, the last scene of *The Portrait of a Lady* also has a key moment where the power of sexuality is used significantly but differently from in *The Golden Bowl*. At the end of *The Portrait of a Lady*, Casper Goodwood comes to Isabel, who continues to stay at Gardencourt after the funeral of Ralph, and vehemently persuades her not to go back to Osmond but to come with him. She once feels temptation to give in to him, then resists it: "she believed just then that to let him take her in his arms would be the next thing to her dying. This belief, for a moment, was a kind of rapture, in which she felt herself sink and sink. In the movement she seemed to beat with her feet, in order to catch herself, to feel something to rest on" (*PL* 635). When she finally refuses, Goodwood suddenly kisses her:

> He glared at her a moment through the dusk, and the next instant she felt his arms about her and his lips on her own lips. His kiss was like white lightning, a flash that spread, and spread again, and stayed; and it was extraordinarily as if, while she took it, she felt each thing in his hard manhood that had least pleased her, each aggressive fact of his face, his figure, his presence, justified of its intense identity and made one with this act of possession. So had she heard of those wrecked and under

> water following a train of images before they sink. But when darkness returned she was free. She never looked about her; she only darted from the spot. There were lights in the windows of the house; they shone far across the lawn. In an extraordinarily short time—for the distance was considerable—she had moved through the darkness (for she saw nothing) and reached the door. Here only she paused. She looked all about her; she listened a little; then she put her hand on the latch. She had not known where to turn; but she knew now. There was a very straight path. (*PL* 635-36)

Here appears again the image of sinking within his masculine sexual power, which she resists. Goodwood's sexuality thus evokes a negative reaction in Isabel, and she, though still "s[eeing] nothing" in "the darkness," escapes from him. Where does Isabel head for, then? It is shown that "[t]here was a very straight path" (*PL* 636), which seems to lead to Rome as Henrietta tells Goodwood later; however, it is fairly ambiguous what the "very straight path" is like and what "she knew now" at all. James leaves the novel open-ended, and Isabel's destination is characterized only as the place that allows her to go away from Goodwood, characterized by her rejection of sexuality.

It is interesting, then, that the change in James's treatment of sexuality in the 1904 novel seems to have a certain influence on the revision of *The Portrait of a Lady*.[12] Bonnie L. Herron suggests that the 1908 Isabel is "more mature" than the 1881 Isabel: "first, she is more definite about her opinions and ideas—even those that are incorrect; second, she is more sexually mature" (134). Herron then by closely analyzing the revision rightly shows how James illustrates "a more sexually aware Isabel" in the 1908 edition (134). In fact, it is significant to note here that James changed the last, kissing scene of *The Portrait of a Lady* dramatically when he revised the novel for the New York Edition in 1908, after he wrote *The Golden Bowl*. In the 1881 edition, James uses much less expression of Goodwood's sexual power at the same scene as I cited above: "He glared at her a moment through the dusk, and the next instant she felt his arms about her, and his lips on her own lips. His kiss was like a flash of lightning; when it was dark again she was free" (*PL* 1881, 519). The revised version much more clearly demonstrates "how her resistance and her flight from Casper are partly fear of sexual possession" (Matthiessen 179), and of "an awareness of her own sexuality" (White 69). Certainly, James's recognition of and interest in sexual power had increased between the time

when he first wrote *The Portrait of a Lady* and the time when he revised it, and it is possible that when he revised *The Portrait of a Lady* James was conscious of the relationship between the kissing scene in *The Portrait of a Lady* and the ending of *The Golden Bowl*.

In examining the problem of sexuality in *The Portrait of a Lady* and in *The Golden Bowl*, moreover, it is interesting to note the similar roles of Ralph Touchett and Adam Verver.[13] They both understand their "lovers," whom they cannot marry, and give them freedom respectively by giving enough money to let Isabel see the world and by marrying Charlotte in order to free Maggie from the feeling of guilt. The affection between Isabel and Ralph is not foregrounded as that between Maggie and Adam; however, it is interesting to note that Ralph appears as an asexual "lover" at key moments. When Isabel speculates in Chapter 42 on her marriage to Osmond and the "impression" she receives at the sight of her husband and Madame Merle talking intimately, her relationship with Osmond is juxtaposed with her relationship with Ralph:

> But Ralph's little visit was a lamp in the darkness; for the hour that she sat with him her ache for herself became somehow her ache for *him*. She felt to-day as if he had been her brother. She had never had a brother, but if she had and she were in trouble and he were dying, he would be dear to her as Ralph was. Ah yes, if Gilbert was jealous of her there was perhaps some reason; it didn't make Gilbert look better to sit for half an hour with Ralph. It was not that they talked of him—it was not that she complained. His name was never uttered between them. It was simply that Ralph was generous and that her husband was not. There was something in Ralph's talk, in his smile, in the mere fact of his being in Rome, that made the blasted circle round which she walked more spacious. He made her feel the good of the world; he made her feel what might have been. He was after all as intelligent as Osmond—quite apart from his being better. And thus it seemed to her an act of devotion to conceal her misery from him. She concealed it elaborately; she was perpetually, in their talk, hanging out curtains and arranging screens. (*PL* 483)

In this scene, Isabel for the first time views Ralph as "a brother"—an asexual, but intimate person of the same blood.[14] Though James depicts Osmond far

more negatively than the Prince, the attempt of Isabel to conceal her problem with her husband from Ralph is quite similar to that of Maggie, who tries to conceal hers from her father. The difference, however, is that Ralph clearly knows Isabel's secret while it is not clear whether Adam knows what Maggie conceals, and that, while Maggie never tells the truth to her father, Isabel tells it to Ralph in the end.

The acts of Ralph and Adam both lead to their "lovers"' crisis in their marriages; however, the final visions are considerably different in the scenes of parting of the "lovers" almost at the end of the both novels, just before the heroine goes back to her husband. In *The Portrait of a Lady*, Isabel thanks Ralph for having made her rich at his death bed, to which Ralph reacts negatively:

> 'That you made me rich—that all I have is yours?'
>
> He turned away his head, and for some time said nothing. Then at last: 'Ah, don't speak of that—that was not happy.' Slowly he moved his face toward her again, and they once more saw each other. 'But for that—but for that—!' And he paused. 'I believe I ruined you,' he wailed.
>
> She was full of the sense that he was beyond the reach of pain; he seemed already so little of this world. But even if she had not had it she would still have spoken, for nothing mattered now but the only knowledge that was not pure anguish—the knowledge that they were looking at the truth together. 'He married me for the money,' she said. She wished to say everything; she was afraid he might die before she had done so. (*PL* 621)

Here they both admit their failure, and Isabel for the first time discloses her hideous marital situation that she has made an effort to hide from Ralph. She wants to share "the truth" with him, and to "say everything." In a way, Isabel is "weeping" with her pre-adolescent lover "over the *insuccès* of" her marriage (*Notebooks* 131).

On the other hand, when Adam comes to Maggie's house to bid farewell in *The Golden Bowl*, he says to her that his act for Maggie was "right":

> 'Father, father—Charlotte's great!'
>
> It was not till after he had begun to smoke that he looked at her. 'Charlotte's great.'
>
> They could close upon it—such a basis as they might immediately feel

> it make; and so they stood together over it, quite gratefully, each recording to the other's eyes that it was firm under their feet. They had even thus a renewed wait, as for proof of it; much as if he were letting her see, while the minutes lapsed for their concealed companions, that this was finally just why—but just *why*! 'You see,' he presently added, 'how right I was. Right, I mean, to do it for you.' (*GB* 563-64)

While he admits that "it was a risk" (*GB* 564), they conclude that their act was a "success":

> His face, meanwhile, at all events, was turned to her, and as she met his eyes again her joy went straight. 'It's success, father.'
>
> 'It's success. And even *this*,' he added as the Principino, appearing alone, deep within, piped across an instant greeting—'even this isn't altogether failure!' (*GB* 565)

While the parting of Ralph and Isabel is highly sentimental, that of Adam and Maggie is not. There is a considerable reserve on both sides, and Maggie avoids sharing "the truth" with her father to the end.

The two types of the relationship between the heroine and her pre-adolescent "lover" head in fundamentally opposite directions. While Maggie moves from childhood to adulthood, Isabel in a sense returns to the pre-adolescent stage when she goes to see Ralph at his death bed in Gardencourt, where, to Isabel, "no chapter of the past was more perfectly irrecoverable" (*PL* 544). It is at the end of the parting scene that Ralph and Isabel are most affectionate to each other, in tears:

> 'Oh Ralph, I'm very happy now,' she cried through her tears.
>
> 'And remember this,' he continued, 'that if you've been hated you've also been loved. Ah but, Isabel—*adored*!' he just audibly and lingeringly breathed.
>
> 'Oh my brother!' she cried with a movement of still deeper prostration. (*PL* 623)

It is meaningful again to note the revision James made to this scene. James added the passage, "Ah but, Isabel—*adored!*" in the 1908 edition, which in a great way heightens the dramatic effect. James much more emphasizes the

intimate relationship between Ralph and Isabel, who, after a long way, become pre-adolescent "lovers" at the last moment. It is Ralph's ghost that Isabel is waiting for in her room while Maggie is waiting for the Prince after her father left her. When she was in Rome, Isabel thought that "Ralph's little visit was a lamp in the darkness" (*PL* 483), and, in the scene of the final meeting of Isabel and Goodwood, it is to "lights in the windows of the house" (*PL* 636) in Gardencourt that she runs in the darkness, rejecting his sexuality: she chooses to bear the suffering of being in the confined life—as Ralph did.

Making a stark contrast, *The Portrait of a Lady* and *The Golden Bowl* take the opposite directions in terms of the theme of the pre-adolescent relationship and the theme of sexuality. In *The Portrait of a Lady*, Isabel returns to the pre-adolescent stage just before the end of the novel, and her final decision is to reject sexuality. In *The Golden Bowl*, on the other hand, Maggie moves from childhood to adulthood, and the novel ends with her acceptance of the power of sexuality—and her forgiveness of the secret affair. Maggie is an American Eve who leaves Adam "innocent" and eats "the golden fruit" (*GB* 566) alone. Symbolically, while the baby between Isabel and Osmond dies in *The Portrait of a Lady*, the baby between Maggie and the Prince lives.[15]

In short, sharing a basically similar pattern, *The Portrait of a Lady* and *The Golden Bowl* present totally different versions of James's American heroine and her international marriage. Changing the focus from perception to action, from the triangular structure to the symmetrical one, and from the asexual to the sexual, James shows in *The Golden Bowl* a "happy" marriage which he did not accomplish in *The Portrait of a Lady*. F. O. Matthiessen suggests that "[i]n contrast with Strether and Milly, and, indeed, with Newman, with Daisy Miller, with Isabel Archer, and with most of James' other Americans in Europe, the Ververs are not faced with defeat or renunciation, but with the consequences of complete triumph" (99). The American heroine in *The Golden Bowl* is never "weeping" with her pre-adolescent lover "over the *insuccès* of" her marriage (*Notebooks* 131); at the end of the novel, she is smiling with her father over the "success" (*GB* 565) of their marriages.

And yet, the final picture of "happy marriage" in the 1904 novel is not perfect. In the end, just as Goodwood's, the Prince's physical power can be seen as the "act of possession" (*PL* 636) on the part of the Prince as well as that of Maggie. Accepting the Prince's request for her to wait for his confession, she feels she lost something and is filled with "a terror of her endless power of

surrender," of "her weakness," and of "her desire" (*GB* 555). Facing his eyes "strangely lighted," what Maggie feels is "pity and dread of them," and she "buried her own [eyes] in his breast" (*GB* 567). Her last act in the novel is the deliberate decision "not to see." The final vision of the "happy marriage" is shown by Maggie's willing act of giving up hearing and seeing, namely by her act of negation. James, writing a number of portraits of girls and women in his career, seems to recognize the limitation of the female in married life, and his last novel, though showing the "success" of the American heroine, still remains ambivalent, still is not totally positive.

Notes

I wish to thank Professor John Auchard for his invaluable comments on the first draft of this paper. I also wish to thank two readers for *Strata* for their helpful comments.

[1] Ruth Bernard Yeazell points out that "[u]nlike Isabel Archer in *The Portrait of a Lady*, Maggie does not end her story by fleeing from an embrace to an undefined future" (169); however, Yeazell does not further refer to *The Portrait of a Lady* in her discussion of *The Golden Bowl*.

[2] Though Madame Merle and Charlotte Stant are both expatriate Americans, they were brought up in Europe and embody European sensibility.

[3] Several critics have discussed this aspect. For example, Dorothea Krook, who sees Maggie's love and morality as a fundamental power of her action, suggests that "the touchstone of taste is finally transcended by incorporation into the moral [. . .] and this is accomplished by Maggie Verver's love operating through her deeply intelligent scheme of maintaining a total unbroken silence about 'everything'" (276). John Auchard deepens Krook's examination and argues that Maggie "loses the verbal battle" (131) when the Prince lets Charlotte suggest the excursion to Adam, and that Maggie, "abandon[ing] faith in speech" (131), starts to use the arms of silence and finally is able to control Charlotte, whose "method of control has been verbal" and who finally "sinks into utter passivity" (136).

[4] Cristopher Nash discusses the position of Maria Gostrey, Susan Stringham, and Fanny Assingham in James' later novels as "ficelles" and argues that "the ficelle's 'real' effect on the trend of plot events is actually quite limited" (298). Though he regards Fanny Assingham as "the most highly developed and best integrated of the *ficelles*," he says that she "is nonetheless undermined by a strategic irony that is peculiar to the experience of the *ficelle*-character" (305). Fanny Assingham, however, has more power than the other two; Fanny does not escape like Maria, and she has

closer and more active relationships with main characters than Susan does: Fanny has her own struggle under the dilemma. Indeed, she is a character almost as important as Maggie in fixing the crack in the two couples. It is Fanny who literally "acts" by breaking the golden bowl—the only real evidence of the secret affair between Charlotte and the Prince. Nash argues that "[e]ven the *ficelle*'s ultimate 'lie' fails to have any lasting effect on the narrative events" (306) and points out the fact that Maggie comes to know about the affair soon; nevertheless, Fanny's 'lie' has a much more meaning than Nash suggests, since the "lie" itself is a key motif of the novel.

[5] For example, "Daisy Miller" has an American millionaire father; however, he does not appear in the story and Daisy does not have a particular attachment to her father.

[6] The symmetrical balance between Europe and America in the characters is reflected in the novel's highly symmetrical narrative structure. In dealing with the triangular affair, *The Portrait of a Lady* adopts the point of view of Isabel, the American heroine, and *The Wings of the Dove* does that of the European couple—Kate and Merton; on the other hand, *The Golden Bowl* has two points of view—the one of the "European" Prince and the other of the "American" Princess—that divide the novel almost in half.

[7] Fanny's words here underline her own American identity and distinguish her from her British husband. Here is another married couple between Europe and America. In terms of the novel's symmetrical nature, the Colonel and his wife, though they are situated in the background, are fairly important, since it is rare that a couple—not a single woman such as Maria Gostrey, Susan Stringham, and May Bartrum—watches what is going on, and since they show in a way a "happy" marriage between Europe and America. In *The Portrait of a Lady*, there are many characters who watch Isabel including Mr and Mrs Touchett, Ralph, and Henrietta; however, they are all Americans and there is no happy married couple, though Henrietta's supposed marriage to Mr Bantling, an Englishman, at the end of the novel provides a possibility that she achieves a "happy" marriage—or an "odd" marriage as Mr Bantling and Isabel call it (*PL* 613)—between Europe and America. The presence of the Assinghams at the background in *The Golden Bowl*, therefore, seems to support the novel's symmetrical nature, showing not a romantic or dramatic but a comical and in a way realistic married couple between Europe and America. What is worth noting, moreover, is that they do not lie to each other. Fanny tells her husband everything she knows, sees, and thinks, to which he answers though in most cases he does so reluctantly. The couple's talkativeness may be one of the narrative strategies of James to deliver information to readers; at the same time, James displays the presence of trust and love in this couple. When Fanny comes back from Matcham and cries so vehemently, her husband "put his arm round her" and "drew her head to his breast" (*GB* 277) with sympathy.

[8] At the terrace at Matcham, just before the Prince and Charlotte go to Gloucester

and commit adultery, the Prince feels that "it passed between them that their cup was full; which cup their very eyes, holding it fast, carried and steadied and began, as they tasted it, to praise" (*GB* 261-62), and says, "I feel the day like a great gold cup that we must somehow drain together," which reminds Charlotte of the golden bowl they found at Bloomsbury (*GB* 263). Then, when the Prince comes back to find Maggie at his house, she also uses the trope of the cup: "[. . .] there comes a day when something snaps, when the full cup, filled to the very brim, begins to flow over. That's what has happened to my need of you—the cup, all day, has been too full to carry. So here I am with it, spilling it over you—and just for the reason that is the reason of my life" (*GB* 310).

[9] Hugh Stevens discuss the problem of Maggie's sexuality in relation to the theories of Freud and of Levi-Strauss. Beth Sharon Ash also reads Maggie psychoanalytically, discussing her and her father's narcissism and reading the Prince and Charlotte's affair as "Maggie's primal scene" (80).

[10] Later, when Maggie, in order to challenge the Prince, proposes that he may go on an excursion with Adam, there is "strangeness [. . .] of her failing as yet to yield to him. It would be a question but of the most trivial act of surrender, the vibration of a nerve, the mere movement of a muscle," but she does nothing: she refuses to "surrender" (*GB* 342).

[11] The world "told" here was changed to "hold" in the New York edition (1909).

[12] For the issue of revision of *The Portrait of a Lady*, see also F. O. Matthiessen and Nina Baym. Also, for the whole story of James's publishing the New York edition, see Philip Horne, though he does not necessarily deal with the issue of sexuality.

[13] Gabriel Pearson sees the connection between Adam Verver and Mr Touchett (336). The link is fairly appropriate in that they are both millionaire American gentlemen who collect European historical articles. This connection also may give Ralph a tint of the father figure since Isabel sees in his dead face "a strange resemblance to the face of his father" at his death (*PL* 624).

[14] Dana Luciano, arguing that Ralph shows "the 'third-sex' model" (200) with his "unconventional ideas about gender" (204), also focuses on his characteristic "kindred spirit" in relation to Isabel (204).

[15] It is also worth noting that the void of sexuality is shown in the case of Adam and Charlotte, who implies Adam's lack of sexual ability, telling the Prince that she "hoped and believed" to have a child as well as Adam did but that she is "too sure" that "[i]t will never be" and it is not "my [her] fault" (*GB* 225).

Works Cited

Ash, Beth Sharon. "Narcissism and the Gilded Image: A Psychoanalytic Reading of *The Golden Bowl*." *Henry James Review* 15 (1994): 55-90.

Auchard, John. *Silence in Henry James: The Heritage of Symbolism and Decadence.* University Park: The Pennsylvania State UP. 1986.

Baym, Nina. "Revision and Thematic Change in *The Portrait of a Lady.*" *Modern Fiction Studies* 22. 2 (1976): 183-200.

Edel, Leon. *Henry James: A Life.* 1985. London: Flamingo. 1996.

Fowler, Virginia C. *Henry James's American Girl: The Embroidery of the Canvas.* Madison: U of Wisconsin P. 1984.

Herron, Bonnie L. "Substantive Sexuality: Henry James Constructs Isabel Archer as a Complete Woman in His Revised Version of *The Portrait of a Lady.*" *Henry James Review* 16 (1995): 131-41.

Horne, Philip. *Henry James and Revision: The New York Edition.* Oxford: Clarendon Press. 1990.

James, Henry. *The Golden Bowl.* Oxford UP. 1999.

——. *The Portrait of a Lady.* Boston: Houghton Mifflin Company. 1881.

——. *The Portrait of a Lady.* 1908. Penguin Classics. 2003.

Krook, Dorothea. *The Ordeal of Consciousness in Henry James.* London: Cambridge UP. 1962.

Luciano, Dana. "Invalid Relations: Queer Kinship in Henry James's *The Portrait of a Lady.*" *Henry James Review* 23 (2002): 196-217.

Matthiessen, F. O. *Henry James: The Major Phase.* London: Oxford UP. 1944.

——, and Murdock, Kenneth B, eds. *The Notebooks of Henry James.* New York: Oxford UP. 1947.

Nash, Cristopher. "Henry James, Puppetmaster: The Narrative Status of Maria Gostrey, Susan Stringham, and Fanny Assingham as *Ficelles.*" *Studies in the Novel* 9 (1977): 297-310.

Pearson, Gabriel. "The Novel to End All Novels: *The Golden Bowl.*" *The Air of Reality: New Essays on Henry James.* Ed. John Goode. London: Methuen & Co. 1972. 301-62.

Stevens, Hugh. *Henry James and Sexuality.* Cambridge: Cambridge UP. 1998.

White, Robert. "Love, Marriage, and Divorce: The Matter of Sexuality in *The Portrait of a Lady.*" *Henry James Review* 7. 2-3 (1986): 59-71.

Yeazell, Ruth Bernard. "The Difficulty of Ending: Maggie Verver in *The Golden Bowl.*" *Critical Essays on Henry James: The Late Novels.* Ed. James W. Gargano. Boston: G. K. Hall & Co. 1987. 168-90.

Abbreviations

GB	*The Golden Bowl*
PL	*The Portrait of a Lady* (1908)
PL 1881	*The Portrait of a Lady* (1881)
Notebooks	*The Notebooks of Henry James*