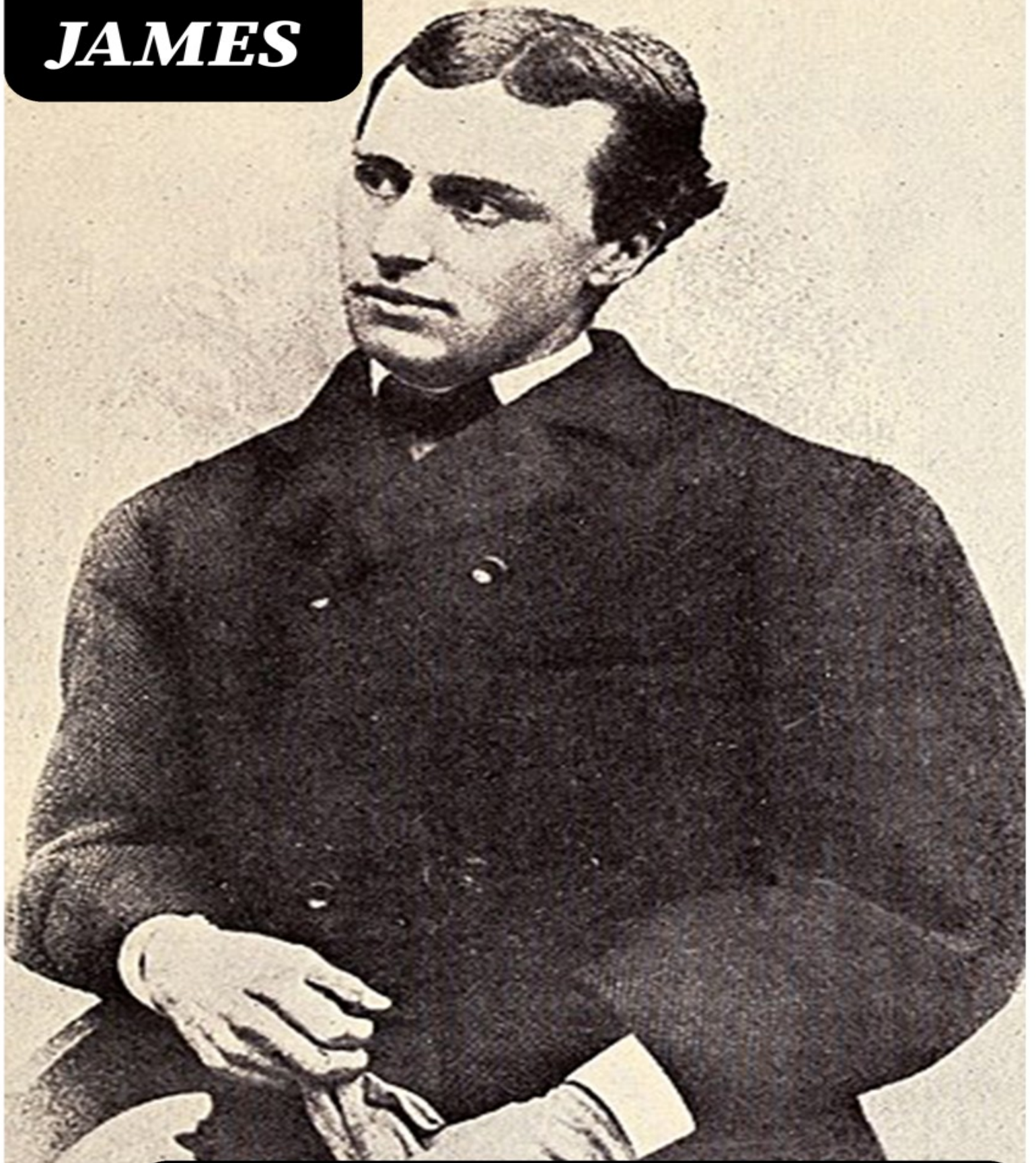


***HENRY  
JAMES***



***THE AMBASSADORS***

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# ***THE AMBASSADORS***

**Henry James**

# **The Ambassadors**

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# Preface

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Nothing is more easy than to state the subject of “The Ambassadors,” which first appeared in twelve numbers of *The North American Review* (1903) and was published as a whole the same year. The situation involved is gathered up betimes, that is in the second chapter of Book Fifth, for the reader’s benefit, into as few words as possible — planted or “sunk,” stiffly and saliently, in the centre of the current, almost perhaps to the obstruction of traffic. Never can a composition of this sort have sprung straighter from a dropped grain of suggestion, and never can that grain, developed, overgrown and smothered, have yet lurked more in the mass as an independent particle. The whole case, in fine, is in Lambert Strether’s irrepressible outbreak to little Bilham on the Sunday afternoon in Gloriani’s garden, the candour with which he yields, for his young friend’s enlightenment, to the charming admonition of that crisis. The idea of the tale resides indeed in the very fact that an hour of such unprecedented ease should have been felt by him AS a crisis, and he is at pains to express it for us as neatly as we could desire. The remarks to which he thus gives utterance contain the essence of “The Ambassadors,” his fingers close, before he has done, round the stem of the fullblown flower; which, after that fashion, he continues officiously to present to us. “Live all you can; it’s a mistake not to. It doesn’t so much matter what you do in particular so long as you have your life. If you haven’t had that what HAVE you had? I’m too old — too old at any rate for what I see. What one loses one loses; make no mistake about that. Still, we have the illusion of freedom; therefore don’t, like me to-day, be without the memory of that illusion. I was

either, at the right time, too stupid or too intelligent to have it, and now I'm a case of reaction against the mistake. Do what you like so long as you don't make it. For it WAS a mistake. Live, live!" Such is the gist of Strether's appeal to the impressed youth, whom he likes and whom he desires to befriend; the word "mistake" occurs several times, it will be seen, in the course of his remarks — which gives the measure of the signal warning he feels attached to his case. He has accordingly missed too much, though perhaps after all constitutionally qualified for a better part, and he wakes up to it in conditions that press the spring of a terrible question. WOULD there yet perhaps be time for reparation? — reparation, that is, for the injury done his character; for the affront, he is quite ready to say, so stupidly put upon it and in which he has even himself had so clumsy a hand? The answer to which is that he now at all events SEES; so that the business of my tale and the march of my action, not to say the precious moral of everything, is just my demonstration of this process of vision.

Nothing can exceed the closeness with which the whole fits again into its germ. That had been given me bodily, as usual, by the spoken word, for I was to take the image over exactly as I happened to have met it. A friend had repeated to me, with great appreciation, a thing or two said to him by a man of distinction, much his senior, and to which a sense akin to that of Strether's melancholy eloquence might be imputed — said as chance would have, and so easily might, in Paris, and in a charming old garden attached to a house of art, and on a Sunday afternoon of summer, many persons of great interest being present. The observation there listened to and gathered up had contained part of the "note" that I was to recognise on the spot as to my purpose — had contained in fact the greater part; the rest was in the place and the time and the scene they sketched: these constituents clustered and combined to give me further support, to give me what I may call the note absolute. There



it stands, accordingly, full in the tideway; driven in, with hard taps, like some strong stake for the noose of a cable, the swirl of the current roundabout it. What amplified the hint to more than the bulk of hints in general was the gift with it of the old Paris garden, for in that token were sealed up values infinitely precious. There was of course the seal to break and each item of the packet to count over and handle and estimate; but somehow, in the light of the hint, all the elements of a situation of the sort most to my taste were there. I could even remember no occasion on which, so confronted, I had found it of a livelier interest to take stock, in this fashion, of suggested wealth. For I think, verily, that there are degrees of merit in subjects — in spite of the fact that to treat even one of the most ambiguous with due decency we must for the time, for the feverish and prejudiced hour, at least figure its merit and its dignity as POSSIBLY absolute. What it comes to, doubtless, is that even among the supremely good — since with such alone is it one's theory of one's honour to be concerned — there is an ideal BEAUTY of goodness the invoked action of which is to raise the artistic faith to its maximum. Then truly, I hold, one's theme may be said to shine, and that of "The Ambassadors," I confess, wore this glow for me from beginning to end. Fortunately thus I am able to estimate this as, frankly, quite the best, "all round," of all my productions; any failure of that justification would have made such an extreme of complacency publicly fatuous.

I recall then in this connexion no moment of subjective intermittence, never one of those alarms as for a suspected hollow beneath one's feet, a felt ingratitude in the scheme adopted, under which confidence fails and opportunity seems but to mock. If the motive of "The Wings of the Dove," as I have noted, was to worry me at moments by a sealing-up of its face — though without prejudice to its again, of a sudden, fairly grimacing with expression — so in this other business I had absolute conviction and constant

clearness to deal with; it had been a frank proposition, the whole bunch of data, installed on my premises like a monotony of fine weather. (The order of composition, in these things, I may mention, was reversed by the order of publication; the earlier written of the two books having appeared as the later.) Even under the weight of my hero's years I could feel my postulate firm; even under the strain of the difference between those of Madame de Vionnet and those of Chad Newsome, a difference liable to be denounced as shocking, I could still feel it serene. Nothing resisted, nothing betrayed, I seem to make out, in this full and sound sense of the matter; it shed from any side I could turn it to the same golden glow. I rejoiced in the promise of a hero so mature, who would give me thereby the more to bite into — since it's only into thickened motive and accumulated character, I think, that the painter of life bites more than a little. My poor friend should have accumulated character, certainly; or rather would be quite naturally and handsomely possessed of it, in the sense that he would have, and would always have felt he had, imagination galore, and that this yet wouldn't have wrecked him. It was immeasurable, the opportunity to "do" a man of imagination, for if THERE mightn't be a chance to "bite," where in the world might it be? This personage of course, so enriched, wouldn't give me, for his type, imagination in PREDOMINANCE or as his prime faculty, nor should I, in view of other matters, have found that convenient. So particular a luxury — some occasion, that is, for study of the high gift in SUPREME command of a case or of a career — would still doubtless come on the day I should be ready to pay for it; and till then might, as from far back, remain hung up well in view and just out of reach. The comparative case meanwhile would serve — it was only on the minor scale that I had treated myself even to comparative cases.

I was to hasten to add however that, happy stopgaps as the minor scale had thus yielded, the instance in hand

should enjoy the advantage of the full range of the major; since most immediately to the point was the question of that SUPPLEMENT of situation logically involved in our gentleman's impulse to deliver himself in the Paris garden on the Sunday afternoon — or if not involved by strict logic then all ideally and enchantingly implied in it. (I say "ideally," because I need scarce mention that for development, for expression of its maximum, my glimmering story was, at the earliest stage, to have nipped the thread of connexion with the possibilities of the actual reported speaker. HE remains but the happiest of accidents; his actualities, all too definite, precluded any range of possibilities; it had only been his charming office to project upon that wide field of the artist's vision — which hangs there ever in place like the white sheet suspended for the figures of a child's magic-lantern — a more fantastic and more moveable shadow.) No privilege of the teller of tales and the handler of puppets is more delightful, or has more of the suspense and the thrill of a game of difficulty breathlessly played, than just this business of looking for the unseen and the occult, in a scheme half-grasped, by the light or, so to speak, by the clinging scent, of the gage already in hand. No dreadful old pursuit of the hidden slave with bloodhounds and the rag of association can ever, for "excitement," I judge, have bettered it at its best. For the dramatist always, by the very law of his genius, believes not only in a possible right issue from the rightly-conceived tight place; he does much more than this — he believes, irresistibly, in the necessary, the precious "tightness" of the place (whatever the issue) on the strength of any respectable hint. It being thus the respectable hint that I had with such avidity picked up, what would be the story to which it would most inevitably form the centre? It is part of the charm attendant on such questions that the "story," with the omens true, as I say, puts on from this stage the authenticity of concrete existence. It then IS, essentially — it

begins to be, though it may more or less obscurely lurk; so that the point is not in the least what to make of it, but only, very delightfully and very damnably, where to put one's hand on it.

In which truth resides surely much of the interest of that admirable mixture for salutary application which we know as art. Art deals with what we see, it must first contribute full-handed that ingredient; it plucks its material, otherwise expressed, in the garden of life — which material elsewhere grown is stale and uneatable. But it has no sooner done this than it has to take account of a PROCESS — from which only when it's the basest of the servants of man, incurring ignominious dismissal with no "character," does it, and whether under some muddled pretext of morality or on any other, pusillanimously edge away. The process, that of the expression, the literal squeezing-out, of value is another affair — with which the happy luck of mere finding has little to do. The joys of finding, at this stage, are pretty well over; that quest of the subject as a whole by "matching," as the ladies say at the shops, the big piece with the snippet, having ended, we assume, with a capture. The subject is found, and if the problem is then transferred to the ground of what to do with it the field opens out for any amount of doing. This is precisely the infusion that, as I submit, completes the strong mixture. It is on the other hand the part of the business that can least be likened to the chase with horn and hound. It's all a sedentary part — involves as much ciphering, of sorts, as would merit the highest salary paid to a chief accountant. Not, however, that the chief accountant hasn't HIS gleams of bliss; for the felicity, or at least the equilibrium, of the artist's state dwells less, surely, in the further delightful complications he can smuggle in than in those he succeeds in keeping out. He sows his seed at the risk of too thick a crop; wherefore yet again, like the gentlemen who audit ledgers, he must keep his head at any price. In consequence of all which, for the interest of the

matter, I might seem here to have my choice of narrating my "hunt" for Lambert Strether, of describing the capture of the shadow projected by my friend's anecdote, or of reporting on the occurrences subsequent to that triumph. But I had probably best attempt a little to glance in each direction; since it comes to me again and again, over this licentious record, that one's bag of adventures, conceived or conceivable, has been only half-emptied by the mere telling of one's story. It depends so on what one means by that equivocal quantity. There is the story of one's hero, and then, thanks to the intimate connexion of things, the story of one's story itself. I blush to confess it, but if one's a dramatist one's a dramatist, and the latter imbroglio is liable on occasion to strike me as really the more objective of the two.

The philosophy imputed to him in that beautiful outbreak, the hour there, amid such happy provision, striking for him, would have been then, on behalf of my man of imagination, to be logically and, as the artless craft of comedy has it, "led up" to; the probable course to such a goal, the goal of so conscious a predicament, would have in short to be finely calculated. Where has he come from and why has he come, what is he doing (as we Anglo-Saxons, and we only, say, in our foredoomed clutch of exotic aids to expression) in that *galere*? To answer these questions plausibly, to answer them as under cross-examination in the witness-box by counsel for the prosecution, in other words satisfactorily to account for Strether and for his "peculiar tone," was to possess myself of the entire fabric. At the same time the clue to its whereabouts would lie in a certain PRINCIPLE of probability: he wouldn't have indulged in his peculiar tone without a reason; it would take a felt predicament or a false position to give him so ironic an accent. One hadn't been noting "tones" all one's life without recognising when one heard it the voice of the false position. The dear man in the Paris garden was then

admirably and unmistakably IN one — which was no small point gained; what next accordingly concerned us was the determination of THIS identity. One could only go by probabilities, but there was the advantage that the most general of the probabilities were virtual certainties. Possessed of our friend's nationality, to start with, there was a general probability in his narrower localism; which, for that matter, one had really but to keep under the lens for an hour to see it give up its secrets. He would have issued, our rueful worthy, from the very heart of New England — at the heels of which matter of course a perfect train of secrets tumbled for me into the light. They had to be sifted and sorted, and I shall not reproduce the detail of that process; but unmistakably they were all there, and it was but a question, auspiciously, of picking among them. What the "position" would infallibly be, and why, on his hands, it had turned "false" — these inductive steps could only be as rapid as they were distinct. I accounted for everything — and "everything" had by this time become the most promising quantity — by the view that he had come to Paris in some state of mind which was literally undergoing, as a result of new and unexpected assaults and infusions, a change almost from hour to hour. He had come with a view that might have been figured by a clear green liquid, say, in a neat glass phial; and the liquid, once poured into the open cup of APPLICATION, once exposed to the action of another air, had begun to turn from green to red, or whatever, and might, for all he knew, be on its way to purple, to black, to yellow. At the still wilder extremes represented perhaps, for all he could say to the contrary, by a variability so violent, he would at first, naturally, but have gazed in surprise and alarm; whereby the SITUATION clearly would spring from the play of wildness and the development of extremes. I saw in a moment that, should this development proceed both with force and logic, my "story" would leave nothing to be desired. There is always, of course, for the storyteller, the

irresistible determinant and the incalculable advantage of his interest in the story AS SUCH; it is ever, obviously, overwhelmingly, the prime and precious thing (as other than this I have never been able to see it); as to which what makes for it, with whatever headlong energy, may be said to pale before the energy with which it simply makes for itself. It rejoices, none the less, at its best, to seem to offer itself in a light, to seem to know, and with the very last knowledge, what it's about — liable as it yet is at moments to be caught by us with its tongue in its cheek and absolutely no warrant but its splendid impudence. Let us grant then that the impudence is always there — there, so to speak, for grace and effect and ALLURE; there, above all, because the Story is just the spoiled child of art, and because, as we are always disappointed when the pampered don't "play up," we like it, to that extent, to look all its character. It probably does so, in truth, even when we most flatter ourselves that we negotiate with it by treaty.

All of which, again, is but to say that the STEPS, for my fable, placed themselves with a prompt and, as it were, functional assurance — an air quite as of readiness to have dispensed with logic had I been in fact too stupid for my clue. Never, positively, none the less, as the links multiplied, had I felt less stupid than for the determination of poor Strether's errand and for the apprehension of his issue. These things continued to fall together, as by the neat action of their own weight and form, even while their commentator scratched his head about them; he easily sees now that they were always well in advance of him. As the case completed itself he had in fact, from a good way behind, to catch up with them, breathless and a little flurried, as he best could. THE false position, for our belated man of the world — belated because he had endeavoured so long to escape being one, and now at last had really to face his doom — the false position for him, I say, was obviously to have presented himself at the gate of that

boundless menagerie primed with a moral scheme of the most approved pattern which was yet framed to break down on any approach to vivid facts; that is to any at all liberal appreciation of them. There would have been of course the case of the Strether prepared, wherever presenting himself, only to judge and to feel meanly; but HE would have moved for me, I confess, enveloped in no legend whatever. The actual man's note, from the first of our seeing it struck, is the note of discrimination, just as his drama is to become, under stress, the drama of discrimination. It would have been his blest imagination, we have seen, that had already helped him to discriminate; the element that was for so much of the pleasure of my cutting thick, as I have intimated, into his intellectual, into his moral substance. Yet here it was, at the same time, just here, that a shade for a moment fell across the scene.

There was the dreadful little old tradition, one of the platitudes of the human comedy, that people's moral scheme DOES break down in Paris; that nothing is more frequently observed; that hundreds of thousands of more or less hypocritical or more or less cynical persons annually visit the place for the sake of the probable catastrophe, and that I came late in the day to work myself up about it. There was in fine the TRIVIAL association, one of the vulgarest in the world; but which give me pause no longer, I think, simply because its vulgarity is so advertised. The revolution performed by Strether under the influence of the most interesting of great cities was to have nothing to do with any *betise* of the imputably "tempted" state; he was to be thrown forward, rather, thrown quite with violence, upon his lifelong trick of intense reflexion: which friendly test indeed was to bring him out, through winding passages, through alternations of darkness and light, very much IN Paris, but with the surrounding scene itself a minor matter, a mere symbol for more things than had been dreamt of in the philosophy of Woollett. Another surrounding scene would



have done as well for our show could it have represented a place in which Strether's errand was likely to lie and his crisis to await him. The LIKELY place had the great merit of sparing me preparations; there would have been too many involved — not at all impossibilities, only rather worrying and delaying difficulties — in positing elsewhere Chad Newsome's interesting relation, his so interesting complexity of relations. Strether's appointed stage, in fine, could be but Chad's most luckily selected one. The young man had gone in, as they say, for circumjacent charm; and where he would have found it, by the turn of his mind, most "authentic," was where his earnest friend's analysis would most find HIM; as well as where, for that matter, the former's whole analytic faculty would be led such a wonderful dance.

"The Ambassadors" had been, all conveniently, "arranged for"; its first appearance was from month to month, in the *North American Review* during 1903, and I had been open from far back to any pleasant provocation for ingenuity that might reside in one's actively adopting — so as to make it, in its way, a small compositional law — recurrent breaks and resumptions. I had made up my mind here regularly to exploit and enjoy these often rather rude jolts — having found, as I believed, an admirable way to it; yet every question of form and pressure, I easily remember, paled in the light of the major propriety, recognised as soon as really weighed; that of employing but one centre and keeping it all within my hero's compass. The thing was to be so much this worthy's intimate adventure that even the projection of his consciousness upon it from beginning to end without intermission or deviation would probably still leave a part of its value for him, and *a fortiori* for ourselves, unexpressed. I might, however, express every grain of it that there would be room for — on condition of contriving a splendid particular economy. Other persons in no small number were to people the scene, and each with his or her

axe to grind, his or her situation to treat, his or her coherency not to fail of, his or her relation to my leading motive, in a word, to establish and carry on. But Strether's sense of these things, and Strether's only, should avail me for showing them; I should know them but through his more or less groping knowledge of them, since his very gropings would figure among his most interesting motions, and a full observance of the rich rigour I speak of would give me more of the effect I should be most "after" than all other possible observances together. It would give me a large unity, and that in turn would crown me with the grace to which the enlightened storyteller will at any time, for his interest, sacrifice if need be all other graces whatever. I refer of course to the grace of intensity, which there are ways of signally achieving and ways of signally missing — as we see it, all round us, helplessly and woefully missed. Not that it isn't, on the other hand, a virtue eminently subject to appreciation — there being no strict, no absolute measure of it; so that one may hear it acclaimed where it has quite escaped one's perception, and see it unnoticed where one has gratefully hailed it. After all of which I am not sure, either, that the immense amusement of the whole cluster of difficulties so arrayed may not operate, for the fond fabulist, when judicious not less than fond, as his best of determinants. That charming principle is always there, at all events, to keep interest fresh: it is a principle, we remember, essentially ravenous, without scruple and without mercy, appeased with no cheap nor easy nourishment. It enjoys the costly sacrifice and rejoices thereby in the very odour of difficulty — even as ogres, with their "Fee-faw-fum!" rejoice in the smell of the blood of Englishmen.

Thus it was, at all events, that the ultimate, though after all so speedy, definition of my gentleman's job — his coming out, all solemnly appointed and deputed, to "save" Chad, and his then finding the young man so disobligingly and, at

first, so bewilderingly not lost that a new issue altogether, in the connexion, prodigiously faces them, which has to be dealt with in a new light — promised as many calls on ingenuity and on the higher branches of the compositional art as one could possibly desire. Again and yet again, as, from book to book, I proceed with my survey, I find no source of interest equal to this verification after the fact, as I may call it, and the more in detail the better, of the scheme of consistency “gone in” for. As always — since the charm never fails — the retracing of the process from point to point brings back the old illusion. The old intentions bloom again and flower — in spite of all the blossoms they were to have dropped by the way. This is the charm, as I say, of adventure TRANSPOSED — the thrilling ups and downs, the intricate ins and outs of the compositional problem, made after such a fashion admirably objective, becoming the question at issue and keeping the author’s heart in his mouth. Such an element, for instance, as his intention that Mrs. Newsome, away off with her finger on the pulse of Massachusetts, should yet be no less intensely than circuitously present through the whole thing, should be no less felt as to be reckoned with than the most direct exhibition, the finest portrayal at first hand could make her, such a sign of artistic good faith, I say, once it’s unmistakably there, takes on again an actuality not too much impaired by the comparative dimness of the particular success. Cherished intention too inevitably acts and operates, in the book, about fifty times as little as I had fondly dreamt it might; but that scarce spoils for me the pleasure of recognising the fifty ways in which I had sought to provide for it. The mere charm of seeing such an idea constituent, in its degree; the fineness of the measures taken — a real extension, if successful, of the very terms and possibilities of representation and figuration — such things alone were, after this fashion, inspiring, such things alone were a gage of the probable success of that

dissimulated calculation with which the whole effort was to square. But oh the cares begotten, none the less, of that same “judicious” sacrifice to a particular form of interest! One’s work should have composition, because composition alone is positive beauty; but all the while — apart from one’s inevitable consciousness too of the dire paucity of readers ever recognising or ever missing positive beauty — how, as to the cheap and easy, at every turn, how, as to immediacy and facility, and even as to the commoner vivacity, positive beauty might have to be sweated for and paid for! Once achieved and installed it may always be trusted to make the poor seeker feel he would have blushed to the roots of his hair for failing of it; yet, how, as its virtue can be essentially but the virtue of the whole, the wayside traps set in the interest of muddlement and pleading but the cause of the moment, of the particular bit in itself, have to be kicked out of the path! All the sophistications in life, for example, might have appeared to muster on behalf of the menace — the menace to a bright variety — involved in Strether’s having all the subjective “say,” as it were, to himself.

Had I, meanwhile, made him at once hero and historian, endowed him with the romantic privilege of the “first person” — the darkest abyss of romance this, inveterately, when enjoyed on the grand scale — variety, and many other queer matters as well, might have been smuggled in by a back door. Suffice it, to be brief, that the first person, in the long piece, is a form foredoomed to looseness, and that looseness, never much my affair, had never been so little so as on this particular occasion. All of which reflexions flocked to the standard from the moment — a very early one — the question of how to keep my form amusing while sticking so close to my central figure and constantly taking its pattern from him had to be faced. He arrives (arrives at Chester) as for the dreadful purpose of giving his creator “no end” to tell about him — before which rigorous mission the serenest of

creators might well have quailed. I was far from the serenest; I was more than agitated enough to reflect that, grimly deprived of one alternative or one substitute for “telling,” I must address myself tooth and nail to another. I couldn’t, save by implication, make other persons tell EACH OTHER about him — blest resource, blest necessity, of the drama, which reaches its effects of unity, all remarkably, by paths absolutely opposite to the paths of the novel: with other persons, save as they were primarily HIS persons (not he primarily but one of theirs), I had simply nothing to do. I had relations for him none the less, by the mercy of Providence, quite as much as if my exhibition WAS to be a muddle; if I could only by implication and a show of consequence make other persons tell each other about him, I could at least make him tell THEM whatever in the world he must; and could so, by the same token — which was a further luxury thrown in — see straight into the deep differences between what that could do for me, or at all events for HIM, and the large ease of “autobiography.” It may be asked why, if one so keeps to one’s hero, one shouldn’t make a single mouthful of “method,” shouldn’t throw the reins on his neck and, letting them flap there as free as in “Gil Blas” or in “David Copperfield,” equip him with the double privilege of subject and object — a course that has at least the merit of brushing away questions at a sweep. The answer to which is, I think, that one makes that surrender only if one is prepared NOT to make certain precious discriminations.

The “first person” then, so employed, is addressed by the author directly to ourselves, his possible readers, whom he has to reckon with, at the best, by our English tradition, so loosely and vaguely after all, so little respectfully, on so scant a presumption of exposure to criticism. Strether, on the other hand, encaged and provided for as “The Ambassadors” encages and provides, has to keep in view proprieties much stiffer and more salutary than any our

straight and credulous gape are likely to bring home to him, has exhibitional conditions to meet, in a word, that forbid the terrible FLUIDITY of self-revelation. I may seem not to better the case for my discrimination if I say that, for my first care, I had thus inevitably to set him up a confidant or two, to wave away with energy the custom of the seated mass of explanation after the fact, the inserted block of merely referential narrative, which flourishes so, to the shame of the modern impatience, on the serried page of Balzac, but which seems simply to appal our actual, our general weaker, digestion. "Harking back to make up" took at any rate more doing, as the phrase is, not only than the reader of to-day demands, but than he will tolerate at any price any call upon him either to understand or remotely to measure; and for the beauty of the thing when done the current editorial mind in particular appears wholly without sense. It is not, however, primarily for either of these reasons, whatever their weight, that Strether's friend Waymarsh is so keenly clutched at, on the threshold of the book, or that no less a pounce is made on Maria Gostrey — without even the pretext, either, of HER being, in essence, Strether's friend. She is the reader's friend much rather — in consequence of dispositions that make him so eminently require one; and she acts in that capacity, and REALLY in that capacity alone, with exemplary devotion from beginning to end of the book. She is an enrolled, a direct, aid to lucidity; she is in fine, to tear off her mask, the most unmitigated and abandoned of *ficelles*. Half the dramatist's art, as we well know — since if we don't it's not the fault of the proofs that lie scattered about us — is in the use of *ficelles*; by which I mean in a deep dissimulation of his dependence on them. Waymarsh only to a slighter degree belongs, in the whole business, less to my subject than to my treatment of it; the interesting proof, in these connexions, being that one has but to take one's subject for

the stuff of drama to interweave with enthusiasm as many Gostreys as need be.

The material of "The Ambassadors," conforming in this respect exactly to that of "The Wings of the Dove," published just before it, is taken absolutely for the stuff of drama; so that, availing myself of the opportunity given me by this edition for some prefatory remarks on the latter work, I had mainly to make on its behalf the point of its scenic consistency. It disguises that virtue, in the oddest way in the world, by just LOOKING, as we turn its pages, as little scenic as possible; but it sharply divides itself, just as the composition before us does, into the parts that prepare, that tend in fact to over-prepare, for scenes, and the parts, or otherwise into the scenes, that justify and crown the preparation. It may definitely be said, I think, that everything in it that is not scene (not, I of course mean, complete and functional scene, treating ALL the submitted matter, as by logical start, logical turn, and logical finish) is discriminated preparation, is the fusion and synthesis of picture. These alternations propose themselves all recognisably, I think, from an early stage, as the very form and figure of "The Ambassadors"; so that, to repeat, such an agent as Miss Gostrey, pre-engaged at a high salary, but waits in the draughty wing with her shawl and her smelling-salts. Her function speaks at once for itself, and by the time she has dined with Strether in London and gone to a play with him her intervention as a *ficelle* is, I hold, expertly justified. Thanks to it we have treated scenically, and scenically alone, the whole lumpish question of Strether's "past," which has seen us more happily on the way than anything else could have done; we have strained to a high lucidity and vivacity (or at least we hope we have) certain indispensable facts; we have seen our two or three immediate friends all conveniently and profitably in "action"; to say nothing of our beginning to descry others, of a remoter intensity, getting into motion, even if a bit

vaguely as yet, for our further enrichment. Let my first point be here that the scene in question, that in which the whole situation at Woollett and the complex forces that have propelled my hero to where this lively extractor of his value and distiller of his essence awaits him, is normal and entire, is really an excellent STANDARD scene; copious, comprehensive, and accordingly never short, but with its office as definite as that of the hammer on the gong of the clock, the office of expressing ALL THAT IS IN the hour.

The "*ficelle*" character of the subordinate party is as artfully dissimulated, throughout, as may be, and to that extent that, with the seams or joints of Maria Gostrey's ostensible connectedness taken particular care of, duly smoothed over, that is, and anxiously kept from showing as "pieced on," this figure doubtless achieves, after a fashion, something of the dignity of a prime idea: which circumstance but shows us afresh how many quite incalculable but none the less clear sources of enjoyment for the infatuated artist, how many copious springs of our never-to-be-slighted "fun" for the reader and critic susceptible of contagion, may sound their incidental plash as soon as an artistic process begins to enjoy free development. Exquisite — in illustration of this — the mere interest and amusement of such at once "creative" and critical questions as how and where and why to make Miss Gostrey's false connexion carry itself, under a due high polish, as a real one. Nowhere is it more of an artful expedient for mere consistency of form, to mention a case, than in the last "scene" of the book, where its function is to give or to add nothing whatever, but only to express as vividly as possible certain things quite other than itself and that are of the already fixed and appointed measure. Since, however, all art is EXPRESSION, and is thereby vividness, one was to find the door open here to any amount of delightful dissimulation. These verily are the refinements and ecstasies of method — amid which, or certainly under



the influence of any exhilarated demonstration of which, one must keep one's head and not lose one's way. To cultivate an adequate intelligence for them and to make that sense operative is positively to find a charm in any produced ambiguity of appearance that is not by the same stroke, and all helplessly, an ambiguity of sense. To project imaginatively, for my hero, a relation that has nothing to do with the matter (the matter of my subject) but has everything to do with the manner (the manner of my presentation of the same) and yet to treat it, at close quarters and for fully economic expression's possible sake, as if it were important and essential — to do that sort of thing and yet muddle nothing may easily become, as one goes, a signally attaching proposition; even though it all remains but part and parcel, I hasten to recognise, of the merely general and related question of expressional curiosity and expressional decency.

I am moved to add after so much insistence on the scenic side of my labour that I have found the steps of reperusal almost as much waylaid here by quite another style of effort in the same signal interest — or have in other words not failed to note how, even so associated and so discriminated, the finest proprieties and charms of the non-scenic may, under the right hand for them, still keep their intelligibility and assert their office. Infinitely suggestive such an observation as this last on the whole delightful head, where representation is concerned, of possible variety, of effective expressional change and contrast. One would like, at such an hour as this, for critical licence, to go into the matter of the noted inevitable deviation (from too fond an original vision) that the exquisite treachery even of the straightest execution may ever be trusted to inflict even on the most mature plan — the case being that, though one's last reconsidered production always seems to bristle with that particular evidence, "The Ambassadors" would place a flood of such light at my service. I must attach to my

final remark here a different import; noting in the other connexion I just glanced at that such passages as that of my hero's first encounter with Chad Newsome, absolute attestations of the non-scenic form though they be, yet lay the firmest hand too — so far at least as intention goes — on representational effect. To report at all closely and completely of what "passes" on a given occasion is inevitably to become more or less scenic; and yet in the instance I allude to, WITH the conveyance, expressional curiosity and expressional decency are sought and arrived at under quite another law. The true inwardness of this may be at bottom but that one of the suffered treacheries has consisted precisely, for Chad's whole figure and presence, of a direct presentability diminished and compromised — despoiled, that is, of its PROPORTIONAL advantage; so that, in a word, the whole economy of his author's relation to him has at important points to be redetermined. The book, however, critically viewed, is touchingly full of these disguised and repaired losses, these insidious recoveries, these intensely redemptive consistencies. The pages in which Mamie Pocock gives her appointed and, I can't but think, duly felt lift to the whole action by the so inscrutably-applied side-stroke or short-cut of our just watching, and as quite at an angle of vision as yet untried, her single hour of suspense in the hotel salon, in our partaking of her concentrated study of the sense of matters bearing on her own case, all the bright warm Paris afternoon, from the balcony that overlooks the Tuileries garden — these are as marked an example of the representational virtue that insists here and there on being, for the charm of opposition and renewal, other than the scenic. It wouldn't take much to make me further argue that from an equal play of such oppositions the book gathers an intensity that fairly adds to the dramatic — though the latter is supposed to be the sum of all intensities; or that has at any rate nothing to fear from juxtaposition with it. I consciously fail to shrink in fact from

that extravagance — I risk it, rather, for the sake of the moral involved; which is not that the particular production before us exhausts the interesting questions it raises, but that the Novel remains still, under the right persuasion, the most independent, most elastic, most prodigious of literary forms.

*Henry James.*

# **Book First**

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### **Chapter I**

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Strether's first question, when he reached the hotel, was about his friend; yet on his learning that Waymarsh was apparently not to arrive till evening he was not wholly disconcerted. A telegram from him bespeaking a room "only if not noisy," reply paid, was produced for the enquirer at the office, so that the understanding they should meet at Chester rather than at Liverpool remained to that extent sound. The same secret principle, however, that had prompted Strether not absolutely to desire Waymarsh's presence at the dock, that had led him thus to postpone for a few hours his enjoyment of it, now operated to make him feel he could still wait without disappointment. They would dine together at the worst, and, with all respect to dear old Waymarsh — if not even, for that matter, to himself — there was little fear that in the sequel they shouldn't see enough of each other. The principle I have just mentioned as operating had been, with the most newly disembarked of the two men, wholly instinctive — the fruit of a sharp sense that, delightful as it would be to find himself looking, after so much separation, into his comrade's face, his business would be a trifle bungled should he simply arrange for this countenance to present itself to the nearing steamer as the first "note," of Europe. Mixed with everything was the apprehension, already, on Strether's part, that it would, at best, throughout, prove the note of Europe in quite a sufficient degree.

That note had been meanwhile — since the previous afternoon, thanks to this happier device — such a consciousness of personal freedom as he hadn't known for years; such a deep taste of change and of having above all for the moment nobody and nothing to consider, as promised already, if headlong hope were not too foolish, to colour his adventure with cool success. There were people on the ship with whom he had easily consorted — so far as ease could up to now be imputed to him — and who for the most part plunged straight into the current that set from the landing-stage to London; there were others who had invited him to a tryst at the inn and had even invoked his aid for a "look round" at the beauties of Liverpool; but he had stolen away from every one alike, had kept no appointment and renewed no acquaintance, had been indifferently aware of the number of persons who esteemed themselves fortunate in being, unlike himself, "met," and had even independently, unsociably, alone, without encounter or relapse and by mere quiet evasion, given his afternoon and evening to the immediate and the sensible. They formed a qualified draught of Europe, an afternoon and an evening on the banks of the Mersey, but such as it was he took his potion at least undiluted. He winced a little, truly, at the thought that Waymarsh might be already at Chester; he reflected that, should he have to describe himself there as having "got in" so early, it would be difficult to make the interval look particularly eager; but he was like a man who, elatedly finding in his pocket more money than usual, handles it a while and idly and pleasantly chinks it before addressing himself to the business of spending. That he was prepared to be vague to Waymarsh about the hour of the ship's touching, and that he both wanted extremely to see him and enjoyed extremely the duration of delay — these things, it is to be conceived, were early signs in him that his relation to his actual errand might prove none of the simplest. He was burdened, poor Strether — it had better be

confessed at the outset — with the oddity of a double consciousness. There was detachment in his zeal and curiosity in his indifference.

After the young woman in the glass cage had held up to him across her counter the pale-pink leaflet bearing his friend's name, which she neatly pronounced, he turned away to find himself, in the hall, facing a lady who met his eyes as with an intention suddenly determined, and whose features — not freshly young, not markedly fine, but on happy terms with each other — came back to him as from a recent vision. For a moment they stood confronted; then the moment placed her: he had noticed her the day before, noticed her at his previous inn, where — again in the hall — she had been briefly engaged with some people of his own ship's company. Nothing had actually passed between them, and he would as little have been able to say what had been the sign of her face for him on the first occasion as to name the ground of his present recognition. Recognition at any rate appeared to prevail on her own side as well — which would only have added to the mystery. All she now began by saying to him nevertheless was that, having chanced to catch his enquiry, she was moved to ask, by his leave, if it were possibly a question of Mr. Waymarsh of Milrose Connecticut — Mr. Waymarsh the American lawyer.

“Oh yes,” he replied, “my very well-known friend. He's to meet me here, coming up from Malvern, and I supposed he'd already have arrived. But he doesn't come till later, and I'm relieved not to have kept him. Do you know him?” Strether wound up.

It wasn't till after he had spoken that he became aware of how much there had been in him of response; when the tone of her own rejoinder, as well as the play of something more in her face — something more, that is, than its apparently usual restless light — seemed to notify him. “I've met him at Milrose — where I used sometimes, a good while ago, to stay; I had friends there who were friends of his, and