A STUDY OF THE TECHNIQUE OF REVISION IN THE NOVEL
DAISY MILLER BY HENRY JAMES

by

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A Thesis
Submitted to the faculty of the
Department of English
in partial fulfillment of the requirements for the degree of
MASTER OF ARTS
in the Graduate College, University of Arizona

1952

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Director of Thesis
November 17, 1952
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There were eleven editions of *Daisy Miller* published during the lifetime of James, and after examining and comparing seven of them it became apparent that the major and significant revision was carried out in the New York Edition of 1909. This one revision of *Daisy Miller* was carried through to some of the subsequent editions. The reason that all editions which followed were not the revised version may be two-fold; a strict use of copyright may have prevented it, and also, since the revision is considerably longer, editors may have objected.

One of my primary purposes in making this study of the technique of revision by Henry James was to observe any growth and development which might have taken place so that some key to his ultimate writing goal, some systematic or inspired improvement of value to other writers, might be found. This purpose had to be modified to some extent for two reasons. First, at the stage in his writing career when *Daisy Miller* was first published in 1878, Henry James was already a highly polished technician in the field of prose. This fact made it rather difficult to follow any obvious charting of technique from the simple beginning to the finished style, especially in one work. Also, as is
shown in the study, any change or revision in James's work is no more development of an ultimate technique than it is a reaffirmation of his life-long theory of prose fiction.

When the various editions of *Daisy Miller* were examined, it became evident that the only comparison of value from the standpoint of technique would be between one of the early editions and one of the revised editions. The original published story appeared in two installments in *The Cornhill Magazine*, the June and July issues in 1878. The subsequent editions use the same text until the New York or revised edition of 1909, and this text was published variously by The Macmillan Company, Charles Scribner's Sons, Houghton, Mifflin and Company, and Harper and Brothers. The two editions chosen for this study are the Harper and Brothers edition of 1878 and 1892 and the Charles Scribner's Sons edition of 1909.

An appendix has been employed because it seems to be the most logical way of handling the page numbers of the two editions used in the study. Not every word or minor change has been given a footnote reference to the appendix. Doing this would have added needlessly to each page of the study. All major and significant changes cited are duly footnoted to show their place in each of the two texts.
CHAPTER I
THE PROBLEM

There is seldom, in the whole of prose fiction, an opportunity to observe an author in his critical reaction to one of his own early works after he has been away from it for a long time. Henry James is such an exception, who practiced detailed revision of his early published writings late in his career. An analysis of his revisions should, therefore, be very revealing as an indication of his intentions and methods in writing fiction.

In another sense, also, Henry James is an exception in the field of prose writing. Although critics usually divide his entire productive period into three stages, it is not the usual instance of budding, full flowering and fading of most writers. All of his work has a maturity and polish which defies being broken down into simple divisions of development. Many critics, as Austin Warren does, point out that James's later novels differ in certain respects from earlier works¹, but these differences are less a matter of change in technique than a gradual refinement of it.

The problem to be studied here, the technique of revision by Henry James of his novel *Daisy Miller*, is not a simple one. It is not merely a matter of comparing the early work with the late, nor a matter of observing an increase in the complexity of his writing, nor purely a matter of analyzing a growth of technique. More precisely, this is a study of the effect of a writer's own work upon himself as seen by him from the vantage point of time and experience.

Since Henry James, contrary to common literary practice, believed in and undertook detailed revision of early editions late in life, a study of this work should reveal something of his theories of writing as an art and, perhaps, any change in his ideas of technique. The short novel *Daisy Miller* offers particular advantages in such a study since it was written during James's early period of activity and then was carefully edited and revised near the end of his career. Any alterations found perforce must be attributed to James's conscious growth as a writer and as an aware person. It may also be assumed that any revising done is probably an indication that at that particular point James felt the writing could be improved.

This specific problem, a study of revision by Henry James, has occurred to other students. A rather detailed and concise examination was made of *The American*, by Royal Alfred Gettman in which he arrived at certain conclusions.
when he compared the 1877 and 1907 editions of that work. He compared prose style, characters, and plot in the two versions, and he came to the conclusion that the changes made the later work more explicit and concrete. Gettmann further pointed out the increase in figures of speech and the expansion of some thoughts. Both Hélène Harvitt and Raymond D. Havens also have made studies of the revision of Roderick Hudson, an examination of the early and late editions. In his study of the three revisions of James's Passionate Pilgrim, Albert Frank Gegenheimer examined the changes in the light of their effect on the reading of James. After pointing out the more precise and more plain writing of the later works, as well as the increase of concrete and specific imagery, he contended that James's style does not become more difficult and tortuous. In a much less detailed study Ford Madox Hueffer points out a few of the changes made by James in the revision of Daisy.

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This particular work, however, is primarily a study of method as employed by James and not a study of revision as such.

Reaction to Revision

It is unusual for a major writer to go back to his earlier work, especially if it is very extensive, and revise even a part of it into a final edition. However, that is exactly what Henry James did. To examine his feelings in the matter of revision is necessary if a coherent conclusion is to be formed.

That James thought revision was necessary is evident in this quotation by him recorded by Pelham Edgar:

"Slept!" he answered with dreary emphasis, "Was I likely to sleep when my brain was tortured with all the cruel and - to put it plainly to you - monstrous insinuations which you brought forward against my proper, my necessary, my absolutely inevitable corrections of the disgraceful and disreputable style of Roderick Hudson?"

Less emotionally but as emphatically, F. W. Dupee adds:

The making of the Edition was an act of self-criticism for him; and, "to criticize," he (James) said, "is to appreciate, to appropriate, to take intellectual possession, to establish

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in fine a relation with the criticized thing and make it one's own."8

Also, significantly, Morris Roberts mentions that James felt he was "brightening a faded surface" by revision.9

If James was convinced that his revisions were a necessary improvement, not all of his critics agreed with him. Most of those who have studied his revisions either wholeheartedly approve of them or violently object to them. Edgar believes that, especially in the revision of Roderick Hudson, James contented himself with mere mechanical readjustments, involving principally the elimination of commonplace and the substitution, where possible, of the characteristic for the obvious phrase. The result, he contends, gives us an example of James's simpler manner in perfection.10 Canby agrees in this, pointing out that James left the fabric of his story untouched and gave it only the refinement and expressiveness which his words evidently suggested.11 Still in accord with the revising, Matthiessen feels that James, in polishing his work, created more vividly dramatic scenes

11Henry Seidel Canby, Turn West, Turn East: Mark Twain and Henry James (Boston, 1951), p. 113.
and sharper imagery. Also, he adds, in his later work James endowed his characters with more characterizing images. Matthiessen believes, finally, that there is a "deepening of emotional tone" in the revisions.

In an unfavorable reaction to the revision, Cowley believes that the later works of James and the revising show badly the result of his exile. Yet he tempers this with his belief that the late works are more artistic. Zeiger voices the most concrete objections to the revisions, especially of Daisy Miller, when he says:

The texts employed are those of the original editions rather (than) those of the revised New York edition which James undertook in 1905. This procedure has seemed advisable because though James's later style is beautifully wrought and of surpassing subtlety, its superimposition upon a novel conceived along essentially simple lines, sets up a faintly absurd stylistic antinomy... But we do believe that these novels, at any rate, are crafts too slight to be freighted with the ponderous paraphernalia of their maker's perceptivity, to say nothing of his punctuation.

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13 Ibid., p. 171.
It has been left to Rebecca West to voice the dimmest view of the revisions of James's early works. "All the early works have been subjected to a revision which in several cases, notably Daisy Miller and Four Meetings, amount to their ruin."¹⁶ This view, that the revisions ruined the works seems to be rather an overstatement if we are to respect the creative ability of James at all.

In his study of revision Gettman reacts neither favorably nor unfavorably to the editing of The American, but he does have this to say, "It is wrong to assume that James the Reviser mercilessly manhandled the work of James the First. As a matter of fact he regarded his novels as independent creations, as having an existence of their own."¹⁷ In his statement, "the verdict of posterity is more favorable than that of his own times, I would suggest, not only because of the greater perspicacity of posterity, but also because posterity, in many instances, reads better James than did his contemporaries,"¹⁸ Gegenheimer shows that he accepts the revisions as an improvement in James. Roberts

believes that in revision James attempted to move toward a recording of the whole story, that is, complete writing.\textsuperscript{19}

The consideration of the attitudes of Henry James and his critics concerning revision has been undertaken here to bring into focus the importance of and the reaction to these changes. It has been shown that although James felt the revisions were necessary and many critics believed that they greatly improved the early writing there is a definite objection to and argument against them. That James did not change the basic structure of the stories he revised should be remembered at this point since that fact limits the directions in which a study can be pointed. It means, also, that very little of the technique of story planning and development can be understood by this examination.

CHAPTER II
REVIEW OF REVISIONS

If any order is to emerge from a study of revision in *Daisy Miller*, some definite system must be employed. A mere recognizing and recording of all changes between the original and the revised versions would hardly reveal the information sought. Therefore, in this study the type of word changes will be noted, the changes in verbs of saying will be analyzed, contractions will be pointed out, any pattern of re-phrasing will be noticed, and dialogue changes will be reported. Then, more importantly, the effect of these changes will be pointed out, the change in characterization, especially, the change in viewpoint of the author and any change in effect brought about.

**Word Changes**

Many times in the revised version of *Daisy Miller* we find that James has changed only one or two key words in a sentence. The particular change may be of an adjective, adverb, noun, or sometimes a verb. The effect of that change may itself be almost imperceptible if only that sentence is considered. The change of "uncultivated" to "uneducated" is found several times in describing Daisy.
With anyone as adept as James with words, it must be assumed that some delicate shade of meaning has been intended. The sum total, if there are many changed words referring to any one character, can only mean a certain difference in characterization. As another example, in a change of "serenely" to "placidly" with reference to Daisy, there is a marked change. In a slight degree, Daisy seems to be changed from a person of an active calmness due to inner strength to a person of dull and passive calmness, less attractive than before.

Some single word changes make a description or passage more specific. In speaking of Randolph, Daisy's brother, in the older version he is spoken of as "the child", in the revision as "his (Winterbourne's) young compatriot" at the same point. In another instance instead of giving a little jump, Randolph's action is revised to be an extravagant jump, much more in harmony with his created character. In a considerable number of places, the speech of Daisy and her mother is altered by a word or two to become less educated; "isn't" becomes "ain't" in many instances. To gain further the desired effect of a lack of education we find an instance where an obvious effort

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20Appendix, 1.
has been made to revise Daisy's speech to become more coarse; "to" is changed to "t'", making her speech less polished.

As note is made of more and more word changes, we begin to see that the additive effect is one of deepening or of making the revised edition more vivid. "Breakfast" becomes "repast", "perceived" becomes "gathered", "child" becomes "young compatriot", "hard" becomes "harsh", and "unknown young lady," rather vague in the older edition, becomes "wandering maiden." Each of the word changes in itself is not noticeably important, especially out of context, but when they are all put together there is a sharper imagery in the story.

When the lengths of the two versions are compared it becomes evident that much was added by James in his revision. There is approximately a fourteen per cent increase in physical length of the story. A considerable amount of this addition was made up by the introduction of a word or a few words in certain places for more inclusive writing. The mother of Daisy, Mrs. Miller, emerges more clearly when she was spoken of only as "mother" in the original edition but then as "skinny little mother" in the later edition. Or in another instance, in the original,

21Appendix, 2.
Winterbourne merely offers "advice," in the revised version, "excellent advice."22 These examples should point up the brightening of the surface or more varied writing which James undertook in his revision.

Contractions

As much as any other single part of the revisions by James, the introduction of a great number of contractions reveals a part of his intention. Changes of "I have never" to "I've never" and "was not disappointed" to "wasn't disappointed"23 in Daisy's speech might, at first glance, indicate further that James intended to make her speech less cultivated in this way.

It is true that many of the revised contractions do appear in the speech of Daisy and her family. However, in Winterbourne's speech we also find such changes as "point is" to "point's," "he is" to "he's," "she is" to "she's," and even "you would" to "you'd." More significantly, we find contractions revised into the speech of Mrs. Walker, such as "must not" to "mustn't and "It is" to "It's." Finally, the speech of Winterbourne's aunt,

22 Appendix, 3.
23 Appendix, 4.
Mrs. Costello, is changed in like manner; for instance she uses "she's" instead of "she is" in the revised edition. Therefore, when James deliberately revised contractions into the speech of the cultivated Winterbourne, into the speech of society matron Mrs. Walker, into the speech of the very proper Mrs. Costello, as well as into that of Daisy Miller, there must be some other definite reason for it.

Some significance should be placed on the fact that in almost every observed instance where there was an opportunity in the speech of a character, except possibly when emphasis was desired, to use a contraction it was done. Cross speaks of James's realism in his later works especially, and the contractions certainly do mean a more natural way of speech, more realism. But there must be something else, too. Mention has been made of James's change from writing to dictating as a method of composition and herein seems to lie the key to this particular phase of his revision. Where the eye might not be so critical or demanding of naturalism in dialogue the ear would be. The changes to contracted words would be noticed more by the ear than by the eye. Therefore, it seems

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logical at this point to assume that a change by James in method of writing, a method where the ear is largely employed, influenced this particular revision toward a less stilted dialogue.

"Said" Changes

Perhaps the most marked part of the revision of Daisy Miller is in James's treatment of "said" in dialogue structure. Cowley mentions this change as being undesirable or superfluous,26 but he does not prove his point. It is obvious, however, that the repetition of "he said" and "she said" over and over again in the original version must have bothered James when he re-examined the work. As will be shown, he went to elaborate ends to avoid using "said" although, of course, he did not do away with it in every instance.

First, it should be noted that many times the very word is changed as when "said Randolph" is changed to "Randolph hereupon broke out"27 or when "she [Mrs. Miller] said" is changed to "she amiably whined to Winterbourne,"28

27 Appendix, 5.
28 Appendix, 6.
or when "said Winterbourne" becomes "he resentfully remarked" or even, in the same vein, when "she murmured" becomes "she stated as for the benefit of such of the company as might hear it."29 The added color in every case should be noted.

Then there are many instances when the word remains unchanged but more is added to it. An example would be "said Miss Daisy" being changed to "Daisy said with spirit," which is certainly more specific. Also, "her mother answered with a little laugh" is changed to "her mother answered with a sound that partook for Winterbourne of an odd strain between mirth and woe,"30 which addition helps to show more fully the character of Mrs. Miller. Again, "he asked" is revised to "he asked with no intention of an epigram and no effect of her perceiving one."31 This last is possibly an example where James saw more to revise in his original version than he had during the time of composition.

Many times the revision explains more clearly the action or attitude of the speaker: "observed Winterbourne" becomes "he encouragingly said." This certainly makes

29 Appendix, 7.
30 Appendix, 8.
31 Appendix, 9.
Winterbourne more emotionally involved, more human here. Again we find "said Winterbourne" changed to "Winterbourne hastened to reply" and "he declared" enlarged to "he declared with assurance." In each of the examples pointed out here, we find that the revision has added to our understanding of the position and attitude of the speaker.

One of the most interesting elaborations used by James in doing away with the simple use of "said" is the introductory sentence. When a person is about to speak, a sentence explaining his (usually Winterbourne's) intentions introduces his actual speech. The following are examples of this:

"You're a very nice girl; but I wish you would flirt with me and only me," said Winterbourne.

This is revised to read,

He remained grave indeed under the shock of her cynical profession. "You're a very nice girl but I wish you'd flirt with me and me only." 32

Another example of the same thing,

"We've been thinking ever so much about going," she pursued; "but it seems as if we couldn't." 33

which is changed to,

It was on this view accordingly that light was projected for him. "We've been thinking ever so much about going but it seems as if we couldn't." 35

32 Appendix, 10.
33 Appendix, 11.
In a third example we find,

"Let us hope she will persuade him," observed Winterbourne.

which is revised to

The soft impartiality of her constations, as Winterbourne would have termed them, was a thing by itself - exquisite little fatalist as they seemed to her. "Let us hope she'll persuade him," he encouragingly said. 34

In each of the cited examples we find an enlarging or elaboration by James which does make his writing much more "complete." Whether he is more concrete in his revisions as Matthiessen suggests 35 is a matter of opinion. On the strength of the evidence displayed here it would seem justifiable to conclude that his work is sharper and more specific. The use by James of the introductory sentence seems particularly to serve this purpose although in some cases it may be a rather awkward disturbance in the smooth flow of the conversation.

Closely related to the "said" revisions are the actual changes in dialogue to be found. The tendency to edit toward a more natural flow of conversation should be noted. "He says he don't care much about old castles" becomes

34 Appendix, 12.

"Why no, he says he don't care much about old castles." 36

Or another revision toward more fitting speech would be

"The Pincio is not the streets, either; and I, thank goodness, am not a young lady of this country," which becomes "The Pincio ain't the streets either, I guess; and I besides, thank goodness, am not a young lady of this country." 37

This particular revision is possibly more awkward than the original, and yet, it is meant by James to be more fittingly Daisy's manner of speaking. And then, in a further example,

"I have offered you advice," Winterbourne rejoined,

is revised to

"I've offered you excellent advice," the young man permitted himself to growl. 38

These examples show that James, in revising the dialogue, attempted, at least to make the speech more natural and more fitting for the character and situation. If we keep in mind the idea of Roberts that James was trying to "brighten a faded surface," 39 it will further clarify what James was about. Again, this more natural flow of dialogue must result in no small degree from James's dictation of his work.

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36 Appendix, 13.

37 Appendix, 14.

38 Appendix, 15.

Punctuation

As might be indicated by the more extensive use of contractions, the revised version of *Daisy Miller* tends toward being a less formal piece of writing in the sense of rigid rules of punctuation and grammar which result in less realism in composition. In spite of the expressed regret of Zeiger concerning James's punctuation in the revision,\(^40\) the punctuation of the later edition bears out the contention that James was attempting to compose in a more realistic way. If we consider the use of a comma in place of a semicolon, which is often found, and the dropping of a comma altogether as being more realistic, then the revised edition is that.

In some instances the semicolon is dropped in favor of a dash which would also seem to be less formal.\(^41\) As stated before, there are many instances of the dropping of a semicolon for a comma in the joining of a compound sentence\(^42\) and the dropping of a comma altogether in the joining of a subordinate clause to a main clause,\(^43\) and


\(^{41}\) Appendix, 16.

\(^{42}\) Appendix, 10.

\(^{43}\) Appendix, 17, 18.
even the changing of a semicolon to a comma connecting an independent to a dependent clause. 44

These changes indicated in punctuation would seem to mean that James was aiming at a freer, less formal style. Whether or not he accomplished this is left to the individual judgment. It is possible that the informality which was gained caused a sacrifice in clarity and conciseness, the lack of which many critics express regret.

Changes in Characterization

One of the most noticeable results brought about by the smaller changes which have been discussed is the alteration of the characters in Daisy Miller. A part of this alteration is due to the "filling out" of certain characters by using more characterizing images. To a less distinguishable extent some of the characters are actually changed too. The mere fact that James was approaching this entity of his own creation and re-examining it after a long interval of time means that his ideas of its parts must have changed.

First, of course, it would be well to find whether or not the character of Daisy changes. Consider this:

"With me?" asked the young girl, with the same placidity.

44 Appendix, 19.
which becomes

"With me?" she asked without a shadow of emotion.

Even out of context Daisy gains a certain insensitivity or coldness in this exchange. There is also a decided change in this revision:

But it seemed that both his audacity and his respect were lost upon Miss Daisy Miller. "I guess my mother won't go, after all," she said. "She don't like to ride around in the afternoon. But did you really mean what you said just now, that you would like to go up there?"

which is changed to,

But it seemed that both his audacity and his respect were lost on Miss Daisy Miller. "I guess my mother wouldn't go— for you," she smiled. "And she ain't bent on going, anyway. She don't like to ride round in the afternoon." After which she familiarly proceeded: "But did you really mean what you said just now — that you'd like to go up there?"

By introducing "ain't" and "bent" James made Daisy much less polished in her speech. This is in addition to the contractions. The "for you" implies that Daisy is a more discerning person than might have been supposed before. Finally, the "familiarly proceeded" clause underlines a certain boldness on the part of Daisy. What is the change wrought here? Daisy becomes more complex as a character, somehow loses much of her simplicity and appeal. It begins

45 Appendix, 20.
to appear that James, by "coarseness of texture," intends to heighten the contrast between the girl and Winterbourne, to make it more obviously impossible that they could ever be fully acceptable to each other.

In comparing the original and the revision of another passage, we find further indication that James's attitude toward Daisy changed. It should always be remembered, of course, that a part of the revision can be attributed to more complete writing, but not all of it. Consider:

Miss Daisy Miller stopped and stood looking at him. Her prettiness was still visible in the darkness; she was opening and closing her enormous fan. "She doesn't want to know me!" she said suddenly. "Why don't you say so? You needn't be afraid. I'm not afraid!" And she gave a little laugh.

A noticeable change in effect comes about when the revision is noted:

Miss Miller stopped and stood looking at him. Her prettiness was still visible in the darkness; she kept flapping to and fro her enormous fan. "She doesn't want to know me!" she then lightly broke out. "Why don't you say so? You needn't be afraid. I'm not afraid!" And she quite crowed for the fun of it.  

Probably the first change to be noticed here is that even Daisy's actions are no longer quite lady-like. The "opening and closing" of the fan becomes "flapping to and fro" which gives an entirely different feeling to that

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46 Appendix, 21.
particular action. When "said suddenly" becomes "lightly broke out" there is a new attitude shown on the part of Daisy, one of not caring. When her "little laugh" emerges a crowing "for the fun of it" the further feeling that Daisy isn't too much concerned becomes evident. The accumulative effect of these and other changes means that the characterization of Daisy has been altered in some way.

In going still further, another marked change may be noted when a short description of Daisy is revised from "a singularly delicate grace" to "her queer little native grace." She again loses in this exchange. Similarly, in another passage, Winterbourne first believes "she had the tournure of a princess" but his thoughts are revised to be "of her natural elegance."48

Along with actual revising, changing of word for word or phrase for phrase, additions may be found also. At Winterbourne's first encounter with Daisy, James has, in the revised edition, added several passages which certainly contribute further to the picture of her. The following description is entirely new: "She might be cold, she might be austure, she might even be prim; for that was apparently

47 Appendix, 22.
48 Appendix, 23.
he had already so generalized — what the most 'distant'
American girls did: they came and planted themselves straight
in front of you to show how rigidly unapproachable they
were. 49 Although this is obviously an involved passage
to add to the original, it does show particularly
Winterbourne's process of appraising Daisy.

Another added passage is revealing: "Only she was
composed — he had seen that before too — of charming little
parts that didn't match and that made no ensemble." 50
And again, in speaking of her manner, " . . . the result of
her having no idea whatever of 'form' (with such a tell-
tale appendage as Randolph where in the world would she
have gotten it?) in any such connexion." 51 With these
additions it becomes apparent that James felt he must give
a different shading of meaning to the character of Daisy.

As for further direct changes, we find, "It was not,
however, what might have been called an immodest glance,
for the young girl's eyes were singularly honest and fresh,"
which in revision becomes "It wasn't however what would
have been called a 'bold' front that she presented, for

49Appendix, 27.
50Appendix, 28.
51Appendix, 29.
her expression was as decently limpid as the very cleanest water." The imagery which takes the place of the "honest and fresh" gives us a slightly different feeling toward Daisy. And a further example where James writes more completely in revising is when, in describing Daisy's face in the original, he says, "It was not at all insipid, but it was not exactly expressive; and though it was eminently delicate Winterbourne mentally accused it - very forgivingly - of want of finish," which becomes, "It wasn't at all insipid, yet at the same time wasn't pointedly - what point, on earth, could she ever make? - expressive; and though it offered such a collection of small fineness and neatness he mentally accused it - very forgivingly - of a want of finish." Again we have an example of more involved but more vivid writing in the recasting of Daisy.

To summarize the change in attitude of James toward Daisy, there is the feeling in the revised version that although Daisy is beautiful in a certain superficial way, she is lacking in depth and polish as a person. Enough of her physical appearance, her speech, and her manner have been retouched to give us a new Daisy. The Daisy of the original is more simple and appealing, but the new Daisy is not quite the "poor wayward girl"52 of Thomas W.

Higginson, the superior American girl spoken of by Leavis, or the "genuinely poetic figure" of Edgar. It should be remembered that the change pointed out here in the characterization of Daisy Miller is not an extreme one but one of delicate and shaded meaning brought about by nuances not easily caught, no one of which is of marked importance itself.

It is interesting to note slighter changes in character given by James to Winterbourne. The most noticeable and important result is that to a greater extent James seems to "get inside" this character; this may be interpreted as a slight shift in the viewpoint from which the author composed the story. And if it can be shown that James does bring the character of Winterbourne closer to him, it can be assumed that he becomes more sympathetic toward Winterbourne, more in tune with him.

There are many places where we find a closer understanding emerging between James and Winterbourne in the revision. When he made the addition "as Winterbourne

would have termed them," when he changed "Winterbourne was silent for a moment" to "He had to make the best of it," when he adds, again, "He now drew her, as he guessed she would herself have said, everytime," and finally, when he adds the phrase, "that partook for Winterbourne of an odd strain between mirth and woe," it is not difficult to begin to get the feeling that James is more in the mind of Winterbourne than he was in the original. A change previously pointed out also shows that the viewpoint of James and Winterbourne are more closely parallel. This is in agreement with what Matthiessen has to say about the later James too, that at times he speaks instead of his characters.

Again, when phrases such as "he had already so generalized," "he had seen that before too," and "with such a tell-tale appendage as Randolph where in the world would she have got it?" are placed in sections comprising the viewpoint of Winterbourne, there is then a tendency by James to move away from that of an impartial and impersonal recorder and toward the more personal viewpoint of Winterbourne, although of course, still writing in the third person. This

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55 Appendix, 3.

is not a major structural change but does constitute a delicate change in viewpoint.

In line with the above reasoning, it should be pointed out that James also altered Winterbourne's character as being less naive, a little more worldly and knowing. Instead of being "embarrassed" as in the original, we find that in the revision he has only "a slight drop of assurance," 57 and that instead of "ceasing to be embarrassed" in the original, he is "ceasing to be in doubt" 58 in the revision. It seems obvious that Winterbourne is less the naive and protected son of culture and more the worldly-wise traveler.

Perhaps the most significant passage revealing James's altered attitude toward Winterbourne comes near the end of the story when Winterbourne and Giovaneli, the Italian, are standing at the grave of Daisy Miller. In this particular part of the story it can be felt that James is more "inside" Winterbourne, that Winterbourne is a fuller character, and that he is somehow more noble because of all his experience. Even the poor Giovaneli seems to grow in stature through his discretion. Since the changes are rather long

57 Appendix, 30.
58 Appendix, 31.
and involved, the two passage must be quoted. The original:

Winterbourne looked at him, and presently repeated his words, "And the most innocent?"
"The most innocent!"
Winterbourne felt sore and angry. "Why the devil," he asked, "did you take her to that fatal place?"
Mr. Giovanelli's urbanity was apparently imperturbable. He looked at the ground a moment, and then he said, "For myself I had no fear; and she wanted to go."
"That was no reason!" Winterbourne declared.
The subtle Roman again dropped his eyes.
"If she had lived, I should have got nothing. She would never have married me, I am sure."
"She would never have married you?"
"For a moment I hoped so. But no, I am sure."

This is a very dramatic scene even in the original, but it is greatly strengthened by revision, in vividness and in characterization. The revision:

Winterbourne sounded him with hard dry eyes, but presently repeated his words, "The most innocent?"
"The most innocent!"
It came somehow so much too late that our friend could only glare at its having come at all. "Why the devil," he asked, "did you take her to that fatal place?"
Giovanelli raised his neat shoulders and eyebrows to within a suspicion of a shrug.
"For myself I had no fear; and she - she did what she liked."
Winterbourne's eyes attached themselves to the ground. "She did what she liked!"

It determined on the part of poor Giovanelli a further pious, a further candid confidence. "If she had lived I should have got nothing. She would never have married me."
It had been spoken as if to attest in all sincerity, his disinterestedness, but Winterbourne scarce knew what welcome to give it. He said, however, with a grace inferior to his friend's: "I dare say not."

The latter was even by this not discouraged. "For a moment I had hoped so. But no. I'm convinced." 59

First of all, Winterbourne, with his "hard dry eyes," his obvious regret, and his less sharp reaction to Giovanelli in this version is more appealing, more of a flesh and blood character. It should be noted too that the Italian becomes more acceptable when he is "filled out" as he is. The whole scene, of course, adds to Daisy's stature, but the sentence, "She did what she liked!" is probably the key to her characterization by James. She was free, strong-minded, fiercely independent at the expense of her reputation and her life. It is an interesting point here that in the original, James may have portrayed Winterbourne as holding back from Daisy because of his background and culture, but in the revision, because he was not sure that Daisy was very innocent.

Another character difference to be discussed here is not really a change but an enlarging or filling out of the character of Mrs. Miller, Daisy's mother. There is found in the elaboration of revision a more confused, sad, some-

59 Appendix, 32.
how pitiable woman than was found in the original edition.

Consider the change from "But at last she spoke" to "But at last a sigh broke from her," or when "declared Mrs. Miller, with mild emphasis" is revised to "Mrs. Miller recorded with passionless accuracy," or "said her mother" changing to "she then quite colourlessly remarked." The character of Mrs. Miller begins to take on more vivid lines. In another instance "askance" is changed to "a certain scared obliquity" in describing her. And again, "remarked Mrs. Miller, very gently" is revised to "Mrs. Miller shyly pleaded." Indeed, the character of Mrs. Miller has gained a certain depth and color, has become much clearer to the reader.

In a less obvious and less important alteration, James has, in a few instances, filled out the character of Winterbourne's aunt, Mrs. Costello. As in the case with the enlarging of Mrs. Miller, the change here is usually brought about by the elaboration of a "said" phrase. As an example, "said Mrs. Costello" goes to "that lady showed caution." Another clue that Mrs. Costello has been more fully treated in the revision is in the more vivid way in which she

60 Appendix, 24.
61 Appendix, 25.
62 Appendix, 26.
speaks. "But she is very common," is revised to "But she's of the last crudity," and "I can't, my dear Frederick. I would if I could, but I can't," becomes the much more involved "I can't not, my dear Frederick. I wouldn't if I hadn't to, but I have to." These are examples, indeed, of the enriching of the characterization of Mrs. Costello.

An attempt has been made here to show what I believe to be the most important change in the revised edition of *Daisy Miller*. James not only altered the characterization of both main actors, Winterbourne and Daisy, he also filled out the character of Mrs. Miller to a considerable degree and to a lesser degree that of Mrs. Costello and Giovanelli. It should be reiterated that the characters have not been changed as much as they have been deepened. From a somewhat flat portrayal in two dimensions, real characters begin to emerge in the revised edition. Since the story itself is a careful examination of the actions and reactions of two complex people, it stands to reason that a major strengthening of the characters, as has been shown, makes the story itself more vivid and dramatic.

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63 Appendix, 33.
What Has Not Been Changed

That certain elements of the story were not changed is perhaps as important as the fact that others were. The amount of revision possible for James was almost unlimited and yet he seemed concerned with only a few component parts of *Daisy Miller*.

The theme of the story, that a strong and free-minded individual comes into conflict with the mores of an old and cultured society, remains unchanged. The situation or plot and its development also are the same. The scenes and the descriptions apparently were acceptable to James at the time of revision and were not changed. It is significant that these elements of the story are the same in each version.
CHAPTER III
CONCLUSION

A review of this study reveals that certain valid conclusions can be drawn concerning the revision of Daisy Miller by Henry James. The reaction of James to his early work as shown here emphasizes the area of his interest in fiction and serves to clarify certain of his intentions.

Probably the most important thing shown by this examination is that James was largely concerned with his characters and their reactions in a certain situation. Almost every alteration in the revised version dealt with one of the characters. No dissatisfaction was shown by James with the various settings, the actions of the story, or the theme. His major concern was to deepen and brighten the characters as they went through the same movements in the same places as before.

The brightening of a faded canvas which James undertook in the revision must, therefore, be considered as a brightening of the spots which caught his attention. The sharpened imagery, the delicate shift of emphasis in characterization were his main task and concern. Certain minor revisions may be attributed to James's change in method of composition, that is dictation. The employment of an auditory rather
rather than a visual sense explains a few of the minor changes studied.

In *Daisy Miller* James readjusted his characterization of both Daisy and of Winterbourne so that they became more consistent. He filled in the plainness of the minor characters with well-placed strokes of color until they emerged as more vivid characters. This is especially true of Mrs. Miller and Giovanelli. This task of re-examining characters constitutes the bulk of the revision of the story.

The findings of this paper justify the statement that James was largely concerned with what went on inside his characters. Since he was interested in this element of his writing early and late, it may be concluded that throughout his career the analysis of the reactions of his characters was of prime importance to him.

**Findings Compared**

Because of this study I arrive at the inevitable conclusion that the revision of *Daisy Miller* was a definite improvement over the original version. Other reactions to the revision have been discussed earlier and it falls to Zeiger in his interpretation of the revision of *Daisy Miller* to be furthest at variance with this opinion. 64 His

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reaction casts some doubt on the artistic and technical ability of James as a writer of fiction. A lack of understanding of what James's intentions were in revision seriously limits Zeiger's appraisal of them.

The contention of E.M. Forster that James was weak in characterization is not wholly justified either in the light of the findings here. Again, this is a case of misunderstanding what James was about. Forster feels that the characters of James are few in number and constructed on stingy lines and that they fail to bring any important message to the reader. He ignores the fact that, as Alexander Cowie states, James believed outward actions and situations were of secondary importance to what went on inside his characters. Yet that is just what this study has proved.

James himself revealed his intentions in the novel when he said, "A novel is in its broadest definition a personal, a direct impression of life: that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression." It should be noted


especially here that the purpose of the novel was, to James, to record an impression of life or people. Also, he was concerned with the intensity of the impression which justified his revision to him. In this short quote we may find both his intention in writing a novel and his justification for revision. Both of these ideas are in agreement with the findings of this study. In his study of James, Gegenheimer who examined three revisions of the same work, points out that, "The search for the ultimate in aptness of expression is always evident. The new expression is not only more apt and exact, but frequently more colorful, too."\(^{68}\)

The conclusion of this study is that Henry James was consistent and true to his own ideas of his art when he revised *Daisy Miller*; the revised version is a great improvement over the original, offers the reader a more vivid experience in the novel and strengthens the position of James in the field of prose fiction.

\(^{68}\)Gegenheimer, *American Literature*, XXIII (May, 1951), p. 239.
## APPENDIX

### DAISY MILLER

<table>
<thead>
<tr>
<th>Original (Harper and Brothers, 1878)</th>
<th>Revised (Charles Scribner's Sons, 1909)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. isn't, p. 99</td>
<td>ain't, p. 70</td>
</tr>
<tr>
<td>2. to, p. 19</td>
<td>t', p. 14</td>
</tr>
<tr>
<td>3. advice, p. 103</td>
<td>excellent advice, p. 73</td>
</tr>
<tr>
<td>4. was not disappointed, p. 21</td>
<td>wasn't disappointed, p. 15</td>
</tr>
<tr>
<td>5. said Randolph, p. 67</td>
<td>Randolph hereupon broke out, p. 48</td>
</tr>
<tr>
<td>6. she said, p. 68</td>
<td>she amiably whined to Winterbourne, p. 48</td>
</tr>
<tr>
<td>7. she murmured, p. 67</td>
<td>she stated as for the benefit of such of the company as might hear it, p. 48</td>
</tr>
<tr>
<td>8. her mother answered with a little laugh, p. 43</td>
<td>her mother answered with a sound that partook for Winterbourne of an odd strain between mirth and woe, p. 32</td>
</tr>
<tr>
<td>9. he asked, p. 36</td>
<td>he asked with no intention of an epigram and no effect of her perceiving one, p. 27</td>
</tr>
<tr>
<td>10. &quot;You're a very nice girl; but I wish you would flirt with me and only me,&quot; said Winterbourne, p. 100</td>
<td>He remained grave indeed under the shock of her cynical profession. &quot;You're a very nice girl, but I wish you'd flirt with me and me only.&quot; p. 71</td>
</tr>
<tr>
<td>11. &quot;We've been thinking ever so much about going,&quot; she pursued; &quot;but it seems as if we couldn't.&quot; p. 46</td>
<td>It was on this view accordingly that light was projected for him. &quot;We've been thinking ever so much about going but it seems as if we couldn't.&quot; p. 34</td>
</tr>
</tbody>
</table>
12. "Let us hope she will persuade him," observed Winterbourne. p. 36

13. "He says he don't care much about old castles." p. 24

14. "The Pincio is not the streets, either; and I, thank goodness, am not a young lady of this country." p. 99

15. "I have offered you advice," Winterbourne rejoined, p. 103

16. "to be clever; I wish to be earnest!" p. 89

17. declared Mrs. Miller, with mild emphasis, p. 44

18. Like her daughter, Mrs. Miller was . . . ., p. 42

19. Winterbourne stood looking after her; and as she moved away . . . ., p. 28

20. But it seemed that both his audacity and his respect were lost upon Miss Daisy Miller. "I guess my mother won't go, after all," she said. "She don't like to ride around in the afternoon. But did you really mean what you said just now, that you would like to go up there?" p. 26

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The soft impartiality of her constations, as Winterbourne would have termed them, was a thing by itself - exquisite little fatalist as they seemed to her. "Let us hope she'll persuade him," he encouragingly said. p. 27

"Why no, he says he don't care much about old castles." p. 17

"The Pincio ain't the streets, either, I guess; and I besides, thank goodness, am not a young lady of this country." p. 70

"I've offered you excellent advice," the young man permitted himself to growl. p. 73

to be clever - I only want to be true!" p. 63

Mrs. Miller recorded with passionless accuracy, p. 33

Like her daughter Mrs. Miller was . . . ., p. 31

Winterbourne stood watching her, and as she moved away . . . . p. 21

But it seemed that both his audacity and his respect were lost on Miss Daisy Miller. "I guess my mother wouldn't go - for you," she smiled. "And she ain't bent on going, anyway. She don't like to ride round in the afternoon." After which she familiarly proceeded: "But did you really mean what you said just now - that you'd like to go up there?" p. 19
21. Miss Daisy Miller stopped and stood looking at him. Her prettiness was still visible in the darkness; she was opening and closing her enormous fan. "She doesn't want to know me!" she said suddenly. "Why don't you say so? You needn't be afraid. I'm not afraid!" And she gave a little laugh.

22. a singularly delicate grace. p. 42

23. "she had the tournure of a princess," p. 28

24. said her mother, p. 46

25. askance, p. 47

26. remarked Mrs. Miller, very gently, p. 50

27. Miss Miller stopped and stood looking at him. Her prettiness was still visible in the darkness; she kept flapping to and fro her enormous fan. "She doesn't want to know me!" she then lightly broke out. "Why don't you say so? You needn't be afraid. I'm not afraid!" And she quite crowed for the fun of it, p. 38, 39

28. her queer little native grace. p. 31

29. "of her natural elegance," p. 21

30. she then quite colourlessly remarked. p. 34

31. a certain sacred obliquity, p. 35

32. Mrs. Miller shyly pleaded, p. 37

33. She might be cold, she might be austere, she might even be prim; for that was apparently— he has already so generalized— what the most "distant" American girls did: they came and planted themselves straight in front of you to show how rigidly unapproachable they were, p. 10

34. Only she was composed— he had seen that before too— of charming little parts that didn't match and that made no ensemble, p. 11

35. . . . the result of her having no idea whatever of 'form' (with such a tell-tale appendage as Randolph, where in the world would she have gotten it) in any such connexion, p. 11
30. embarrassed, p. 13

31. ceasing to be embarrassed, p. 14

32. Winterbourne looked at him, and presently repeated his words, "And the most innocent?"

"The most innocent!"

Winterbourne felt sore and angry. "Why the devil," he asked, "did you take her to that fatal place?"

Mr. Giovanelli's urbanity was apparently imperturbable. He looked at the ground a moment, and then he said, "For myself I had no fear; and she wanted to go."

"That was no reason!"

Winterbourne declared. The subtle Roman again dropped his eyes. "If she had lived, I should have got nothing. She would never have married me, I am sure."

"She would never have married you?"

"For a moment I hoped so. But no, I am sure." p. 132, 133

33. "I can't, my dear Frederick. I would if I could, but I can't," p. 31

a slight drop of assurance, p. 9

ceasing to be in doubt, p. 10.

Winterbourne sounded him with hard dry eyes, but presently repeated his words, "The most innocent?"

"The most innocent!"

It came somehow so much too late that our friend could only glare at its having come at all. "Why the devil," he asked, "did you take her to that fatal place?"

Giovanelli raised his neat shoulders and eyebrows to within a suspicion of a shrug. "For myself I had no fear; and she — she did what she liked."

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It had been spoken as if to attest in all sincerity, his disinterestedness, but Winterbourne scarce knew what welcome to give it. He said, however, with a grace inferior to his friend's: "I dare say not."

The latter was even by this not discouraged. "For a moment I had hoped so. But no. I'm convinced." p. 92-93

"I can't not, my dear Frederick. I wouldn't if I hadn't to, but I have to." p. 23
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