

• **Five American Women in Henry
James's Fiction.**

T E S I S

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LICENCIADO EN LETRAS INGLESAS

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TESIS CON FALLA DE ORIGEN



A la Srta. Dra. Ma. ENRIQUETA GONZÁLEZ PADILLA —
CON SINCERO AGRADECIMIENTO.

I N T R O D U C T I O N

I. HENRY JAMES AND HIS TIME

a/ General literary background.

Since the year 1850, which can be considered as the end of the Romantic Period, literature has produced the following trends in rapid succession: Realism, Naturalism, Symbolism and a variety of smaller "schools".

Henry James can be considered as a part of the Realistic movement in literature. Realism, which began somewhere around 1850, can be regarded on the whole as a reaction against Romanticism. Realism embraces that group of writers, ranging from the impressionists on the edge of Symbolism, to the naturalists, the extremists of Realism, who revolted against the romantic vision and tried to show a matter-of-fact picture of the world. In the development of Realism, science was of great importance. Science was advancing and changing the world; and the writers turned to the methods of the scientists, applied them to their work, and found in science many answers to the questions that had been haunting them.

The writers of this epoch, influenced by science and by the political developments of the century, made use of three genres that were very appropriate for their new literary concepts and purposes: the novel, the short story and the drama. The traditional poetic forms of the verse satire and long narrative poetry were in decadence. The only poetic genre which had an importance in the period of Realism was the short lyric.

The period from 1850 to 1950 might be called the period of the novel. At that time, the novel as a literary genre was extremely popular with the public and with the authors. The form of the novel suited best the purposes of the writers of Realism.

The realistic novel and short story developed in nearly the same way in all the European countries, but the French realistic novel contributed most to the world literature. Later on, came the Russian, and in the last phase, the American influence. With Dostoevski, Tolstoy and Ibsen, Russia and Scandinavia become great leaders in the field of the novel and the drama, and after the Civil War, America began to take a strong position of literary importance. Starting with the forerunner of Realism, Stendhal, continuing with Balzac, who lived in the Age of Romanticism but was a representative of Realism for the meticulous detail of his description and the realistic approach to life that can be found in his novels, and continuing with Flaubert, the French novelists had a marked influence on Henry James.

In Stendhal, Henry James admired the psychological approach to the characters created, and in Balzac the force of the observation and the powerful sentiment of reality. The influence of Flaubert can be found in almost any great novel of the modern age, and during his stay in France, Henry James fell under the spell of this writer.

Flaubert is remarkable for the absolute accuracy with which he adapts his expression to his purpose, and the scientific exactitude with which he draws the portraits of the characters in his novels.

The Russians, such as Turgeniev and Dostoievski, threw a different light on the technique of fiction. Both of these writers influenced the literary mind of Henry James. Dostoievski had an interest in the problem of the form and in a great variety and conscious originality of verbal expressions. His psychological intuition and power of syntactic construction, and the verisimilitude of his characters, had no equals in his generation. Turgieniev's style was marked by a careful simplicity and elaborate naturalness that set an example for fiction writers in the 19th century.

In England, with the exception of Charles Dickens, not a single author became as influential abroad as the French and Russian writers. Henry James's debt to Dickens is great. Dickens helped him to see the life around him from the outside.

In the general panorama of the rise of the novel, the expatriate Henry James became a major link, because the influences of France, Russia and England together with the American background, are perceptible in his work.

Henry James's originality, his distinction of style, his psychological insight, his fineness of feeling and artistic scruples, placed him among the first rank of realistic writers.

b/ The American novel

The realistic novel as a genre developed rather late in America, around the late 1860's. At the beginning, the American novel remained romantic, sentimental, melodramatic and rather shapeless. The American novel was cast in the mold of

regionalism which sprang forth after the Civil War.

In the United States, Realism developed at first in the form of the local colour stories, but slowly the theories of the European Realism represented by Flaubert and Dostoievski became widely known. In the nineties, America caught up with Europe. European Realism, imported largely through Henry James and Dean Howells, developed itself in America and local colour became of lesser importance. But with the exception of Henry James and Dean Howells, who brought a sophistication into the technique of novel writing, up to this moment unknown in the American novels, there were no writers whose method, technique and influence could match that of Flaubert or Dostoievski.

Henry James belonged to the group of American writers who settled in Europe and for one reason or another found the Old Continent more suitable than the New one. He went over to Europe to learn his art. He was an expatriate because America was not enough for him, too much was missing in it and as he said, it was a matter of preferring the larger to the lesser view because, though at his time a European might still ignore America, an American had to take Europe into account.

II. HENRY JAMES 'S LIFE AND WORK

a/ His early education - his travels

Henry James was born in New York in 1843 and he died in London in 1916 as an English citizen.

His family life was quite extraordinary. Of Scotch-Irish ancestry, Henry James's father was an exceptional man, whose great personality and ideas influenced the life of his sons deeply. Henry James Sr. was brought up in an atmosphere of profound Calvinism which he rebelled against. He later discovered

Swedenborg with whom he became fascinated. Since Henry James Sr. was a man of considerable economic means, he passed his time reading, writing, observing, traveling and directing the education of his children. He is the author of various books and pamphlets about politics and religion. His love of life was enormous, a trait which his sons inherited. The elder James's dislike of convention exploded in sheer physical restlessness. He was forever hunting improved quarters for the family and better teachers for his children. The father believed that the state of permanent domestic revolution, in addition to helping the children to achieve independence from local prejudices, would lead to the development of a normal family.

In his early years, young Henry went from tutor to tutor, from school to school.

In 1855 the entire family traveled to Europe where they lived for about five years. During this time Henry James Sr. was more interested that the children should appreciate the pictures at Louvre and the Luxembourg, than that they should do well at school.

This visit to Europe was neither the first nor the last the future writer would pay to the Old Continent. His first journey to Europe had been made as early as 1845, and then the travels continued during most of his early years.

After returning from their travels around 1860, the whole family settled in New England. The task of settlement was rather difficult for young Henry, as he was by now a young cosmopolitan and the influence of Europe had left strong marks on his personality. The strange education- wide-ranging, but unsystematic- which James received is one of the causes of the strongly individualistic personality which he developed, and is also one of the motives that led Henry to change from America to Europe, because he was " a member, a native of the

James Family which does not have a motherland ".

Perhaps this very peculiar attachment to his family made it easier for him to distribute his patriotic feelings among many countries, because he had one love and that was his family.

The cosmopolitanism of Henry James started very early in his life. The European atmosphere of his house, the social circles he moved in in New York and his travels abroad excited his intense curiosity and made him wish to know more about Europe. His European visits were crucial, not only because his taste in arts underwent refinement, but because he was finding personal power and salvation in those visits.

In his autobiographical book A Small Boy and Others he describes his emotion at the encounter with the Old Continent.

"... the most appalling yet most admirable nightmare of my life..."

All those early travels and studies permitted him to form a peculiar "international" vision of the relations between the Old and the New World.

Incapacitated for the Civil War by a serious injury to his back, he entered the Harvard Law School. Toward the end of the war, he began his literary career as a critic for The North American Review and The Nation, and his first story was accepted not much later.

At the beginning of 1869 he sails for England and travels in France and Italy for few years. In 1874 he goes back to America, but in the autumn of 1875 he comes back to Paris. In this same year his first successful novel, Roderick Hudson runs in The Atlantic Monthly.

Around 1877 he starts making up his mind about settling in Europe, in England:

"... I have made my choice and God knows that

I have no time to waste...

"...My work lies there / in Europe/ - and with
this vast new world/America/, je n'ai que faire
One can't do both one must choose..."

Henry James wrote those words in his notebook.

During the years when he was trying to make up his mind, he had produced good work which was well received by the public: The Europeans, Daisy Miller , Washington Square and The Portrait of a Lady.

After a long stay in Europe of twenty-two years , in 1904 he left the Old Continent to return to the States on a visit. At this time America had much the same romantic attraction as Europe had had for him in his young days. This visit was an important experience for him , because in his opinion America had changed into something materialistic, vaguely evil, and he was thankful for what his expatriation had allowed him to escape.

The outbreak of the First World War came as a shock to Henry James , and by the end of July 1915 he had decided to become a naturalized Englishman. A few months later he was awarded the Order of Merit, but death came a few days later, and he died on the 28th of February 1916.

b/ The three periods of his literary career.

Henry James was the first writer in English literature to formulate a theory of the novel as a form of art. In his work The Art of Fiction written in 1884, he points out what the duties of the novelist are: he must be as complete a person as possible, and to try to make a perfect work. Henry James agreed with Baudelaire in believing that the nature of the artist himself was closely related to his aesthetic doctrine, that there is a point at which the moral

sense and the artistic sense lie very close together.

"... no good novel will ever proceed from
a superficial mind ..." /1/

In his fiction, Henry James received the influence of the French novelists Balzac and Flaubert. One of the main characteristics taken from the French and found in his work was the desire to penetrate deeply into the characters he was describing, to reveal their motives rather than their external behaviour.

Henry James says that:

"... the only reason for the existence of
the novel is that it does attempt to
represent life ...

... a novel is a living thing, like any other
organism and in proportion as it lives
will it be found, I think, that in each of
its parts there is something of each of
the other parts ..."

James tried to practise his theories about the modern novel in his works of fiction. Although the continuity of his technique in novel-writing did not change much during his literary career, we may distinguish three significant phases which are marked distinctly by the slight change of themes and general atmosphere of the writings.

The First Phase - the earlier works of Henry James reveal the influence of his critical observation and the result of his search after his own individual subject matter. In this period we can find some recurrent themes in his work:

1/ the "international" theme of the American abroad,
where the typical motive is the clash between

/1/ Enid Starkie, From Gautier to Eliot HUTCHINSON of London, 1960.

transatlantic Puritanism and European tolerance;

2/ the theme of the nature of art and the artist;

3/ the theme of "the pilgrim in search of society" /1/

The most popular books of that phase were The Europeans, Daisy Miller and The American.

The Second Phase - In the eighties, Henry James appears to have entered a period of self-doubt and disillusionment. As the original glamour faded, there crept a note of slight pessimism which is characteristic of James's middle period. This change of tone is perhaps due to the fact that with the exception of Daisy Miller he had failed to win any wide popular success.

The theme of the "international situation" continues, but by now Henry James is able to see the English-American world as a big Anglo-Saxon whole, and the deeper shades of the problem and details that had escaped him before.

In this phase, James's obsession with the problem of the relation of art to life reaches full force. He had always insisted upon the way in which the picture of life must be transmitted in the novelist's mind, but in this period it looks as if James had found the limits at which art can control life.

The most important novels of this period are: The Portrait of a Lady, The Bostonians, The Princess Casamassina, The Tragic Muse.

The Third Phase.- The gradual assumption of a stoical indifference to popular neglect led James to the determination to write only to please himself and a limited group of readers. This attitude is characteristic of his third period.

Between the Second and the Third phase there was an interval in his novel-writing because he tried his luck

/1/ W.F.Taylor, The Story of American Letters, H.Regnery Company, Chicago 1956

in the theatre. His plays were a near failure and that was a shock to Henry James which provoked a morbid depression in him. A few friends, especially Dean Howells, who helped him to regain his confidence, encouraged him to write a novel where "his own pure and perfect vision" could be clearly seen. In this way the Third Phase began.

Henry James approached his material with a new subtlety and with a desire to present his characters by nuance and suggestion, and a clear and minute examination of the situation. His style now became more complicated and indefinite. Now he permitted himself to examine problems that had been haunting him for a long time. One of them was a tribute to his cousin Minny Temple who had died many years ago. He had attempted the theme before, but only in this phase was he able to handle it to his complete satisfaction in the novel The Wings of the Dove.

In the preface to this novel, the author says that the theme of this book represented a very old, but at the same time a very young motive, since he could scarcely remember the time when its situation had not been vividly present in him.

The heroine of the novel, Milly Theale, was based to the greatest degree on a character from actual life, his cousin Minny Temple, who had died of tuberculosis at twenty-four. His sense of this loss remaining at the core of his personal life, yet living through the long years of his social experience, forced him to create in Milly Theale the most meaningful symbol of what he had to say about humanity. The most important novels of this period were The Ambassadors, The Wings of the Dove and The Golden Bowl.

THE CHOICE OF SUBJECT MATTER.

The concern Henry James had for the international theme was evident throughout all the phases of his literary creation. The interest for the theme where the contrast between America and Europe was clearly shown appears not only in his novels, but also in what he called "nouvelles". This literary genre was very dear to Henry James because it was not limited and could be of unprescribed length. As L.Edel says in his essay on Henry James's tales /1/:

"... Henry James preferred to speak of his shorter narratives as "tales" and to use the French word "nouvelle" which, so many of his editors obstinately insist on translating as "short novel..."

Henry James liked to use the "nouvelle" because this literary form did not have a specific length.

Then L.Edel continues to explain the difference between a "short story" and a "nouvelle" and the reason for Henry James's interest in this kind of creation. L.Edel says:

"... The French nouvelle has always been a much

/1/ "The Tales" by L.Edel.General Introduction to the complete Tales of Henry James /New York J.B.Lippincott Company 1962/

more elastic from than the English or American "short story" and what caught Henry James's attention was the fact that it always possessed a length proper to itself ..."

For this reason Henry James spoke of it as "the beautiful and blest nouvelle".

L. Edel points out that Henry James hated the tendency of magazines to conform to the arbitrary word-count. But at the same time Henry James insisted, and it may seem unbelievable knowing the length of his works, on "masterly brevity" as a quality of a work where "the idea beautifully developed" could be found. His "nouvelles" run from twenty thousand words to some that exceeded fifty thousand. By modern standards, fifty thousand words would be considered a novel. Taking this fact as a basis, it can be considered that two of the "nouvelles" analysed in this work, namely Daisy Miller and The Aspern Papers, are short novels.

In choosing the following works of Henry James: Daisy Miller /1878/, The Portrait of a Lady /1881/, The Wings of the Dove /1902/, The Aspern Papers /1888/ and A Bundle of Letters /1879/, I guided myself by their themes and by the fact that they represent different periods of the author's output. The basic theme is the conflicts that arise when two different cultures like the American and the European meet. The European world is full of tradition, culture, knowledge, but at the same time it is already tried, corrupted and depraved by many years of search for refinement. The American world is young, eager to see, fresh, but at the same time innocent and many times ignorant. To personify this American world Henry James usually chooses young, charming, beautiful heroines that often he over idealizes, giving them too many virtues. Those heroines are the personification of innocence, simplicity

and sincerity of feelings, qualities of great value. Not only to his main heroines does Henry James give those idealized traits but in his works we find many characters who although playing a secondary role, nevertheless possess the same traits of innocence, and it can be noted that very frequently those persons are Americans too, for example Mrs. Miller, Mrs. Stringham, Henrietta Stackpole.

On the other hand the opinion of critics is more or less unanimous on the fact that each work is important to the particular phase it was written in. Daisy Miller was written in 1878, which corresponds to the first phase of Henry James's literary creation, when his interest for the " international situation " and its adherent theme of " innocence " was very vivid. The Portrait of a Lady was written in 1881 which is at the beginning of the second phase of his creative period. The Wings of the Dove was written in 1902 which is the third phase of his literary career.

As a matter of interest I want to point out that not only in his big works of fiction where he treats the theme of innocence consciously, but also in smaller works where it seems as if it would be done without purpose, does the same problem arise. With the help of The Aspern Papers/1888/ and A Bundle of Letters /1879/ this is easily proved. Those "nouvelles" are outstanding in their own field. I will not analyse them with the same attention as the other three works, but I will make reference to important points in them.

As to the importance of mentioning them, the majority of critics agree that they are landmarks in the whole of James's fiction.

Henry James himself thought that Daisy Miller was of sufficient importance as to bother to reply to his critics about it when he was being sharply criticized in the

United States for having committed an "outrage" upon American girlhood in his portrait of Daisy Miller. In a letter written to Mrs. Hill / 1/ , wife of the editor of the Daisy Miller, he explained his reason for having created that kind of character and how important this "nouvelle" was to him. This letter is a very vital factor in determining the importance that Henry James attributed to this particular work of his. This letter to Mrs. Hill is the only one found so far written to a reviewer of one of Henry James's works where he deals so broadly with the subject. In his essay The Tales L. Edel / 2/ says about Daisy Miller:

"...there was at least one masterpiece of the shorter form for each decade, Daisy Miller was of the 1870 's ..."

D.W. Jefferson /3/ says about Daisy Miller

"...In England it gave him his first experience of fame, it was a really quite extraordinary hit..."

and in another part of the same work he says:

"...the same year /1878/ Henry James produced Daisy Miller, a little masterpiece which achieved a deserved celebrity..."

M.D. Zabel/4/ refers to Daisy Miller as " the brilliant tale of the First Period".

/1/ Selected letters of Henry James, ed. by L.Edel, London 1956

/2/ Henry James, A collection of critical essays, ed. by L.Edel, Prentice Hall, Inc. U.S.A. 1963

/3/ D.W. Jefferson, Henry James, Oliver and Boyd, Edinburgh and London, 1960

/4/ Henry James, Fifteen Short Stories, edited and introduction by M.D.Zabel, Bantam Books, New York, 1961

F.O. Matthiessen /1 / says of Daisy Miller a

"...his / Henry James' / first success of
the "international theme..."

Both Daisy Miller and The Aspern Papers can be considered as "nouvelles" or in other terms short novels. All those critics agree on the important values of theme and style that are represented in these works.

What importance Henry James gave to his novels The Portrait of a Lady and The Wings of the Dove can be seen from his letter to Mrs.G.W. Prothero / 2/ a friend of Henry James for many years. In reply to Mrs. Prothero's letter asking for guidance in reading H. James 's novels he makes two lists n^o 1 and n^o 2 giving two variations, saying that those are the novels he considers important. On both lists The Portrait of a Lady and The Wings of the Dove can be found.

F.R.Leavis /3/ considers The Portrait of a Lady as:

"...the most brilliant novel in the language..."

F.O.Mattiessen /4/ speaks of it as

"...Henry James first masterpiece...."

M.Swan/ 5/ says:

"...The Portrait of a Lady is the finest
novel of his middle period..."

E.F.Bowden / 6/ says:

"...in James'early novels Europe was to find
its greatest expression in The Portrait of
a Lady, a novel which belongs to James'ssecond
or middle group..."

/4/ /1/ F.O.Matthiessen, Henry James: The Major Phase, Oxford University Press 1946

/2/ Selected letters of Henry James, ed by Edel, London 1956

/3/ F.R.Leavis, The Great Tradition, Penguin Books, London 1962

/5/ M.Swan, Henry James, Arthur Baker Ltd, London 1952

/6/ E.F. Bowden, The themes of Henry James, YUP, New Haven 1960

O. Cargill/1/ defines those novels as follows:

"....I prefer, nevertheless, both The Wings of the Dove/ which I place first among James's novels/ and The Portrait of a Lady so other novels because of the greater appeal of the heroines and of their supporting cast..."

D.F. Jefferson says:

"...The Wings of the Dove , a novel which is usually regarded as the summit of his achievement. The Wings of the Dove is James 's tragic masterpiece, the richest and the most moving of his works. It is a great sustained elegy for Minny Temple..."

E.T. Bowden defines this novel in this way:

"... The final group of James'novels finds its strenght and its fulfillment in The Wings of the Dove. It shows a renewed interest in the theme of the American-European contrast so carefully defined in his first novels..."

Herbert Read /2/ says:

"...The Wings of the Dove is the first member of the trilogy which constitutes the final phase of James's work- a perfection at once intellectually formal and deeply moving..."

1/ O.Cargill ,The novels of Henry James, The Macmillian Company, New York, 1961

2/Introduction by Henry Read, to The Wings of the Dove, The Modern Library , New York 1937

Of The Aspern Papers L.Edel says that it is a masterpiece of the decade of the 1880's, and William Thorp /1/ says:

"... James's effort to do the complicated thing with a strong brevity and lucidity was highly successful in The Aspern Papers..."

M.D.Zabel says of The Bundle of Letters :

it shows the progress he had made in certainty of style, wit and sophistication..."

i have quoted only the most eminent critics of Henry James's fiction to stress the importance of those works ant to justify my choice of them as a basis for the present study.

/1/ Introduction by William Thorp to The Turn of the Screw and Other Short Stories by Henry James, The New American Library, New York 1962

THEMES AND PLOTS

Every novel I have chosen is an example of the theme of innocence that Henry James pursued all through his major novels.

Daisy Miller, The Portrait of a Lady, The Wings of the Dove, are representative when concerning this particular theme which deals with the "international situation" or the meeting of two continents--Europe and America. All those novels show what Ch. Wegelin /1/ calls:

"... a peculiarly American tragedy, the ravishment of innocence, of moral beauty, by a worldliness so knowing that it has forgotten the knowledge of innocence..."

In the shorter novels too this theme can be found. In A Bundle of Letters it comes as a main theme and in The Aspern Papers as a kind of subplot, in an indirect way showing how an innocent person coming in contact with a European world of wickedness loses her unconscious struggle.

In each of the novels there can be found a similarity in presenting the problem of innocence.

/1/Ch.Wegelin,The Image of Europe in Henry James,UP,Dallas 1958

1. Situation

The story of the three main novels - Daisy Miller, The Portrait of a Lady, The Wings of the Dove - is set against a European background. Also the European background is presented in the two short novels or "nouvelles" - The Aspern Papers and A Bundle of Letters.

a/ In Daisy Miller the story takes place in Switzerland and in Rome. To Vevey, in Switzerland, comes Daisy Miller accompanied by her mother and a little brother. Daisy is a young American girl, full of charm and beauty. She and her family have been travelling through Europe for some months now, but are not enjoying it much - especially the small boy, who is able to criticize everything. In Vevey, Daisy and her family come in contact with Americans that have been living in Europe for a considerable time. They are: a young man called Winterbourne and his aunt Mrs. Costello. Those two have been living abroad so, ^{long} that they have really lost all the American characteristics and at the same time have not acquired what can be considered the good European habits, but only certain aspects of them which they over-stress in an unconscious way.

The meeting of Winterbourne and Daisy clearly underlines the difference that exists in their respective outlooks. Daisy is a young girl full of life and energy who is set on doing what she likes and enjoying herself as much as possible, and Winterbourne is "an amiable fellow, and universally liked", a well-balanced, conservative young man.

b/ In The Portrait of a Lady, the heroine, Isabel Archer, is a young beautiful and intelligent American girl who is brought to England by her aunt Mrs. Touchett. Mrs. Touchett and her family - her husband and her son - have been living in Europe - in England - for over thirty years.

Mrs. Touchett brings Isabel to England to show

her Europe and eventually perhaps to marry her well, because Isabel is poor and an orphan. Isabel is very well received by her uncle and by her cousin Ralph Touchett. As she is very charming she quickly captivates the attention of Ralph's friend, Lord Warburton, an English nobleman, who proposes to Isabel. Isabel rejects his proposal and that of a young American, Caspar Goodwood. As a motive for her two refusals she explains that she wants to be free, to have personal independence and to "look at life for herself".

c/ Milly Theale from The Wings of the Dove is a young American girl too. She is full of charm, beautiful and rich. She comes to Europe accompanied by Mrs. Stringham and travels with her from place to place without any apparent motive. In London they meet Maud Lower, an old friend of Mrs. Stringham's, and her niece Kate Croy.

d/ In The Aspern Papers the "situation" pattern of the story differs. There, the main theme is the problem of an English critic who wants to get some valuable papers from an ancient lady-friend of a famous writer. This lady is an American who has been living in Venice for over half a century. She has a niece, Miss Tita, who has been living with her, and in whom we find the recurrent motive of innocence.

e/ In A Bundle of Letters once again innocence is exemplified by a young American girl whose naive, youthful, enthusiastic behaviour is falsely interpreted by European middle class society. Miranda Hope comes to Europe, unchaperoned, to learn French, to visit places and to admire everything that could not be found back in America.

2. Complication

a/ After meeting Winterbourne, Daisy Miller decides that she will visit the old castle of Chillon with him. They go on that excursion unchaperoned, and this fact gives material for gossip. The first sign of indignation at her behaviour is seen in Mrs. Costello's snubbing her and refusing to meet Daisy. From Vevey, Daisy goes to Rome, where she continues to behave in the same way. Winterbourne, who was fascinated and a little in love with Daisy, follows her to that city.

b/ After refusing the two proposals of marriage, Isabel is set on enjoying her freedom. Ralph Touchett, who is also in love with Isabel, but is desperately ill, persuades his dying father to leave his fortune to Isabel to allow her more independence and to permit her to do what she likes. The fact of possessing an immense fortune changes Isabel's life completely. People adopt a different attitude towards her. She becomes an easy prey for unscrupulous people.

She meets Mme Merle, an American lady, who has been living in Europe nearly all her life. Mme Merle is an extremely clever person who quickly sees a possibility of marriage between her old friend Osmond and Isabel. Osmond is an American living in Italy, who has a collection of art but does not do anything to earn his living. He paints, he has very good taste and is a very attractive person when this is convenient to his own plans.

When Isabel meets him, she is completely charmed by him and when he proposes marriage she accepts right away. This move of hers is widely criticized by her aunt her cousin and her friend Henrietta Stackpole. But there is nothing that can make Isabel change her mind. She thinks that Osmond is the only person at whose side she will continue

to keep her independence. Isabel sees only nobility in him, she is certain that she has at last found the European world in which she may be happy. Isabel is lured by Osmond's superficial charm and does not realize that there is little genuine about him.

c/ Milly Theale is seriously ill and she is aware of it. Consequently, she tries to make the best of what life she may still have. When the fact of her illness becomes known to Kate Croy, the latter immediately formulates a scheme about it. Knowing that Milly likes and perhaps loves Merton Densher, a young Englishman who is secretly engaged to Kate, the latter persuades him to flirt with Milly.

Kate's plan is as follows: Densher will marry Milly, who being very ill won't live for long. At her death Milly will surely leave all her fortune to Densher, who now in his turn free and rich, will marry Kate. After long discussions with Kate whom he loves dearly, Densher agrees to act as she plans. Milly falls more and more in love with Densher without suspecting that his real interest lies in her money.

d/ The literary critic uses all his wits to get hold of those important papers that are in the possession of the old lady. He persuades her niece, Miss Tita, to help him in his plans. Miss Tita faces a big dilemma: to go against the wishes of her aunt and give the letters away to the critic or to destroy the letters.

e/ Miranda Hope starts her stay in Paris by living in a hotel. But she realizes that staying in a hotel full of foreigners she will not have the opportunity of practising her French. She could not acquire more insight into the

language" by just going to the theatres and art galleries. Taking the advice of a French woman, Miranda leaves the hotel and starts living with a French family. It is a boarding house owned by Madame Maisonrouge and her two daughters. They specialize in taking foreign boarders and coaching them in French. In this task they are helped by a young cousin, Leon Verdier. This pension is full of Americans, English and German people.

3. Climax

a/ In Rome, Daisy continues to behave in the extravagant way she had observed in Switzerland, She mixes with a crowd of people that are pleasure-seekers and fortune-hunters like Mr. Giovanelli. She goes for rides with him and parades him to all the parties that she is being invited to. She even takes him to a party given by Mrs. Walker, an American expatriate living in Rome. This fact produces an inevitable shock to the company present there. All the warnings about her behaviour on the part of Mrs. Walker and Winterbourne, are completely ignored by her. She does not want to conform to the code of behaviour prevalent among the Roman society. She is innocent, ignorant and she can see no wrong in her behaviour, when opportunity of experience comes to her she is unable to profit by it. She flirts in the Colosseum by moonlight, catches malaria and dies.

b/ After a few years of married life, Isabel slowly realizes that she is very unhappy and that her husband does not love her. The image she had had of her husband before marriage has quickly vanished. She discovers that Osmond has married her only to provide a dowry for his daughter Pansy, whom he had described as a daughter from a first marriage.

In reality Pansy is an illegitimate child he has had by Mme Merle who used to be his lover.

Osmond hates his wife to the extreme that he does not allow her to visit her dying cousin Ralph, but Isabel completely broken by the discovery of Mme Merle's identity and by the approaching death of her cousin, defies her husband and leaves for England.

c/ The plan laid down by Kate and Densher is discovered to Milly through the revelation of Lord Mark. This gentleman was an English nobleman that had felt attracted by Milly's inexplicable oddness. Perhaps he too had learned about Milly's fatal illness and had hit upon the same plan as Kate, but the fact is that he proposed to Milly. When rejected by her, he acts under an impulse and tells Milly the truth about Densher and Kate. The fact that she had been deceived in such a cruel way by a girl she thought to be her best friend and by a man she loved, breaks Milly's delicate health. Her death comes quickly. It is too late when Densher realizes fully the enormity of his horrible deed.

d/ The struggle between the critic and the owner of the papers comes to its climax at the moment when the old lady dies without submitting to the cause represented by the critic. Miss Tita does not know whether to hand away the papers or to perform the last will of her aunt and destroy them. On an inexplicable impulse, Miss Tita burns all the documents with the exception of a small portrait.

e/ Miranda continues in her task of learning French and takes "extraprivate" lessons from Leon Verrier. She is very enthusiastic about him and wants him to accompany her to the museums and theatres. She has various discussions

about the emancipation of women with an English girl, an American girl and the German professor. She talks freely about her points of view and her undelicate behaviour provokes resentment from the rest of the boarders. She does not realize that nearly all those people she considered as friends had been laughing behind her back at her provincialism and her earnest approach to life. In the last letter from Paris to her mother, Miranda tells her that she will continue her journey through Europe but does not know yet which country she will visit.

4. Outcome

a/ Only on Daisy's death did Winterbourne realize that he had made a mistake in condemning her straight away. He sees that in reality she was a very innocent girl who was unable to find a real meaning in her rebellion and who did not have a calculated policy of deception. Winterbourne is left brooding for some time over this mistake.

b/ When the great disillusion comes and Isabel discovers all the deceptions, it is the test of her character. She leaves her husband and learns that Caspar Goodwood still wishes to marry her. Instead of punishing her husband and Mme. Merle, who have crushed her ideals, she is capable of forgiving them. Isabel does not show her vengeance by condemning them straight away. She faces her destiny, does not reject the life which has brought her such bitter experience and returns to her husband. Because she has become aware of "what people must know and suffer" she renounces happiness, as she knows very well that she will not be happy with Osmond, but he has brought her knowledge and experience which it was

necessary for her to possess:

"... It's that I can't escape my fate
I can't escape unhappiness..." she says

c/ Milly forgives Kate and Densher as she lies dying, and she leaves Densher a fortune. But their sense of guilt will stay with them for ever. He realizes that his passion for Kate has motivated his cruelty towards Milly, and all along Kate has confused love with money. Kate, in her "imperturbable consistency" only wants money and says:

"... I don't see, you know, what has changed ..."

But the image of Milly haunts both of them and they will never be again what they used to be.

d/ At the last moment, Miss Tita summons extraordinary forces which make her commit this strange act of burning the Aspern papers. She is full of forgiveness for the person who in her opinion wanted to harm her. In her "innocence" it seemed that she wanted to ask the critic to forgive her that she could not find a better solution to the problem that had presented itself to her.

SECONDARY THEMES, SUB-PLOTS AND POINTS OF VIEW

In each of the works discussed here Henry James lays the emphasis on the psychological development of the characters. The characters and their reactions are of primary importance to him and it can be said that the plots are simple without many complications.

In Daisy Miller there is no sub-plot. We get the story of Daisy and how she reacts to different situations that present themselves, and the story from Winterbourne's point of view.

His emotions , his wishes , his reactions towards various aspects of her personality. He tells the story of Daisy Miller as he sees it from his point of view. Also there is a part of the whole story which is left to the commentary of the author such as the general setting, conclusions and general observations.

In The Portrait of a Lady there is the main plot which is centered on Isabel Archer and a sub-plot which is the life of Pansy, Osmond's daughter. Pansy too, represents the theme of innocence but in a much simpler way than Isabel. Pansy is the daughter of Osmond and Mme Merle. She has been educated by nuns and is a very simple, good and innocent girl. After the age of fifteen she is taken by her father to share his life. Isabel is a very good stepmother to her and Pansy enters the whirl of social life. She meets a young American Rosier, and she falls in love with him and this affection is returned. They want to marry, but Osmond definitely forbids their union. The story of Pansy forms a sub-plot, distinctly separate, that contributes to the fullness of the whole theme.

Here too the story is told from different points of view: from the main characters's point of view and how they see other people, how the other people describe the heroines and heroes and from the author's point of view. There is also the characterization of persons through dialogue.

In The Wings of the Dove , beside the main story of Milly Theale, there is the life of Kate and Densher who come in conflict when confronted with a tempting occasion presented by the apparition of Milly in their life. The story goes on two levels: the story of Milly and Densher's point of view. In a way there are two themes.

In The Aspern Papers the main plot is concerned with the literary critic who at any price wants to get hold of important documents concerning a dead writer. As a second theme we get the story of Miss Tita, with her

unspoiled attitude towards life, her innocence and her directness of approach. She unconsciously mixes in a struggle with a negative element that brings about unrest, hypocrisy and unscrupulousness.

Here too we get two themes.

As the title itself says the whole "nouvelle" A Bundle of Letters is composed of letters that have been written to various persons by people staying in Paris. By using this technique Henry James permits us to see the conflict from different angles.

There is one main plot - the stay of Miranda in Paris -focused from different sides, by giving the opinions of many people about her.

SUSPENSE

The attention of the reader is all the time held by the way in which Henry James builds the climax of his novels.

In Daisy Miller we see how the conflict between Daisy and the environment grows, how the clashes between her and the society in Vevey become more frequent. Then there is a pause and once again we see Daisy. This time in Rome, where her reputation has preceded her and where everyone knows or has heard about her exaggerated conduct.

The climax comes as a surprise because the reader doesn't suspect Daisy's untimely end. Daisy catches a fever and dies in a few days. We get the mere facts about her illness without going into details of how the illness progresses.

The news of her death comes second hand, as told by the American circle of people who spread it as another rumor about that "little American flirt".

In The Portrait of a Lady the climax is build

in much the same way. We are left at the moment of Isabel's engagement to Osmond and between this chapter and the next one there is a lapse of a years, and when Isabel appears once again it is as a married woman who is unhappy. We don't know what has happened during this period of time to make the situation change so much. The suspense grows as we observe details demonstrating how the opinion that Mrs Touchett, Henrietta Stackpole and Ralph had about Osmond becomes true.

Isabel is the last to learn the truth about her husband, although she did start suspecting that something was unusual in the whole relation between Mme Merle and him. The ending of the whole novel is unexpected too. There was a possibility for her of having chosen two different ways. She chooses the hard way of proving to herself that she cannot escape her fate and suffering.

The death of Milly Theale comes quite suddenly although it has been expected for some time. The whole scheme prepared by Kate and Densher and the sudden intervention of Lord Mark provokes the tragedy. The death of the Old Lady in The Aspern Papers helps to quicken the climax of the whole struggle between Miss Tita and the critic. She burns the papers without giving a real explanation of why she does it. It is a very dramatic moment when she announces that she has performed the deed.

TRAGIC REVERSAL OF THE SITUATION.

There is always a tragic and ironic ending to the problems presented. Many times we are left with a sense of frustration over the things that happened. In Daisy Miller's case the experience does not teach her anything, because it comes too late and ironically her "innocence" is demonstrated where there is little need for it.

Isabel Archer does not lose her life, but at any rate her heart is broken as she will never be able to be happy again. She learns that she can not believe too much in herself, in her opinions. This knowledge comes too late when she is unable to use it. The irony in this case lies on the fact that such a beautiful person, with intelligence, good looks, fortune, cannot fully enjoy her faculties and is bound for the rest of her life to lead a dull existence.

Milly Theale dies leaving her fortune to Densher. But it is her death that leaves the greatest mark on the people that survive her. She will live in the memory of Densher and Kate too. There is much more of irony than of goodness in the fact that she leaves her money to the man that betrayed her.

The fortune that was meant to produce positive results in the lives of those two young people, has a cursing attribute that will haunt them for ever. They will never be the same happy people who started the whole plan inspired by a vision of an easy fortune.

In The Aspern Papers, Miss Tita's last doubtful victory because she did not betray ^{her} aunt's faith in her - was once again in reality a failure.

She does not get anything material by her deed and the critic perhaps loses what might have been the discovery of his life time. But the question whether the documents were so important as to allow such sacrifices is never answered.

S E T T I N G

Henry James always prepares a definite kind of setting to place his heroines. He restricts himself to a special environment where the kind of people he presents fit in very well.

W.F. Taylor describes this world as follows /1/ :

"...his department of fiction was a restricted section of the novel of manners, the manners of wealthy, leisurely, sophisticated people, steeped in tradition, trained in a code, so subtle in their reactions one to another that they appear to belong not to the rough work-a-day world but in a world of James's imagining where motives are more complex and the discrimination of values more microscopic than in what we call reality..."

Henry James created an American fairy-like world as remarked by Lord Mark when talking to Milly:

/1/W.F.Taylor, The story of American Letters, A. Regnery Company
Chicago 1956

"... As you seem to keep people in your wonderful country, in lavender and pink paper-coming back at last as straight as out of a fairy-tale and you as an attending fairy ..."

Europe is often fairy-like too, but although Henry James gives idyllic qualities to the old Continent, he adds to its characterisation some traditional, antique and cosmopolitan traits, that give it a slight materialistic atmosphere. The difference between those two fairy-like worlds is marked clearly by the presence of different kind of people. They form the atmosphere.

a/ Cosmopolitan - luxurious

The setting of his novels always includes various countries. In Daisy Miller it is Switzerland and Italy. The little Swiss town of Vevey has "a remarkable blue lake" that is an enormous attraction to tourists from all over the world. In the month of June specially, this watering place is so full of American tourists, that it assumes some of the characteristics of an American summer village. Not only do Americans add to the international atmosphere, but people from other countries such as Germany and Russia are extremely numerous. All those people are moving in a world of traditional luxury. They live in particularly comfortable hotels which have an air both of luxury and of maturity. In Rome too, life continues moving in the international group around elegant hotels and beautiful palaces belonging to the upper class.

The Portrait of a Lady, is set in England and in Italy. Even before becoming rich, Isabel Archer moves in a world of luxury. The house of her uncle is nearly a palace. Gardencourt is very big, with beautiful garden, and it gives

a strong impression of detachment from the rest of the world, somewhat like a beautiful picture of Turner's.

"... It stood upon a low hill. A long gabled front of red brick, with the complexion of which time and the weather had played all sort of tricks, only however to improve and refine it, presented to the lawn its patches of ivy, its clustered chimneys, its windows smothered in creepers ..."

"... Privacy here reigned supreme, and the wide carpet of turf that covered the level hill-top seemed but the extension of a luxurious interior. The great still oaks and beeches flung down a shade as dense as that of velvet curtains; and the place was furnished, like a room, with cushioned seats, with rich-coloured rugs ..."

In Rome and Florence, Isabel lives in palaces or big houses that produce an impression of enormous wealth.

"... a high house in the very heart of Rome; a dark and massive structure overlooking a sunny piazzeta..."

To this impression of wealth the interior decorations, paintings, and works of sculpture, old coins and porcelaine, lace, draperies and tapestries greatly contributes. Luxury prevails whether the action was taking place in England or in Italy.

The same international setting is present in The Wings of The Dove. The action moves from the London society full of parties, elegant dinners and distinguished reunions to the Venice of palaces and romantic channels. In Venice, Milly lived in an old palace surrounded by luxury

"... the unexpected impression made by poor pale exquisite Milly as the mistress of a grand old palace ..."

Here too various nationalities meet: Americans, Englishmen.

The plot of The Aspern Papers is set in old Venice. Perhaps it is not so elegant and rich as that of the two previous novels, but nevertheless it has a sort of cosmopolitan atmosphere and lavishness that comes from having an enormous palace with a garden.

In A Bundle of Letters we can observe people of many nationalities: Americans, Germans, Frenchmen, Englishmen, all in a cosmopolitan Parisian atmosphere. Those people are not so extremely wealthy as the heroines from other books, but they are well to do persons who can afford living abroad and travelling.

b/ Traditional- antique- sinister

Henry James always introduced antique buildings and old ruins as a background for his novels. This setting would reinforce the impression of innocence and helplessness that the heroines produced when facing reality. Their youth and childish eagerness is much more distinctly underlined by this traditional setting.

In Daisy Miller it is the ruins of old Rome:

"...Winterbourne promised himself the satisfaction of walking home beneath the Arch of Constantine and past the vaguely lighted monuments of Forum, and the Colosseum..."

"...The place had never seemed to him more impressive. One half of the gigantic circus in deep shade, the other was sleeping in the luminous dark..."

The Gardencourt of The Portrait of a Lady was full of tradition and antique splendor. It had a name and a

history, it was an early Tudor homestead built under Edward VI and had deep dim chambers that easily showed the years that had passed.

In Italy the action takes place in the atmosphere of old buildings.

"...Mrs. Touchett inhabited an historical building in a narrow street whose very name recalled the strife of medieval fiction..."

The houses in Rome were so old and so full of mystery that they produced a sinister feeling in Isabel.

"...a dungeon, a domestic fortress, it had a smell of historic deeds, of crime and craft and violence, a mossy niche..."

The spacious and numerous chambers of the Palazzo Roccanera made Isabel feel that at the time of her crisis they were reflecting her moral suffocation and unhappiness. All the shadows that fell on her while she paced through the rooms made her think that there was no way out and what was left was a dark black future. It looked as if the lights were put out deliberately and malignantly by Osmond in this sinister palace. Not only was her own palace full of gloom, but the buildings that surrounded it were grave and produced an impression of strength and unlimited survival.

Isabel tried to find a place among the antique ruins of Rome which would provide relief to her own sullen disposition at the time of her married life.

"...the ~~stuffed~~ churches, where the marble columns, transferred from pagan ruins, seemed to offer her a companionship in endurance and the mushy incense to be a compound of long - unanswered prayers..."

In Venice, Milly Theale is surrounded by antiquities and monuments of historical value. She looks completely lost among those ruins of the old civilization. She gives an impression of being even smaller and more innocent than in England.

The palace in which Miss Tita from The Aspern Papers lived in Venice was imposing too.

"...It was gloomy and stately, but it owed its character almost entirely to its noble shape and to the fine architectural doors as high as the doors of houses- which leading into various rooms, repeated themselves on either side at intervals..."

The enormous, old house full of old portraits and heavy curtains made a sinister impression, considering also that it was inhabited only by two old women who did not have any contact at all with the outside world.

The old European culture impresses Miranda Hope all the time. She came to Europe to learn a little about the European tradition and monuments of art of world-wide fame. She goes to theatres, to museums-the Louvre-, the Opera and tries to take as much advantage as possible of the cultural elements that present themselves to her.

c/ Idyllic: fairy-like

This traditional background contributes at same time to the idyllic and out-of-this world character of Henry James's heroines. Those girls give the impression of living in a fairy world, isolated from reality. Ralph's words to Isabel can be applied to all of them in general:

"...you seemed to me to be soaring far up in the blue-

to be sailing in the bright light, over
the heads of men..."

When Winterbourne meets Daisy Miller, she is set against a background that has too much beauty and stillness to be true and realistic. The weather is warm and the atmosphere has something enchanting in it.

"...he found her that evening in the garden,
wandering about in the warm, starlight like
an indolent sylph..."

The meeting in the Colosseum has a peculiar atmosphere too:

"...there was a waning moon in the sky and her
radiance was not brilliant, but she was veiled in
a thin cloud curtain which seemed to diffuse and
equalize it..."

This stillness of the night adds to the unreality of the meeting between Winterbourne and Daisy. At that moment she is more like an apparition than like a living person.

The stillness and the gloom of Gardencourt bring to mind the old palaces from fairy tales. The gloomy "palazzo" in Italy recalls the fairy tales where an unhappy princess is trying to fight her way out. At the moment she can not do anything but to dream of happiness.

"... A swift carriage, on a dark night, rattling
with four horses over roads that one can't see
- that 's my idea of happiness..."

says Isabel depressed by the sinister atmosphere of her house.

Milly Theale is a fairy too, or rather a princess imprisoned in her castle.

"...Milly in the great garnished void of their
sitting-room, where, a little really, like

an aged Byzantine, she had been pacing through the queer, long -drawn, almost sinister dealy of night..."

And the long candles that only dimly lighted the rooms made her look even more unreal. She lived in a world of her own.

Miss Tita also moved in an atmosphere that was unearthly. The old house was not only sinister but empty and ghostly. Miss Tita was like an old maiden out of a tale, long before forgotten in a dungeon.

T H E H E R O I N E S

In the presentation of his heroines, Henry Jems uses many characteristics common to almost every portrayal of his American girls in Europe.

For Henry James the young American girl becomes the primary symbol of the positive aspects of the American character /1/. He created a type of girl that reappears throughout his novels and short stories. Those girls are so similar, that they can even be said to be based upon a pattern.

In the following analyses I shall endeavour to demonstrate the sort of person that Henry James chooses as his symbol of innocence.

a/ Family background

As a rule, the family of the heroines analyzed especially the parents, are nearly non-existent except as a background. If the parents are alive they play such a minor role that they hardly appear at all. In some cases that role is even negative, for example Mrs.Miller, Daisy's mother.

/1/ Ch.Wegelin, The Image of Europe in Henry James, U.P.,Dallas
1958

Mrs. Miller is a simple, easily managed person. She exerts no authority whatsoever over her daughter and son and leaves them to do what they like. In her position as a mother she takes no responsibility for her children's education or behaviour in general.

"...it was a very different type of maternity from that of the vigilant matrons who massed themselves in the forefront of social intercourse in the dark, old city..."

Daisy hardly took any notice of her mother, whose feeble protests were generally not heard by the young girl. It cannot even be said that Mrs. Miller had an ornamental role, because she was common and plain; consequently if she had any influence on her children it was a rather negative one.

Daisy's father may be accepted as a purely fictional figure. He lived in the far-away America, and his job there was simply to provide the dollars. In the wider sense of the word, Daisy's position could be taken as that of an orphan.

Isabel Archer's position is clearly defined from the beginning.

"...I've neither father, nor mother ...

she says, as a kind of introduction.

Although she had lost her father little before the time when the narrative begins, she had never had a family life of the normal kind. Her father had a peculiar way of looking at life, full of restlessness and incoherence. Before Isabel was fourteen, he had transported the whole family to Europe three times, giving them on each occasion a partial view of that Continent. This kind of policy had only provoked Isabel's curiosity without enabling her to satisfy her intellectual aspirations. In a way she was abandoned to herself,

although from the material point of view all her wishes had been satisfied by her father and she had had the best of everything. Coming to Europe, Isabel was in a sense alone, because the company of an eccentric aunt cannot be taken as a real moral support.

Milly Theale was an orphan. She did not have any near relations whatsoever. She was completely alone. Coming to Europe she was accompanied by Mrs. Stringham, a friend and admirer, who did not pretend to have any kind of influence upon her.

Oldish Miss Tita was an orphan too. From her early childhood she had been living with her aunt, who had taken care of her, and educated her. She had never really had a home and the only family life she had ever seen was at the side of her very peculiar maiden aunt.

Miranda Hope's parents appear in a very dim light as a kind of unreal background. Little is said about her father, and her mother appears as the silent receiver of Miranda's letters. As Miranda comes to Europe completely alone, she does not have even an eccentric aunt to fall back upon in case of emergency.

As seen from the above mentioned instances, the heroines are shown in a similar situation whether the parents are non-existent or whether they are still alive. They are left alone- without any kind of advice or guidance -to face life.

b/ Money

Money plays an extremely important role in the life of all those girls. Not only was it important to them, but also to the social circle that surrounded the heroines. Money motivated many of the attitudes and behaviour of the people that had anything to do with the girls. Money changed Isabel's ~~character~~

life and brought great disillusionement to Milly Theale .

The heroines themselves , with the exception of Isabel, seemed not to be aware of the great power that money played in their life.

Daisy Miller, Isabel Archer and Milly Theale were all immensely rich.

Daisy 's father, as young Randolph Daisy's brother admitted, was very rich:

"...My father's in Schenectady. He 's got a big buisness. My father's rich, you bet !..."

Daisy takes money for granted. She does not stop to think about it; she knows that she is rich and this permits her to do what she wants, such as buying beautiful clothes or traveling. She does not realize that being rich makes her an easy prey for fortune-hunters such as Mr. Giovanelli, the young Italian,

The attitude of other people towards her is based on the fact that she is rich. She can afford many things that help her to move in the best society.

Isabel Archer has a well-defined attitude towards money,

"... I think I value everything that's valuable. I care very much for money ..."

She considered that the possession of money gave her power and importance.

"... her fortune therefore became to her mind a part of her better self; it gave her importance, it gave her even to her own imagination, a certain ideal beauty ..."

"... The girl presently made up her mind that to be rich was a virtue because it was to be able to do, and that to do could be sweet ..."

But she too, like Daisy Miller, does not fully realize that the fact that she possesses money motivates the behaviour of other people towards her. She thinks herself too clever to fall into an ordinary trapset by fortune-hunters. She is willing to share her money.

I wish Mr.Osmond to have a little ..."

But she doesn't see that these people - Mme Merle and Osmond - are after the whole lot, and that it is her money that prompts Osmond to a marriage with her, not her spiritual values.

Milly Theale was very rich; her fortune was immense. Her attitude to money was the same as Daisy's; she took for granted that it existed. There is only a moment when she takes a more realistic view of the problem of money. It is mentioned in connection with the English she met.

"... They appeared all - everyone they saw -
to think tremendously of money ..."

Then in the rest of the novel it seems that money to her is non-existent. The fact that she leaves a great amount of money to Densher is motivated by two factors: what I consider a kind of sweet personal revenge calculated to shake the conscience of the two lovers who behaved unscrupulously towards her, and as an assimilation on her part of everybody's concern with money.

Miss Tita is the only one of the heroines that I am discussing that isn't a rich person at the time when the action takes place. When her aunt is going to die she is going to be relatively rich and it is the aunt that induces Miss Tita to worry about money questions. And slowly they become a very important matter to Miss Tita.

Miranda Hope is a rich girl who is able to travel about Europe for a whole year. She mentions the subject of money quite often on the account that it does permit her to have a few extra luxuries, for example "the extra-private

lessons" of French.

Henry James bestows money on his heroines because in his opinion being rich is one of the most positive assets. It gives a person freedom and freedom in the longer run may bring happiness. As one of the characters created by Henry James Ralph in The Portrait of a Lady says about rich people:

"... I call people rich when they're able to meet the requirements of their imagination ..."

c/ Dress

The fact of possessing money leads to the logical conclusion that the heroines are richly and extremely well dressed, as this commentary from Daisy Miller on American girls in general and on Daisy Miller in particular shows:

"...She dresses in perfection- no, you don't know how well she dresses. I can't think where they get their taste..."

The perfection in dressing is underlined on various occasions in Daisy Miller:

"...dressed in the perfection of a soberly elegant travelling costume..."

Also the richness of the materials is noted when Henry James mentions brocades, lace, velvet.

A monotony in color prevails in all the heroines, with the exception of Daisy who dressed in:

"...white muslin with a hundred frills and flounces, and knots of pale, colored ribbon..."

The rest of the heroines wear black dresses. For example Isabel:

"...You never wear anything less than black brocade..."

and

"... she was dressed in black velvet..."

and Milly Theale,

"... whose clothes were remarkably black even
for the robes of mourning..."

and

"...her big black hat, her fine black garments..."

This fact may embody an important symbolism which I will discuss later on.

d/ Physical aspect

Henry James does not give us many concrete details about the physical aspect of his heroines, but there is always one adjective that describes them: beautiful. On many occasions he also uses the term "princess", to describe their general aspect.

About Daisy Miller we know that:

"... Winterbourne had not seen for a long time anything prettier than his fair country-women's various features—her complexion, her nose, her ears her teeth, her eyes!..."

We have slightly more details about Isabel's physical beauty:

"... her hair was dark even to blackness, her light grey eyes a little too firm in her graver moments had an enchanting ,range of concession..."

"... her slim figure, her white hands, the length of her white neck..."

This formed a most enchanting picture altogether.

Milly Theale was beautiful too. Perhaps at first one does not get that impression, but slowly one can have the

picture of a beautiful girl. She had exceptionally red hair, was slim, delicate and constantly pale.

Miss Tita is quite different from the other heroines of Henry James. Unlike them she is oldish- the age of other girls varies within the early and the middle twenties- with a face that was plain, eyes that were large but not bright with a confused and alarmed look always in them. She was a long lean, pale woman whose only good feature was her long, fine hands.

Miranda Hope has her youth to speak for her, but does not have any remarkable traits that would make her stand out from the crowd. She is just a

"... plain, pure, clear-eyed, narrow-chested, straight-stepping maiden from the heart of New England ..."

Henry James gives beauty and youth to his heroines as a kind of weapon or quality in their behalf. In many a case the beauty of the heroines provokes a sincere admiration from the other characters: for Winterbourne, Daisy's beauty was always a matter of great fascination, and young Giovanelli is also under that impression. Ralph and Lord Warburton admire Isabel's unusual, slightly mysterious appearance. Densher and Kate too are attracted by Milly's fragile beauty. Miranda Hope has her youthful freshness that excites young Leon Verdier's imagination and to him she is attractive by the unspoiled look of her face.

On the whole the heroines' beauty works as a kind of magnetism that draws the attention of people to them.

e/ Learning and culture

In this field, with the exception of Isabel

Archer, the heroines have very little to say. They don't have any intellectual background whatsoever and are simple or stupid in many aspects.

Daisy Miller is a perfect example of this characteristic. All the travels she made didn't leave any impression on her. What she remembered of Paris was only the fact that she could buy many pretty dresses there. It was impossible to talk with her about any serious subject, and it was even difficult to have her opinion about objects near at hand, simply because they didn't interest her.

"... She cared very little for the feudal antiquities, and the dusky traditions of Chillon made but a slight impression upon her ..."

Her knowledge in general was very limited. Her lack of culture was evident at first glance, and such remarks as this were very frequent:

"... She is completely uncultivated ..."

An exception among her contemporaries in the profundity of her learning was Isabel Archer.

"... She had a great desire for knowledge, she had an immense curiosity about life and was constantly staring and wondering ..."

The kind of mind she had was so uncommon that it provoked a kind of fear,

"... Do you know I'm very much afraid of it - of that remarkable mind of yours? ..."

Her general culture was good, she had very good taste and generally the things she did were very well done,

"... She does everything well, she touches

nothing that she doesn't adorn ..."

Milly Theale was not as learned as Isabel, and in fact we do not have any evidence to prove that she was brilliant. It is said that she could carry a witty conversation when she proposed herself to do it, but that would be about all that in this aspect could be said of her.

With Miss Tita the problem doesn't arise at all. Her whole behaviour gives the impression of puerility, of somebody who is not fully grown up and whose intellect isn't fully developed. Her aunt never considered her as an adult - because in reality she wasn't one - and such remarks as,

"... What do you know? You are ignorant ..."

were quite frequent. Not only was she considered as a not fully grown up person by her aunt, but she believed it herself and made that impression on other persons too.

"... She only stood there with a dim, though not a languish smile, and with an effect of irresponsible, incompetent youth ..."

In fact her simplicity was so great, that it would leave the interlocutor completely puzzled. She was incapable of grasping more than one idea in a conversation and very often her answers were irrelevant to the rest of her talk. It is her chatter that fully demonstrates the admirable profundity of her ignorance in every aspect. This ignorance is so great, that it becomes unreal. How can a living person's world be limited to a few rooms and several dim memories? It would be plausible if compensated by an intense internal life. But in Miss Tita we don't get even the basic characteristic of living through great emotional problems or even wishing for some change in her shabby life. She is just blind to everything that doesn't enter into her own world and she doesn't have interests of any kind.

In this case there is no possibility for discussing the problem of learning and general culture.

The case of Miranda Hope is different in many aspects. There are several matters that really interest her, such as improving her French, getting as much as possible out of her trip to Europe or the emancipation of women. This latter problem is one of the points that interests her in every country she is visiting, and she compares it to the situation in America, which she claims she knows very well and is widely informed about. But in reality she has a very mediocre brain and her intelligence is average. She has but little general culture and very little "savoir faire".

In this way we get a completely negative - with the exception of Isabel Archer - picture of the intellectual capacities of the heroines.

f/ Naïvete - innocence

The characteristics of "naïvete" and "innocence" were of extreme importance to Henry James in the portrayal of his heroines. /1/. He thought that the term "innocent" or rather unprepared and unaware of life was the most general characteristic of the young American girls in Europe.

We find this particular trait in various degrees in every heroine in question: Daisy Miller, Isabel Archer, Milly Theale, Miss Tita and Miranda Hope.

At the beginning, Daisy gave the impression of extreme innocence. This first opinion was questioned many times because of her directness of approach, which gave the impression of her being a bold, unscrupulous young girl. But this last characteristic was quickly followed by the impression that she was a very simple, naive, unsophisticated young person. To Winterbourne, for example, it was very difficult to say how she

was in reality, because being so extremely uncultivated and common that signs of any kind of finesse or respect were completely lost upon her. In other words, people didn't know how to interpret her. But on the whole it is easy to agree with the opinion of Winterbourne about Daisy and her family,

"... They are very ignorant - very innocent only.
Depend upon it they are not bad ..."

Although to the end Winterbourne was not sure about Daisy, his first impression prevailed:

"... She seemed to him, in all this,
an extraordinary mixture of innocence
and cruelty ..."

and this opinion can be taken as having real basis. She was really innocent and naive to a great extent as can be seen in her belief in people's good intentions: for ex .the case of the young Italian Giovanelli,

"... She was "carried away" by Mr.Giovanelli..."

She thought that he was good and only interested in her person, and not just a common fortune-hunter as many of the ladies of the American Roman society believed. She had a simple, innocent way of looking at life and to her surprise, she found that her point of view was not shared by the rest of the society in which she moved. There was no "arrière pensée" in her way of talking and she was not able to see irony or mockery in other people's remarks. Not only couldn't she detect mockery in other people, but she herself was so sincere and open that she couldn't even utter something that could have an ironical meaning,

"... She had a spirit of her own, but in her
bright, sweet superficial visage there was
no mockery, no irony ..."

Nothing that was said could make her change that innocent

look on her face, full of honesty and sweetness,

"... he saw that this glance was perfectly direct and unshrinking. It was not, however, what would have been called an immodest glance, for the young girl's eyes were singularly honest and fresh ..."

A different case of "innocence" was represented by Isabel Archer. In her, the stupidity that is behind her naivete and innocence was not so pronounced. It is her lack of experience that produces her naive moves. As she herself reflects upon the matter,

"... to the best of her belief she had had no personal acquaintance with wickedness..."

She had an unspoiled approach to the world around her. Her naivete was sometimes so great, that it exasperated shrewd persons such as Mme Merle, who in half anger cries out,

"... that's because you've such a beastly pure mind ..."

and

"... with you one must dot one's i's! ..."

With girlish innocence she put her confidence and belief in a person that was not worth it, Mme Merle -

"... The gates of the girl's confidence were opened wider than they had ever been ..."

This could be so, because Isabel cherished various sentimental and naive ideals about friendship and marriage, that were destroyed when confronted with reality. These ideals that permitted her to live in a world of her own, and her lack of experience, were to be blamed for the great mistake she makes in choosing her partner for marriage. Her lack of experience, together with her egoism and stubbornness, drove her to that senseless marriage and to the confrontation

with the sordid reality. With extreme naivete she formulates her opinions about persons. A vivid example of this can be the way in which she describes her first impression about Lord Warburton. He managed to hold her attention for several minutes because in her opinion he was a personage and that was enough for her.

"... She had never yet known a personage, there had been no personages, in this sense, in her life ..."

It is obvious that this was a very immature approach to her acquaintances.

If with all her intelligence Isabel was an easy prey to evil schemes, Milly Theale was even more so. The fairy-like qualities that she possessed made her ignorant of any kind of wickedness, and when she is finally confronted with it, she doesn't recognize it, and is easily misled. Milly "divine in her trust" is everybody's comment. Her meekness, her confidence make her lose the battle against the scheming pair of shrewder people with whom she is matched.

The innocence that Miss Tita represents falls on the side of stupidity. Her case is slightly different from Daisy Miller's or Miranda Hope's. First of all ^{she} is much older than they are, but nevertheless she has an ingenuousness in her behaviour which can exasperate any person who comes in contact with her, not only because of her helplessness when facing any kind of problem, but also because she doesn't realize fully her own inability to do something practical. It seems that she is afraid of her own shadow, but at the same time her innocence allows her to believe in everything they say to her. She really doesn't know how to act or pretend. If she worried about her future, it was because her aunt worried about it first, and she submitted to her elder's views without discrimination. In her "innocence" it seemed that she wanted to ask everyone to forgive her that she

couldn't find a better solution to the problem that had presented itself to her. She was a mixture of directness and shrinking, and many times her extreme limpidity was almost embarrassing to other people. She was so direct in her talking about herself that it never occurred to her that somebody might have an "arrière - pensée", while dealing with her.

Miranda Hope is very similar in her candor to Daisy Miller. Like Daisy, she lives in a world of her own without realizing what is going on around her. She thinks that she is surrounded by friends and is generally liked. She doesn't notice that nearly all of those people she considers as friends have been laughing behind her back. Her childish and naive traits are shown in the way she keeps repeating that she is not interested in a certain young man called William Platt. It is obvious that she is waiting to hear from him and to get him interested in her. Miranda, like Daisy, has this look of innocence on her face that people misinterpret.

"... she cannot be as innocent as she looks,
she must be evil..."

She is taken in easily by anyone who can talk well.

g/ Behaviour: provincialism, boldness, talkativeness, oddness.

The strange behaviour of those girls was really what made them so different from other people. It was a mixture of provincialism, oddness and boldness that baffled the people that had to do with them.

Daisy's behaviour was rather wild because she had chosen "I do what I like" as the motto of her conduct. Many times she did things just for pleasure of doing them, things that were forbidden or that were not done generally. Many times in doing so she showed her complete lack of indispensable delicacy.

Although she had the looks of a princess, one could detect many extremely provincial traits in her behaviour. A very good example can be the conversation between her and Winterbourne with the help of her little brother. She didn't make direct questions, but used her brother as an intermediary. Her provincialism and lack of manners were evident in nearly all her movements. Her demeanor was so unexpected in the kind of society she moved in, that it really created a great stir, and some people, for example Winterbourne, found it even charming on the account of its being a novelty. Her conversations can be taken as an example of unexpectedness: she was an expert in changing subjects:

"... Miss Miller's observations were not remarkable for logical consistency; for anything she wanted to say she was sure to find a pretext..."

And as Winterbourne rightly observed:

"... she had no more surprises for him, the unexpected in her behaviour was the only thing to expect ..."

She had a charming habit of "chattering" to pass her time, and her sole preoccupation while talking was not with what she was saying, nor to whom she was saying it, but to give away as much information as possible without any effort whatsoever. In an attitude of stillness and calm she chattered vaguely about many subjects: dresses, hotels, family. This "chattering" is constantly emphasized:

"... chattering along in her thin, gay voice ..."

"... she began to prattle about her own affairs ..."

"... she had begun to chatter as soon as she joined him ..."

Chattering is a recurrent trait in many heroines

of Henry James. We notice the same in Miss Tita, whose favorite but unconscious activity was talking, chattering to any listener.

Miranda Hope too likes to chatter and thinks that the best way to arrange everything is to approach the matter straight away and talk it over.

Provincialism showed itself not only in the amount of talking done by those girls, but in the subjects that were discussed: for example the fact that they did have a great deal of "gentlemen's society". In a single season, Daisy had seventeen dinners given to her, and three of them were by gentlemen. Miranda too, boasts that she is such a success with gentlemen.

Daisy had a particular mannerism of hers that shows itself clearly while she talked. She had a way of not looking at the speaker and talking an attitude of disinterestedness about the whole conversation that was very disturbing to the interlocutor. While talking, she observed the lake, or the opposite mountains attentively, or occupied herself with smoothing the ribbons of her dress.

"... if she looked another way when he spoke to her, and seemed not particularly to hear him, this was simply her habit, her manner ..."

She behaved as if the whole conversation with strangers did not really matter to her. And as she was very bold, there was no difficulty for her to enter into conversation with strangers.

"... Daisy was extremely animated, she was in charming spirits; but she was apparently not at all excited, she was not fluttered; she avoided neither his eyes nor those of anyone else, she blushed neither when she looked at him nor when she felt that people were looking at her ..."

This boldness is common to all the heroines, to the exception of Miss Tita.

Isabel was bold in a more delicate and lady-like manner than Daisy, but she was never timid. Her behaviour was straightforward and frank. This can be easily seen in the way she first enters the house of Mr. Touchett. Without knowing anyone, she immediately feels at home in a place and among people completely unknown to her. It is the first time in her life that she meets her uncle and her cousin who have been advised by a telegram of the fact that she is quite independent. Isabel does not show signs of uneasiness or timidity.

Miss Theale is very similar to Isabel: neither knows what shyness is.

Miranda Hope was more like Daisy Miller because she was less delicate and much more primitive than the rest of the heroines and her boldness was much more obvious.

Only Miss Tita differed from that group: she was timid and there was an extreme shyness that constantly marked her manner.

A general characteristic that was common to all of them was eccentricity. Their oddness was the first thing that struck people.

Daisy was plainly wild, but in Isabel, oddness was more remarkable because she was conscious of what she was doing,

"...I don't wish to be a mere sheep in the flock..."

She wanted to be different. She had her eccentric impulses, but nevertheless she had "regard for what was usually deemed decent". Yet her deeds were found uncommon and out of place, to the grief of her aunt Mrs. Touchett:

"...I suppose that after a girl had refused an English Lord she may do anything..."

By rejecting the marriage proposals she wanted to demonstrate how free and independent she was.

"... If there's a thing in the world I'm fond of it's my personal independence..."

and

"... I don't wish to marry till I've seen Europe..."

Her attitude shocked other relatives and friends too.

This oddity of behaviour Isabel reinforced with little mannerisms of hers that usually startled other people:

"... she fell into the appearance of a sudden change of point of view with which she sometimes startled and even displeased her interlocutors..."

Also Miss Theale was conscious of her "oddity" in comparison with other people;

"... she wondered if the matter had not been that she herself was so "other", so taken up with the unspoken ..."

In Milly's case this eccentricity was rather difficult to define. It was present there but it was elusive.

An example of her oddness was the fact that she used to change her mind very often without accounting for it. At ^{one} moment she might be seated on a cliff musing and dreaming, and the next moment she would rush to a city without explanation. Not only in her behaviour could this be noted, but also in the way she talked:

"... she changed the conversation without previous indication. She was saying abruptly with a transition that was like a jump of four thousand miles ..."

In the description that Henry James gives of her he underlines her oddness very clearly:

"... to have youth and intelligence and if not beauty, at least, in equal measure a high, dim, charming, ambiguous oddity and then on to of all to enjoy boundless freedom ..."

She was not easy to know and people were really suprised at how little they knew about her,

"... you are right about her not being easy to know. One sees, with intensity - sees her more than one sees almost anyone; but then one discovers that it isn't knowing her and that one may know better a person whom one doesn't see as I say, half so well ..."

The oddest thing about Miss Tita was her indulging in unexpected speeches, and what struck a stranger most was her extreme candor.

Miranda's whole attitude was unpredictable: ner coming to Europe alone, unchaperoned to "see for myself" makes her a person quite unusual for her time. Everyone considered her extravagant. Some people looked upon her as a kind of specimen that would prove an interesting subject to study.

h/ Personal appeal

The charm of those girls was unquestionable. There was something that did fascinate a certain group of people.

Daisy's pretended "disinterestedness" was found by such a connoisseur as Winterbourne as positively stimulating and charming. There was an attraction in the whole of her person that was quite inexplicable.

Isabel is referred to as

"... the most charming lady I've ever seen ..."

This attraction of hers was not only felt by men, but by women too, who however interpreted her charm in a slightly different manner, like Mme Merle

"... her charm includes great cleverness ..."

It was this charm that drove people to help her when she was at the point of committing the greatest mistake of her life. Her friend Henrietta Stackpole sincerely admitted:

"... I love you intensely Isabel ..."

and tried to help her by pointing out that Isabel was drifting to some great abyss. It was Isabel's charm that caught the attent on of her aunt, her uncle and her cousin. The fact that Ralph was charmed and afterwards in love with Isabel made him persuade his father to leave a fortune to her.

Milly's charm was as great as Isabel's,

"... she /Kate Croy/ found Milly the most extraordinary - quite apart from her being the most charming person she had come across ..."

"... She was exquisite, there was never anyone in the world like her ..."

It was this charm that Mrs.Stringham felt after her first meeting with Milly. It made her dedicate her time to accompanying Milly on her travels and not worry about Milly's small eccentricities such as changing places: from one country to another without previous notice. Mrs.Stringham easily excused every oddity on the part of Milly because the heroine's charm was so great that it was difficult not to get under its spell.

In that aspect Miss Rita was quite a different type of person from Daisy Miller and Isabel Archer. She didn't have the same kind of charm that they had. In her case it is very difficult to call it a personal appeal. She was full of contradictions, combining a mistrust when dealing with strangers

and an impossibility of believing that somebody might harm her. She was quite odd and at the same time an affectionate person. And it was her stupidity and ignorance and indifference to the world around her that made her in a way a touching and pathetic person.

Miranda Hope's charm may be a matter of discussion, because there are two points of view, since the opinion that the other people have of her varies. Miranda made the most unfavorable impression on the other young American girl and on Mr. Louis Leverett, the young America. They were struck by her lack of delicacy and her complete lack of charm.

On the other hand, Mr. Verdier thinks of her as adorable and extraordinary. But on the whole, because of her primitivism and lack of preparation, Miranda leaves a rather unpleasant impression.

i/ Attitude to life

Daisy Miller's attitude to life was a very simple one: she was doing what she liked. She didn't stop to think about the motives of her conduct. When pressed to reflect upon them, she took refuge in irrational evasions, but apparently with no calculated policy of deception because she was unable to find a real meaning in her rebellion. Nevertheless, the impression she made on other people was that she had a hidden motive in all her conduct and that she was aware of the impression she was producing:

"... he believed that she carried about, in her elegant and irresponsible little organism a defiant, passionate, perfectly observant consciousness of the impression she produced..."

But this was just a momentary surmise that quickly gave way to the conviction that it was not true, and that like

a child, she had no prepared views or premeditated tactics. This observation was backed by her remarks where she classified all events between those she liked and those she did not. An answer like the following was favorite with her:

"... I don't think I want to know what you mean, said Daisy presently, I don't think I should like it ..."

Isabel is one of the very few heroines of Henry James that are fully developed persons, and we have the opportunity of admiring the depth of her attitude to life. She was conscious of what she was doing, and she acted according to her beliefs, knowing what she wanted beforehand. Or at least she thought that she knew her wishes because,

"... she was always planning out her development, desiring her perfection, observing her progress ..."

and

"... she had an infinite hope that she should never do anything wrong ..."

She thought that it must be detestable to be afraid or ashamed of the things one did, That is why she was very careful not to fall into ridicule. But at the same time she was very sure about everything she said and was confident that the extraordinary ability of her mind would always allow her to choose well.

Isabel was very liable to the sin of self-esteem, she was in the habit of taking for granted, on scanty evidence, that she was right ..."

This strong desire to think well of herself and of her abilities made Mme Merle express the following wish:

be a little easy and natural and nasty;
 feel a little wicked, for the comfort of
 it once in your life ..."

Isabel had too many "graceful" illusions that did not permit her to see that the society in which she moved was that of selfish, heartless people who were mainly interested in her money. Consequently, it was a hard blow for her to find herself confronting reality:

"... She found herself confronted in this manner with the conviction that the man in the world whom she had supposed to be the least sordid had married her, like a vulgar adventurer for her money ..."

The great peril for Isabel lay in the fact that she had been living too much in the world of her own dreams. She was too far away from reality, from the striving, suffering, sinning world that surrounded her:

to the best of her belief she had no
 personal acquaintance with wickedness ...
 ... She had seen very little of the evil
 of the world ..."

Nevertheless she was inclined to see life and the real problems around her. She wanted to visit Europe and observe as much as possible.

"... I don't wish to touch the cup of experience,
 It's a poisoned drink. I only want to see for
 myself ..."

With the possibility of learning more and seeing by herself was linked the fact of her possessing liberty of choice and independence.

"... if, there's a thing in the world I'm fond
of it's my personal independence ...
I can do what I choose ..."

For her, the ideal was the union of great
knowledge with great liberty: knowledge would give her a sense
of duty, and liberty a sense of enjoyment. But she was not allowed
to look at life for herself, she was:

"... ground in the very mill of the conventional ..."

Her nearly perfect mind had played her a trick. She had mistaken
appearance with reality and she had taken hypocrisy for truth.
It was a terrible blow, because she was always so much for the
pure truth. This reality made her change her attitude towards
life. From the eager, curious young girl she was, she changed
into a submissive, passive woman.

It's that I can't escape my fate ...
I can't escape unhappiness ..."

One of the most striking traits of Milly's
character was her love of life. Although in the later phase of
her short existence she did what she liked, and her behaviour
was sometimes eccentric, her joy of being alive made people
forgive her oddness. Her wish to live sometimes took pathetic
dimensions, but at the same time people could not help admiring
her.

"... I mean that I want so to live!
That is why ^{while} being fatally ill she never thought of committing
suicide, because she believed herself unmistakably reserved for
something extraordinary, like love. She had that typical, highly
American spontaneity which marked her conduct and her attitude
to life. In her eternal enthusiasm she wanted to have everything,
and she was afraid that in a short time she would lose it all.
The extraordinary beauty of her person and her poetic self made

the task of breaking any kind of unpleasant news to her very difficult.

"... Couldn't one say to her that she
can't have everything ..."

She was an idealist and tried to see the world accordingly. She was so removed from reality, that she was able to conceal anything that was happening inside her. When Lord Mark gave her the horrible news, she took it without a sign, although this was what made her lose her faith in people and her wish to live.

In general, Milly objected to nothing, and when she was paying attention to what was happening around her, she would agree with it, once again showing in this way her docile and extraordinary character. Even when the haunting image of death was approaching, she had her specific way when dealing with the subject of her suffering and illness:

"... you won't see me suffer- don't be afraid;
I shan't be a public nuisance..."

And as Kate said , Milly was going to die in her own extraordinary way.

Miranda Hope's attitude towards life is a very similar to Daisy Miller's . She has a very straightforward manner of behaving, and as she says, she always knows what she wants:

"... I know what I want and I always go straight
for it..."

She behaves exactly as she wishes, not bound by any social code:

"... I do just exactly as I do in Bangor, and I find
I do perfectly right. At any rate I don't care
if I don't..."

She too, like Isabel, wants to see all by herself, and for that purpose she comes to Europe alone and travels from place to

place to form her own opinion, but she doesn't have sufficient depth of mind to be able to assimilate even half of the things she sees. On her behalf one can say that she never gets in any kind of trouble, and even if she does she will try to get out of it by herself. Miranda 's statement:

"... I never could be happy under an appearance of wrong..."

shows clearly how direct she is in her approach to life. She does not lose her fight with the evil world around her, but she does not win it either. She continues in a world of her own without realizing what is going on around her.

Miss Tita was under such a strong influence of her aunt, that she did not really have a personal opinion about anything. This constant dependence upon her aunt produced a kind of cold, sad resignation towards all aspects of life from the outside. The remark

"... Nothing here is mine..."

describes her attitude exactly. She preferred to be a spectator rather than to participate . This kind of strange passivity led her to forget how active and attractive the world outside is.

OTHER INNOCENT OR WELL-MEANING
CHARACTERS

In Henry James 's novels there always appears, besides the heroines, a number of characters that have extreme innocence as a major characteristic. They are mostly Americans too, although a European character is presented now and then, for example Lord Warburton in The Portrait of a Lady, who has many positive traits. Lord Warburton must be considered as an exception in the sense that he exemplifies the positive values of European people. He is honest in his feelings towards Isabel and sincerely wants to make her happy. He is a good person throughout and his immense fortune does not handicap him in any way. On the contrary, he is able to use his freedom to acquire intellectual pleasures and to cultivate his intellect. He hardly has a fault:

"... this person had a certain fortunate,
brilliant exceptional look - the air of a happy
temperament fertilized by a high civilization ..."

He represented the positive values of the traditional, antique Europe, and of a civilization that had something to say in the world's culture. It is said of him that:

"... he unites the intrinsic and the extrinsic advantages ..."

On account of his being such an outstanding character it is better not to classify Lord Warburton in the main group of secondary characters.

Other characters that can be classified as innocent and positive are: Randolph and Mrs. Miller in Daisy Miller, Pansy, Henrietta Stackpole, Ralph Touchett and Mme. Touchett in The Portrait of a Lady; Mrs. Stringham in The Wings of the Dove.

Besides being American, they have a few characteristics that are recurrent throughout of the action of the above mentioned novels.

Although very unperceptive about European social conventions, Mrs. Miller was good to her daughter in her own way. In her opinion she was doing the best for Daisy in letting her do what she wanted. It was Mrs. Miller's stupidity and not heartlessness that drove her to behave in that way. She wanted her daughter to have as much pleasure and fun as possible. As far as she is concerned she thinks that she is a good mother though the results of her attitude are disastrous. Mrs. Miller is very naive. This naivete is the result of her stupidity and lack of preparation. She does not find anything wrong and cannot suspect evil from the situation her daughter confronts. Her innocence does not have limits.

Mrs. Miller's son, Randolph, is as innocent as she is. He has a very naive approach to life and his childishness can be noted at every moment. He says what he thinks and is never ashamed or hurt. He is bored to death by traveling and sight-seeing and sincerely wishes to return to America as quickly as possible. For him the best things were found only in America.

Pansy had the style of a little princess because of her beauty:

"... her anxious eyes, her charming lips, her slip of a figure were as touching as a childish player ..."

Her character too, possessed excellent qualities: she would be frank and gay, a charming young lady. She was very "gentille", she was perfect. She had no faults. She was graceful and patient and could not be but infinitely good. Although Pansy was the daughter of such a perverse person as Osmond, she had preserved her innocence.

"... Pansy's supreme simplicity, an innocence even more complete than Isabel had yet judged it ..."

She believed in her father blindly and did not want to be persuaded that he deliberately wanted to harm her. She was too innocent to see an "arrière-pensée" in the refusal of her father to allow her to marry Rosier. She lost her struggle against her father and passively submitted herself to her fate.

Henrietta Stackpole, the lady correspondent of the "Interviewer", was a very nice person in spite of her commanding and authoritative ways. She had been a true friend to Isabel for a long time and was really devoted to her. It makes her unhappy to see that Isabel is throwing all her powers in a business that is not worth it. She tries to help and uses all her forces to persuade Isabel that she is mistaken. Even after Isabel's marriage, when it seems that it is too late to do anything, Henrietta does not give up. She does not get discouraged and will stand at her friend's side always. Henrietta Stackpole thought of herself as a very clever and experienced person, but in fact she was very innocent. This trait can be noticed in her naive remarks about the English society and lords in particular. She had a childish curiosity in seeing everything

and knowing about everything. She was very earnest in her research and candidly tried to impose her own point of view. Very often Henrietta's behaviour was comical because it was exaggerated. She was so set on changing the English society, that the discussions she held on that matter and her arguments were positively funny. She was not aware of this impression, but it made the people around her treat her not too seriously. On various occasions the English looked down on her or observed her with curiosity and forbearance.

Although eccentric, Mrs. Touchett is well-meaning. She expects to help her niece by bringing her to England and then by showing her the rest of Europe. She had been kind to Isabel for many years. Mrs Touchett was not sentimental and that is why it was sometimes hard to understand what she was feeling, but

"... Mrs. Touchett had a great merit:
She was honest as a pair of compasses.
There was a comfort in her stiffness and
firmness ..."

Her eccentric behaviour sometimes made her look comical. Also her wish to be independent and do exactly as she liked added to the impression that sometimes she overdid things. On the other hand, she was selfish in her behaviour towards her husband and her son.

Isabel's cousin, Ralph Touchett, is a brilliant young man who is doomed by a fatal illness. Nevertheless, he is most unselfish. He presents Isabel with his fortune because he wants to give her what she desired most:

I should like to put a little wind
in her sails ...", he says.

By giving her money, he plans an extremely interesting future for her.

had treated myself to a charming vision of your future; I had amused myself with planning out a high destiny for you ..."

He does not want anything in return, he is happy to see Isabel enjoying her new liberty. But his disappointment is enormous when Isabel makes the mistake of choosing Osmond for her husband, a person who is nothing but a "sterile dilettante". Ralph shows his innocence in the simplicity of his reasoning that money will bring happiness to Isabel. He does not calculate all the evils that will come along.

Ralph is a very intelligent and witty person who is prevented from taking part in an active life. His impossibility to participate in everything himself makes him a keen observer. He is pathetically heroic in his search to give happiness to his beloved.

At first fascinated by the mysterious figure of Milly, Mrs.Stringham will accompany the heroine to the end. She leaves her own work and dedicates herself to the care of the sick girl. She will try to help as much as possible. Being of a practical turn of mind, she will look after everything, settle domestic problems, arrange about the keeping of the carriage and horses. In other words, she will try to spare Milly not only everyday matters, but emotional shocks as well.

Mrs.Stringham is a very innocent person too. She does not see Kate and Densher's duplicity. She thinks that everyone is as charmed by Milly as she is herself. Her devotion to the sick girl makes her blind to the evils of the world.



H O S T I L E C H A R A C T E R S

To contrast his set of positive characters, Henry James always presents a group of people that on the whole can be described as hostile to the heroines.

This group of people we can divide into two sub-groups, namely, the American expatriates and the representatives of the European society.

To the Europeans, with the exception of Lord Warburton in The Portrait of a Lady, Henry James attributes most unpleasant characteristics such as lack of feelings, hypocrisy, treachery and unscrupulousness. Those characteristics, in Henry James 's opinion, are the result of a destructive experience in the atmosphere of the traditional, conventional, " blasée " Europe.

The American expatriates, with the exception of the perverse Mme Merle and Gilbert Osmond in The Portrait of a Lady, are simply dangerous: their cosmopolitanism and badly understood exclusiveness are typical.

The device of using his compatriots living in Europe as a kind of setting was employed by Henry James in

nearly all his novels where the subject deals with or is a background for the confrontation of the two cultures as represented by America and Europe.

The group of people that were not truly Americans any more had been living abroad for some time, but they did not want or could not get used to European ways entirely. The remark that Ralph Touchett makes about his father—though the latter is a well-meaning person—throws some light upon the situation:

"... You've lived with the English for thirty years and you've picked up a good many of the things they say. But you've never learned the things they don't say!..."

Aspects of this hybrid situation, midway between Europeanism and Americanism can be analysed in the following persons: Winterbourne, Mrs. Walker and Mrs. Costello in Daisy Miller; the Countess Gemini, old Mr. Touchett, Mrs. Touchett, young Rosier, Mme Merle, Gilbert Osmond in The Portrait of a Lady; Mrs. Brest and Miss Juliana Bordereau in The Aspern Papers.

1/ AMERICAN EXPATRIATES

Dangerous and perverse characters

This group of people were often dangerous as far as the question of confrontation with the heroines arose. In general they were people of fairly good social position and if not of high intelligence, at least bright in their own way. During their travels, they had acquired a fair amount of experience and knowledge of the world. They did not have any special occupation, but passed their time admiring and learning

things that caught their attention. Some of them collected "objets d'art" and were just "dilettantes" like Osmond; others like Mrs. Prest or Mrs. Walker, were interested in the joys and sorrows of their friends or of Americans in general. Those ladies were ready to help or interfere with any problem that aroused their curiosity. As they themselves declared, they were ready to help whenever there was any suffering and even more so if it was an American suffering.

They were dangerous to the American girls because they formed a clan, a group which was ruled by its own code. The person who broke those rules had to bear the full force of revenge applied by the group.

The kind of life they had been leading made them acquire an amount of negative traits that were common to the entire group of expatriates. Those were uprootedness and cosmopolitanism and a specific kind of conventionalism and exclusiveness. These latter characteristics were peculiar because the Americans took them from the European society, and while trying to imitate them, they perverted the original idea and formed their own rule which did differ because it was exaggerated and overdone.

Decidedly perverse persons are Mme Merle and Gilbert Osmond. Nevertheless Mme Merle acknowledges the fact that the whole American clan is "a wretched set of people". She realized the strange position in which the expatriates found themselves living as they did, moving from one place to another.

"... if we're not good Americans we're certainly poor Europeans. We've no natural place here. We're mere parasites crawling over the surface; we haven't our feet in the soil. At least one can know it and not have illusions..."

She knows that the long stay abroad has done away with all the national characteristics of those people. About Osmond she says:

"... He's an American, but one forgets that- he's so little of one..."

Mme Merle and Osmond, besides having such characteristics as slyness, wickedness and lack of feelings of their own, have acquired, because of their prolonged stay in Europe, some characteristics that are common to all the American colony of expatriates, such as exaggerated exclusiveness and conventionalism. Nevertheless, they are intelligent persons that know that if they wish to succeed, they must make sacrifices. On meeting Isabel, Mme Merle saw a wonderful occasion to realise her plans and plunged herself with all her wits to win the case. She knew that she had to make sacrifices, such as not revealing that Pansy was her daughter and bearing silently the insults and changing moods of Osmond, but she had faith that she would succeed. Osmond compared her to Machiavelli, and really, in her cleverness, she could be compared to that wizard of scheming.

Cosmopolitanism- uprootedness

As a boy, Winterbourne had been put to school in Geneva, and he had afterwards gone to college there. Then he had travelled freely all over Europe changing places frequently. Although he made many youthful friendships that gave him great satisfaction, he was not attached to any particular place. He was wandering from country to country and by the age of twenty-seven he had lost all the national American characteristics he might have had as a small boy when he first came to Europe. He himself was aware of that.

"... He felt that he had lived in Geneva so long that he had lost a good deal, he had become

dishabituated to the American tone..."

He did not know how to deal with an American girl such as Daisy:

"... Winterbourne had lost his instinct in this matter and his reason could not help him..."

Mrs. Walker was " an American lady who had spent several winters at Geneva". Not only had she lived in Switzerland but also in Italy, where she had her home. In Rome she moved among the circle of her friends- Americans like herself- and observed the rules of that small community, such as never getting too friendly with servants because class distinctions must be clearly marked. Her fully indignant exclamation about the Millers evinces the fact:

"... Oh! the mother is just as bad! They treat the courier like a familiar friend- like a gentleman..."

She also held that one should avoid speaking to people that are not properly dressed and that do not belong to the upper class. Observing the " etiquette" of the social circle in which one moved was her policy.

Mrs. Costello was a widow with a fortune of her own who travelled widely in Europe. She was a person of distinction and moved only among the best circles of society. She changed places according to the changing seasons, and was not attached to any place in particular.

The Countess Gemini was Amy Osmond by birth, and the sister of Gilbert Osmond. She had married an Italian Count, a member of an old but poor Tuscan family. She had been living in Italy ever since, but had not adapted to the Italian way of life. She was unhappy,

"... I've plenty of little idiotic fibs, but they've never hurt anyone but myself ..." she said.

She told lies because she wanted to change the world around her by dressing it in different colours. She hated living in Florence and she would have liked living elsewhere very much: Paris, Rome, London. She wanted to be in all those places at a time and she did not belong to any particular place.

The young Rosier moved around Europe a good deal too. His collection of art, especially of porcelain, was quite good and he traveled from Italy to France and other European countries to augment it with new pieces.

Mrs. Prest was very similar to Mrs. Walker because the same conventions ruled her life in Venice. Well-informed about the American community living in Venice, she was ready to have her say about whatever was going on. According to the Americans, Miss Juliana Borderesan did not really form part of the American colony which resided in Venice. Her somehow mysterious life was in vivid contrast with the life of the clan. She had lived in Italy for so long that America had become a dim picture. And as her niece says,

"... we used to be Americans ..."

Conventionalism - exclusiveness.

This group of people were so bound by conventions, that many times their human feelings were completely forgotten. That is why Daisy Miller was condemned by the clan with pitiless force. Daisy did not observe the rules; she went out unchaperoned, talked with strangers, behaved undelicately; consequently, she had to be punished. Mrs. Walker expresses the unspoken opinion of the whole clan when she says:

"... if she is so perfectly determined to compromise herself, the sooner one knows it the better, one can act accordingly..."

The American colony will slight Daisy and her family.

Not only does the behaviour count, but class distinctions are very vividly taken into consideration. The Millers are hopelessly vulgar and of a low social position, and they can not be admitted into the clan. The rest of the American society has a certain social status which money can not buy. About Mrs. Costello it is said that:

"... she admitted that she was very exclusive..."

She was shocked by anything that went beyond generally accepted rules.

Although Mrs. Touchett was sometimes eccentric in her behaviour, she was very particular in her associations; they had to belong to the right social position and have a blameless, free-from-scandal behaviour.

The Countess was exclusive in a slightly different manner. Her shrillness, her egotism, would hide her positive aspects.

"... she had a great deal of manner:

Isabel, who had never known anyone with so much manner, immediately classed her as the most affected of women ..."

She too, when fighting for the principles she thought right, forgot human feelings and was not sensible that she was hurting anyone:

"... her gathered perversity grew vivid and dreadful; she stood a moment in a sort of glare of intention and as seemed to Isabel even then of ugliness ..."

The mysterious and secluded life of the Misses Bordereau helped the American colony to form the opinion that "they were scarcely respectable". And as this was an extremely

important problem to the clan, it was decided that the two women did not really belong.

Mme Merle had tried very hard to form an aura of exclusiveness around her and she had fully succeeded:

"... It was a pleasure to see a character so completely equipped for the social battle, she carried her flag, but her weapons were polished steel. She was never weary, never overcome with disgust; she never appeared to need rest or consolation ..."

There came a moment when she appeared to be too perfect to be normal and natural.

"... She pushed the search for perfection so far - that her merits were in themselves overstrained. She's too good, too kind, too clever, too learned, too accomplished, too everything. She's too complete in a word ..."

A conventional tongue had become her second nature and

"... her great idea has been to be blown lily - the incarnation of propriety..."

She moves in the best society and knows none but the best people.

In this matter, Osmond did excel the efforts of Mme Merle. The old, the traditional, the conventional was a kind of obsession with him.

"... his ideal was a conception of high prosperity and propriety of the aristocratic life ..."

"... he had never forgiven his star for not appointing him to an English dukedom ..."

"... he had an immense esteem for the tradition; he had told her that the best thing in the world is to have it; but that if one was unfortunate as not to have it one must immediately proceed to make it ..."

The atmosphere in which he moved made him lose the proportions of human feelings completely: his only preoccupation was to do things that would respond to the rules of taste.

"... he's the incarnation of taste; he judges and measures, approves and condemns altogether by that ..."

The lack of tradition was one of the motives for which he hated Isabel so much, because she did have taste, although it was a different kind of taste from his, but she did not have a history attached to her family.

"... he despised her; she had no traditions and the moral horizon of a Unitarian minister ..."

Treachery - hypocrisy - lack of feelings

From the moment Mme Merle had entered the whirl of social life, she was set on succeeding, but at the beginning her possibilities were very weak. She was not very rich and not an outstanding beauty; then she decided on other means such as tricks, hypocrisy.

"... she hoped she might marry a great man; that has always been her idea. She has waited and watched and plotted and prayed ..."

With great ease she could think about the new plot to gain a dowry for her daughter. She did all the thinking for Osmond who was very indolent by nature and could force himself only to collect "objects d'art" . To gain her cause, Mme Merle used every trick that her experience had taught her: she even became a great friend of Isabel's and her "confidante".

Osmond also knew how to play a role, he was a hypocrite and an egoist by nature, and most of the things he did were done to produce an effect:

"... under the guise of caring only for intrinsic values, Osmond lived exclusively for the world. His tastes, his studies, his accomplishments, his collections, were all for a purpose. His ambition was not to please the world, but to please himself by exciting the world's curiosity and then declining to satisfy it.
... under all his culture, his cleverness, his amenity, under his good-nature, his facility, his knowledge of life, his egotism lay hidden like a serpent in a bank of flowers..."

Osmond was plainly wicked and lacked feelings of goodness and pity.

Mme Merle was unscrupulous when she wanted to get something, but sometimes her human feelings were awakened and she took a more sympathetic point of view of matters. It happens so in the case of the marriage proposal that young Rosier makes to Pansy. Osmond is pitiless in this case and refuses to allow his daughter to marry a man who is not very rich. Mme Merle does not want to ruin her daughter's life straight away, and thinks that perhaps a solution could be found.

Osmond shows also deliberate wickedness when he refuses to allow Isabel to go and visit her dying cousin. He

does not understand the sentiments that are binding Isabel and Ralph, and to humours his mood he accuses her of premeditated revolt.

"... Let it be clear if you leave Rome today
it will be a piece of the most deliberate,
the most calculated opposition..."

He is hard in every sense of the word. He regards only himself and he has no consideration for others. As Mme Merle says to him:

"... you 've not only dried up my tears, you've
dried up my soul..."

She has been very devoted to him, she had loved him sincerely and he has never cared for her feelings and never noticed the sacrifices she has made for him.

"... She has worked for him, plotted for him,
suffered for him, and the end of it is
that he's tired of her..."

2/ EUROPEAN SOCIETY

Dangerous and perverse characters

besides being dangerous, members of the European society possess intelligence as a major trait. All of them are clever enough to be able to take advantage of the situations that have been presented to them. They know how to fight for their aims and they lay their plans accordingly. Many times their methods are not wholly orthodox, but they have a strong will to persevere to the end of their affairs. Those persons are the: young Italian Giovanelli in Daisy Miller; Aunt Maud, Lord Mark in The Wings of the Dove; L. Verdier in A Bundle of Letters

and the literary critic in The Aspern Papers.

The definitely perverse characters are Kate Croy and Merton Densher. When presenting the characters of Kate Croy and Merton Densher, Henry James gives them some sympathetic traits. He condemns them, but he gives them the chance to be human in the field of sentiments. Their faults are much bigger than those of the American expatriates, because they are more perverse and deliberate than those of the others have been. Yet, those characters have weaknesses that make them more natural in their comportment.

Hypocrisy- unscrupulousness - cruelty

Young Giovanelli was just a common fortune-hunter. Perhaps in the case of Daisy he was also attracted by her beauty and her innocence, but in reality he was not deeply attached to her. If she would have really mattered to him he would have never permitted her to risk her life by going to the place where the mortal fever was so common. He also would have taken more care about what the people were saying about Daisy and warn her. He used the old technique of providing as much fun as possible for the girl, ^{which} he had been using on previous girls, because Daisy was not the first adventure of that sort- he had learned his English in the company of American girls.

Lord Mark is a similar case, but in the upper class. He did not have scruples when he proposed to Milly.

"... didn't he, weeks before, see her, judge her, feel her, as having, for such a suit as his, not more perhaps than a few moths to live ?..."

He was rich in his own right, but Milly's immense fortune was a big temptation. Perhaps he was treating the whole affair as an experiment worth trying- the eccentricity and at the same time

the charm of Milly were great - for a few months, knowing very well that she would not live very long. He shows his lack of feelings when he carries on his revenge for being rejected. He does not spare Milly's feelings.

Aunt Maud is cruel and finds pleasure in tormenting people that depend on her. She wants to run the life of her niece Kate Croy, and she acts according to her wish without thinking that she may be hurting Kate. She makes plans that she thinks convenient and spares no forces to put them into action. She wants Densher to marry Milly and prepares the field unscrupulously:

"... I'a treating you handsomely, I'm looking after it for you. I can smooth your path...

• Don't you understand me? I've told the proper lie for you ..."

By her brusque and unscrupulous way of behaving she inspires fear in her niece and in Densher.

Leon Verdier is surprised by the strange Miranda Hope. She is so odd in so many ways unknown to Verdier that besides being baffled he wants to take advantage of her. She is an easy prey, and he thinks that he would not waste the opportunity.

The literary critic has only one obsession: to get the papers. He uses all his intelligence to bring his job to a successful end. No means are bad for him: hypocrisy is his main weapon. He is so desperate to get the documents, that he even thinks about the possibility of a marriage between Miss Tita and himself. He is unscrupulous when fighting for the thing he wants. He dedicates his personal fortune and his honour to that purpose.

Although Kate and Merton's action is very well motivated, they play a game that is dreadful at its very core. They befriend a girl who is innocent and lonely and who does not

mean any harm to them; they trick her into believing that she is loved, wanted for her own sake and not for her fortune. They give her a few moments of happiness and quickly destroy her illusions in such a cruel way. They knew that their lies, when known, would finish with her will to live and that they would be fatal to her. Nevertheless they did not have pity for her and thought only about the time they would be able to enjoy the profits of the whole affair. They are cheating her of any illusions she might have had about humanity; they demonstrate to her the lowest human instincts. What Kate says to Densher to explain her motives for that comportment is ironic and full of hypocrisy:

"... I want to make things pleasant for her. I use, for the purpose, what I have. You're what I have of the most precious, and you're therefore what I use most ..."

Kate knows well that those are not her real motives to make Milly's short life as happy as possible and to make her live through that wonderful thing which love is; her motives do not have any altruistic basis and the game they are leading is a very cruel, materialistic and hard one. They have only one moment when their conscience throws them into pity for the poor girl, but this moment of weakness quickly passes and they continue to play their hypocritical role.

Lucidity and ambition

Let us probe a little farther into the development of those two characters: Kate Croy is a beautiful young English girl, so intelligent, that she is almost violent and unfeminine.

"... her intelligence sometimes kept her still - too still - but her want of it was restless..."
She has been poor all her young life and she has

really had enough of it. She does not have any strong love for her father because he is a greedy, good-for-nothing, pretentious old man who has always let her down. When her mother died she did not find consolation in his company; she had to turn to her despotical aunt Maud who took advantage of her in order to exert her tyrannical instincts. Kate knows that her father is playing up with her conscience and her devotion to take away all her money. Kate is placed between the autocratic demands of her aunt and the calculated pleadings of her father, and she must choose. She does not make up her mind rashly because she says:

It 's a part of me- my father's dishonour..."

Kate is terrified by her aunt who pretends to do the best for her by forcing her to marry Lord Mark. She has self-criticism and analyses her character:

"... Kate was according , to her own vision not a hypocrite of virtue, for she gave herself up: but she was a hypocrite of stupidity, for she kept to herself everything that was not herself..."

She wants to fight to change her; she sees so much money around her: her aunt who is playing with it and practising cruelty in this fashion; Milly 's fortune which is so enormous, and this makes Kate wish to change it all. Kate has very feminine dreams of seeing herself surrounded by wealth and beautiful clothes and jewellery, and she knows that wealth is one of the things that Densher cannot provide for her being as poor as she is.

"... It might have been in her face too that, well as she certainly would look in pearls, pearls were exactly what Merton Densher would never be able to give her..."

She has fallen desperately in love with Densher and her passion is very sincere and extremely violent:

"... and I pledge you- I call God my witness!
every spark of my faith: I give you every drop
of my life..."

She thought that possession of money would complete her happiness with Densher. Perhaps the fact that she continued with her plan till the end, was produced by her egoism and lack of pity for others because:

"... Feeling how little, on her own part
she was moved by charity..."

She has a much freer way than Densher. She believes in her great love so much that she does not hesitate to put it forth to trial; she thinks that it will survive and she will come out, having in addition what she has always wanted: money.

Densher is so devoted to Kate that he will blindly do anything she tells him to do:

"... with you I can do it- I'll go as far as you demand
or as you will yourself. Without you I'll be hanged!..."

He pretends that he is in love with Milly because his beloved Kate tells him to do it, but his conscience makes him feel miserable and he protests with indignation:

"... Since she's to die I'm to marry her? So that
when her death has taken place I shall in the
natural course have money?

... Only you see one has to try a little hard to
propose to a dying girl..."

He does not find the whole plan as easy as Kate does: he foresees a danger and he wants to make sure what he will have in case of failure,

then if anything happens we can console
each other? ..."

Densher wants to abandon the whole affair and let things take
their own course, but he doesn't know how to escape the fate,
although several ways out could be found

the feeling of how far he had gone
came back to him not in repentance, but
in this very vision of an escape ..."

The worst trait in the characters of Kate and
Densher is the fact that they are very conscious that they are
nearly committing a crime, but they continue doing it. They
also know the moment when they have lost:

"... We've played our dreadful game, and
we've lost. We owe it to ourselves ..."

They also realize that they have gambled their own happiness,

"... We shall never be again as we were ..."

RECURRENT SYMBOLS

The main symbol that is found in all of the discussed novels is the symbol which represents the American girl, the heroine of those works. The role in common which James gave to the American girl is the attractive role of Princess or Heiress of the Age. /1/ She is a princess without land, an heiress whose fortune does not apply, because it does not have any practical use, but she is royal, and the way she chooses, and she has every power of taking her lovers or her followers into destruction or imprisonment.

This picture of the American girl reappears with slight variations in Daisy Miller, The Portrait of a Lady and The Wings of the Dove.

Not only by creating atmosphere around a heroine do we feel that she has something of a princess, but also by constant reference to her with such words as "she had the tournure of a princess" and:

1/ Introduction by R.P.Blackmur to Henry James short novels.

"... Milly was the wandering princess: so what could be more in harmony now than to see the princess waited upon by the city gate by the worthiest of maiden..."

At a moment Milly is even transformed into a Renaissance princess when everyone admires the wonderful Bronzino,^{1/} and agrees that the picture looks very much like her.

This impression of royalty is increased by the fact that all those heroines enjoy an extraordinary freedom from the pressure of circumstances. This is due to the "immense deal of money" that everyone possesses. For Henry James's world of acquisitive culture, money is the chief symbol of freedom. The rich gleams of money are present at every moment and predominate through every vision of the world in The Portrait of a Lady and The Wings of the Dove.

For Henry James, a person who possesses money is a type of character fully privileged, with easy mobility in the world and with magnificent opportunities for the cultivation of aesthetic and intellectual refinement. In Henry James's world the highest affirmation of life is the development of the subtlest and most various consciousness of things ^{2/}.

As a symbol of the desire to live we have the nightingales that sing to Isabel Archer and Osmond in the "grey Italian shade" at the Cascane gardens, because the nightingales are the voice of memory, of an imperishable consciousness at the same moment recreating and transcending its ancient enormous knowledge. It is to the European memory, a tradition that Isabel surrenders herself in her impulse to live to become conscious.

1/ Bronzino Angiolo /1502-1572/ an Italian painter famous for his portraits of royalty.

2/ Selected Letters of Henry James, edited with an introduction by Leon Edel, Rupert Hart-Davis, London, 1956.

The conflict between circumstances and wish, necessity and "freedom", as Ralph Touchett says,

"... to be really rich and free is to be able to meet the requirements of one's wishes ..."

is shown at the levels of material opportunity where there is most freedom and where therefore freedom becomes most threatening. In The Portrait of a Lady and in The Wings of the Dove wealth is shown as a powerful symbol of possession.

James came to maturity in a post Civil War America delirious with material achievement. In terms of Henry James's vision, American wealth is now able to buy up the whole museum of Europe, all its objects of art, culture and prestige. And this money is the symbol of the power that the Jamesian heroines possess. This power is illusory because it does not give them strength but exposes them even more to the attacks of the new world that they are meeting for the first time. This fortune can be an evil temptation in the world of privilege that their wealth allows the heroines to enter - it is their money that draws Mme Merle, Osmond, Kate Croy and Densher to them; so that their freedom is actually an imprisonment, a peculiarly refined prison.

In The Portrait of a Lady, Isabel's voluntary search for fuller consciousness leads her, in an illusion of perfect freedom to choose an evil, because Osmond does not represent Europe, full of memories, tradition, skills, but just corruption and when she realizes it comes as a horrible shock to her:

"... She found herself confronted in this manner with the conviction that the man in the world whom she had supposed to be the least sordid had married her like a vulgar adventurer, for her money..."

In The Portrait of a Lady and in The Wings of the Dove architectural images and metaphors, animal and plant imagery play a significant role.

Various meanings and deep problems are associated with architecture: Buildings are symbols of civilized life because their facades and interiors can imply man's relations with himself and with the outer world. Osmond's house in Florence has an "imposing front" of an "incommunicative character" .

"... It was the mask, not the face of the house. It had heavy lids, but no eyes. The house in reality looked another way - looked behind the windows of the ground-floor, that were in their noble proportions, extremely architectural; but their function seemed less to offer communication with the world than to defy the world to look in ..."

Spaciousness and delicacy of relationships afford the illusion of civilized consciousness.

It is in her house that Isabel takes full conscience of her situation:

"... It was the house of darkness, the house of dumbness, the house of suffocation ..."
 "... When she saw this rigid system close about her, draped though it was in pictured tapestries, she seemed shut up with an odour of mould and decay ..."

During her moments of sorrow Isabel goes to visit a Rome of architectural ruins:

"... She had long before this taken old Rome into her confidence, for in a world of ruins the ruins of her happiness seemed a less unnatural catastrophe ..."

Plant imagery can be noted too in such works as Daisy Miller, where the heroine is called Daisy, like a flower, and the girl actually is what her name suggests: simple and provincial as the flower itself.

In The Portrait of a Lady we find the name of Pansy, suggesting a delicate and pretty flower and the ideals of Mme Merle shown in terms of a flower:

"... her great-idea has been to be tremendously irreproachable a kind of full-blown lily - the incarnation of propriety ..."

Animal imagery appears in The Portrait of a Lady quite often. Caspar Goodwood, when thinking about Isabel, compares her to a bird that needs "beautiful, free movements". When Isabel sees the Countess Gemini for the first time she compares her to a tropical bird,

"... she was thin and dark and not at all pretty, having features that suggested some tropical bird ... her attire, voluminous and delicate, bristling with elegance, had the look of shimmering plumage ..."

The egotistical character of Osmond is compared to a serpent,

"... under all his culture, his cleverness, his amenity, under his good-nature, his facility, his knowledge of life, his egotism lay hidden like a serpent in a bank of flowers ..."

Animal imagery appears quite frequently too in The Wings of the Dove. The image of ^{the} dove is recurrent: Milly herself is the dove. This image has become the symbol of the title of the book:

"... Milly was indeed a dove. This was the figure,
though it most applied to her spirit ..."

and

"... The impression of that element of wealth
in her which was a power, which was a
great power, and which was dove-like only
so far as one remembered that doves have
wings and wondrous flights, have them as
well as tender tints and soft sounds ..."

The innocence of Milly is compared to this
quality possessed by a dove, and this impression is so great,
that when speaking of her, people mechanically would compare
her to a dove:

"... I used to call her in my stupidity - a dove.
Well she stretched out her wings and it was
to that they reached. They cover us ..."

Aunt Maud was compared to a vulture or to an eagle:

"... an eagle -with glided claws as well and with
wings of great flights..."

Kate Croy was referred to as a panther.

The weather also is used to emphasize gloomy
atmosphere and tragic situation: the falling rain in The Portrait
of a Lady when Isabel awaits her cousin's death.

In The Wings of the Dove nature plays an important
part too. When Lord Mark reveals the truth of Densher and Kate to
Milly, he does it in Venice where the summer is over and a black
sky and a cold lashing rain accentuate the tragical situation.
The last visit of Sir Luke, the doctor, is accompanied by "autumn"
sunshine" and the renewed beauty of the city is clearly shown.

The way the heroines dress has a symbolic meaning.
Daisy Miller wears dresses full of ribbons, frills made out of

muslin and light colours to stress her innocence, her fairy-like traits. Isabel Archer and Milly Theale wear nothing but deep black. This black colour accentuates the oddness, the strangeness of those two girls. It makes them look out of place and full of mystery.

A slightly smaller symbol is that of the candles. It reappears in both novels, The Portrait of a Lady and The Wings of the Dove, in various situations. They are always two and they burn slowly giving only dim light. They are the symbol of passing time and of the fatality of many situations. Sometimes they give an atmosphere of romantic pessimism:

"... By the time the candles were lighted for supper and the short white curtains were drawn, Milly had reappeared, and the little scenic room had then all its romance..."

C O N C L U S I O N S

In his novels, Henry James wanted to show the contrast between the simplicity of American idealism and the complexity of European empirism. He demonstrated that the dilemma of American innocence and European experience is unresolvable. The reason for this conflict is that Henry James presents an idealized picture of America and at the same time, although the picture of Europe is idealized too, it has some destructive characteristics that beget a large variety of serious conflicts. James's America is a kind of Eden in which intelligence and morality are natural endowments, not spoiled by any external codes. The merit of this ideal American Society is that it has an instinctive moral sense, but at the same time it offers no means for experience to confront those values with reality.

Henry James was charmed by the characteristics that he found in his compatriots, specially the trait of "innocence" which in other words was unawareness of life.

The young American innocent girl became his primary symbol of the positive aspect of the American character. This highly responsive innocence with which the heroines are

prepared to absorb Europe ends by bringing about an ironic reversal of situations, because this innocence is preparing them only to be absorbed by Europe. But Henry James could not condemn Europe altogether, because it had so thoroughly defined itself in art, in letters, and in politics. Europe was one of the continents without which no progress was possible. What Henry James called the "extraordinary American good faith" would be meaningless until it has assimilated the wealth of culture that Europe represented.

Notwithstanding, Henry James defines his opinion about American women in the most praising manner, as he does in Daisy Miller when he says that American women were the most exciting in the world. But the European reaction to those charming creatures is that of contempt, as voiced in The Wings of The Dove.

"... she needn't in conscience say anything at all,
but Americans never knew that nor ever, poor
creatures what not to do ..."

And the capacity for sound judgement on the part of those girls is questioned by this remark in The Portrait of a Lady.

"... She thinks she knows a great deal of it -
like most American girls; but like most
American girls she's ridiculously mistaken ..."

In all his portrayals, Henry James does not resist the temptation of presenting a character which will arouse the reader's pity when the poor thing will be finally defeated by the evil forces which had attacked her unexpectedly and brought destruction upon her. At this point one can ask whether the exasperating simplicity of the heroines was not the best possible target for anyone who wanted to take advantage of their situation.

The portraits that Henry James paints become

grotesque now and then by his constant insistence on the semi-divine qualities of his heroines.

Those heroines that were truly so weak, so unprepared that one could not imagine them facing the most elementary problems and even less playing the role that Henry James insisted in giving them, were forced to face the most serious negative aspects of life, as if they were round, full characters prepared to impose their own points of view and prove with their "innocence" that they could fight for their rights on equal terms with everybody.

We realize that Henry James has ironically presented to us a whole collection of feminine characters that could "chatter ^{happily} gaily on any subject" and be unsupportable. They have but poor or average intellectual characteristics, as it may be observed, to start a crusade against the evil and negative forces of nature. The odds that are confronted in all the novels are of unequal strength.

On one side stands the negative element that brings along unrest and hypocrisy; on the other, the positive element with its unspoiled attitude towards life, its candor, and directness of approach. Those two opponents are ill-matched. The villains have all the advantages to win their cause; will, intelligence, learning, culture. On the contrary, the heroines are often unbalanced persons.

The fairy-like qualities are so persistent, that the vision of the heroines is similar to that of princesses socially and spiritually isolated from the rest of the world.

The setting is idyllic and fairy-like because the situations painted are very much detached from reality. The heroines move in an atmosphere of enchantment that is characteristic of Henry James's novels.

The heroines painted as images of something unearthly in their beauty of character and in their physical

aspect do not undergo any interior evolution. The events go by and perhaps with the exception of Isabel who suffers a serious change by the shock that the confrontation with reality produces, there is no trace left in the personality of the other heroines. Daisy Miller dies without realizing her error and her death has no meaning to her. Only Isabel learns her lesson partly by realizing the mistake she has made when believing in the sufficiency of her own mind and will.

For Milly Theale the realization comes too late. She dies without living through the discovery that she has made. Treachery and hypocrisy are the essence of the experience which Europe supplies for Milly and the shock of the discovered deception breaks her will to live.

Miranda Hope and Miss Tita will continue to live in a world of their own, and never get to know any other. They have not been affected deeply by the events, they do not realize fully what has happened to them.

Henry James's heroines commit a tragic error which consists in trying to make the world reflect their illusions instead of perceiving that it reflects life as it is. They propose to live up to the image they have formed of themselves instead of living up to the facts of life. They are essentially romantic beings in a world of crude realities. But there is ambiguity in the presentation of those heroines. In fact they are very mediocre characters, but nevertheless the reader feels sorry for them and their fate. Their charm is so great that one forgets their defects and is only conscious of their ill-fortune. This presentation of the heroines has an effect of enchantment that is hard to forget even long after reading the novels.

When describing his heroines, Henry James was mainly concerned with the psychological insight of the characters. That is why he concentrated on their interior life and created problems that would test the characteristics of the heroines.

It may be noted that all those heroines in some way or other suffered from an inferiority complex towards the Europeans. They were in a way crushed by the years of culture that the Europeans represented; they felt guilty and smaller and insignificant when confronted with Europe.

It is James's peculiarity and distinction that he carried to the limits of the impossible the objective, psychological novel. His effort was always to reflect faithfully the social life that he studied with scrupulous devotion. James chose his characters from among those leisured people of the world for whom life is naturally a work of art and who are far removed from all the more practical aspects of existence, whose main preoccupations are problems of behaviour. Henry James grew so profoundly concerned with the technique of his art that in his later works, more markedly than in the earlier ones, the characters are to such a great extent the result of a psychological analysis, that they exist only in the world of fiction, having no counterpart in ordinary life.

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