

171

A SELECTIVE STUDY OF HENRY JAMES'S  
REVISIONS FOR THE NEW YORK EDITION

by

159

AVIS ANDERSON JOHNSON

B. A., Yankton College, 1961

---

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1963

Approved by:

William Berland  
Major Professor

19  
70  
11

12  
3329  
P. 4  
1705  
Job  
20/12

CONTENTS

INTRODUCTION . . . . .	1
STYLISTIC METHOD . . . . .	4
THEMATIC REVISIONS . . . . .	14
Daisy Miller . . . . .	14
The Turn of the Screw . . . . .	15
Roderick Hudson . . . . .	18
The American . . . . .	25
The Portrait of a Lady . . . . .	35
BIBLIOGRAPHY . . . . .	53

## INTRODUCTION

By 1904 Henry James had passed through his "major phase." But a phase which by its scope may also be so designated lay still before him. In this same year Scribner extended to him the invitation to assemble his works in a definitive edition. Accustomed to revising his tales and novels from serial publication to book edition and from one book edition to the next, James made revision a necessary part of the preparation of what is commonly known as the New York Edition. In a letter to Miss Margaret James dated 3 November 1905 from Lamb House, James writes:

And then (please mention to your Dad) all the time I haven't been doing the American Book, I have been revising with extreme minuteness three or four of my early works for the Edition Définitive (the settlement of some of the details of which seems to be hanging fire a little between my "agent" and my New York publishers; not, however, in a manner to indicate, I think, a real hitch.) Please, however, say nothing whatever any of you to any one, about the existence of any such plan.<sup>1</sup>

The revision which James writes of in regard to "three or four of my early works" was to extend throughout his assembled fiction, even to those works of his "major phase" which had so recently come from his pen. A letter to Robert Herrick similar to the above, almost two years later and when the publication of the New York Edition was no longer a private matter, extends the subject of selectivity for the Edition:

---

<sup>1</sup>Henry James, The Letters of Henry James, ed. Percy Lubbock (New York, 1920), II, 36-37.



The re-touching with any insistence will in fact bear but on one book (The American--on R. Hudson and The P. of a Lady very much less) but in essence I shouldn't have planned the edition at all unless I had felt close revision--wherever seeming called for--to be an indispensable part of it. I do every justice to your contention, but don't think me reckless or purblind if I say that I hold myself really right & you really wrong. The raison d'etre (the edition's) is in its being selective as well as collective, & by the mere fact of leaving out certain things (I have tried to read over Washington Square and I can't, & I fear it must go!) I exercise a control, a discrimination, I treat certain portions of my work as unhappy accidents.<sup>2</sup>

From his rich bulk of fiction it was James's task to select a number of works in correspondence to the limit of twenty-three volumes (later extended to twenty-four) agreed upon by James and Scribner.<sup>3</sup> The limitation of quantity helped to determine the omission of all the novels and most of the tales with exclusive American settings. The revisions were to better bring out the

---

<sup>2</sup>Robert Herrick, "A Visit to Henry James," Yale Review, XII (July 1923), 735-736. This letter is dated 7 August 1907 from Lamb House.

<sup>3</sup>A clue to the architecture of the New York Edition is presented by Leon Edel in his article, "The Architecture of Henry James's 'New York Edition'," New England Quarterly, XXIV (June 1951), 172-174. He states that while rereading James's first essay on Balzac, published in 1875 in the Galaxy, he came upon this sentence:

"Balzac's complete works occupy 23 huge octavo volumes in the stately but inconvenient edition definitive lately published."

The New York Edition was later expanded to twenty-four volumes. In a letter to W. D. Howells dated 17 August 1908, included in The Letters of Henry James, II, 100, James anticipated this increase when he wrote that "there may have to be a couple of supplementary volumes for certain too marked omissions." After Henry James's death two more volumes were added to include his two unfinished novels, The Ivory Tower and The Sense of the Past. Between 1921 and 1923 the number of volumes was extended to thirty-five under the editorial hand of Percy Lubbock.

essence of each of his works.<sup>4</sup> The selection, arrangement,<sup>5</sup> and revision of James's fiction combined to form the New York Edition, which was published at the rate of one volume each month between 1907 and 1909.<sup>6</sup>

---

<sup>4</sup>Included in The Letters of Henry James, II, 55, is a letter to Mrs. Dew-Smith dated 12 November 1906 wherein James writes in regard to Roderick Hudson: "The essence of the matter is wholly unaltered--save for seeming in places, I think, a little better brought out."

<sup>5</sup>In his article, "The Architecture of Henry James's 'New York Edition'," 175-177, Leon Edel offers his opinion about James's arrangement of the tales and novels:

From the moment that he proposed 23 volumes to Scribner, James was committed to selection and arrangement and clearly he chose the method of Balzac. The *Comédie Humaine* was Balzac's history and criticism of society, his exposition of its principles and analysis of its evils. James too had been an historian and a critic of his society. If the *Comédie Humaine* was the panorama of Balzac's France, Henry James, as America's "cosmopolitan" novelist, had created his "Scenes of the International Life," and it is with international life that the Edition is largely concerned. The plan of the New York Edition suddenly becomes clear to us as we move along the shelf from volume to volume.

The following is the arrangement suggested by Leon Edel: I-IV, the three American pilgrimages abroad; V-VIII, "Scenes of the English Life"; IX-X, Studies of English society or "Scenes in the Lives of Some Women"; XI, "Tales of the Caged Young"; XII, "Tales of Curiosity"; XIII, the shorter international tales; XIV, "the chase for the husband"; XV, "Scenes of the Literary Life"; XVI, Tales of the old "Europe"; XVII, "Tales of the gruesome or quasi-supernatural"; XVIII, the self-made American girl and tales dealing with things real and imagined; XIX-XXIV, the three major novels, which deal with the theme of "live all you can."

<sup>6</sup>The question of the effect of the revisions is disputed. Generally, the thesis of improvement is accepted by those critics who believe that the New York Edition is more clear and definite in phrase and theme. In this class are T. Bosanquet, V. Dunbar, P. Edgar, A. F. Gegenheimer, R. A. Gettman, R. Havens, L. Hoff, S. Krause, F. O. Matthiessen, B. McElderry, S. Rosenbaum, I. Traschen. Those who hold that James spoiled his clear style are noticeably the following: M. Cowley, E. Hale, H. Harvitt, R. Herrick, and C. McIntyre.



Of the three tasks to which Henry James gave his close attention in preparation for the New York Edition, that of revision best testifies to the fact of his craftsmanship. James's scrutiny was upon every word and every placement of punctuation. As a result, each word fulfills James's fullest intention. Each word enforces stylistic smoothness, and its contextual meaning is strengthened. Thus both clarity and richness are achieved through the revisions. By tightening laxity in meaning, James's thematic structure stands more solidly in the New York Edition than it did previously.

James's thematic revisions occur in particular in the novels of his early phase, but his pen swept over both the tales and the novels, early to late, making minute clarifications. Some of these minor revisions expand the contextual meaning and thereby provide a fuller development of the theme. They make concrete what was previously nebulous. Other revisions enrich the style, offering to the reader the poetic manner of the later James. Their combined result is a richly poetic, yet concrete, expression. They heighten, clarify, and make vivid the characters and their actions in terms of the theme. They call to the surface the essence of each work of fiction.

#### STYLISTIC METHOD

Before examining the revisions to see their relation to a theme, it is well to recognize the various types which occur

within James's body of revisions. Most of these tend toward greater contextual clarity. Most of them evidence the style of the later James.

In his search for the precise word, James tightens both his means of expression and his thematic structure. In The Portrait of a Lady, Isabel Archer's recall of the memorable scene which formulates her suspicions of the intimate relation between Madame Merle and Osmond undergoes a revision which strengthens their close relationship. In the 1894 edition Isabel recalls that they were "grouped unconsciously and familiarly" (PL, 381); in the New York Edition they are "unconsciously and familiarly associated" (PL, NII205).<sup>7</sup> It is this newly perceived association between them that calls forth Isabel's vigil before

---

<sup>7</sup>The quotations will be referred to in the body of the report as follows: (1) Daisy Miller, the 1879 edition: DM; the New York Edition: DM, N; (2) The Turn of the Screw, the 1899 edition: TS; the New York Edition: TS, N; (3) Roderick Hudson, the 1905 edition: RH; the New York Edition: RH, N; (4) The American, the 1877 edition: A; the New York Edition: A, N; (5) The Portrait of a Lady, the 1894 edition: PL; volumes III and IV of the New York Edition: PL, NI and NII. Elipses at the beginning of a quotation are omitted.

Because I was unable to obtain a first edition of The Portrait of a Lady, I was forced to use the 16th edition published in 1894. However, Lloyd M. Hoff, in The Revision of Roderick Hudson: Its Extent, Nature, and Result (Columbus, 1930), p. 471, states that: "as far as I have been able to ascertain, no James novel other than Roderick Hudson ever had three revisions." Thus, the first revision of The Portrait of a Lady would seem to have occurred between the serial and the first book publication and the second revision would be that for the New York Edition.

I have used the Rinehart Edition as the text for the original version. I. Traschen, in Henry James: The Art of Revision; A Comparison of the Original and Revised Versions of The American (New York, 1952), p.iii, states that "this text was compared with the first edition of The American in the Berg Collection of the New York Public Library, and it is faithful to that edition."



the fire. In The Turn of the Screw, the governess sees a "figure" (TS, N222) on the stairs rather than "someone" (TS, 96). This, too, is more appropriate because Quint is a spirit, not a living person. In the following, also from The Turn of the Screw, James tightens one loose word so that the precise grammatical relationship is clearly presented:

(TS, 170-171)	She was there, and I was justified; she was there, and I was neither cruel nor mad.	(TS, N278)	She was there, so I was justified; she was there, so I was neither cruel nor mad.
---------------	---	------------	---

In The Portrait of a Lady, when James revises Edmund Ludlow's exclamation "O Jupiter!" (PL, 25) to "O Moses!" (PL, NI40), he has painted a more consistent picture of a New Englander. This search for the precise word also involves revision of certain overused descriptive words; among others, "brilliant," "picturesque," and "beautiful" are replaced by the qualities which compose them.<sup>8</sup>

Related to James's choice of the precise word are those revisions which he makes for fuller detail of expression. For instance, James in the 1894 edition says of Isabel that she had "a glimpse of contemporary aesthetics" (PL, 28). This was revised to read: "the music of Gounod, the poetry of Browning, the prose of George Eliot" (PL, NI46). James's own aesthetic preference is given voice to in the revised text.

James's choice in preference of the specific rather than the

---

<sup>8</sup>F. O. Matthiessen, in Henry James: The Major Phase (New York, 1944), pp. 154-155, states in reference to "picturesque" that James "used the word freely as a kind of aesthetic catch-all, too loosely as he came to feel, for he struck it out in almost every case."



general description is also seen on occasion. In Koderick Hudson James felt that his American setting was too specific since he made no attempt to "do" it; therefore, "the dust of Northampton" (RH, 153) becomes "the dust of my desert" (RH, N231). Instead of stating that Madame Merle, in The Portrait of a Lady, is a "brilliant fugitive from Brooklyn" (PL, 165), James says that she is a "perverted product of their common soil" (IL, N1271). Since James has made no attempt to localize Madame Merle's past history as particularly in Brooklyn, he eliminates an unnecessary technical closeness.

What is perhaps most gratifying to encounter in the revisions for the New York Edition is James's appeal to the senses. Following are some occurrences of James's early style which become poetically enriched because of the revised appeal to all of the senses:

(A, 352)  
if it was possible to think too much about buying and selling, it was a gain to have a good slice of life left in which not to think about them.

(A, N526)  
if it was possible to have inhaled too fondly the reek of the market, it was yet a gain still to have time for experiments in other air.

(RH, 293)  
on the whole, and most of the time, he was a sad spectacle; he looked so hopelessly idle.

(RH, N446)  
on the whole and most of the time he irresistibly appealed, the air being charged with him as with some rich wasted essence, some spirit scattered by the breaking of its phial and yet unable, for its very quality, to lose itself.

(RH, 70)  
the young man's undiluted naturalness was its own justification.

(RH, N100-101)  
the savour of the young man's naturalness as fine as good wine.

(RH, 171)  
said Christina, with her  
usual soft deliberateness--

(RH, N259)  
said Christina with her silvery  
clearness of tone--

(PL, 265)  
she would have been as bright  
and soft as an April cloud.

(PL, NI110-11)  
she would have been as smooth to  
his general need of her as han-  
dled ivory to the palm.

(RH, 256)  
This time unmistakably the  
Cavaliere smiled, but still  
in that very out-of-the-way  
place.

(RH, N389)  
The Cavaliere's smile was like  
the red tip of a cigar seen for  
a few seconds in the dark.

(PL, 27)  
that Isabel could have no  
illusions as to what consti-  
tuted this advantage, or as to  
the moderate character of her  
own triumphs.

(PL, NI44)  
that Isabel could have no illu-  
sions as to what constituted  
this advantage, or as to the  
limits of her own power to frisk  
and jump and shriek--above all  
with rightness of effect.

A distinct characteristic of the revisions for the New York  
Edition and also of James's later style are the images in the  
above examples.<sup>9</sup>

In the New York Edition the flow of conversation and narra-  
tive is facilitated by several methods. James simplifies the  
punctuation, deleting that which creates a choppy effect. Commas  
are usually removed among words in a series. James also rear-  
ranges groups of words in the sentence so that it becomes one  
tightly knit expression. This can be seen in a typical revision  
of this kind: "he regarded her, on the contrary, with a tender

---

<sup>9</sup>In Royal A. Gettman's article, "Henry James's Revision of  
The American," American Literature, XVI (January 1945), 282, he  
states that "the greatest stylistic difference between the two  
versions of The American is the marked increase in figures of  
speech." This is also true of Roderick Hudson and The Portrait  
of a Lady, but less noticeable in Daisy Miller and The Turn of  
the Screw.







was the less emotional response, "she murmured" (IL, 303). Later, when Ralph utters his dying words to Isabel, James changes "he continued" (IL, 507) to "he just audibly and lingeringly breathed" (PL, NII417), thus achieving the effect of Ralph's dying condition. With the aid of images and references to the senses James also makes the text of the New York Edition more vivid: "Randolph loudly inquired" (DM, 16) becomes "Randolph asked of all the echoes" (DM, N10). In the following passage the redundant "repeated" is removed, thus tightening the prose:

<p>(<u>RH</u>, 175)  and then in a voice which  Rowland had never heard him  use, a voice almost thunderous,  a voice which awakened the  echoes of the mighty ruin, he  repeated, "Sit down!"</p>	<p>(<u>RH</u>, N265)  and then in a voice which  Rowland had never heard him use,  a voice which roused the echoes  of the mighty ruin, "Sit down!"  he thundered.</p>
--	--

Related to the "he said--she said" revisions is the use of a characterizing reference rather than the direct use of a name. In this way, also, James economizes with every word in his novels. For Newman, "Madame de Cintre" (A, 344) becomes "the woman wrenched from him" (A, N515). "Madame de Cintre's relatives" (A, 311) is revised to read "his [Newman's] adversaries" (A, N465-466). For Ralph, Isabel is not the obvious "cousin" (IL, 346), but she is "the person in the world in whom he was the most interested" (PL, NII146). The close thematic relation is obvious in these latter "he said--she said" revisions.

Moreover, conversation is revised to reflect the oral rather than the written language. Numerous contractions aid in creating this effect; in addition, James substitutes colloquial and

idiomatic fiction for that which is bookish.<sup>11</sup> Following are a few of the many revisions which affect speech. Roderick's speech is colorfully American in the following:

(RH, 12) (RH, N20)  
 "I can't be slow if I try." "I can't dawdle over things if I try."

Newman, in reply to whether or not he has made his fortune, answers:

(A, 13) (A, N12)  
 "Yes." "Well I've grubbed," . . .

M. Nicche responds to Newman's acceptance of him as an instructor in French by replying:

(A, 11) (A, N15)  
 "You have already made me lively." "You've struck up a tune I could almost dance to!"

Apparent in the above examples is the increase of physical action in James's novels caused by the insertion of expressions calling forth movement. Perhaps this type of revision was made to alleviate the danger of the novel becoming too psychological:

(RH, 330) (RH, N510)  
 At last he sprang to his feet and Rowland rose also, rejoicing keenly, it must be confessed, in his companion's confusion. At last he sprang to his feet, and Rowland rose also, conscious for the first time, with any sharpness, in all their intercourse, of having made an impression on him. He had driven in, as it were, a nail, and found in the tap of his hammer, for once in a way, a sensation.

---

<sup>11</sup>Lloyd M. Hoff, p. 517, notes that there is a liberal use of contractions in Roderick Hudson as it appeared in serial publication and in the New York Edition. However, in the 1870 and 1879 texts there is a trend away from them. Hoff projects the thesis that James's expansion of the contractions was near the time of the rise of the colloquial and dialect writers in America. Perhaps James "feared that he might be misconstrued as a dialect writer or at least as leaning in that direction."



(RH, 98) and her flowers were uncommon-ly pretty.	(RH, N146) and her flowers tossed their heads and rolled their eyes like so many little poetesses looking for rhymes.
--	--

In the revisions of the early novels in the New York Edition James achieves emphasis by the use of italics. By exchanging a positive statement for a negative one James also creates the desired emphasis. In the following this latter method is used:

(A, 114) with her [Claire's] usual frankness . . . .	(A, N24) without constraint . . . .
---	--

(A, 18) "I have worked!" he answered at last.	(A, N24) "Well, I haven't done it by sitting round this way."
--	--

(PL, 30) But, as he [Mr. Touchett] said to himself, he had no intention of turning Englishman . . . .	(PL, N149) But, as he said to himself, he had no intention of disamericanising . . . .
--	---

(PL, 25) exclaimed the girl, whose voice and smile, however, were sweeter than the words she uttered.	(PL, N140) exclaimed the girl; whose voice and smile, however, were less haughty than her words.
--	---

In addition, unity and smoothness are achieved throughout the New York Edition. James does this in The Portrait of a Lady by means of paragraph elimination. Originally in the 1894 edition the dialogue and narrative were distinctly separated into paragraphs; by combining them in the New York Edition a unity of thought is achieved.<sup>12</sup>

---

<sup>12</sup>This tendency to eliminate paragraphing in the New York Edition is mentioned by Lloyd M. Hoff, p. 44. He noted that this was true for Roderick Hudson, The Portrait of a Lady, and The Princess Casamassima.



A less important touch in James's revisions is the substitution of the British spelling of a word for the American: "gray" to "grey"; "favoring" to "favouring"; "colored" to "coloured"; "connection" to "connexion"; "inquire" to "enquire." Although these changes do not relate to greater clarity or to a more meaningful expression, they do evidence the minute attention which James gave to the revisions for the New York Edition.

Even when revising a later novel such as The Ambassadors James felt the necessity to check each word. The revisions made for the New York Edition of The Ambassadors are those which tend to clarity rather than to thematic strengthening. This is doubtless due to the fact that only a few years had elapsed since its publication in 1903. Among the noticeable stylistic changes are those which result in an easier flow of the language. James achieves this by a rearrangement of the word placement in the sentence so that each word is in close proximity to that which it modifies. Words which in their use are characteristic of writing rather than of speech are deleted, such as the relative pronoun "that." Occasionally James substitutes a more precise word. Another type of revision is the removal of some of the italics. This no doubt was done because of their excessive use, which forced attention on several words rather than effectively on one or two. In his early works, where the italics are scarce, James inserted additional italics. The revision of the 1903 book publication of The Ambassadors for the New York Edition is not extensive, but where James does revise he tightens his style so that it is smoother.

## THEMATIC REVISIONS

The revisions of James's earlier works entail more than the minute clarifications which he makes for The Ambassadors. In the early works James achieves, through the revisions, both connotative and thematic clarity. Their value is in great measure that of an aid to interpretation. In this report the revisions for the New York Edition of Daisy Miller, The Turn of the Screw, Roderick Hudson, The American, and The Portrait of a Lady are viewed in relation to theme. The two novelettes are briefly examined to show that James revised even his shorter works to achieve thematic clarity. The revisions of the three major novels of James's early phase are examined to show how James handled them in relation to the theme of American innocence moving toward the knowledge of evil.

## Daisy Miller

The revisions for the New York Edition do not change the theme of the novels. In Daisy Miller the revisions follow this pattern. Daisy becomes more attractive and Winterbourne is more attracted to her. This attractiveness is affected by nature imagery, which strengthens the picture of Daisy's innocent behavior. Winterbourne's bewilderment grows in his attempt to determine the intent of Daisy's actions. As Viola R. Dunbar so adequately sums up in her article: "James has underlined that



she [Daisy] is a charming, spontaneous American girl who is the victim of rigid social convention . . . . It seems probable that he merely tried to bring out more clearly the meaning of the situation--to make the reader feel more deeply the pathos of appealing innocence misjudged by inflexible formalism."<sup>13</sup> James, though, did not delete the fact that Daisy was also at fault for her complete disregard of this formalism.

### The Turn of the Screw

By means of the revisions of The Turn of the Screw for the New York Edition, James made the nature and actions of the characters more thematically meaningful. Thus, he pointed the way to a clearer understanding and interpretation of the tale. Two changes which center on the arrival of the governess at Bly prepare, by their intensification, for the evil spirits which will appear. The governess is noticeably aware of one thing concerning Mrs. Gross:

(TS, 18)	(TS, N159)
the only thing indeed . . .	the one appearance indeed . . .
was the clear circumstance	was that of her being so in-
of her being so glad to see me.	ordinately glad to see me.

James's use of italics intensifies the following revision:

(TS, 18)	(TS, N160)
I wondered even then a little	I wondered even then a little
why she should wish not to	why she should wish <u>not</u> to show
show it [ her gladness ] . . . .	it . . . .

---

<sup>13</sup>Viola R. Dunbar, "The Revision of Daisy Miller," Modern Language Notes, LXV (May 1950), 316-317. The reader is referred to her article for a more complete treatment of Daisy Miller.



In both of the above passages from the New York Edition there is a clear sense of warning. It is apparent that, before the arrival of the governess, Mrs. Gross had feared the spirits of Quint and Miss Jessel. The governess's imagination can not so easily be blamed for arousing the evil spirits if one first looks at the revisions which attest to James's obvious intent to increase her reliability.

Throughout the governess's struggle against the spirits of Quint and Miss Jessel the tension increases. The following revisions heighten this increase of tension:

(TS, 44)	someone had taken a liberty rather gross.	(TS, N180)	someone had taken a liberty rather monstrous.
----------	---	------------	---

(TS, 67)	I began to watch them in a stifled suspense, a disguised excitement . . . .	(TS, N199)	I began to watch them in a stifled suspense, a disguised tension . . . .
----------	---	------------	--

(TS, 68)	it was the charming thing in both children--to let me alone without appearing to drop me and to accompany me without appearing to surround.	(TS, N200)	it was the charming thing in both children--to let me alone without appearing to drop me and to accompany me without appearing to oppress.
----------	---	------------	--

(TS, 94)	but I must take my plunge.	(TS, N220)	but I must take my horrid plunge.
----------	----------------------------	------------	-----------------------------------

(TS, 94)	I again push my way through it to the end.	(TS, N220)	I again push my dreadful way through it to the end.
----------	--	------------	---

(TS, 139)	I might easily put an end to my predicament.	(TS, N225)	I might easily put an end to my ordeal.
-----------	--	------------	---

(TS, 140)	I made, in my bewilderment, for the schoolroom . . . .	(TS, N256)	I made, in my turmoil, for the schoolroom . . . .
-----------	--	------------	---

James also made revisions which clarify the nature of the character's roles. The governess's role of a protectress against the evil spirits is enhanced when James changes "their instructress" (TS, 108) to "their deputy-guardian" (TS, N231). When James revised "the eccentric nature of my father" (TS, 122) to "the whimsical bent of my father" (TS, N242) he increased the governess's reliability.

Mrs. Gross's role is changed from an "interlocutress" (TS, 64) to an "informant" (TS, N197). It is from Mrs. Gross that the information comes regarding Quint and Miss Jessel, not from the governess. This change also increases the reliability of the governess; the ghosts are not to be pushed aside as elements of her imagination. Flora becomes "too charming" (TS, N159) rather than "so charming" (TS, 17); her appearance of innocence is more questionable when it is seen that her charm is overly perfected. Miles's character is clarified in reference to his dismissal from school. Whereas originally he had been "driven from school" (TS, 195), in the New York Edition he has been "expelled from school" (TS, N297). More light is thrown on the nature of his expulsion when it is learned that he has "individual differences" (TS, N182) rather than mere "differences" (TS, 46). Through these few apt revisions James has provided a direction for the interpretation of The Turn of the Screw.

## Roderick Hudson

This precision in the revisions which James made for the New York Edition is obvious not only in the shorter tales but especially so in the first three novels of the New York Edition. In each Henry James revised so that the movement from innocence to the knowledge of evil is clearly defined.

In Roderick Hudson this movement occurs within the title character and is reflected in the consciousness of Rowland Mallet. James, as stated in his preface to Roderick Hudson, felt that "at the rate at which [Roderick] falls to pieces, he seems to place himself beyond our understanding and our sympathy."<sup>14</sup> James alleviates this flaw by changing certain elements in Roderick's character so that they are conducive to his moral and artistic disintegration. James also makes more credible the rate of disintegration by suggesting acts of moral laxity committed by Roderick. In addition, the final interpretation of Roderick's nature is significantly clarified by James.

In the New York Edition, James shows that before Roderick departs for Europe he has the basis for the development of those qualities which will provide for his ruin. Added to his conversation with Cecilia and Rowland is Roderick's statement: "'If I do anything at all I must do it so.'" (RH, N20) This is characteristic of Roderick's later insistence that he cannot create

---

<sup>14</sup>Henry James, The Art of the Novel: Critical Prefaces (New York, 1937), p. 12.



with the assistance of will power but that he can only work on his own conditions and in a state of inspiration. This refusal of discipline, an integral characteristic of Roderick, contributes to his downfall. This lack of will which Roderick exhibits in Europe is also provided for by the revision of Cecilia's statement: "he had no guidance--he could bear no control; he could only be horribly spoiled. Three or four years ago he graduated at a small college in this neighborhood . . . ." (RH, 23). This becomes: "he had no guidance--he could bear no control; he could only be horribly spoiled. Three or four years ago he broke off his connexion with a small college in this part of the state . . . ." (RH, N28) Later, in Europe, this lack of control is reflected when Roderick is ready to break his agreement to do a statue of Intellectual Refinement for Mr. Leavenworth. Cecilia once more prepares for the understanding of Roderick's disintegration when she states that the law is considered a safe training for Roderick because he is a man of "possibly loose leanings" (RH, N29) rather than a man of "a passionate disposition" (RH, 24). The revised passage suggests a weaker person both in moral and artistic discipline. Roderick himself expands his range of desires in the following revision: "I want to do something violent, to let off steam!" (RH, 51) This is expanded to read: "I want to do something violent and indecent and impossible--to let off steam!" (RH, N71) Our understanding of Roderick's fall is also strengthened when James changes the statement that he was "confidential on most points" (RH, 50) to "throwing discretion to the winds on so many points" (RH, N70).

By precisely choosing the words which will suggest a density in Roderick's European experiences, James increases the credibility of Roderick's disintegration. Although Roderick and Rowland have been in Europe only a short time, Rowland's question of what Mary Garland would think of Roderick calls forth this answer from him: "'she would say I am corrupted'" (RH, 60). By an addition, James hastens the pace of Roderick's dissolution: "'she would say I'm spoiled; I'm not sure she wouldn't say that I'm already horribly corrupted'" (RH, N86). From this point other suggestions lead up to Roderick's rejection of touring Europe with Rowland. In the 1905 edition Roderick says: "'I want to go my own way; to work when I choose and to loaf when I choose.'" (RH, 87) To this James added: "'and to be a fool, to be even a wretch, when I choose, and the biggest kind of either if necessary.'" (RH, N127) Later, when Roderick recounts his trip to Rowland, James revises "he had fallen in with some very idle people, and had discovered the charms of emulation" (RH, 93) to read "he had fallen in with people who really knew how to be low--which he, poor wretch, didn't, only he had thought it, in their company, a trick to be learnt" (RH, N138). In the course of his adventure, instead of having been surprised by his "taste" (RH, 94) Roderick was surprised by his "curiosity" (RH, N138). This characteristic American curiosity, in contrast to the European "taste," is appropriately substituted. It is one of the American qualities which often leads for James to the knowledge of evil.



By this time in the novel, the reader is made to feel that Roderick has indeed drunk deep of the cup of life. A revision of a conversation which Roderick and Rowland had early in the novel about Roderick's statue of the Water-drinker foreshadows Roderick's action and attitude in Europe:

(RH, 22)

"Well, he's guzzling in earnest," said Rowland. Hudson gave a vigorous nod. "Aye, poor fellow, he's thirsty!"

(RH, N27)

"Then he's drinking very deep," said Rowland. Hudson gave an approving nod. "Well, poor wretch, you wouldn't have him die of thirst, would you?"

At times, in Europe, Roderick feels that Rowland is trying to take the cup from him, an action which he resists. His drink from the cup has been fulfilling; he has fully acquired the knowledge of evil. Rowland's comment on the extension of freedom which Roderick displayed in his trip in Europe clearly delineates the nature of Roderick's fall. According to Rowland, in the 1905 text, Roderick's trip was "at the worst . . . a mere sporadic escapade, without roots in his companion's character" (RH, 96). In the New York Edition, Roderick's trip was "at the worst one of the plunges really touching bottom, that the plunger with the brine of the deep sea in his mouth doesn't need, or never has wind again, to repeat" (RH, N142). James has shown through previous revisions that Roderick's actions do have roots in his character; therefore, this revision is consistent with and necessitated by the former revisions. Placed in the conducive environment of Europe, the weaknesses in Roderick's nature easily overcome him.



From the time of his trip to Baden-Baden, Roderick's process of disintegration is fully recognized. In his "Preface" James states that "it has begun too soon, as I say, and too simply, and the determinant function attributed to Christina Light . . . fails to commend itself to our sense of truth and proportion."<sup>15</sup> Christina's responsibility for Roderick's fall is lessened by the fact that Roderick has already taken his "plunge" before he becomes closely associated with her. Other touches help to repair this flaw. For instance, in the 1905 edition Rowland asks Roderick: "'Do you really mean that you have an inexorable need of embarking on a flirtation with Miss Light?-- . . . which cannot at best, under the circumstances, be called innocent.'" (RH, 148) The nature of this projected escapade becomes more serious in the New York Edition: "'Do you really mean that you've an inexorable need of an intimate relation with Miss Light?-- . . . which can't, at best, under the circumstances, be called innocent.'" (RH, N224-225)

The point at which Roderick has unmistakably fallen, both as a moral person and as an artist, is made more clear in the New York Edition. James refers to Roderick, in the 1905 edition, as giving "unprecedented tokens of moral stagnation" (RH, 153). This he revises to read: "grave symptoms of a general breakage of his springs" (RH, N232). Later on, James clarifies the nature of the breakdown. He revises: "'It is in the matter of quantity

---

<sup>15</sup>The Art of the Novel: Critical Prefaces, p. 13.

that he has broken down'" (RH, 195). This becomes: "'The talent's there, it's the application that has broken down'" (RH, N295). This breakage has been prepared for by the revisions pertaining to Roderick's lack of will and his "loose leopards."

Feeling responsible and thinking that he may reestablish Roderick, Rowland suggests that Roderick send for his mother and Mary Garland. Before their arrival Roderick exhausts himself in adventures which the 1905 edition refers to as "doubly erratic" (RH, 212), but which in the New York Edition are "worth redeeming" (RH, N320). Thus James has especially pointed up the moral depravity of Roderick. This latter revision also prepares for the transformation which occurs in Roderick when he dies.

The final scene in which Roderick Hudson is found, after the fierce storm in which he has plunged over the cliff, is prepared for in the statement which Roderick makes to Rowland in defense of his going to see Christina. The desire for Christina and the laxity which were present in Roderick in the 1905 text are replaced by an excited interest in the possibility that there may be a creative rebirth for him:

(RH, 329)

"I see no need of expressing it. The proof of the pudding is in the eating! The case is simply this. I desire immensely to be near Christina Light, and it is such a huge refreshment to find myself again desiring something, that I propose to drift with the current. As I say, she has waked me up, and it is possible that something may

(RH, N500)

"I see no need of expressing it. I shall express it by going. The case is simply that that appeals to me as an interest, and I find myself so delighted to recognise an interest that I haven't it in my heart to dash it away. As I say, she has waked me up, and it's possible that something may come of that. She makes me live again--though I admit there's a strange pain



come of it. She makes me feel in the act of coming to life.  
 as if I were alive again. But at least it's movement, and  
 This sort of thing," and he what else, or who else, for so  
 glanced down at the inn, "I many weeks, has moved me?"  
 call death!"

Thus, Christina's function as an inspiration to the impetuous artist dominates her possible relations as a mistress. But after Rowland tells Roderick of his love for Mary Carland, Roderick's interest in going to Christina is overwhelmed by his realization of how "awful" (RH, N513) he has been. In the 1905 edition James had written "darned" (RH, 338). This change, along with the revisions of Roderick's appearance when he is found dead at the bottom of the cliff, clarifies James's final conception of Roderick's nature. Instead of describing him as having "a strangely serene expression of life" (RH, 345), James revises this so that Roderick has "a noble expression of life" (RH, N524). Roderick's face "looked admirably handsome" (RH, 345) in the 1905 edition; in the New York Edition it "was indescribably, and all so innocently, fair" (RH, N524). The implication that Roderick has had an internal struggle with his fallen self is brought out in the New York Edition. "Lonely ramble" becomes "ramble of despair"; "passionate walk" becomes "stricken state"; "defiant entertainment" becomes "dark distraction" (RH, 346; RH, N522). Roderick's attempt to descend the cliff, as Rowland views it in his consciousness, was possibly in "treacherous gloom" (RH, N525) rather than in the "darkness" (RH, 346). Although Roderick has been a moral failure, he has been redeemed and is more truly innocent than he was before coming to Europe. So important to



James is the moral self that it is not strange to observe his strengthening of the moral interpretation of the ending.

### The American

For The American James also made revisions in relation to his theme of American innocence moving toward the knowledge of evil. As with Roderick Hudson and The Portrait of a Lady, this awareness of evil takes place in Europe. In one of the revisions for The American James seems to lay the path for these cultural pilgrimages to Europe. When Mademoiselle Nioche answers Newman's question, "'Did you ever hear of Christopher Columbus?'" (A, 6), she replies, in the New York Edition: "he first showed Americans the way to Europe.'" (A, NS) In the 1877 edition she answers: "he invented America.'" (A, 6)

Christopher Newman, who is taking advantage of this path laid by Columbus, is clearly delineated in the New York Edition as an American with the accompanying qualities of innocence and candor. By heightening these characteristics, as well as increasing Newman's naiveté of Europe's wiles, James more fully prepares him for manipulation by the Bellegardes. Newman's nobility of action in his subsequent decision to forego revenge is also adequately foreshadowed in the New York Edition.

In rubbing off the old varnish on the American character of Newman, James's revisions show several references to Newman as a New World barbarian, as a child of nature and as an American

businessman. James accomplishes this through direct statements to this effect, but also through book, school, and circus images, which, as Isadore Traschen points out, are "appropriate, for Europeans often regarded the American of the gilded age to be as showy and amusing as a circus."<sup>16</sup> A brief selection of some of these revisions serves to demonstrate their nature:

(A, 57)	(A, N82)
she [Noemie] was not simply taking pity on his aesthetic verdancy.	she was not simply taking pity on the bloom of his barbarism.

(A, 28)	(A, N40)
She [Mrs. Tristram] told him that he was "horribly Western," but in this compliment the adverb was tinged with insincerity.	She told him he was beyond everything a child of nature but she repeated it so often that it could have been but a term of endearment.

(A, 63)	(A, N91)
Newman was an excellent, generous fellow; Mr. Babcock sometimes said to himself that he was a <u>noble</u> fellow . . .	Newman was a spirit of easy power; Mr. Babcock even at times saw it clear that he was one of nature's noblemen . . .

(A, 202)	(A, N304)
" <u>Je suis triste</u> ," said Valentin with Gallic simplicity.	" <u>Je suis triste</u> ," he answered with Gallic simplicity. Newman stared at the remark as if it had been scrawled on a slate by a school-boy . . .

(A, 71)	(A, N103)
I have been through the whole list, and I don't think I am any the worse for it."	--I've taken the whole list as the bare-backed rider takes the paper hoops at the circus, and I'm not even yet out of breath."

---

<sup>16</sup>Isadore Traschen, "Henry James and the Art of Revision," Philological Quarterly, XXV (January 1956), 39-40. The reader is referred to Isadore Traschen's unpublished Ph. D. dissertation and to his two articles, listed in the Bibliography, for an extensive treatment of the revisions which James made for The American. He places the major emphasis on the journey from innocence to the knowledge of evil.



(A, 122)  
Familiarity breeds contempt;  
I have made myself too cheap."

(A, N524)  
I've let you tweak my nose, I've  
allowed you the run of the  
animal's cage."

(A, 351)  
Added to the New York Edition:

(A, N524)  
He had yet held in his cheated  
arms, he felt, the full experi-  
ence, and when he closed them  
together round the void that was  
all they now possessed, he might  
have been some solitary spare  
athlete practising in the cor-  
ridor of the circus.

In addition to these revisions which heighten Newman's American traits, James emphasizes Newman's lack of culture. After Newman has bought his first painting, James points out that Newman "was already thinking of art-patronage as a fascinating pursuit." (A, 12) With one of the water images characteristic of the New York Edition, James changes this passage to center on Newman's lack of culture: "he was already thinking of art-patronage as a pursuit that might float even so heavy a weight as himself." (A, N16) Another revision condenses the incredible ignorance of Newman, while it also concisely emphasizes his relation to culture. In the 1877 edition Newman states: "'I am not cultivated, I am not even educated; I know nothing about history, or art, or foreign tongues, or any other learned matters. But I am not a fool, either, and I shall undertake to know something about Europe by the time I have done with it.'" (A, 31) This is condensed to read: "'I don't come up to my own standard of culture.'" (A, N45)

By other touches James increases the picture of Newman as an uninhibited but uninitiated American. In reference to Newman,



James revises "his usual attitude and carriage were of a rather relaxed and lounging kind" (A, 2) to read that they "had a liberal looseness" (A, N3). Newman himself says in the 1877 edition: "'I want to take it easily. I feel deliciously lazy.'" (A, 20) This becomes: "'I want to let myself, let everything go. I feel coarse and loose.'" (A, N28) Increasing the fresh American nature of Newman, James revises "with his easy smile" (A, 23) to read "with all his candour" (A, N33). Newman's openness of expression provides opportunity for additional insights into his character. Newman has not been initiated into smoking; this is clarified when Newman tells Valentin: "'I don't know how to smoke.'" (A, 126) Originally Newman simply stated: "'I don't smoke.'" (A, N87) James also removes the word "deceived" from one of Newman's speeches and in the New York Edition it is appropriately spoken by Monsieur Nioche who was betrayed by his wife. Their conversation was revised in the following manner:

<p>(<u>A</u>, 49)          "She deceived you?"          [Newman]          "Under my nose, year          after year." [M. Nioche]</p>	<p>(<u>A</u>, N71)          "She wasn't very good?"          "She was good for some          things and some people, but not          for a poor man like me. She          deceived me, under my nose, year          after year."</p>
--	---

Newman, in his state of innocence, is less apt to think in terms of deceit than in terms of goodness.

James more fully prepares for Newman's vulnerability by heightening what he says of Newman, what other characters say to Newman about himself and about the situation, and what Newman himself says to reveal his knowledge of the difference in the American and European cultures.

One of the qualities which James makes explicit is Newman's acceptance of people for what they appear to be. He revises the following comment on Newman: "Newman went on, with democratic confidingness" (A, 11) so that in the New York Edition it is: "Newman went on, giving his friends the benefit of any vagueness" (A, N14-15). In a later speech, Valentin also refers to Newman's vulnerability. To Newman's statement that he never quarrels, Valentin replies: "'Never? Sometimes it's a duty--or at least it's a pleasure. Oh, I have had two or three delicious quarrels in my day!' and M. de Bellegarde's handsome smile assumed, at the memory of these incidents, an almost voluptuous intensity." (A, 92) However, in the New York Edition Valentin expresses his awareness of Newman's false security: "'You mean you just shoot? Well, I notify you that till I'm shot,' his visitor declared, 'I shall have had a greater sense of safety with you than I have perhaps ever known in any relation of life. And as a sense of danger is clearly a thing impossible to you, we shall therefore be all right.'" (A, N133) This latter revision serves a double purpose, pointing out Newman's inability to recognize danger and pointing to Valentin's death in the duel. Babcock also perceptively identifies Newman's weakness. Whereas in the original he told Newman that, "'For me, you are too passionate, too extravagant'" (A, 66), in the New York Edition Babcock states: "'There are things of which you take too little account.'" (A, N96) Mrs. Tristram is no less perceptive in recognizing Newman's inadequate discernment. Originally, after his acceptance of her



challenge to place him in a difficult situation, she replied: "That has a little conceited sound!" (A, 32) In the New York Edition she aptly states: "Vous ne doutez ne rien!" (A, N46) Newman's peculiarly American excess of confidence and his credulous nature screen him from even these pointed statements.

Immediate members of the Bellegarde family, Valentin and Madame Urbain, inform Newman of the nature of their family and suggest that his alliance with it will not be easy. The full implication of these statements is also overlooked by Newman. When he accuses Valentin of not loving his brother, in the 1877 edition Valentin replies that "'well-bred people always love their brothers.'" (A, 105) In the New York Edition the revised statement achieves the precise point: "'A house like ours is inevitably one.'" (A, N153) The emphasis is on the tight unity of the family, but Newman does not heed this omen and continues his plans for removing Claire from the family. Urbain's wife also says something that should have put Newman on his guard. Originally she merely said: "'I am a ferocious democrat.'" (A, 157) In the New York Edition this is expanded to express the ordeal which Newman may expect: "'I'm a ferocious modern. I'm more modern than you, you know--because I've been through this and come out, very far out; which you haven't. Oh, you don't know what this is! Vous allez bien voir.'" (A, N229)

Ironically enough, Newman himself admits that he doesn't understand the European system. Replying to Monsieur Nioche in their conversation about the European custom of marriage, Newman



bursts out, "'And hanged if I understand your institutions any-way!'" (A, N295) This statement replaced the inadequate and general, "'It's a good plan to take things easily.'" (A, 197) Earlier in the novel James has Newman say to Mrs. Tristram: "'There are so many forms and ceremonies over here'--'" (A, 32). This statement was revised to read: "'There are so many twists and turns over here, so many forms and ceremonies--'" (A, N46). The revised passage provides an intimation of the twist which appears in Newman's agreement with the Bellegardes to marry Claire. Even though Newman realizes that he does not understand the European customs, he does not proceed cautiously. His participation shows that he does not base his actions on his realization of the cultural differences. He accepts European society on its appearance, just as he would have done if he were in American society.

James has not revised any major part of the theme in The American. Therefore, after Newman has attained his knowledge of evil, through his realization of the Bellegardes's crime and their treatment of Claire, he still nobly decides not to take revenge. However, his action is more fully prepared for in the New York Edition. In a conversation in which Newman and Mrs. Tristram participate, James prepares for Newman's bitterness of revenge and for his subsequent rejection of revenge:

(A, 30)

"I am never in a fury."  
"Angry, then, or dis-  
pleased."

"I am never angry and it  
is so long since I have been

(A, N43)

"Ah, I don't have to get  
into a fury to do it."

"I don't, nevertheless, see  
you always as you are now.  
You've something or other behind,

displeased that I have quite forgotten it."

beneath. You get harder or you get softer. You're more displeased--or you're more pleased."

"Well, a man of any sense doesn't lay his plans to be angry," said Newman, "and it's in fact so long since I've been displeased that I've quite forgotten it."

In addition, when Mademoiselle Nioche tells Newman that the painting which he purchased from her is one of her worst, Newman's reply in the New York Edition prepares for his singular action: "'Well,' said Newman, 'I never outgrew a mistake but in my own time and in my own way.'" (A, N81) Originally Newman replied: "'I like it all the same!'" (A, 57)

Furthermore, Newman's action is nobler in the New York Edition because of two important revisions which allow him to show Monsieur de Bellegarde's death note for other reasons than his own revenge. Valentin, in his last words, tells Newman to tell everyone about the crime committed by his mother and brother, because, as he says, "'it will pay them!'" (A, N402) Originally James had written: "'it will avenge you [Newman]!'" (A, 268) Newman thus is given an added motive for exposing the Bellegardes, because of justice rather than merely his own revenge. James also revises the message left by Monsieur de Bellegarde. In the 1877 edition, this note ends with these words: "'It is murder, if murder ever was. Ask the doctors.'" (A, 310) To this James adds in the New York Edition: "'tell every one, show every one this.'" (A, N464) Therefore, Newman could additionally justify an action of revenge by claiming to fulfill the



death instructions of Monsieur de Bellegarde. James has provided Newman with a basis of rationalization, which he nobly disregards.

To leave no doubt of Newman's nobility of action, James revised the ending as follows:

(A, 360)

"It is most provoking," said Mrs. Tristram, "to hear your talk of the 'charge' when the charge is burnt up. Is it quite consumed?" she asked glancing at the fire.

Newman assured her that there was nothing left of it.

"Well then," she said, "I suppose there is no harm in saying that you probably did not make them so very uncomfortable. My impression would be that since, as you say, they defied you, it was because they believed that, after all, you would never really come to the point. Their confidence, after counsel taken of each other, was not in their innocence, nor in their talent for bluffing things off; it was in your remarkable good nature! You see they were right."

Newman instinctively turned to see if the little paper was in fact consumed; but there was nothing left of it.

(A, N534-340)

"It's most provoking," she returned, "to hear you talk of the 'charge' when the charge is burned up. Is it quite consumed?" she asked, glancing at the fire. He assured her there was nothing left of it, and at this, dropping her embroidery, she got up and came near him.

"I needn't tell you at this hour how I've felt for you. But I like you as you are," she said.

"As I am--?"

"As you are." She stood before him and put out her hand as for his own, which he a little blankly let her take. "Just exactly as you are," she repeated. With which, bending her head, she raised his hand and very tenderly and beautifully kissed it. Then, "Ah, poor Claire!" she sighed as she went back to her place. It drew from him, while his flushed face followed her, a strange inarticulate sound, and this made her but say again: "Yes, a thousand times--poor, poor Claire!"

In the New York Edition the reader is assured that Newman's action is the proper one. Here, too, James's expression of Newman's emotion is appropriate because Newman's relationship with Claire has been intimately strengthened through previous revisions. Their intimacy is strengthened in the scene in which



Newman calls on Claire shortly after Valentin's funeral.<sup>17</sup> James revised this scene as follows:

(A, 280)

She closed her eyes, as if with the pain of hearing it; then he drew her towards him and clasped her to his breast. He kissed her white face; for an instant she resisted and for a moment she submitted; then, with force, she disengaged herself and hurried away over the long shining floor.

(A, N419)

She closed her eyes, as if with the pain of hearing it; then he drew her towards him and clasped her to his breast. He kissed her white face again and again, as to leave less of it for his loss; for an instant she resisted and for a minute she submitted; then, with a force that threw him back panting, she disengaged herself and hurried away over the long shining floor.

In the New York Edition James also strengthens the effect of their passionate scene when he refers to it later:

(A, 321)

At last, as in its full force the thought came over him that this confused, impersonal wail was all that either he or the world she had deserted should ever hear of the voice he had found so sweet, he felt that he could bear it no longer.

(A, N481)

At last, as in its full force the thought came over him that this confused, impersonal wail was all that he or the world she had deserted were ever again to hear of the breath of those lips of which his own held still the pressure, he knew he could bear it no longer.

---

<sup>17</sup>In his unpublished Ph. D. dissertation, p. 56, I. Traschen points out that James increased the lovers' intimacy. Proceeding further he states:

Now it is generally acknowledged that the later James was more deeply involved in the life of the unconscious. One indication of this involvement is seen in the increased sexual content of his imagination. This particular turn of James's imagination found expression in the revisions to The American, but, as we shall see, in a passive form directly opposite to those revisions in which Newman embraces Claire actively, violently, and aggressively. In general, this group of revisions attests to the intensity James would have liked the affair between Claire and Newman to have had everywhere.

According to Traschen, one of this class of revisions (A, 351; A, N524) recalls the tower symbolism of The Turn of the Screw.

Through his revisions for the New York Edition of The American James has more fully prepared for Newman's innocence in his journey toward the knowledge of evil and for his subsequent noble conduct. Thus the novel attains a stronger thematic unity in its clear and vivid presentation of Newman's journey.

### The Portrait of a Lady

The theme of The Portrait of a Lady is that of "a certain young woman affronting her destiny,"<sup>18</sup> a process which, for her also, consists of the movement from innocence to the knowledge of evil. This theme functions in terms of the relationships of the characters. In revising The Portrait of a Lady James sharpened the character of each of his personages; in this way he presented a clearer view of their functions and relationships in Isabel's journey to the knowledge of evil, which occurs in her search for a union of culture and morals. In connection with Isabel's journey, James also revised elements that strengthen the plot.

From the beginning of the novel James regards Isabel's invitation to Europe as momentous: "Whether she felt grand or no, she at any rate felt busy; busy, I mean, with her thoughts" (PL, 25) becomes "Whether she felt grand or no, she at any rate felt different, felt as if something had happened to her." (PL, NI41) What is happening to her, the invitation and the acceptance, is

---

<sup>18</sup>The Art of the Novel: Critical Prefaces, p. 48.



dramatically presented when Isabel is first seen at Gardencourt where she no longer lingers "in the doorway" (PL, 12), but "near the threshold" (PL, NI19) of Gardencourt, her entrance into the experience of Europe. Then, when Ralph suggests that he acquaint her with English society, Isabel's readiness to participate in the coming experience is seen in her promise to "hurl herself into the fray" (PL, NI89) rather than to be merely "delighted" (PL, 54).

For Isabel, then, her European experience will be one of action and participation. This involvement principally concerns the appeal of the three proposals of marriage and her response to them.

Caspar Goodwood, an American businessman, first proposes to Isabel. The reason for her rejection of him is made more clear in the revised version. Revised descriptions of Caspar show that he has an unyielding force, power, and energy, but no culture according to Isabel's conception of it. The emphasis on these characteristics is seen in the following:

(PL, 98)  
 Caspar Goodwood gave her an impression of energy. She might like it or not, but at any rate there was something very strong about him; even in one's usual contact with him one had to reckon with it.

(PL, NI162)  
 Caspar Goodwood expressed for her an energy--and she had already felt it as a power--that was of his very nature. It was in no degree a matter of his "advantages"--it was a matter of the spirit that sat in his clear-burning eyes like some tireless watcher at a window. She might like it or not, but he insisted, ever, with his whole weight and force: even in one's usual contact with him one had to reckon with that.



Moreover, a direct reference to "culture" in the following description of Caspar becomes, in the New York Edition, indirect and associated with his energy and power. He is no longer capable of an "excellent understanding" even though he has become acquainted with "rare exploits":

(PL, 99)

He had received the better part of his education at Harvard University, where, however, he had gained more renown as a gymnast and an oarsman than as a votary of culture. Later he had become reconciled to culture, and though he was still fond of sport, he was capable of showing an excellent understanding of other matters.

(PL, NI163)

He had received the better part of his education at Harvard College, where, however, he had gained renown rather as a gymnast and an oarsman than as a gleaner of more dispersed knowledge. Later on he had learned that the finer intelligence too could vault and pull and strain--right even, breaking the record, treat itself to rare exploits.

James's revision of the following succeeds in associating Caspar's activity with his business profession:

(PL, 99)

He had great talent for business, for administration, and for making people execute his purpose and carry out his views--for managing men, as the phrase was; and to give its complete value to this faculty, he had an insatiable, an almost fierce, ambition. It always struck people who knew him that he might do greater things than carry on a cotton-factory; there was nothing cottony about Caspar Goodwood, and his friends took for granted that he would not always content himself with that.

(PL, NI164)

There were intricate, bristling things he rejoiced in; he liked to organise, to contend, to administer; he could make people work his will, believe in him, march before him and justify him. This was the art, as they said, of managing men--which rested, in him, further, on a bold though brooding ambition. It struck those who knew him well that he might do greater things than carry on a cotton-factory; there was nothing cottony about Caspar Goodwood, and his friends took it for granted that he would somehow and somewhere write himself in bigger letters.

This latter image aptly suggests an advertisement. Not only in descriptions of him, but also in Caspar's speeches to Isabel,

James revises to strengthen the forceful business image of Caspar. Instead of saying "'I don't care a straw for your admiration'" (PL, 135), Caspar, in the New York Edition, says to Isabel, "'I don't care a cent for your admiration--not one straw, with nothing to show for it.'" (PL, NI221) Another revision which James made causes Caspar to "think" in terms of force even when speaking of the actions of other people. Whereas he originally says, "'Plenty of men will ask you'" (PL, 136), when he speaks to Isabel of marriage, in the New York Edition he says: "'Plenty of men will try to make you.'" (PL, NI222)

Throughout the revisions, James increases the forcefulness of Caspar by describing him in terms of armor. In the 1894 edition, in Isabel's eyes Caspar was "the strongest man she had ever known, and she believed at bottom he was the cleverest." (PL, 100) This was revised so that, for Isabel, Caspar "was of supremely strong, clean make--which was so much: she saw the different fitted parts of him as she had seen, in museums and portraits, the different fitted parts of armoured warriors--in plates of steel handsomely inlaid with gold." (PL, NI165) Characteristic of the revisions, this above example does more than extend the description of Caspar: for thematic unity and logic James deletes the reference to Caspar as clever. This quality will later be seen to be one of the reasons for which Isabel accepts Osmond's proposal. The descriptions of armor are the focus through which Isabel sees Caspar. His eyes no longer wear "an expression of ardent remonstrance" (PL, 133), but they seem



"to shine through the vizard of a helmet" (PL, NI218). Armor becomes a part of Caspar's aggressive nature, which Isabel rejects. In her evaluation of his suffering, which is inflicted by her rejection of him, a significant change is also made: "In measuring the effect of his suffering, one might always reflect that he had a sound constitution" (PL, 134) is revised to: "She came back, even for her measure of possible pangs and aches in him, to her old sense that he was naturally plated and steeled, armed essentially for aggression." (PL, NI219) James in his revision of the character of Caspar makes it clear that Isabel will not marry him because of this aggressive force so closely associated with the American businessman, lacking in culture and symbolized by armor. As will be seen later, this force is present in the physical attraction of their final scene together; there, too, it plays a part in her rejection of him.

After refusing Caspar's proposal, Isabel moves on to the elegant Lord Warburton, who represents the best in English society. She is at first attracted to him because he appeals to her romantic sense. Throughout this novel, James changes Isabel's outlook from "picturesque" to "romantic." In the 1894 edition Isabel first saw Lord Warburton as "one of the most delectable persons she had met" (PL, 55), while in the New York Edition he is seen "though quite without luridity--as a hero of romance." (PL, NI91)

Lord Warburton is presented as the best of English society, but he too lacks the height of culture for which Isabel will settle. In describing him, James revises: "his composition was a



mixture of a good-humoured manly force," (IL, 59) to read: "his quality was a mixture of the effect of rich experience" (PL, NI97). It can be seen that, just as James deletes a characteristic of Osmond from his description of Caspar, here he also deletes the "manly force" of Caspar from the description of Lord Warburton. Thus, the character of each is more clearly delineated. To further increase Lord Warburton's elegance, James says that he has "elegant tastes" (IL, NI102) rather than "cultivated tastes" (PL, 62). The goodness of Lord Warburton's character is also brought out clearly when James revises some of Ralph's descriptions of him. Two descriptions from the 1894 edition read that Lord Warburton is "'such a fine fellow'" (PL, 127, 128). In the New York Edition these become "'such an honest man'" (IL, NI208) and "'such a thorough good sort'" (PL, NI210). Ralph also refers to Lord Warburton as a "'very good Christian'" (PL, NI348) rather than as a "'very good fellow'" (PL, 149). In addition, Ralph says to Isabel that Lord Warburton is "'a man of a good deal of charming taste'" (PL, NI98), whereas he is referred to in the 1894 edition as "'a man of imagination'" (PL, 60), thus possessing a characteristic which appeals to Isabel and which might be hard to resolve with her rejection of him. These revisions enhancing the outer and inner appearance of Lord Warburton make it more credible for James to have Ralph say that Lord Warburton "'has been stalked'" (IL, NI211) instead of "'has been run after'" (PL, 129), and for Isabel to look "so straight at Lord Warburton's big bribe" (PL, NI162), instead of

to make "up her mind to refuse Lord Warburton" (PL, 98). Because of the increased appeal of Lord Warburton in the New York Edition, he has a more substantial claim to Isabel's affections; her rejection of him therefore assumes more importance. The emphasis here on Isabel's rejection of Lord Warburton because he lacks the culture which she is seeking reaches a new height when it is later seen that she marries Osmond for possessing this quality.

Isabel's reason for rejecting Lord Warburton also reflects her nature: her independence, individualism, freshness, and her eagerness to drink from the cup of life. James emphasizes the importance of her thirst for life and freedom when he makes clear her reason for rejecting Lord Warburton. Originally, the idea of marriage to Lord Warburton "failed to correspond to any vision of happiness" (PL, 94), but her rejection of him in the New York Edition is caused because the idea "failed to support any enlightened prejudice in favour of the free exploration of life" (PL, NI155). The projected married state with Lord Warburton is described as containing "elements" (PL, 95) which will displease her. James explains exactly what he means by expanding this to read: "might contain oppressive, might contain narrowing elements, might prove really but a stupefying anodyne" (PL, NI155). A revision which describes Lord Warburton's sisters also helps to make more clear the reason for Isabel's rejection of him. For her, their fault lay in their "want of vivacity" (PL, 64). James in his revision of this makes explicit what type of vivacity he intends: they have a "want of play of mind" (PL, NI106). These



revisions are consistent with Isabel's own fine play of mind and her insistence on freedom. Isabel has a "fine, full consciousness" (PL, NI72) in place of an "absorbing happiness" (PL, 45).

Contributive in determining the rejection of both Caspar Goodwood and Lord Warburton are the two passionate dramatic scenes which James heightened. The appeals are exotic and romantic, but so intense that Isabel shies away from them. Her reply to both appeals is one of fear. In the New York Edition James explains the nature of Isabel's fear when he comments on her initial moral retreat from Osmond: "she answered with an intensity that expressed the dread of having, in this case too, to choose and decide. What made her dread great was precisely the force which, as it would seem, ought to have banished all dread--the sense of something within herself, deep down, that she supposed to be inspired and trustful passion. It was there like a large sum stored in a bank--which there was a terror in having to begin to spend. If she touched it, it would all come out." (PL, NII18) Originally this read: "she answered at last, in a tone . . . which expressed the dread of having, in this case too, to choose and decide. What made her dread great was precisely the force which, as it would seem, ought to have banished all dread--the consciousness of what was in her own heart. It was terrible to have to surrender herself to that." (PL, 271) Isabel's relation to passion is clarified and is then intensely tested. This helps to explain Isabel's rejections of her first two suitors, although, as already pointed out, it is by no means the principal reason.

When Lord Warburton proposes, Isabel also feels the passion behind his words: "these words were uttered with a breadth of candour that was like the embrace of strong arms--that was like the fragrance straight in her face, and by his clean, breathing lips, of she knew not what strange gardens, what charged airs." (PL, NI152) In the 1894 edition this statement is comparatively mild: "these words were uttered with a tender eagerness which went to Isabel's heart." (PL, 93) James also emphasizes the complication of this scene when he changes "the need of answering" (PL, 93) to "the need of really facing her crisis" (PL, NI152).

Isabel's senses are also romantically aroused when Caspar makes his last passionate appeal. Two revisions heighten this:

(PL, 517)

But this expressed only a little of what she felt. The rest was that she had never been loved before. It wrapped her about; it lifted her off her feet.

(PL, NII433)

But this expressed only a little of what she felt. The rest was that she had never been loved before. She had believed it, but this was different; this was the hot wind of the desert, at the approach of which the others dropped dead, like mere sweet airs of the garden. It wrapped her about; it lifted her off her feet, while the very taste of it, as of something potent, acrid and strange, forced open her set teeth.

(PL, 519)

He glared at her a moment through the dusk, and the next instant she felt his arms about her, and his lips on her own lips. His kiss was like a flash of lightning; when it was dark again she was free.

(PL, NII436)

He glared at her a moment through the dusk, and the next instant she felt his arms about her and his lips on her own lips. His kiss was like white lightning, a flash that spread, and spread again, and stayed;



and it was extraordinarily as if, while she took it, she felt each thing in his hard manhood that had least pleased her, each aggressive fact of his face, his figure, his presence, justified of its intense identity and made one with this act of possession. So had she heard of those wrecked and under water following a train of images before they sink. But when darkness returned she was free.

Thus, in order to increase their physical and romantic appeal, James has revised the emotional impact between Isabel and each of her three suitors. At the time when Lord Warburton urged Isabel's response to passion, Isabel had not yet been attracted to Osmond nor had she defined for herself the passion which threatened her. Therefore even in the New York Edition it was not necessary for Lord Warburton, acting as a solitary and uncomplicated appeal, to exhibit the strong passion which Caspar Goodwood was later necessitated to exert in order to create a counter force to Isabel's marriage to Osmond. James put almost the novel's entire quota of passion into the latter scene between Isabel and Caspar so that at the time when Isabel has made a temporary break with Osmond she is also strongly tempted by Caspar. The elements of struggle within Isabel, either to escape with Caspar or to return to Osmond and uphold her conception of marriage and of self, are brought more intensely in opposition. In addition to heightening the attractive force of Caspar, the latter scene demonstrates all of Caspar's aggressive power; Isabel can thus justifiably reject him and rid him from her conscience. With Lord Warburton Isabel is initiated into passion;

she rejects him and passion in favor of the free exploration of life. With Osmond she is called on to define passion; she accepts him because he seems to hold in store the capacity for the free exploration of life. Finally, with Caspar she rejects aggressive passion which for a moment is intensely appealing, and she returns to Osmond. The intensification of Caspar's appeal is necessary to fully enforce the importance of Isabel's sense of duty to her marriage. She has resisted a much stronger appeal in the New York Edition.

Both of the decisions in favor of Osmond, to marry him and to return to him, are made more clear in the revised edition. His appeal centers in the culture which he represents for her. James intensifies Osmond's appearance of culture and his scorn for the vulgar. In describing him at Florence James changes, "he was one of those persons who, in the matter of race, may, as the phrase is, pass for anything. . . . He was dressed as a man who takes little trouble about it" (PL, 199) to, "he suggested, fine gold coin as he was, no stamp nor emblem of the common mintage that provides for general circulation; he was the elegant complicated medal struck off for a special occasion. . . . He was dressed as a man dresses who takes little other trouble about it than to have no vulgar things." (PL, N1328) In the 1894 edition, Osmond is "a quiet gentleman, with a colourless manner, who said elaborate things with a great deal of simplicity." (PL, 216) In the New York Edition he has "a quiet ease that covered everything, even the first show of his own wit." (PL, N1356) He is a person



of surface whom Isabel in her innocent ignorance accepts. The addition of "wit" in this latter revision is pertinent when it is related to a revision of a reference by Isabel wherein she thinks of individual eminence on the "basis of character and wit" (PL, NI143) rather than on only the "basis of character." (PL, 87)

Osmond's cleverness also attracts Isabel. At St. Peter's when Lord Warburton asks Ralph about Osmond, James, in revising, places the main emphasis on Isabel's attraction to Osmond's cleverness:

(PL, 259)

"Why then does she like him?" pursued Lord Warburton, with noble naiveté.  
"Because she's a woman."

(PL, NI428)

Lord Warburton took this at first in silence, but he spoke again. "Is he awfully clever?"  
"Awfully," said Ralph.  
His companion thought.  
"And what else?"  
"What more do you want?"  
Ralph groaned.  
"Do you mean what more does she?"

In this same conversation between Lord Warburton and Ralph, there are other revisions which bear thematic relevance. In the 1894 edition the text reads as follows:

"Does she like him?"

"Yes, I think she does."

"Is he a good fellow?"

Ralph hesitated a moment. "No, he's not," he said at last.

(PL, 259)

Obviously James does not mean for even the reader to be informed, before Isabel is, about Osmond's real nature. Later, this realization concerning Osmond is aptly presented through Isabel's growing awareness. Also noticeable in the above conversation is the definite affirmation of Isabel's emotions for Osmond. In the

New York Edition she is still groping:

"Does she like him?"

"She's trying to find out."

"And will she?"

"Find out--?" Ralph asked.

"Will she like him?"

"Do you mean will she accept him?"

"Yes," said Lord Warburton after an instant; "I suppose that's what I horribly mean."

"Perhaps not if one does nothing to prevent it," Ralph replied.

His lordship stared a moment, but apprehended. "Then we must be perfectly quiet?"

"As quiet as the grave. And only on the chance!" Ralph added.

"The chance she may?"

"The chance she may not?"

(PL, NI427-428)

In the New York Edition Isabel's independence of action and her free choice are implied.

Later when conversing with Ralph about her approaching marriage, Isabel confirms what he has supposed to be her motive for marrying Osmond. In the 1894 edition she tells Ralph, "'Mr. Osmond is the best I know; he is important enough for me.'" (PL, 301) James revises this in favor of a more specific statement: "'Mr. Osmond's is the finest I know; he's good enough for me, and interesting enough, and clever enough. I'm far more struck with what he has and what he represents than with what he may lack.'" (PL, NII69) In this same conversation, James expands Isabel's reasons when he changes, "'What do you know against him? You know him scarcely at all.'" (PL, 301) to read, "'What's the matter with Mr. Osmond's type, if it be one? His being so independent, so individual, is what I most see in him,' the girl declared. 'What do you know against him? You know him scarcely at all.'" (PL, NII68)



James also significantly revises the preparation for the truth about Osmond, for Isabel's mistake of accepting him, and for the suffering she nobly endures when she acquires the knowledge of evil.

Shortly after the beginning of volume II there is a noticeable deletion of an analysis of Osmond which was present in the 1894 text. In this analysis James told the reader of Osmond's selfishness and of the fact that he would not have desired to marry Isabel if she had had no fortune. Also informative in the 1894 edition is the revelation that Osmond regards Isabel's "wilful and hightempered" nature as a defect and that he intends to correct this fault by the aid of his will which he "had been keeping for years in the best condition--as pure and keen as a sword protected by its sheath" (PL, 266). Osmond intends to make himself deeply felt. (PL, 267) To replace the deletion James added minor touches which warn of Osmond's true nature. Shortly before this deleted passage, James changes "she [Isabel] would have been as bright and soft as an April cloud" (PL, 265) to "she would have been as smooth to his general need of her as handled ivory to the palm" (PL, N1110). This condenses what is said in the deletion; through an image James makes of Isabel a collector's item and of Osmond the acquirer. Osmond's nature is also revealed to the reader when he asks Madame Merle if Isabel "'has looks'" (PL, N1349), used here as an objective marketable quality. In the 1894 edition this reference did not carry the connotation of a collector's item: "'she was pretty?'" (PL, 212)

Isabel even feels a warning within herself when Janca adds to her conversation with Osmond, "She said nothing for a moment, but then met the light question with a disproportionate gravity. 'No, Mr. Osmond; I don't think I should ever dare to provoke you.'" (PL, N115) Ralph acts as the most accurate judge of Osmond's nature. When he contemplates what to say to Isabel about Osmond, the reader is made aware that he correctly judges Osmond: "To try to persuade her that the man to whom she had pledged her faith was a humbug would be decently discreet only in the event of her being persuaded." (PL, 297) This becomes: "To try to persuade her of anything sordid or sinister in the man to whose deep art she had succumbed would be decently discreet only in the event of her being persuaded." (IL, N1162) Mrs. Touchett also provides a reliable note of foreshadowing about Osmond's character. Whereas she first called him a "man" (PL, 240), he becomes "a curious creature" (PL, N1396). At first, for her, he "has nothing to offer" (PL, 241); in the New York Edition he "has nothing the least solid to offer" (PL, N1397). In reply to Ralph's question of whether or not Isabel has a genius for flirting, Mrs. Touchett, by an addition to her reply in the New York Edition, foreshadows Ralph's misjudgment of Isabel. Mrs. Touchett, in the 1894 edition, says to Ralph about Isabel: "'I don't think so. You may suspect that at first, but you will be wrong.'" (IL, 35) To this is added: "'You won't, I think, in any way, be easily right about her.'" (PL, N158) Mr. Touchett is even able, by means of a revision, to foreshadow the sorrow of Isabel's marriage. He remarked



to her in the 1894 edition: "'I am afraid, after all, you won't have the pleasure of seeing a revolution here just now,' Mr. Touchett went on. 'If you want to see one, you must pay us a long visit.'" (PL, 61-62) In the New York Edition this is ironically a matter for Isabel's participation: "'I'm afraid, after all, you won't have the pleasure of going gracefully to the guillotine here just now,' Mr. Touchett went on. 'If you want to see a big outbreak you must pay us a long visit.'" (PL, N1101) It might be said that Isabel is later led to the guillotine by Osmond.

In some of the few expressions Isabel makes concerning her marriage, it is seen that she has finally an awareness of evil. Her wretchedness is derived from her realization of the evil which Osmond represents. Her remark to Henrietta in which she told of Osmond's objection to her coming to see Ralph is strengthened when "'It must have been awful,' she then remarked. And Isabel did not deny that it had been awful" (IL, 495-496) becomes "'It must have been hellish,' she then remarked. And Isabel didn't deny that it had been hellish." (PL, N11397) In relation to her suffering, it was when Isabel first arrived at Gardencourt that Ralph told her she would not see the ghost until she had suffered. For thematic coherence James deletes a passage in which Isabel feels the presence of hovering figures; this occurs before her marriage, before her suffering. It is condensed into a concise image, and the ghost's appearance is delayed until Ralph's death:

(PL, 215)

Isabel found that to live in such a place might be a source of happiness--almost of excitement. At first it had struck her as a sort of prison; but very soon its prison-like quality became a merit, for she discovered that it contained other prisoners than the members of her aunt's household. The spirit of the past was shut up there, like a refugee from the outer world; it lurked in lonely corners, and, at night, haunted even the rooms in which Mrs. Touchett diffused her matter-of-fact influence. Isabel used to hear vague echoes and strange reverberations; she had a sense of the hovering of unseen figures, of the flitting of ghosts. Often she paused, listening, half-startled, half-disappointed, on the great cold stone staircase.

(PL, NI355)

To live in such a place was, for Isabel, to hold to her ear all day a shell of the sea of the past. This vague eternal rumour kept her imagination awake.

The reader is also prepared for Isabel's patient endurance of Osmond and for her return to him after the dramatic final scene with Caspar. When Ralph tells Isabel that she has received the inheritance from his father, James adds in the New York Edition that it is a compliment "'on your so beautifully existing.'" (PL, NI318) Isabel's noble acceptance of her marriage is thus anticipated. When she is first seen before her marriage James says of her that she "was even proud of her parentage." (PL, 26) He revises this to say that she "rose even to pride in her parentage." (PL, NI42) Later she is seen rising to the occasion of her marriage. Her conception of marriage which is determinant in her return to Osmond is stated in the letter of rejection which she writes to Lord Warburton. She



finds that she can not regard him "in the light of a companion for life" (PL, NII66) rather than "in the light of a husband" (PL, 101). Thus, a general statement is revised to add a particular thematic connotation. The latter revision prepares for Isabel's return to Osmond, whereupon she can grandly continue to fulfill her conception of marriage. In this connection, "When a woman had made such a mistake, there was only one way to repair it--to accept it," (PL, 355) is revised to "When a woman had made such a mistake, there was only one way to repair it--just immensely (oh, with the highest grandeur!) to accept it." (PL, NIII61)

It has been seen that James tightened the thematic structure of his three early novels by intensifying and clarifying the movement from innocence toward the knowledge of evil. For James, the revisions were a means to bring out more clearly the theme and the characters woven into the theme. When viewed in context the revisions tend toward clear and precise expression. This conciseness helps to point out the line of intended interpretation. In each novel the essential meaning of the theme is unchanged; James expands and elaborates on it, thus clarifying his intentions.

## BIBLIOGRAPHY

## Primary Sources

- James, Henry. The Ambassadors. New York, 1904.
- \_\_\_\_\_. The American. New York, 1959. The text is that of the first edition, Boston, 1877.
- \_\_\_\_\_. The Art of the Novel: Critical Prefaces. New York, 1937.
- \_\_\_\_\_. Daisy Miller: A Study, An International Episode, Four Meetings. 2 vols. London, 1879.
- \_\_\_\_\_. The Letters of Henry James, ed. Percy Lubbock. 2 vols. New York, 1920.
- \_\_\_\_\_. The Novels and Tales of Henry James. New York, 1907-1917. Vol. I: Roderick Hudson, II: The American, III-IV: The Portrait of a Lady, XII: The Turn of the Screw, XVIII: Daisy Miller, XXI-XXII: The Ambassadors.
- \_\_\_\_\_. The Portrait of a Lady. Boston, 1894.
- \_\_\_\_\_. Roderick Hudson. Boston, 1905. The text is revised from the 1875 edition.
- \_\_\_\_\_. The Two Magics: The Turn of the Screw, Covering End. New York, 1899.

## Secondary Sources

- Bosanquet, Theodora. Henry James at Work. London, 1927.
- Cowley, Malcolm. "The Two Henry Jameses," New Republic, CXII (February 1945), 177-180.
- Dunbar, Viola. "The Revision of Daisy Miller," Modern Language Notes, LXV (May 1950), 311-317.
- Edel, Leon. "The Architecture of James's 'New York Edition'," New England Quarterly, XXIV (June 1951), 169-178.



- Edgar, Pelham. Henry James: Man and Author. Toronto, 1927.
- Gegenheimer, Albert Frank. "Early and Late Revisions in Henry James's A Passionate Pilgrim," American Literature, XXIII (May 1951), 233-242.
- Gettman, Royal A. "Henry James's Revision of The American," American Literature, XVI (January 1945), 279-295.
- Gragg, Perry Earl. The Revelation of Consciousness: The Psychology of William James and Five Novels of Henry James. Unpublished Ph. D. Dissertation, University of Texas, 1960.
- Hale, Edward E., Jr. "The Rejuvenation of Henry James," The Dial, XLIV (March 1908), 174-176.
- Harvitt, Helene. "How Henry James Revised Roderick Hudson," PMLA, XXXIX (March 1924), 203-227.
- Havens, Raymond D. "Revision of Roderick Hudson," PMLA, XL (June 1925), 433-434.
- Herrick, Robert. "A Visit to Henry James," Yale Review, XII (July 1923), 724-741.
- Hoff, Lloyd M. The Revision of Roderick Hudson. Unpublished Ph. D. Dissertation, Ohio State University, 1930.
- Humphreys, Susan M. "Henry James's Revisions for The Ambassadors," Notes and Queries, n. s. I, 397-399.
- Kelley, Cornelia Pulsifer. "The Early Development of Henry James," University of Illinois Studies in Language and Literature, XV, 1-2 (1930), 1-309.
- Krause, Sydney J. "James's Revisions of the Style of The Portrait of a Lady," American Literature, XXX (March 1958), 67-88.
- Matthiessen, F. O. "The Painter's Sponge and Varnish Bottle," Henry James: The Major Phase. New York, 1944, 152-186.
- McElderry, B. R., Jr. "Henry James's Revision of Watch and Ward," Modern Language Notes, LXVII (November 1952), 457-460.
- McIntyre, Clara F. "The Later Manner of Mr. Henry James," PMLA, XXVII (September 1912), 354-371.
- Rosenbaum, Stanford Patrick. Studies for a Definitive Edition of Henry James's The Spoils of Poynton. 2 vols. Unpublished Ph. D. Dissertation, Cornell University, 1960.

Traschen, Isadore. "An American in Paris," American Literature,  
XXVI (March 1954), 67-77.

\_\_\_\_\_. "Henry James and the Art of Revision,"  
Philological Quarterly, XXXV (January 1956), 39-47.

\_\_\_\_\_. Henry James: The Art of Revision; A Comparison  
of the Original and Revised Versions of The American. Unpublished  
Ph. D. Dissertation, Columbia University, 1952.



A SELECTIVE STUDY OF HENRY JAMES'S  
REVISIONS FOR THE NEW YORK EDITION

by

AVIS ANDERSON JOHNSON

B. A., Yankton College, 1961

---

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1963

In 1904 Scribner extended to Henry James the invitation to prepare a definitive edition of his fiction. Accustomed to revising from one edition to the next, James made revision a necessary part of the preparation. In addition, because a limit of twenty-three volumes had been agreed upon by James and Scribner, James's task extended to a quantitative selection of his works. The completed process of selection, arrangement, and revision of James's fiction was published between 1907 and 1909 in what is referred to as the New York Edition. This report is concerned with the qualitative preparation, the revisions, which James made for this definitive edition.

The revisions can be regarded from two perspectives, which tend at times to blend into one. First, they can be examined for what they show of the various types of stylistic revision. A minute craftsman, James sought for the precise word and for fuller detail of expression. In addition to precision, James's style was enriched through the changes which he made in favor of a stronger appeal to the senses and in favor of images rather than straightforward descriptions. His style also achieved an ease and flow which was not fully developed in the earlier texts. It is important to recognize that these stylistic revisions were made in James's later works, such as The Ambassadors, as well as in those of his early phase.

The second perspective in regard to the revisions is that which deals with the thematic revisions. Although James did not alter his themes in any major way, he did strengthen the elements



which formerly were present; he more fully revealed his intentions for character and theme.

The thematic revisions are present in both the tales and the novels, including Daisy Miller and The Turn of the Screw. In Roderick Hudson, The American, and The Portrait of a Lady, James revised so that the movement from innocence to the knowledge of evil is more clearly defined. In Roderick Hudson, James more fully prepared for the moral and artistic fall of the title character by planting the seeds of disintegration in Roderick before he leaves for Europe. He also clarified the final interpretation of Roderick's nature. In The American, Christopher Newman's American innocence, candor, and vulnerability are strengthened. His rejection of revenge was more fully prepared for and was undoubtedly recognized by James as a noble action. In The Portrait of a Lady, the nature of each of the characters was sharpened, thus presenting a clearer view of their relations to Isabel. As with the preceding tales and novels, James tightened the thematic structure.

For James the revisions were a means to bring out more clearly the theme and the characters woven into the theme. In each work the essential theme is unchanged; it is expanded and elaborated.