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by

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Henry James's first journey into the world of the American girl came in the form of one of his most read novellas, *Daisy Miller*. Through the eyes of Frederick Winterbourne, the reader begins a study of Daisy Miller, a character whom James uses to showcase many of the issues that were prevalent at the time including the role of women, societal standards, and class mobility. Winterbourne and Daisy are the principal characters, and as such they are given the most attention from readers and critics alike. The minor character Giovanelli, however, has received little critical attention. Despite being a minor character, he is a major catalyst for key events in the text. This essay will explore Giovanelli as a character, examine what his intentions are, investigate the greater role he plays in the development of both Daisy and Winterbourne, and highlight how he disrupts many of the cultural norms in the work.

It is difficult to get a firm grasp of Giovanelli because of how little space he occupies in the story. More difficulty comes from the fact that what readers do learn about him they learn through the revelations and opinions of other characters. It should be noted that this examination of Giovanelli will be utilizing the original version of the story. As noted by Viola Dunbar in her article, "The Revision of Daisy Miller," Giovanelli is given a different treatment in the revision of the text: "James consistently belittled the Italian suitor, thereby minimizing his importance as a threat to Daisy's virtue…. Nowhere is he relegated to insignificance more than in the dehumanizing which

he undergoes in his first appearance" (Dunbar, 316). Indeed, though he occupies a similar amount of space in both versions of James' work, Giovanelli is a much more fleshed out and important character in the original. Throughout the novella, there are four descriptions of any significant length about his character; the first comes from Daisy, the second from Mrs. Costello, and the final two descriptions are directly from the voice of Winterbourne. This point is important because of the societal status these characters occupy; Daisy, like Giovanelli, is looked down upon by the Europeanized Americans, while the other two belong to the social elite and they both view Giovanelli as an outsider in their social sphere. The fact that the reader is never permitted to see Giovanelli's thoughts complicates a close reading of his motives, but there are many allusions to his intentions and desires throughout the novella that indicate what his purpose is with Daisy. Little is made apparent about Giovanelli: he is a handsome Italian lawyer who operates outside of what Winterbourne calls the "first circles" (*Daisy Miller,* 43). Giovanelli is also quite fascinated with Daisy and becomes a target of Winterbourne's scorn and indirect but biting remarks throughout the work. Every bit of information matters a great deal in defining Giovanelli's character, and upon a careful examination of the descriptions the reader is provided, as well as numerous other fragments throughout the work, one can begin to piece together a bigger picture. I will suggest that the "picture" portrays Giovanelli as a fortune hunter whose goal is to escape his current social status through the marriage of the wealthy and ignorant Daisy Miller.

Before examining Giovanelli and his relationship with Daisy Miller, one should first be familiar with some of the social circumstances of the nineteenth century which

gives context to the idea of the rich American girl seeking or being sought by European men. In her book *The Dollar Princesses: Sagas of Upward Nobility, 1870-1914*, Ruth Brandon examines the phenomenon of rich American women marrying into nobility in Europe. Industrialization was in its prime in the United States, and many individuals were invested in it and amassed large fortunes. Brandon sites Chicago as one of the primary sites of industry:

> If the East Coast was still half-European, Chicago was all-American. It was the frontier: not twenty years earlier it had been a settlement in a swamp, the settlers behind their stockade periodically repulsing the marauding Potawatomics. But by 1850 the railroad had arrived – and the railroad made Chicago…Chicago fortunes were the biggest – everything about Chicago, the fastest-expanding city in the Union, was the biggest (*Dollar Princesses*, 2-3).

Brandon focuses on Chicago, but this type of growth was also seen throughout the east coast, in such places as Schenectady, New York, home of the Millers. Towards the end of the nineteenth century, Thomas Edison moved his company, Edison Machine Works, to Schenectady. A few years later, Schenectady also became the headquarters of the General Electric Company. With both of these major industries, Schenectady became a major economic force and manufacturing center.This boon in wealth amongst industrialists, like those finding success in Schenectady's newfound industrial boom led to, as Brandon discusses, the development of a different social structure made of a various levels. Namely, it became a center for the development of the nouveau riche, as intelligent businessmen were able to make their fortunes in the growing industries. Brandon states

that "It was a heap; and those who were at the top of the heap, for whatever reason, were also anxious to make it clear that the heap was strictly pyramidal in shape" (Dollar Princesses, 8). Brandon describes the ways in which man of those Americans who were discovered their fortunes through the various industrial and other undertakings were keen to flaunt it. They wanted to make it clear that they were on the top of the social "heap," and that it was difficult to acquire such a position. This desire for recognition led to more interesting means of flaunting one's status.

Brandon provides the example of New Orleans, specifically the carnival of Mardi Gras, and the way that during these festivities titles were often bestowed to people of importance.

> For in America *things were what they seemed* – however much they might smack of artifice. Those kings and queens, those dukes, maskers and maids of honour, were not – in their own eyes mere puppet royalty; their finery was not – for them – any mere mockery, assumed for a day, forgotten for the rest of the year. On the contrary, such positions were deeply coveted, grimly and insistently fought for. To be king or queen of the right float – that is, the float of one of the more exclusive 'krewes' or secret societies – was, and is, to be acknowledged as one of the social leaders of New Orleans (Dollar Princesses, 9).

Brandon outlines the type of influences which drove those of climbing wealth and social status to continue to want more standing. These titles were, for all intents and purposes for show, yet they became much more in the social structure built in this new and wealthy society, and this type of shifting is the societal structure was happening all over the

country. According to Brandon, wealth wasn't enough for many powerful industrialists. They sought more than fake titles bestowed upon them during festivals, and the recognition of their business prowess. Instead, they desired something they could now only acquire in Europe:

> For what, after all, was the purpose of coming to Europe? What did abroad have that at home did not? It had historic relics and ruins and art galleries and the best *couturiers* – but with a certain effort and enough expenditure, such things could be uprooted and imported. However, it also had aristocracy – aristocracy and the ceremonial that went it… distance and desirability of pleasures abjured imbued it with glamour (Brandon, 44).

As Brandon illustrates, many daughters of wealthy American families, usually urged by their parents, travelled to Europe to seek husbands with titles. Acquiring a title was possible because many Lords and Dukes, while they had aristocratic roots, were distinctly lacking in money, and thus many unions between wealthy American heiresses and noble Englishmen came to be. These American women became known as "Dollar Princesses," and this phenomenon continued throughout much of the late nineteenth century, with numerous titled families having at least one American woman amongst their family trees. The phenomenon of American women seeking titled European husbands was such a widely known and encouraged occurrence that there was even a publication dedicated to it: "The frequency with which such matches were now taking place was formally recognized in the publication… *Titled Americans: A List of American Ladies Who Have*

Married Foreigners of Rank, 'anually revised – issued quarterly" (Brandon, 3). Given this historical context, one can begin to examine both Daisy and Giovanelli more closely.

The first question worth addressing while examining Daisy Miller in conjunction with Brandon's book is this: Is Daisy Miller a potential "Dollar Princess"? There isn't anything concrete one way or another, though one can see some of the qualities Brandon addresses in her book in Daisy and her family. Daisy's little brother Randolph is quick to discuss his rich father back in New York with Winterbourne during their first meeting:

> "Ask him *his* name," said his sister, indicating Winterbourne.
>
> But on this point Randolph seemed perfectly indifferent; he continued to supply information with regard to his own family. "My father's name is Ezra B. Miller," he announced. "My father ain't in Europe; my father's in a better place than Europe."
>
> Winterbourne imagined for a moment that this was the manner in which the child had been taught to intimate that Mr. Miller had been removed to the sphere of celestial rewards. But Randolph immediately added, "My father's in Schenectady. He's got a big business. My father's rich, you bet" (*Daisy Miller*, 8).

Daisy is strong and independent and has quite a developed aptitude for manipulating men in order to place herself in the center of attention. Her ignorance of the societal rules is also discussed throughout the story, but it is more than just ignorance on Daisy's part: it is a strong defiance. Her overtly defiant and rebellious nature suggests that she is being pushed down a certain life path. She seems to have no desire to find a husband in Europe;

in fact she seems so set against any such relationship that it makes one feel as though that is what she is being pressured to do. I would argue that her parents indeed want her to marry for a title, and she fits the description of a "Dollar Princess," which makes her a prime target for someone like Giovanelli.

Significantly, too, Winterbourne's aunt Mrs. Costello indirectly accuses Giovanelli of being a fortune hunter in an early assessment of Daisy's social activities:

> "The girl goes about alone with her foreigners. As to what happens farther, you must apply elsewhere for information. She has picked up half a-dozen of the regular Roman fortune-hunters, and she takes them about to people's houses. When she comes to a party she brings with her a gentleman with a good deal of manners and a wonderful moustache." (*Daisy Miller*, 26).

While Mrs. Costello's description is certainly a strong suggestion of Giovanelli's intentions, it is difficult to simply take Mrs. Costello's word for it. Throughout the story she is the snide voice of high society, constantly belittling Daisy and her choices. She calls Daisy's choice of companions a bunch of "third-rate Italians," (*Daisy Miller, 25*) revealing her underlying prejudice. Most men of Giovanelli's social standing are likely to be considered fortune-hunters in her eyes, but there are several suggestions that Giovanelli is, indeed, seeking Daisy's fortune. Despite her snide disposition, James makes her the voice of not only society, but also of reason when she speaks of Giovanelli. She offers some of the best characterizations of Giovanelli and his intentions. Mrs. Costello never presents these ideas to Daisy herself, and even if she had, it is likely that

Daisy wouldn't take her advice because Mrs. Costello is simply too much of a representation of the societal bonds Daisy is trying to avoid.

Giovanelli's goals could easily range from societal, monetary, or even sexual conquest. Brandon notes that despite many of the differences between American and European high society, they both had one thing in common: "just because there was less money around in Europe than America, this did not mean that Europeans cared less about money than Americans did. On the contrary: they would stoop as no independent American would allow himself to stoop in order to get the stuff, by any possible means" (Dollar Princesses, 24). In order to examine more closely some of the different language involving Giovanelli throughout the work, and the reason why he might be seeking Daisy's fortune, it is prudent to dissect the first of the major descriptions of Giovanelli. His initial introduction comes from Daisy herself as she describes him to Mrs. Walker:

> "He's Italian," Daisy pursued, with the prettiest serenity. "He's a great friend of mine—he's the handsomest man in the world—except Mr. Winterbourne! He knows plenty of Italians, but he wants to know some Americans. He thinks ever so much of Americans. He's tremendously clever. He's perfectly lovely!" (*Daisy Miller*, 29)

If one considers only this initial introduction, it is difficult to deduce anything awry with Giovanelli or his intentions. He appears for all intents and purposes to simply be an Italian friend of Daisy's who has a desire to become acquainted with some visiting Americans. However, considering the well-known trend of rich American women going to Europe in search of husbands, his specific focus on Americans becomes much more

relevant, especially considering the wealth and personality of this particular American. Daisy also highlights two other traits that become a recurring theme in Giovanelli's descriptions: his looks and his cleverness. These two tools are highlighted numerous times by nearly every major character, and are two of the most important tools for a man seeking to seduce a naïve, rich, American girl. Lastly, Daisy seems quite fond of him at this moment in their journey, describing him as a "great friend" and "perfectly lovely." Giovanelli has already started working his magic before Winterbourne can arrive on the scene and insert himself back into Daisy's life. Shortly after this introduction, Winterbourne and Daisy set off to find Giovanelli, and when they do, they find him "staring at the women in the carriages" (*Daisy Miller*, 31). Giovanelli is fascinated by the women in carriages because the carriages suggest that they are of at least some means: the reader's first significant indication that Giovanelli is drawn to wealth and social standing.

Most of the characters in the work who occupy the higher-echelon of society not only look down on Giovanelli, but James also allows them to immediately determine his lower social class. When we examine the initial encounter between Winterbourne and Giovanelli, Winterbourne's preliminary reaction calls Giovanelli's status into question: "Winterbourne flattered himself that he has taken his measure. 'He is not a gentleman,' said the young American; 'he is only a clever imitation of one'" (*Daisy Miller*, 32). Shortly after, Giovanelli's "skillful imitation" is noted by Winterbourne yet again. Giovanelli's ability to imitate high society's manners comes from the fact that not only does Giovanelli seek to elevate his own status, in turn making the effort to fit into that

environment, but this "skillful imitation" also allows him to be more attractive to those ignorant of what makes up a genuine gentleman. Dennis Pahl further illustrates this issue in his article "'Going Down'; With Henry James's Uptown Girl: Genteel Anxiety And The Promiscuous World Of Daisy Miller." Pahl establishes the difference between the "up-town" (high society) and "down-town" (lower culture). Giovanelli, Pahl argues, is associated with the "down-town" culture: "For the genteel society, 'down-town' came to signify a culture immersed in hard work, commerce, and money-making and so, completely removed from the genteel 'idea of culture as a privileged domain of refinement, aesthetic sensibility, and higher learning'" (Pahl, 132). Daisy Miller fits into this category as well, based on the fact that her money comes from her father's business and not through inheritance and lineage, making him a member of the nouveau riche. The way in which she is viewed by the characters who are part of the traditional high society also puts her into the "down-town" category. Her lack of knowledge of societal rules, as well as her lack of desire to follow those rules, distinguishes her from "up-town" culture, making her the perfect target for Giovanelli.

The most important quality which James bestows upon Daisy that meshes with the characterization of Giovanelli as seeking her fortune is her rebellious nature. Why Daisy might exhibit such a nature is outlined by Paul Bourget: "With us (Europeans), the passage from girlhood to wifehood is an event. Here (America) it is quite the other thing; it is a resignation" (qtd. in Brandon, 37). Bradon explains how this attitude would appear to Europeans of high society:

> Such an attitude would have seemed totally incomprehensible in Europe. There, the unmarried girl had no freedom; the married woman, provided she was discreet, every freedom. Socially, the mother was all, the unmarried daughter nothing, except as a potentially interesting prospect. The notion that the unmarried daughter might be the socially dominant figure of the family would have been unthinkable (Brandon, 38)

Through these descriptions it is easy to see why Daisy Miller is so reluctant to surrender herself to the societal customs; she likely sees marriage as an end she wants to avoid. Throughout the work Daisy seeks freedom in everything she does; despite always listening to men, she doesn't allow them to dictate her actions. She is a mobile character actively traversing space in a defiant manner because she ignores the rules of polite society. Sarah Wadsworth, in her article "What Daisy Knew: Reading Against Type in *Daisy Miller*", says that Daisy "shows no signs of adapting to European society, and in fact she resists the efforts of those who would help her to blend into the Anglo-American colony…. The greater threat to their identity comes from uncultured, newly rich upstarts aping the old guard American 'aristocracy'" (Wadsworth, 45). Carol Ohmann also discusses Daisy's lack of social graces in her article "Daisy Miller: A Study of Changing Intentions," where she states: "Daisy's social awareness is so primitive as to scarcely exist…. Daisy's imagination [cannot] stretch to include the idea that manners really matter to those who practice them" (Ohmann, 6). While undeniably ignorant of many of the societal rules, Daisy most likely knows more than she lets on.

Ohmann's second point in fact, has a lot of merit, and echoes the same sentiments Brandon presents in her text: those that do not normally practice these arts of social manners do not realize they are important. Her defiance and rebellious nature is a double-edged sword in terms of Giovanelli's prospects. It is her defiant nature that pushes her to be with him to begin with, as he acts as an enabler for her to skate on the edge of conformity. It is that same defiant nature, however, that inevitably would prevent him from ever marrying her and having access to her wealth.

This defiance of the expectations placed on one's conduct is a trait that Giovanelli also possesses; he is seeking upward socio-economic mobility in a manner that goes against polite society. He is also prepared to give Daisy what she desires most over the course of the novella. He is an "intimate friend" who doesn't judge her or hold her to the types of social standards others around her do. The best way to describe Giovanelli in terms of his relationship to Daisy is as an "enabler"; he enables her to defy the social customs. Daisy actively uses him as a tool to show more defiance to social standards, as well as to tease Winterbourne in the process. From walking around Rome with Giovanelli to inviting him to parties that are out of his league, Daisy uses Giovanelli as a tool to center the attention on herself, while actively defying the social constructs. Giovanelli is happy to fill that role; he hopes that doing so will bring him closer to his goal.

Daisy's conduct suggests both carelessness and ignorance of the customs of society in Rome. Daisy appears to be ignorant of what makes a proper gentleman, particularly in the eyes of Winterbourne and Mrs. Costello. Mrs. Costello comments on the relationship between Daisy and Giovanelli to Winterbourne:

> Mrs. Costello inspected the young couple again with her optical instrument. "He is very handsome. One easily sees how it is. She thinks him the most elegant man in the world, the finest gentleman. She has never seen anything like him; he is better even than the courier. It was the courier probably who introduced him, and if he succeeds in marrying the young lady, the courier will come in for a magnificent commission" (*Daisy Miller,* 42).

Mrs. Costello is quite obviously poking fun at Giovanelli in comparing him to the courier, but her mean-spirited description again reveals valuable insight: that she believes Giovanelli may be able to take advantage of Daisy's ignorance, win her over, and possibly marry her. Since Daisy fits the mold of a "Dollar Princess," she could be fooled by Giovanelli's manners, wooed, and married before realizing her mistake, especially considering how imbecilic her mother seems at times. Mrs. Miller does condone, even encourage her behavior with Giovanelli:

> "She's gone out somewhere with Mr. Giovanelli," said Mrs. Miller. "She's always going round with Mr. Giovanelli."
>
> "I have noticed that they are very intimate," Winterbourne observed.
>
> "Oh! It seems as if they couldn't live without each other!" said Mrs. Miller.
>
> "Well, he's a real gentleman, anyhow. I keep telling Daisy she's engaged!"… "I should want to write Mr. Miller about it" (*Daisy Miller,* 44).

Mrs. Miller in this conversation with Winterbourne gives the most telling description of her intentions for Daisy in Europe. Her belief that Giovanelli is a "real gentleman" and

her desire to report back to her husband of what she believes to be Daisy's "engagement" indicates her desire for Daisy to marry a European gentleman.

Mrs. Costello contributes to the list of characters who recognize Giovanelli's good looks and comments on how he is exploiting Daisy's ignorance for his own gain (and the gain of the courier, his potential partner in crime). While gives the impression that Mrs. Costello looking down on both Daisy and Giovanelli, it may actually be a more accurate depiction of what is happening than either she or Winterbourne realizes. Wadsworth presents a description from Alice Bartlett which works to describe the dynamic between Daisy and Giovanelli:

> To illustrate her point, she presents a scenario that is strikingly similar to the ones Alcott depicted in *Shawl*-Straps and James was to "dramatize" in *Daisy* Miller: "In ignorance, or in an uncontrolled pursuit of pleasure, American girls accept invitations which the men giving them would not dare suggest to any respectable country-woman of their own." Moreover, they "do things which in foreign eyes admit of but the worst interpretation" (Wadsworth, 43).

This passage rather accurately describes many of Daisy and Giovanelli's actions in the text. As we have seen, women like Mrs. Costello are quickly able to identify Giovanelli as someone of a lower social standing, so the chances of him increasing that standing by attracting a woman of status in Rome is unlikely. It is also safe to assume that Giovanelli knows this as well: he is all too familiar with his place in society and wouldn't even waste the effort on Italian women, instead focusing on targets much more ignorant of his status. Daisy represents this ignorant woman who is receptive to his advances due to her

rebellious nature and the fact that she doesn't mind tarnishing her reputation in the eyes of high society.

Winterbourne doesn't believe Giovanelli even capable of the thought of marrying Daisy, as he sees them as being on different levels. At the same time, as Pahl points out, both Giovanelli and Daisy belong to this "down-town" class:

> Throughout the story, while Winterbourne gravitates toward the enticingly beautiful Daisy and tries to make sense of her utterly foreign behavior, his socially powerful and exclusive aunt, Mrs. Costello, warns the young man about associating with such people as the Millers who are below his social station, who are, that is, too "common" for the company of the elite class. What bothers Mrs. Costello about the Miller family is their vulgar manners, their lack of social propriety, and especially their intimacy with such lower class types as the courier Eugenio (134).

Mrs. Costello, much as she is able to harshly but accurately describe Gionvaelli's status, is also able to detect the social status of the Millers. Their lack of social graces immediately identifies them as those who are on the outside of the societal hierarchy trying to use their new-found money to quickly elevate themselves above their current social standings. Daisy's lack of social cultivation, however, pushes her away from that higher branch of society, and into the arms Giovanelli. Considering all of these details, and the way in which Giovanelli is willing to be at the mercy of Daisy's whims, he is seemingly in an excellent position to fulfill his desires.

Winterbourne later gives more insight into Giovanelli's occupation and class status; when his aunt, Mrs. Costello, inquires who Giovanelli is, he responds:

> "The little Italian. I have asked questions about him and learned something. He is apparently a perfectly respectable little man. I believe he is in a small way a *cavaliere avvocato*. But he doesn't move in what are called the first circles. I think it is really not absolutely impossible that the courier introduced him. He is evidently immensely charmed with Miss Miller. If she thinks him the finest gentleman in the world, he on his side, has never found himself in personal contact with such splendor, such opulence, such expensiveness, as this young lady's. And then she must seem to him wonderfully pretty and interesting. I rather doubt whether he dreams of marrying her. That must appear to him too impossible a piece of luck. He has nothing but his handsome face to offer, and there is a substantial Mr. Miller in that mysterious land of dollars. Giovanelli knows that he hasn't a title to offer. If he were only a count or a marchese! He must wonder at his luck at the way they have taken him up" (*Daisy Miller*, 43)

This relatively small description of Giovanelli reveals a lot about not only him, but also about Winterbourne's opinion of him. Through Winterbourne James gives a description which provides the standard background information on Giovanelli, highlights Winterbourne's fascination with Daisy, and introduces the idea of what Giovanelli thinks of marriage with Daisy. Although Giovanelli's may be a lawyer, it is important to note that he doesn't move in the "first circles." (*Daisy Miller,* 42) Giovanelli is again paired with the courier, which is a common association made by the major characters in the

work. It is their way of classifying him: he is one who interacts and serves society's elites, but he is always on the outside looking in.

Winterbourne also makes clear that Giovanelli has nothing but his good looks to offer Daisy, with no substantial wealth or title to bring to his side of the marriage bargaining table. From Winterbourne's perspective, he both looks down on Giovanelli and views the idea of any marriage between him and Daisy as nearly impossible. Winterbourne first comments on his stature as "The little Italian," signifying that he doesn't see him as any kind of man who is capable of winning over Daisy, nor posing a potential threat to the societal structure. He repeats the words "little" and "small," making it quite clear that he believes Giovanelli to be lesser in almost every way. Socially, economically, and in terms of having a chance to wooing Daisy Miller, Winterbourne sees no threat in Giovanelli. More importantly, Winterbourne's feelings show that Giovanelli is playing his part perfectly: Winterbourne apparently feels that there is genuine care and interest from Giovanelli that lies outside of Daisy's wealth, and at this juncture in the story Winterbourne doesn't seem to think Giovanelli even has marriage on his mind, much less any chance of actually marrying Daisy.

Lastly, Winterbourne's description also establishes a reason for Giovanelli seeking a rich American girl to marry: he is socially and economically stuck. Bradford A. Booth discusses James' exploration of money and economics in his article "Henry James and the Economic Motif," and in doing so he illustrates that James was in fact interested in characters who were not so rich that money was not a care. Giovanelli fits this description, being a part of the working middle class as a lawyer. He is comfortable, but

he wasn't absurdly rich. Booth begins by discussing some of the criticism facing James often revolving around wealthy characters, and counters with his own thesis:

> …the proposition that the heart of virtually every James novel and of many short stories is a struggle for money or a squabble over money. Far from being unaware, as charged, that many people are poor and that economic tensions motivate human action, James was acutely conscious of the way in which money, or the lack of it, may dominate men's minds, creating havoc in character and personality. He shows repeatedly that economic facts determine our lives importantly, that the desire for wealth may outrun one's integrity (Booth, 142).

Although Booth mentions many of James' major works and how they fit his thesis, he doesn't mention *Daisy Miller*. At the outset, then it would seem as though his thesis isn't quite as relevant to *Daisy Miller*, but when one considers his thesis while examining Giovanelli, it applies actually nicely. It is important to note that there is no indication that Giovanelli is in the position of the Lords and Dukes in Brandon's examples of the "Dollar Princesses." There's no indication that he needs Daisy Miller's money. Giovanelli has a good job: the issue for Giovanelli is that he is a "working man," and that limits his prospective social standing. In order for him to elevate himself, he would need a lot more wealth. He doesn't run in the "first circles," indicating that he is likely a member of the middle-class, with likely no real connections to high society, as indicated by his pairing with Eugenio. Giovanelli's actions are then, as Booth discusses, driven by his desire for economic gain and the status that money could provide him.

The extent to which Giovanelli has Daisy fooled, as well as her ignorance and or defiance of the overall societal hierarchy and expectations, is most fully on display when Daisy brings Giovanelli to Mrs. Walker's party. James, through Mrs. Walker, another wealthy American living in Europe, creates another character established in Europe and its culture. She is hesitant enough to have Daisy, who has been gallivanting all over town, at her party, but she is particularly put off when she is told by Mrs. Miller that Giovanelli will be joining Daisy. Mrs. Walker tells Mrs. Miller: "I'm sorry she should come—in that way" (*Daisy Miller,* 38). Mrs. Walker views Giovanelli as one who does not belong at such a social function, and doesn't view his piano playing and singing as fit entertainment. Like Mrs. Costello, Mrs. Walker is elevated socially, and she also immediately recognizes Giovanelli as far below her social rank. As a result, Mrs. Walker shuns both him and Daisy for the rest of the evening. This scene offers a prime example of what Giovanelli wishes to free himself from, while Daisy, even though she is hurt by the slight, is simply happy to be the center of attention.

One of the major questions in examining Giovanelli as fortune hunter is this: Does Giovanelli accomplish his goal? Or more importantly, could he have accomplished this goal at all, or was he doomed from the start? To begin to answer this question, we must examine one of the final scenes of James' tale: Daisy's funeral, where Giovanelli all but reveals his end-goal to Winterbourne:

> The subtle Roman again dropped his eyes. "If she had lived, I should have got nothing. She would never have married me, I am sure…" "For a moment I had hoped so. But no. I am sure." Winterbourne listened to him; he stood staring

> at the raw protuberance among the April daisies. When he turned away again Mr. Giovanelli, with his light slow step, had retired (51).

Giovanelli reveals more in this scene than he does throughout the entire novella, and this is one of the few times where the reader gets a direct quote from him about his own actions. The revelation sheds light on a lot of questions about Giovanelli's desires. It would seem that the two of them were not engaged, despite what Winterbourne believed at the time due to Mrs. Miller, and that Daisy would not have married Giovanelli. There is no way of telling how long Giovanelli had this realization, but it is clear that he knew the relationship would go no further than being "intimate friends". It is also clear, however, that Giovanelli did in fact desire to marry Daisy, despite Winterbourne's thoughts to the contrary. It is the "subtle Roman's" initial revelation, however, that is the most curious: "If she had lived, I should have got nothing." This statement is extremely loaded in how it portrays the way Giovanelli influences the other characters. Giovanelli admits that if their relationship were to continue, he would not be able to marry Daisy, and he would get nothing. This is his revelation of his intentions to Winterbourne, and to the reader, that what he sought from Daisy was in fact her money, not her love. Winterbourne completely ignores this portion of what Giovanelli says, as he is entirely absorbed in what Giovanelli contributes to his burning questions about Daisy. Winterbourne's immediate dismissal of this information is what may cause many readers to do the same. Seeing the story through Winterbourne's eyes narrows the focus, and Winterbourne sees Giovanelli as a lower-class, handsome chap who is just lucky enough to have the object of Winterbourne's own extreme fascination, Daisy Miller.

Even if Giovanelli had managed to marry Daisy, it would be extremely difficult for him to climb the social ladder. Ian F. A. Bell in his article, "Displays of the Female: Formula and Flirtation in 'Daisy Miller,'" provides some insight into the difficulties of someone in Giovanelli's situation:

> Adrian Poole is right to find generally in the tale 'the activity of the Anglo-American world constituting itself for the first time as a major historical reality' and to argue: 'This is the historical force behind the nervous urgencies in the American community in Rome, which turns Daisy Miller away, in the effort to consolidate itself. These 'nervous urgencies' are those of the emerging discussion about class that James introduces into his meditation upon national identity. The discussion has to do not so much with the antagonism between 'old' and 'new' money as with that between the new and the recently new… Winterbourne, Mrs. Costello, and Mrs. Walker are, in other words, only slightly less 'nouveau' than the mercantilist Millers, and they 'make hyperbolic any true European conventions in order to stake a nervous claim to beyond-Miller status' (Bell, 22-3).

I don't fully agree with Bell's assessment that Winterbourne and the others are only slightly less "new" money than the Millers. There isn't any indication of that in the text, and all of those characters are socially and economically established. Bell, however, does well to illustrate here one of the main problems both Daisy and Giovanelli would face if a union were to happen. They would never be accepted by most into this societal ring because their money is too "new," and Mrs. Costello and Mrs. Walker, like many at the

time who were grasping for social prevalence, will stake their claim in European conventions in order to have a foundation to exclude people like Daisy Miller. If Daisy were in fact a "Dollar Princess," she could have a chance of inserting herself into the societal structure and even elevate herself about Mrs. Costello and Mrs. Walker, but there is no chance of doing that with Giovanelli.

If Giovanelli and Daisy did by some chance get together, their only hope of a rise in society would be to leave Rome, because as Mrs. Walker tells Daisy "I think everyone knows you!" (*Daisy Miller*, 38). What Bell calls Daisy's "need for display…for the gaze of others" (26) does indeed bring negative attention to her, and in turn, to Giovanelli. The Mrs. Walkers and Mrs. Costellos were already keen on spotting and differentiating these two from their own societal level, and because of the attention Daisy brings to herself, they all know her story. In turn, they will know that their money stems from new American mercantilism, not from established European tradition. Such a disadvantage makes it nearly impossible for them to establish themselves in Rome.

Pahl states that Daisy makes up "part of the new wealthy class, a veritable product of the 'new money' made in the market-place" (Pahl, 130). The major distinction comes from the fact that Daisy's money stems from being earned through labor and business, and not through tradition and inheritance. "It is precisely the way she is *perceived* by the elite society that establishes her as a young woman belonging to a relatively lower, more 'common' class" (130), one which is immediately perceived and disregarded by those members of the elite. Wadsworth also comments on this idea: "Although James's novella has been widely read as a dramatization of confliction national types, it is really much

more about class types, as throughout the novella, class anxieties take precedence over national ones" (Wadsworth, 44). Giovanelli might be able to elevate his class through marrying Daisy, but both would have a difficult time rising socially.

By the end of the story, Giovanelli has not accomplished his own goals, and he "retires" to hunt another fortune. While he fails to acquire the fortune he wants, he still does play major roles in the development of both Daisy and Winterbourne outside of his own desire. He is, in fact, a major catalyst for the progression of the story and the development of the characters. For Daisy, besides providing a possible love-interest, Giovanelli acts as an enabler, namely allowing her to fight against the social constructs and expectations that Winterbourne, Mrs. Costello, and Mrs. Walker would force onto her. Without Giovanelli, one would assume that the gentleman figure she would be most associated with would be Winterbourne, who numerous times says that Daisy's only problem is that she hasn't yet risen to culture. Winterbourne seeks to aid her with this early in the narrative:

> "Ah, you are cruel!" said the young man. "She's a very nice girl."
>
> "You don't say that as if you believed it," Mrs. Costello observed.
>
> "She is completely uncultivated," Winterbourne went on. "But she is wonderfully pretty, and, in short, she is very nice. To prove that I believe it, I am going to take her to the Château de Chillion" (*Daisy Miller,* 14).

Daisy actively opposes many of the expectations set on her by society, and Winterbourne seeks to have her abide by these expectations and, in turn, to claim the place in society she deserves. The presence of Giovanelli allows Daisy to interact, flirt, and tease

Winterbourne, but also enables her to maintain her own independence. When Winterbourne attempts to bring up the love in a conventional manner in order to excuse her behavior with Giovanelli, she immediately uses him as an "out":

> "And if you very much want to know, we are neither of us flirting; we are too good friends for that; we are very intimate friends."
>
> "Ah!" rejoined Winterbourne, "if you are in love with each other it is another affair."
>
> She had allowed him up to this point to talk so frankly that he had no expectation of shocking her by this ejaculation, but she immediately got up, blushing visibly, and leaving him to exclaim mentally that little American flirts were the queerest creatures in the world. "Mr. Giovanelli, at least" she said, giving her interlocutor a single glance, "never says such very disagreeable things to me" (*Daisy Miller,* 40).

Love, in the way Winterbourne introduces it here, is just another constraint that is being imposed on her. Love would inevitably lead to marriage, which, as Brandon discussed, is seen as more of a resignation for American women. All of her actions are acceptable in the eyes of high society as long as there is a social construct governing them, in this case, that construct is love.

Giovanelli enables Daisy's escape from social confines numerous times. For example, we see Daisy's defiance when she refuses to get into the carriage with Mrs. Walker. Though at the time she stands her own ground, reveling in her own mobility and freedom outside of the carriage, she later uses Giovanelli as an excuse when pressed

about the incident by Winterbourne: "'But did you ever hear anything so cool as Mrs. Walker's wanting me to get into her carriage and drop poor Mr. Giovanelli; and under the pretext that it was proper? People have different ideas! It would have been most unkind; he had been talking about that walk for ten days'" (*Daisy Miller*, 39).

Through Giovanelli , James creates a catalyst for Daisy's final, most freeing action: her death. Her ultimate act of defiance is to go out at night, with Giovanelli, to the Colosseum. Despite knowing the dangers of Roman Fever, Giovanelli enables her to take this trip by escorting her. Winterbourne at one point considers Giovanelli as "the inevitable Giovanelli," (*Daisy Miller,* 41), which is a fit description of him when he takes on this role. He tells Winterbourne twice at the end of the story that he had no fear for his own well-being, and this admission speaks to his greater role in the text. He enabled Daisy to struggle against the social constructs, but unfortunately that struggle had only two outcomes: give up the struggle and be consumed by them, or escape them forever. Both Winterbourne and Giovanelli attempt to warn Daisy of the dangers of being out at night, but as Daisy stated, she had never let a man dictate her actions, nor would she allow them to dictate this illness onto her. Giovanelli had no fear because in the end he was never in any danger, as his major role in Daisy's life was to enable her into a position where she could meet her doom. Giovanelli isn't seeking to harm Daisy by any means, but by playing his role he is enabling her to progress towards her inevitable demise. Daisy would rather die by her own defiant terms than live by some elses, and through Giovanelli finds her permanent escape from the social confines of Europe. Louise Barnett

connects Daisy's skating on the edge of social rules with her death in "Jamesian Feminism: Women in Daisy Miller." Barnett explains:

> The climax of the novella makes Winterbourne's position clear to Daisy; in his rejection she sees the impossibility of having both freedom and social approval, individuality and community. Significantly, the Roman fever which later kills Daisy is first mentioned in conjunction with her intention of behaving improperly by walking to the Pincio alone. Her death establishes a link between social disapproval and fever: had Daisy not violated a social taboo by going to the Colosseum at night with Giovanelli, she would not have been exposed to the fever. (Barnett, 286).

Daisy's rebellious nature combined with Giovanelli acting as her enabler leads to her inevitable end. The need for this most permanent escape again points to there being more pressure than that coming just from the inhabitants of Europe; she was being pressured from home to find a suitable husband in Europe as a potential "Dollar Princess."

Giovanelli also plays a crucial role in the portrayal and development of Winterbourne's story as well. Throughout the work Winterbourne is trying to solve the puzzle that is Daisy Miller and to determine exactly how to regard Daisy-- if she was capable of elevation to high society-- and whether she was worth to effort to do so. Most importantly however, her innocence was in question, due to her blatant disregard for societal law. For quite a while Giovanelli did little more than complicate this question for Winterbourne, and if anything Giovanelli represented a source of this corruption. He allowed Daisy, an unmarried, unspoken-for woman, to roam the streets of Rome with

him, flirt with him, and allowed her reputation to be the target of questions and discussion amongst the societal elites. Throughout the earlier parts of section three, Winterbourne tries to show Daisy that association with Giovanelli will lead to no good. When Winterbourne first meets Giovanelli first, Winterbourne instructs Daisy:

> "I think you have made a mistake," said Winterbourne. "You should sometimes listen to a gentleman—the right one?"
>
> Daisy began to laugh again. "I do nothing but listen to gentlemen!" she exclaimed. "Tell me if Mr. Giovanelli is the right one"…
>
> Winterbourne thought him not a bad-looking fellow. But he nevertheless said to Daisy—"No, he's not the right one" (*Daisy Miller,* 32)

This is Winterbourne's initial impression about Giovanelli, and based on the other textual evidence presented, Winterbourne is more accurate in his fears than he may even realize. These fears for Winterbourne, however, stem at this point from a place of both jealousy, and a sense of superiority. Giovanelli has been in Daisy's company while Winterbourne has been away, and now he enters the scene to interrupt whatever chance he had of a private reunion. This is also where he correctly identifies Giovanelli as a "skillful imitation" of a gentleman, and not one who is of his own social class.

Winterbourne states that Giovanelli is not a "bad-looking fellow," implying that he sees nothing overtly wrong with Giovanelli, outside of his lower status. Ian Kennedy in his article "Frederick Winterbourne: The Good Bad Boy in *Daisy Miller*," even suggests that Winterbourne "reveals himself to be in some ways both a more vicious and, as far as Daisy is concerned, a more dangerous character than anyone else in the story"

(Kennedy, 140). While the idea of Winterbourne being more vicious or dangerous than any of the other characters is a stretch, Kennedy does an excellent job examining many of Winterbourne's traits. Kennedy comments on Winterbourne's reductionism, a technique he uses with almost all of the other characters:

> Perhaps the most revelatory of Winterbourne's social and sexual attitudes towards people is his reductionism. Just as he speaks to the precocious Randolph as "little boy" in the abstract, as it were, and instantly classifies Mrs. Miller as a "simple, easily-managed person", so his most constant occupation throughout the nouvelle is his attempt to find the appropriate formula for Daisy Miller (Kennedy, 144-5).

This description of the way Winterbourne classifies people is quite accurate, and Winterbourne uses this kind of language to address Giovanelli. Winterbourne calls his cleverness and brilliance constantly into question when describing Giovanelli, but he does so in a demeaning way. His fixation on these traits points to his sense of inferiority, and jealousy because of Giovanelli's connection with Daisy. In order to displace this, Winterbourne also often refers to Giovanelli as "the little Italian," and otherwise "little" or "small" to comment on Giovanelli's inability to match Winterbourne in terms of societal rank.

Towards the end of the work, Winterbourne's opinion seems to shift slightly about Giovanelli:

> Giovanelli, from the first, had treated Winterbourne with distinguished politeness; he listened with a deferential air to his remarks, he laughed, punctiliously, at his

> pleasantries; he seemed disposed to testify to his belief that Winterbourne was a superior young man. He carried himself in no degree like a jealous wooer; he had obviously a great deal of tact; he had no objection to your expecting a little humility of him. It even seemed to Winterbourne at times that Giovanelli would find a certain mental relief in being able to have a private understanding with him—to say to him, as an intelligent man, that, bless you, *he* knew how extraordinary was this young lady, and didn't flatter himself with delusive—or at least *too* delusive—hopes of matrimony and dollars (*Daisy Miller*, 45-6).

Here, we see that as long as Giovanelli knows his place, Winterbourne has no problem. Winterbourne expects humility from Giovanelli, and for him to acknowledge that Winterbourne was a "superior young man". This passage shows just how caught up Winterbourne is in society, class, and Daisy. Winterbourne refuses to acknowledge at all the possibility of Giovanelli simply showing Winterbourne the humility he wants to see as a ruse. Kennedy suggests also that "the wishes, desires, approval or disapproval of the other person have no influence on Winterbourne, whose only interest in them is to discover the easiest way to prevent them from obstructing his pursuit of his own pleasure" (Kennedy, 143). In this instance, it makes sense, because Giovanelli has convinced Winterbourne that Winterbourne is superior, and that Giovanelli has no real hope of being with Daisy, allowing Winterbourne the opportunity to pursue her if he so desires. Giovanelli is well-versed in the way of social decorum, and would have no problem appeasing Winterbourne if it meant less trouble in getting closer to Daisy. Moreover, if one agrees with Kennedy's rather villainous representation of Winterbourne,

then this is a trait they have in common. Giovanelli has Winterbourne so convinced in fact, that even while he mentions Giovanelli's exact intentions (matrimony and dollars) Winterbourne is too pleased with Giovanelli seemingly acknowledging Winterbounre's superiority, that he dismisses these as possible intentions for Giovanelli. Winterbourne instead believes they have some kind of secret understanding in which Giovanelli acknowledges that he has no chance with Daisy, when as one learns at the end of the story, Giovanelli had at one point held out exactly that hope. Pahl cites this passage for what it suggests about Giovanelli's intentions as well arguing that Giovanelli "is suggested to be interested in Daisy mostly for what she can offer in terms of 'matrimony and dollars'" (Pahl, 150). However, because Giovanelli is giving Winterbourne the respect he desires, Winterbourne ignores what is right in front of him, worrying more about social appearances than Giovanelli's actual motives.

Another critic, Robert Weisbuch, paints a more accurate picture of Winterbourne that is different from the one Kennedy depicts in his article, "Winterbourne and the Doom of Manhood." Weisbuch introduces an "ideology of manhood as competitive individualism," an ideology in which Winterbourne is unable to take part (69). He avoids going "toe-to-toe" with Giovanelli over Daisy, and instead as Weisbuch points out: "Winterbourne is willing to compete only by standards that rely on a code of behavior closely allied with the inherited caste. He refuses free market competition and this refusal has everything to do with his romantic behavior" (69). This code of behavior however, is a set of social rules which aren't Winterbourne's to command. Weisbuch continues his examination of Winterbourne by arguing that "he and his female advisors are part of a

fragile, essentially nouveau, American aristocracy that is not real aristocracy at all any more than these expatriates are real Europeans. The problem is less class division and prejudice than it is class confusion and anxiety" (71). Weisbuch here comments on the same idea Brandon presents, that while there is an ever-developing social pyramid in America, there is no real aristocracy as much as there is a grab-bag of families finding their wealth in industrial America. Established social and genuine aristocracy is one of the major things separating America and Europe, and that is what many wealthy Americans sought for themselves.

Winterbourne is unable to match Giovanelli in many of the aspects that seem important to Daisy. Daisy continually refers to him as "stiff" and unable to shed the social ties that bind him. Giovanelli, however, is not bound by these social ties, and though he seeks to elevate his status, during his relationship with Daisy he is simply a perfect representation of "competitive individualism," against which Winterbourne can't compete. Winterbourne even curses outright Giovanelli's good looks, expressing again the idea that Giovanelli rivals and possible exceeds him in at least this attribute. Weisbuch suggests that "Winterbourne runs from the world of male competition and surrounds himself with two kinds of women: the adulteresses in Geneva and the prudish widows in Vevey and Rome" (79). With regard particularly to the "prudish widows" Mrs. Costello and Mrs. Walker, these are the two women who share his ideas about society, and he can retreat to them when he needs reassurance that he is indeed that "superior gentleman." The fact remains though that in terms of the competition for Daisy, as Weisbuch points out, "Giovanelli is not Winterbourne's gigolo opposite so much as his

double, and finally his better" (73). Giovanelli's willingness to embrace Daisy's freedom gives him the edge over Winterbourne.

After Winterbourne comes to his imagined "understanding" with Giovanelli, he seems to put to rest his insecurities in terms of Giovanelli, and turns again to the question of Daisy. When he finds Daisy and Giovanelli at the Colosseum at night, he seemingly dismisses his questions about Daisy as well, stating that she "was a young lady whom a gentleman need no longer be at pains to respect" (48). Yet, the question of her innocence still burns in Winterbourne, until the answer is revealed by none other than Giovanelli. It is Giovanelli of all the characters, despite all the issues and insecurities Winterbourne projected onto him, who gives Winterbourne closure in the text's final scene:

> Near [Winterbourne] stood Giovanelli, who came nearer still before Winterbourne turned away. Giovanelli was very pale; on this occasion he had no flower in his button-hole; he seemed to wish to say something. At last he said, "She was the most beautiful young lady I ever saw, and the most amiable." And then he added in a moment, "And she was the most innocent."
>
> Winterbourne looked at him, and presently repeated his words, "And the most innocent?"
>
> "The most innocent!" (*Daisy Miller*, 50).

Giovanelli acts as a force of not only competition, but revelation for Winterbourne. Giovanelli helps Winterbourne twice in figuring out the puzzle of Daisy Miller, first when he takes her to the Colosseum, and here, when he reveals to Winterbourne that Daisy was in fact innocent. By doing this, he gives closer to Winterbourne, and allows

him to return to Geneva, where he immediately returns to the life he was living before ever encountering either Daisy Miller or Giovanelli.

While Giovanelli is a minor character who can be easily dismissed upon a first reading of the text, when we take a closer reading of his descriptions and actions, we are able to see that he is actually a three-dimensional character. He has his own desires and goals and acts in a way that will help him accomplish those goals. Even beyond his own wishes, he is an important catalyst for the progression of both Daisy and Winterbourne. In his major contributions to the eventual death of Daisy and Winterbourne's return to Geneva, Giovanelli acts to reset the "norms" at the end of the text, even though he has been one of the major factors disrupting them throughout. With Daisy, Giovanelli helps to upset societal norms and rules in Rome during this time period. With Winterbourne, he provides a foil and brings into question ideas of masculinity and what makes a "gentleman." Lastly, with his own goal of class mobility (despite the rather devious way he seeks to enact it), he looks to upset the rigid class structure. Pahl says: "as *Daisy Miller* makes clear—it was a culture that not only threatened the stability of the refined 'up-town' world but also began forcefully to undermine the ideological foundations upon which the elite society constructed a notion of national identity" (Pahl, 131). Giovanelli is in turn an extremely active character in confronting a lot of the more prevalent topics of the text, and he works to bring to light a lot of questions to destabilize those norms, before leaving the work in a state where those norms have returned to the forefront. Through his desire to secure his own financial standing, Giovanelli picks a woman with wealth. Daisy Miller lacks the desire to conform to the societal standards to which

Giovanelli aspires, and ends up defying those standards and eventually meet a tragic end because of it. Daisy Miller escapes her perceived condemnation as a “Dollar Princess” her own way: through her defiance of social norms. Her ability to do this is enabled through Giovanelli, a minor character who acts as a major catalyst for her defiance of society’s rules.

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