CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

THE
CAMBRIDGE EDITION OF
THE WORKS OF
JOSEPH CONRAD

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

WITHIN THE TIDES

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

THE CAMBRIDGE EDITION OF THE WORKS OF JOSEPH CONRAD

General Editors
J. H. Stape and Allan H. Simmons
St Mary's University College, Twickenham, London

Editorial Board
Laurence Davies, *University of Glasgow*
Alexandre Fachard, *Université de Lausanne*
Robert Hampson, *Royal Holloway and New Bedford College, University of London*
Jeremy Hawthorn, *The Norwegian University of Science and Technology*
Owen Knowles, *University of Hull*
Linda Bree, *Cambridge University Press*

Textual Advisor
Robert W. Trogdon, *Institute for Bibliography and Editing Kent State University*

Founding Editors
†Bruce Harkness Marion C. Michael Norman Sherry

Chief Executive Editor (1985–2008)
†S. W. Reid

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

JOSEPH CONRAD

WITHIN THE TIDES

EDITED BY
Alexandre Fachard

WITH AN INTRODUCTION BY
Laurence Davies

AND NOTES BY
Andrew Purssell and Alexandre Fachard

CAMBRIDGE
UNIVERSITY PRESS

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9781107017580

This, the Cambridge Edition of the text of *Within the Tides*, now correctly established from the original sources and first published in 2012 © the Estate of Joseph Conrad 2012. Introduction, textual essay, apparatus, appendices, notes and glossaries © Cambridge University Press 2012. Permission to reproduce these texts entire or in part, or to quote from them, or to reproduce the introduction, textual essay, apparatus, appendices, notes and glossaries entire or in part should be requested from Cambridge University Press.

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2012.

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data
Conrad, Joseph, 1857–1924.
Within the tides / Joseph Conrad ; edited by Alexandre Fachard ; introduction by Laurence Davies ; notes by Andrew Purssell and Alexandre Fachard.
p. cm. – (The Cambridge edition of the works of Joseph Conrad)
Includes bibliographical references.
ISBN 978-1-107-01758-0
I. Fachard, Alexandre. II. Title.
PR6005.O4W5 2012
823′.912 – dc23 2011044361

ISBN 978-1-107-01758-0 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

Published in association with

The Centre for Joseph Conrad Studies
St Mary's University College
Twickenham, London

Center for Conrad Studies
Institute for Bibliography and Editing
Kent State University

Preparation of this volume has been supported by

Société Académique Vaudoise

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

CONTENTS

List of Illustrations *page* xi
General Editors' Preface xiii
Acknowledgements xv
Chronology xvii
Abbreviations and Note on Editions xxii

INTRODUCTION xxv
Origins xxvi
Sources and Contexts xxxv
Reception lxv

WITHIN THE TIDES 1
Author's Note 5
The Planter of Malata 11
The Partner 75
The Inn of the Two Witches: A Find 107
Because of the Dollars 135

THE TEXTS: AN ESSAY 175
The Partner 176
The Inn of the Two Witches: A Find 192
The Planter of Malata 208
Because of the Dollars 227
Book Editions 242
Emendation 251
The 'Author's Note' 256
The Cambridge Texts 261

APPARATUS 263
Emendation and Variation 263
Emendations of Accidentals 360
End-of-Line Word-Division 373

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

TEXTUAL NOTES 375

APPENDICES 381
A The Original Manuscript Ending of 'Because of the Dollars' 381
B 'A Terribly Strange Bed' (1852) by Wilkie Collins 383
C Extract from *Uncle Z* (1881) by Greville Phillimore 395
D Extract from *More Memoirs (and Some Travels)* (1922) by George Brown Burgin 401

EXPLANATORY NOTES 403

Glossary of Foreign Words and Phrases 427
Glossary of Nautical Terms 429
Map 433

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

ILLUSTRATIONS

Figures

1 Plate 1 for 'The Partner', *Harper's Monthly Magazine*, November 1911 *page* 169
2 Manuscript of 'The Inn of the Two Witches', page 1
Rosenbach Museum and Library, Philadelphia 170
3 Second typescript of 'The Planter of Malata', page 1, showing some additions in an unidentified hand
Beinecke Rare Book and Manuscript Library, Yale University 171
4 Typescript of 'Because of the Dollars', page 42, showing Conrad's revisions as well as an instruction to the typist
Lilly Library, Indiana University 172
5 Illustration for 'The Planter of Malata', *Metropolitan Magazine*, June 1914, page 25
Courtesy of *Conrad First: The Joseph Conrad Periodical Archive* 173
6 Typescript of the 'Author's Note', page 6, showing Conrad's revisions
Rare Books and Special Collections, Firestone Library, Princeton University 174
7 Genealogy of 'The Partner' 182
8 Genealogy of 'The Inn of the Two Witches' 204
9 Genealogy of 'The Planter of Malata' 222

Map

South-East Asia in the late nineteenth century 433

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

GENERAL EDITORS' PREFACE

JOSEPH CONRAD'S PLACE in twentieth-century literature is now firmly established. Although his novels, stories and other writings have become integral to modern thought and culture, the need for an accurate and authoritative edition of his works remains. Owing to successive rounds of authorial revision, transmissional errors and deliberate editorial intervention, Conrad's texts exist in various unsatisfactory and sometimes even confused forms.

During the last years of his life he attempted to have his works published in a uniform edition that would fix and preserve them for posterity. But although trusted by scholars, students and the general reader alike, the received texts published in the British and American collected editions, and in various reprintings of them since 1921, have proved to be at least as defective as their predecessors. Grounded in thorough research in the surviving original documents, the Cambridge Edition is designed to reverse this trend by presenting Conrad's novels, stories and other prose in texts that are as trustworthy as modern scholarship can make them.

The present volume contains critical texts of the stories collected in *Within the Tides* and its 'Author's Note' (1921). The Cambridge texts of the stories are based on various copy-texts – the manuscripts and typescripts that have survived. The selected copy-texts have been emended to incorporate authorial revisions drawn from later authoritative documents as well as editorial emendations to correct errors. The copy-text of the 'Author's Note', the revised typescript held in the Rare Books and Special Collections Department, Firestone Library, Princeton University, is treated in the same way.

The 'Introduction' provides a literary history of the work focused on its genesis, sources and early reception, including its place in Conrad's life and art. The essay on 'The Texts' traces the textual history of the volume, examines the origins of its individual texts and explains the policies followed in editing them. The 'Apparatus' records basic textual evidence, documenting the discussion of genealogy and authority in 'The Texts: An Essay' as well as other editorial decisions, and the

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

'Textual Notes' deal with cruxes and textual issues. Appendices present the manuscript ending of 'Because of the Dollars', possible sources for 'The Inn of the Two Witches' and, in George Brown Burgin's *More Memoirs (and Some Travels)*, a synopsis of 'The Predecessor', the proposed dramatic collaboration with Stephen Crane that gave Conrad the original idea for 'The Planter of Malata'. The 'Explanatory Notes' comment on specific readings that require glosses, dealing with sources, identifying real-life place-names and related matters. Foreign words and phrases and nautical terms are dealt with separately in glossaries. Supplementing this material are a map and illustrations.

The textual essay, textual notes, appendices and 'Apparatus' are designed with the textual scholar and specialist in mind, while the 'Introduction', 'Explanatory Notes' and glossaries are intended primarily for a non-specialist audience.

The support of the institutions listed on p. vii has been essential to the success of this series and is gratefully acknowledged. In addition to those, and the individuals and institutions listed in the Acknowledgements, the General Editors and the Editorial Board also wish to thank the Trustees and beneficiaries of the Estate of Joseph Conrad, Doubleday and Company and J. M. Dent and Company for permission to publish these new texts of Conrad's works.

THE GENERAL EDITORS

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

ACKNOWLEDGEMENTS

THANKS ARE DUE to the following institutions and individuals for facilitating access to manuscripts and unpublished materials: the Beinecke Rare Book and Manuscript Library, Yale University, and Susan Klein, Public Services Assistant; the Henry W. and Albert A. Berg Collection, and Stephen Crook, Anne Garner, Israel Gewirtz (Curator) and Philip Milito, and the Manuscripts Division, New York Public Library, Astor, Lenox and Tilden Foundations; Rare Books and Special Collections, Firestone Library, Princeton University; the Harry Ransom Center, University of Texas at Austin, and Katharine Beutner and Richard Workman; the Lilly Library, Indiana University; the McCormick Library of Special Collections, Northwestern University Library, and Sigrid Pohl Perry; the Polish Library, London, and Jadwiga Szmidt; the Rosenbach Museum and Library, Philadelphia, and Elizabeth Fuller (Curator) and Karen Schoenewaldt; Texas Tech University Rare Books Collection, and Bruce Cammack (Curator).

A number of individuals kindly supplied information or otherwise shared their expertise, and we should especially like to thank the following: Peter Armenti, Katherine Isobel Baxter, John Crichton, Judith Fisher, Neil Forsyth, Andrew Francis, Isis Fuchs, Robert Hampson, Susan Jones, Mara Kalnins, Owen Knowles, Donald Mackenzie, Malcolm P. Marjoram, Gene M. Moore, Eduardo Valls Oyarzun, Agnes Pospiech, Allan H. Simmons, Kirsten Stirling, Justin Tonra, Robert W. Trogdon, Cedric Watts and Andrea White. Thanks for assistance with support tasks are due to Catherine L. Tisch. Stephen Donovan's work on bringing Conrad's serializations into the digital age with *Conrad First: The Joseph Conrad Periodical Archive* (www.conradfirst.net) has proved valuable. Lastly, gratitude is also expressed to Linda Bree and Maartje Scheltens at Cambridge University Press for steadfast support and helpful advice; to Liz Davey, who saw the volume through production; and to Leigh Mueller, whose careful and sensitive copy-editing enriched the text in numerous ways. The editors' greatest debts are to J. H. Stape, who made valuable suggestions on all aspects of this edition and offered guidance throughout its preparation.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

Alexandre Fachard is grateful to the Société Académique Vaudoise for research funds, and to the Lilly Library, Indiana University, for an Everett Helm Visiting Fellowship held in 2006.

The facsimiles that precede the textual essay are reproduced by courtesy of the Beinecke Rare Book and Manuscript Library, Yale University; *Conrad First: The Joseph Conrad Periodical Archive*; Rare Books and Special Collections, Firestone Library, Princeton University; and the Rosenbach Museum and Library, Philadelphia.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

CHRONOLOGY

JOSEPH CONRAD'S life may be seen as having several distinct stages: in the Ukraine, in Russian exile and in Austrian Poland before his father's death (1857–69); in Austrian Poland and the south of France as the ward of his maternal uncle (1870–78); in the British merchant service, mainly as a junior officer sailing in the Far East and Australia (1878–early 1890s); after a transitional period (early 1890s), as writer of critical esteem (1895–1914); as acclaimed writer, although perhaps with his greatest work achieved (1914–24). After 1895 the history of his life is essentially the history of his works.

Publication dates given below are those of the English editions, except for those of the present volume.

1857 December 3	Józef Teodor Konrad Korzeniowski (Nałęcz coat-of-arms) born in Berdyczów in the Ukraine, part of the Russian Empire, to Apollo Korzeniowski and Ewelina (or Ewa), née Bobrowska, Korzeniowska
1862 May	Apollo Korzeniowski, his wife and son forced into exile in Russia
1865 April	Ewa Korzeniowska dies of tuberculosis
1867	Conrad visits Odessa with his maternal uncle Tadeusz Bobrowski; perhaps his first view of the sea
1868	Korzeniowski permitted to leave Russia
1869 February	Korzeniowski and Conrad move to Cracow
May	Korzeniowski dies
1870	Conrad, ward of Bobrowski, begins study with tutor, Adam Pulman
1873 May	Visits Switzerland and northern Italy

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

1874 October	Takes position in Marseilles with Delestang et Fils, wholesalers and shippers
1875	Apprentice in *Mont-Blanc* (to Caribbean)
1876–7	In *Saint-Antoine* (to Caribbean)
1878 late February or early March	Attempts suicide
April	Leaves Marseilles in British steamer *Mavis* (Mediterranean waters)
June	Lands at Lowestoft, Suffolk; first time in England
July–September	Sails as ordinary seaman in *Skimmer of the Sea* (North Sea)
1878–80	In *Duke of Sutherland* (to Sydney), *Europa* (Mediterranean waters)
1880	Meets G. F. W. Hope and Adolf Krieger
June	Passes examination for second mate
1880–81	Third mate in *Loch Etive* (to Sydney)
1881–4	Second mate in *Palestine*, *Riversdale*, *Narcissus* (Eastern seas)
1884 December	Passes examination for first mate
1885–6	Second mate in *Tilkhurst* (to Singapore and India)
1886	Submits 'The Black Mate', perhaps his first story, to *Tit-Bits* competition
August	Becomes a British subject
November	Passes examination for master and receives 'Certificate of Competency'
1886–7	Second mate in *Falconhurst* (British waters)
1887–8	First mate in *Highland Forest*, *Vidar* (Eastern seas)
1888–9	Captain of barque *Otago* (Bangkok to Australia and Mauritius)
1889 autumn	Begins *Almayer's Folly* in London
1890 February–April	In Poland for first time since 1874
May–December	In the Congo. Second-in-command, then temporarily captain, of *Roi des Belges*

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

1891	Manages warehouse of Barr, Moering in London
1891–3	First mate in *Torrens* (London and Plymouth to Adelaide)
1893	Meets John Galsworthy and Edward L. ('Ted') Sanderson (passengers on *Torrens*)
autumn	Visits Bobrowski in the Ukraine
November	Signs on as second mate in *Adowa*, which sails only to Rouen and back
1894 January	Signs off *Adowa*, ending career as seaman
February	Bobrowski dies
autumn	Meets Edward Garnett and Jessie George
1895 April	*Almayer's Folly*
1896 March	*An Outcast of the Islands*. Marries Jessie George
September	Settles in Stanford-le-Hope, Essex, after six-month honeymoon in Brittany
1897	Begins friendship with R. B. Cunninghame Graham; meets Henry James and Stephen Crane
December	*The Nigger of the 'Narcissus'*
1898	Meets Ford Madox (Hueffer) Ford and H. G. Wells
January	Alfred Borys Leo Conrad born
April	*Tales of Unrest*
October	Moves to Pent Farm, Postling, near Hythe, Kent, sub-let from Ford
1899 February–April	'The Heart of Darkness' in *Blackwood's Edinburgh Magazine*
1900 September	Begins association with literary agent J. B. Pinker
October	*Lord Jim*
1901 June	*The Inheritors* (with Ford)
1902 November	*Youth: A Narrative and Two Other Stories*
1903 April	*Typhoon and Other Stories*
October	*Romance* (with Ford)
1904 October	*Nostromo*

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

1905 June	*One Day More* staged in London
1906 August	John Alexander Conrad born
October	*The Mirror of the Sea*
1907 September	*The Secret Agent*. Moves to Someries, Luton, Bedfordshire
1908 August	*A Set of Six*
1909	Moves to Aldington, Kent
1910	Moves to Capel House, Orlestone, Kent
October?–December	Writes 'The Partner'
1911 March	Revises 'The Partner' for magazine publication
October	*Under Western Eyes*
November	'The Partner' in *Harper's Monthly Magazine*
1912 January	*Some Reminiscences* (as *A Personal Record* in America)
July	Prepares 'The Partner' for book publication in *'Twixt Land and Sea*, then withdraws it
October	*'Twixt Land and Sea*
December	Writes 'The Inn of the Two Witches'
1913 March	'The Inn of the Two Witches' in *Pall Mall Magazine*
May	'The Inn of the Two Witches' in *Metropolitan Magazine*
September	*Chance*, with 'main' publication date of January 1914
late October–December	Writes 'The Planter of Malata'
December–January	Writes 'Because of the Dollars'
1914 June–July	'The Planter of Malata' in *Metropolitan Magazine*
July–November	Visits Austrian Poland with family; delayed by outbreak of First World War; returns via Vienna and Genoa
September	'Because of the Dollars' (as 'Laughing Anne') in *Metropolitan Magazine*
September–November	'The Planter of Malata' in *Empire Magazine*

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

1915 January–February	Prepares *Within the Tides* for book publication
February 24	*Within the Tides* published by J. M. Dent and Sons (15 January 1916 by Doubleday, Page and Company in America)
September	*Victory*
1917 March	*The Shadow-Line*
1919 March	Moves to Spring Grove, near Wye, Kent. Dramatic version of *Victory* opens in London
August	*The Arrow of Gold*
October	Moves to Oswalds, Bishopsbourne, near Canterbury, Kent
1920 May	Writes 'Author's Note' to *Within the Tides*
June	*The Rescue*
1921 January–April	Visits Corsica. Collected editions begin publication in England (William Heinemann's) and in America (Doubleday's)
February	*Notes on Life and Letters*
1922 November	*The Secret Agent* staged in London
1923 May–June	Visits America, guest of F. N. Doubleday
December	*The Rover*
1924 May	Declines knighthood
August 3	Dies at Oswalds. Roman Catholic funeral and burial, Canterbury
September	*The Nature of a Crime* (with Ford)
October	*The Shorter Tales of Joseph Conrad*
1925 January	*Tales of Hearsay*
September	*Suspense* (unfinished)
1926 March	*Last Essays*
1928 June	*The Sisters*

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

ABBREVIATIONS AND NOTE ON EDITIONS

ABBREVIATIONS

[London is the place of publication unless otherwise specified.]

Ashley	Mike Ashley, *The Age of the Storytellers: British Popular Fiction Magazines, 1880–1950*. The British Library, 2006
Baker	Harry T. Baker, *The Contemporary Short Story: A Practical Manual*. Boston: D. C. Heath, 1916
Bibliography	William R. Cagle and Robert W. Trogdon, 'A Bibliography of Joseph Conrad'. Typescript, unpublished
Donovan	Stephen Donovan, *Joseph Conrad and Popular Culture*. Basingstoke: Palgrave Macmillan, 2005
Letters	*The Collected Letters of Joseph Conrad*. General Editors Frederick R. Karl and Laurence Davies, with Owen Knowles, Gene M. Moore and J. H. Stape. 9 vols. Cambridge University Press, 1983–2007
Mott	Frank Luther Mott, *A History of American Magazines*, II, *1850–1865*. Cambridge, Massachusetts: Harvard University Press, 1970
Najder	Zdzisław Najder, *Joseph Conrad: A Life*, trans. Halina Najder. Rochester, New York: Camden House, 2007
Register	Gene M. Moore, comp., 'A Descriptive Location Register of Joseph Conrad's Literary Manuscripts'. *The Conradian*, 27, no. 2 (2002), 1–93
Wallace	Alfred Russel Wallace, *The Malay Archipelago: The Land of the Orang-utan and the Bird of Paradise: A Narrative of Travel with Studies of Man and Nature*. 2 vols. Macmillan, 1869

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

LOCATIONS OF UNPUBLISHED DOCUMENTS

Berg	Berg Collection, New York Public Library, Astor, Lenox and Tilden Foundations
HRC	Harry Ransom Center, University of Texas at Austin
Indiana	Lilly Library, Indiana University, Bloomington
Northwestern	McCormick Library of Special Collections, Northwestern University Library, Evanston, Illinois
NYPL	Rare Books and Manuscripts Division, New York Public Library
POSK	Polish Library, Polish Social and Cultural Centre (POSK), London
Princeton	Rare Books and Special Collections, Firestone Library, Princeton University
Rosenbach	Rosenbach Museum and Library, Philadelphia
TTU	Special Collections Library, Texas Tech University, Lubbock
Yale	Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

NOTE ON EDITIONS

References to Conrad's works are to the Cambridge Edition of the Works of Joseph Conrad where these have been published. Otherwise, references are, for the sake of convenience, to Dent's Collected Edition, 1946–55, whose pagination is identical with that of the various 'editions' published by Doubleday's throughout the 1920s. References to the Cambridge Edition take the following form: title (year of publication), whereas publication dates are not provided for citations from Dent's Collected Edition.

Citations from critical and other works are to author, title and date of publication.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

INTRODUCTION

In 1912, Conrad described the writing of short fiction as 'convict labour!'[1] Yet if he was a convict, doomed to the literary equivalent of breaking stones or picking oakum, he was a cunning one, managing always to preserve something of his own. Whatever we choose to make of his claim in the 'Author's Note' (1920) to the present volume that the stories gathered under the title *Within the Tides* (1915) were written 'with the deliberate intention of trying several ways of telling a tale',[2] the uncertainty is more about the primacy of the intention than its outcome. Here are four tales, each with its own narrative strategy. Authors writing to commercial formulas rarely experiment in this fashion, and, as analysis has shown, Conrad revised each story conscientiously.[3]

Passages in these stories often recapitulate motifs from his earlier fiction. Despite differences in tone and placement, for example, the silence of Renouard in 'The Planter of Malata' recalls Marlow's meeting with the Intended in 'Heart of Darkness'; although his state of mind differs from that of Martin Decoud in *Nostromo* and his situation from that of Captain Brierly in *Lord Jim*, Renouard's death harks back to a long-running preoccupation with suicide – for Conrad, a problem with personal as well as philosophical associations. The binary distinction between European scepticism and its ghost-believing other in 'The Planter of Malata' blurs, as it does in 'Karain: A Memory'. In its handling of taboos, 'Because of the Dollars' has affinities with 'Falk'.

There are also continuities with work in progress. Themes, motifs or narrative practices in these stories resemble those of the novels – *Chance* (1914) and *Victory* (1915) – whose longer rhythms they prefigure or disrupt. Fraud, the cultures of journalism and advertising,

[1] Conrad to Warrington Dawson, 6 May 1912 (*Letters*, v, 59).
[2] See p. 6.23–24. Subsequent references to the texts of the present edition appear in round brackets.
[3] For a detailed discussion of writing and revision, see 'The Texts'.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

the outer narrator's ironic voice and the contrasts between life at sea and life on shore link 'The Partner' to *Chance*. The sexual politics, especially of speech and silence, also link 'The Planter of Malata' retrospectively to *Chance* and prospectively to *Victory*. The latter novel, whose original title was 'Dollars', shares with 'Because of the Dollars' the story of a woman who has taken refuge in a remote sanctuary that is invaded by grotesque villains. Novel and story also have a character in common: Davidson, the story's chief male figure, is the man who has the last word in *Victory*.[1] 'The Inn of the Two Witches' anticipates *The Shadow-Line* (1917) in its moments of terror and disorientation and in its portrait of a young officer sustained by the faithfulness of an older man. The stories are not exactly sketches for longer works, but they are studies of related modes and situations. Here, for instance, is an early description of *Victory*, written while it was still planned as a short novel: 'it has a tropical Malay setting – an unconventional man and a girl on an island under peculiar circumstances to whom enters a gang of three ruffians also of a rather unconventional sort – this intrusion producing certain psychological developments and effects. There is philosophy in it and also drama' (*Letters*, v, 113). Not a perfect match with 'Because of the Dollars', but the resemblances are striking, down to the theatricality of 'to whom enters'.

The present essay examines the origins of the stories and their coalescence into a volume, their sources and contexts and, with a strong emphasis on the early years, their critical reception. If the reader comes away with a more thorough understanding of *Within the Tides*, both 'as a financial operation', as Conrad once called it (*Letters*, v, 455), and as art, so much the better.

ORIGINS

THE 'AUTHOR'S NOTE' to this collection calls attention to some of its distinguishing features. In his later years, Conrad often insisted that each volume of his short stories had a character of its own. In 1924, when his American publisher, F. N. Doubleday, proposed to bring out a 500-page volume to include every story under 20,000

[1] For an extensive discussion of the relation between these fictions, see Robert Hampson, '"Because of the Dollars" and the Already Written', *Conradiana*, 34 (2002), 95–106.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

words, and most of the longer ones, Conrad objected forcefully even before seeing the proposal: 'every volume of my short stories has a unity of artistic purpose, a mood of feeling and expression, which makes it different from every other'.[1] This is no place to test that *post facto* claim, but we might take as confirming examples the theme of disturbed or false domesticity that runs through *Tales of Unrest* (1898) or the arrangement of *A Set of Six* (1908) as a series of tales, each with a quality highlighted in its subtitle: 'Il Conde' being a 'Pathetic' tale, 'The Informer' 'Ironic' and so on. Not wanting to give the impression that a new volume is merely a sweeping up of whatever happens to be lying on the desk, authors and publishers alike favour a combination of coherence and mutual illumination.

Between 1910 and 1915, Conrad gave considerable thought to putting recent stories in the right order and right collection. In May 1912, he had second thoughts about placing 'The Partner'. Describing it as 'another of what I call my "Between-land-and-sea stories"', he considered including it in the American edition of *'Twixt Land and Sea* (1912), in order to reach the length specified in the contract. In July, however, he asked his agent, J. B. Pinker, to pluck it out again, because 'It doesn't match.'[2]

At the start of 1915, Conrad, caught out by learning that *Within the Tides* was about to appear,[3] fumbled for a name. Among the possibilities were *'The Planter of Malata' and Other Stories* and *Within the Surf,* and the final title emerged only nineteen days before publication.[4] It is geographically apt, since so many of the stories' scenes are coastal and have an appropriate aura of liminality, of in-betweenness and transition, of rules and laws and customs broken. Yet the title *'Twixt Land and Sea* has similar connotations, and the similarity has tended to push the later *Within the Tides* into the shadows. For this reason, one might regret that Conrad abandoned his earlier idea of calling this volume *Tales of Hearsay*, for all of its stories rely to some extent on rumour, gossip or anecdote, whether written, as in 'The Inn of the Two Witches', or by word of mouth. In every case, narrative devices create a critical distance between text and reader – in some cases, more than one distance, as when the master stevedore who tells the primary story of

[1] Conrad to F. N. Doubleday, 7 February 1924 (*Letters*, VIII, 300).
[2] Conrad to J. B. Pinker, [19 May] 1912, and [*c.* 6 July] 1912 (*Letters*, V, 67, 83).
[3] Conrad to Pinker, 18 January 1915 (*Letters*, V, 435).
[4] For the story of this vacillation over titles, see 'The Texts', pp. 175, 245.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

'The Partner' gazes at the wall, as if in a cinema.[1] Admittedly, frame narrations and similar modes of filtering or ironizing eyewitness accounts are ubiquitous in Conrad, in whose works tales of 'hearsay' abound, but *Tales of Hearsay*, eventually used for a posthumous volume, would have suited the present collection admirably.

The exclusions and inclusions that went into the making of *Within the Tides* are suggestive. The urge to experiment with frame and voice was not the only binding energy at work. In the list Conrad sent to Pinker on 9 December 1913, 'The Partner', a story that nearly went into *'Twixt Land and Sea* and predates two of the three stories in that collection, finds a place, while 'Prince Roman', indubitably a 'tale of hearsay' in a formal sense, does not. The latter is a story of fortitude and honour, virtues in short supply in the world of *Within the Tides*, where the virtuous die, like Tom Corbin, or are thoroughly misunderstood, like Davidson. 'The Partner', on the other hand, has barratry, patent medicine, cynicism, greed and the fabrication of glib stories for magazines as its principal motifs. It is tempting to quote Saint Paul, who saw the love of money as the root of all evil,[2] but there is a memorable statement of a related idea in 'The Planter of Malata'. Speaking of the unfortunate Arthur, unjustly accused of tampering with valuable documents, the Editor observes: '"In many ways money is as dangerous to handle as gunpowder. You can't be too careful either as to who you are working with"' (24.30–32).[3] These words speak for the collection as a whole.

PRELIMINARY GESTURES: 1910–1911

IT IS EASY to understand why some critics have seen Conrad's breakdown in the early months of 1910 as the great fissure in his life, a slippage more sudden than his departure from Poland or the metamorphosis from sailor to author, the beginning of a downward trajectory. For six weeks, starting from the end of January, he could not leave his

[1] Donovan, p. 47. In other words, the rendering of oral narrative is by no means always a reversion to some traditional past. The opening scenes of 'The Planter of Malata' are also relevant here.

[2] 1 Timothy vi.10.

[3] Citations of the page and line numbers of this edition refer throughout to its critical text and, where variation in the earlier texts occurs (e.g., 77.24 below), particularly to entries in the 'Apparatus'. When the 'Explanatory Notes' discuss readings, an '*n.*' appended to a page–line citation refers to this part of the volume as well.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

bed, his body grotesquely swollen by gout, and his mind, for much of this time, wandering in strange places. For months thereafter, he suffered from physical relapses and a general feeling of debilitation, drained of both energy and confidence. On his first, brief day out of bed, in mid-March, Conrad wrote to John Galsworthy: 'I feel all crumpled up beyond all hope [of] being ever smoothed out again – but of course it will come. I find the writing of this, the greatest mental strain imaginable' (*Letters*, IV, 321).

The strain of writing fiction was greater still. In mid-May 1911, Conrad looked back on what he had been doing, recalling with particular horror his seven-week bout of inanition:

> Since last July . . . I've written as follows: 21-9-30-12-thousand words in short stories and just now 12 000 of *Chance* done in the last fortnight. Say 84 000 in $10^{1}/_{2}$ months of time. In that time I have been three weeks in Dec without writing a line; and now again seven weeks – the most horrible nightmare of an existence . . . not half a page in all that time! How I came out of it with my sanity apparently unimpaired I don't know. (*Letters*, IV, 440)

In good times and bad, Conrad always counted words. Even though the opportunity to publish in the *New York Herald* had been beckoning since the middle of the previous August,[1] the 12,000 words of *Chance* that followed the sanity-challenging seven weeks of inanition was the most sustained piece of work on that novel for over three years.

In other words, instead of getting on with longer work Conrad had been writing short stories. In view of the ordeal from which he was slowly emerging and the fear that at any moment he might be pitched back into mental darkness, the decision is unsurprising, but it also re-enacted an earlier pattern. One of the great irritants in his dealings with his agent between 1908 and 1910 had been the interruptions to the progress of *Under Western Eyes*, first by writing *Some Reminiscences* (later *A Personal Record*) and then, at the very moment when the novel was almost finished, 'The Secret Sharer'.[2]

His collapse was a wrenching experience for him and his family, and its consequences would go on haunting them, but those terrible months constituted a pause rather than a rupture. On its

[1] Conrad told Pinker that he was willing to furnish serial copy of *Chance* on 17 August 1910 (*Letters*, IV, 359). On the 20th, however, he begged his agent 'to take notice that I shall write "Chance" when it suits me, exactly, and at my own pace' (*Letters*, IV, 361).

[2] It had been Pinker, however, who suggested putting *Chance* aside at the end of 1907 to write 'Razumov' (the future *Under Western Eyes*), then expected to be a lucrative short story (*Letters*, III, 513).

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-01758-0 - Joseph Conrad: Within the Tides
Edited by Alexandre Fachard
Frontmatter
More information

further side, Conrad, more than ever, was prone to what might seem like diversion or digression, but serial publication offered both income and a way of seeing almost every work in print in advance of book publication. The market for short stories and serialized novels was becoming ever more lucrative.[1] As Conrad told Austin Harrison, the *English Review*'s frugal editor, *Harper's Monthly Magazine* paid 100 guineas for 'The Partner' and wanted more.[2] The *Metropolitan Magazine* offered $2,000 for 'Freya'.[3] *Harper's* always bought both British and American rights, but in the case of the *Metropolitan*, there was always the chance of extra income in Britain: 'The Inn of the Two Witches', for example, also appeared in the *Pall Mall Magazine*. On both sides of the Atlantic, magazine proprietors were aggressively competing for new subscribers, taking stronger editorial lines, choosing more colourful layouts, luring celebrity authors and paying for all this by carrying more advertisements.[4]

The drive to corral readers also tended to corral authors, limiting what, in terms of literary complexity or darkness, they could sell. It was fortunate for Conrad's always delicate equanimity and concern for his literary good name that he probably never saw the *Metropolitan*'s advance publicity for 'Freya of the Seven Isles', occupying the left-hand column of the rear inside cover in the March 1912 issue, while the right-hand column celebrates an article on 'The Why of Baseball':

> Kipling and Stevenson never had a rival until Joseph Conrad began to write his glorious, iridescent romances of life on the tropic seas . . .
>
> Then Conrad, with the frank wilfulness of genius, stopped writing about the sea and the tropics and lustrous women and manly men. He wrote books about anarchists and all sorts of queer human freaks; sinister, terrible books, great in their way, but lacking the wonderful, bracing beauty and humanness of "Lord Jim."
>
> Now he has written a new story in his old manner, the manner of "Youth" and "Lord Jim," a story in which he is the great and inimitable Conrad once more. The Metropolitan has secured this treasure. It will be published in the April number.

[1] In effect, there were two booms in the market for short stories: the first in the mid-1890s, with the proliferation of new magazines; the second around 1910, with the adoption of more sophisticated print technology.
[2] Conrad to Austin Harrison, 28 March 1912 (*Letters*, v, 46); see also Conrad to Henry Mills Alden, 23 August 1911 (*Letters*, iv, 473–4).
[3] Najder, p. 430 (citing Paul R. Reynolds to Pinker, 8 November 1911).
[4] The *Metropolitan Magazine*, for instance, went over to a larger format in November 1911, making it possible to print longer stories, such as 'Freya of the Seven Isles'. The *Pall Mall Magazine* began to run colour plates and page ornaments in January 1913.

© in this web service Cambridge University Press www.cambridge.org