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THE
CAMBRIDGE EDITION OF
THE WORKS OF
JOSEPH CONRAD

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NOTES ON LIFE AND LETTERS

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JOSEPH CONRAD

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EDITED BY
J. H. STAPE

WITH THE ASSISTANCE OF
Andrew Busza



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PREFACE

JOSEPH CONRAD'S place in twentieth-century literature is now firmly established. His novels, stories and other writings have become integral to modern thought and culture. Yet the need for an accurate and authoritative edition of these works remains. Owing to successive rounds of authorial revision, transmissional errors and deliberate editorial intervention, Conrad's texts exist in various unsatisfactory and sometimes confused forms. In his last years he attempted to have his works published in a uniform edition that would fix and preserve them for posterity. But though trusted by scholars, students and general readers alike, the received texts in the British and American editions published since 1921 have proved to be at least as defective as their predecessors. The Cambridge Edition, grounded in thorough research on the original documents, 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 *Notes on Life and Letters*. The Cambridge texts of the essays are based on various copy-texts – the manuscripts, typescripts, revised proofs and early printings that have survived – and incorporate readings drawn from other authoritative documents as well as editorial emendations. The text of the 'Author's Note', which also incorporates emendations, is based on the revised typescript. The 'Introduction' provides a literary history of the work focused on its genesis, development and popular and scholarly reception, including its place in Conrad's life and art. The essay on 'The Texts' traces its textual history, examining the sources of the texts and explaining the policies followed in editing them. The apparatus records basic textual evidence, documenting the discussion of genealogy and authority in 'The Texts' as well as other editorial decisions. The 'Notes' comment on specific readings that require glosses or involve special textual problems. Although they may interest the great variety of readers, the 'Introduction' and 'Notes' are written primarily for an audience of non-specialists, whereas the textual essay and apparatus are intended for the scholar and specialist.

This volume follows certain policies and conventions observed throughout the Cambridge Edition. The pages of the text contain

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line numbers in their margins to facilitate reference to the Notes and other editorial matter. Conrad's other works are cited from volumes of the Cambridge Edition already published, or else from the Doubleday collected edition in its Sun-dial printing (1921) or in the Dent printings (1923 and subsequently). Superior letters (e.g., 'M^r') in the original documents have been lowered (i.e., to 'Mr'). The beginnings of paragraphs are represented by standard modern indentation regardless of the various conventions of the documents, and Conrad's '–' is reduced to simple inverted commas. Dashes of variable lengths are normally printed as one-em dashes. Other typographical elements in the texts and titles of the original documents (e.g., display capitals, chapter heads, running titles) have been standardized.

The texts and apparatus in this volume were prepared by computer. Those interested in data and documentation not published here should contact the Chief Executive Editor.

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

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Joseph Conrad Studies, English Literature in Transition, 1880–1920, Papers of the Bibliographical Society of America and Notes and Queries, who published early versions of some of the material that appears here.

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CHRONOLOGY

Joseph Conrad's life may be seen as having several distinct stages: in Poland and in Russian exile before his father's death (1857–69); in Poland and the south of France under the care of his maternal uncle (1870–8); in the British merchant marine, mainly as junior officer sailing in the Far East (1879–early 1890s); after a transitional period (early 1890s), as writer of critical esteem (1895–1914); as acclaimed writer, though 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 London editions, except for those of the present volume. Only the first appearance of essays is noted.

1857 December 3	Józef Teodor Konrad Korzeniowski (Nałęcz coat-of-arms) born in Berdyczów (officially, Berdychir) in the Ukraine to Apollo Korzeniowski and Ewelina (or Ewa), née Bobrowska, Korzeniowska
1862 May	Korzeniowski, his wife and son forced into exile in Russia
1865 April	Ewa Korzeniowska dies
1868	Korzeniowski permitted to leave Russia
1869 February	Korzeniowski and Conrad move to Cracow
May	Korzeniowski dies
1870	Conrad, under care of uncle Tadeusz Bobrowski, begins study with tutor, Adam Pulman
1873 May	Visits Switzerland and northern Italy; first view of the sea
1874 October	Takes position in Marseilles with Delestang et Fils, bankers and shippers
1875	Apprentice in <i>Mont-Blanc</i>
1876–77	In <i>Saint-Antoine</i>
1878 February /	Attempts suicide
March	
April	Leaves Marseilles in British steamer <i>Mavis</i>

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CHRONOLOGY

June	Lands at Lowestoft, Suffolk; first time in England
July–September	Sails as ordinary seaman in <i>Skimmer of the Sea</i> (coastal waters of British Isles)
1878–80	In <i>Duke of Sutherland, Europa</i>
1880	Meets G. F. W. Hope, Adolf Krieger
June	Passes examination for second mate
1880–81	Third mate in <i>Loch Etive</i>
1881–84	Second mate in <i>Palestine, Riversdale, Narcissus</i>
1884 December	Passes examination for first mate
1885–86	Second mate in <i>Tilkhurst</i>
1886	Submits perhaps his first story, ‘The Black Mate’, to <i>Tit-Bits</i> competition
August	Becomes a British subject
November	Passes examination for master; receives ‘Certificate of Competency as Master’
1886–87	Second mate in <i>Falconhurst</i>
1887–88	First mate in <i>Highland Forest</i> , in <i>Vidar</i>
1888–89	Captain of barque <i>Otago</i>
1889 autumn	Begins <i>Almayer’s Folly</i> in London
1890 February–April	In Poland for first time since 1874
May–December	To the Congo as second-in-command, then temporarily as captain, of <i>Roi des Belges</i>
1891	Manages warehouse of Barr, Moering, London
1891–93	First mate in <i>Torrens</i>
1893	Meets John Galsworthy, Edward L. Sanderson
autumn	Visits Bobrowski in Polish Ukraine
November	Signs on as second mate in <i>Adowa</i> , which never makes voyage
1894 January	Ends career as seaman
February	Bobrowski dies
	Meets Edward Garnett, Jessie George
1895 April	<i>Almayer’s Folly</i>
1896 March	<i>An Outcast of the Islands</i> . Marries Jessie George; honeymoon in Brittany
	Settles in Stanford-le-Hope, Essex
1897	Begins friendship with R. B. Cunninghame Graham; meets Henry James
December	<i>The Nigger of the ‘Narcissus’</i>

CHRONOLOGY

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- 1898 Meets Ford Madox (Hueffer) Ford,
 H. G. Wells and Stephen Crane
 January Alfred Borys Conrad born
 April *Tales of Unrest*. 'Alphonse Daudet' in *Outlook*.
 'An Observer in Malaya' in *Academy*
 June 'Tales of the Sea' in *Outlook*
 October Moves to Pent Farm, Stanford, Kent, sub-let
 from Ford
- 1900 Begins association with 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 July 'Crainquebille' in *Speaker*. 'Guy de Maupassant'
 in Ada Galsworthy's translation of
 Maupassant's *Yvette and Other Stories*
 October *Nostramo*
 December Considers writing volume of critical essays
- 1905 January 'Henry James: An Appreciation' in *North
 American Review*
 June *One Day More* staged in London
 July 'Autocracy and War' in *Fortnightly Review*.
 'Books' in *Speaker*
- 1906 Meets Arthur Marwood
 August John Alexander Conrad born
 October *The Mirror of the Sea*
- 1907 September *The Secret Agent*. Moves to Someries, Luton,
 Bedfordshire
 October 'The Censor of Plays' in *Daily Mail*
- 1908 August *A Set of Six*
 November 'L'Île des Pingouins' in *English Review*
- 1909 Moves to Aldington, Kent
- 1910 Moves to Capel House, Orlestone, Kent
 July 'The Life Beyond', 'A Happy Wanderer' and
 'The Ascending Effort' in *Daily Mail*
- 1911 October *Under Western Eyes*
- 1912 January *A Personal Record (Some Reminiscences)*
 May 'Some Reflexions, Seamanlike and
 Otherwise, on the Loss of the *Titanic*' (later

	'Some Reflexions on the Loss of the <i>Titanic</i> ' in <i>English Review</i>
July	'Some Aspects of the Admirable Inquiry' (later 'Certain Aspects of the Admirable Inquiry into the Loss of the <i>Titanic</i> ') in <i>English Review</i>
October	<i>'Twixt Land and Sea</i>
December	'A Friendly Place for Sailors' (later 'A Friendly Place') in <i>Daily Mail</i>
1913 September	<i>Chance</i> , with 'main' publication date of January 1914
1914 June	'The Lesson of the Collision' (later 'Protection of Ocean Liners') in <i>Illustrated London News</i>
July–November	Visits Poland with family; delayed by outbreak of First World War; returns via Austria and Italy
1915 February	<i>Within the Tides</i>
March–April	'Poland Revisited' in <i>Daily News and Leader</i>
September	<i>Victory</i>
1916 August	Submits 'A Note on the Polish Problem' to Foreign Office
1917 March	<i>The Shadow-Line</i>
June	'Flight' in <i>Fledgling</i>
October	'Turgenev' in Edward Garnett's <i>Turgenev: A Study</i>
1918–20	Pamphlets of occasional writings issued by Clement K. Shorter and Thomas J. Wise
1918 March	'Tradition' in <i>Daily Mail</i>
August	'First News' in <i>Reveille</i> . '“Well Done!”' in <i>Daily Chronicle</i>
1919 March	Moves to Spring Grove, near Wye, Kent. Dent proposes volume of collected essays
May	'The Crime of Partition' in <i>Fortnightly Review</i>
June	'Confidence' in <i>Daily Mail</i>
August	<i>The Arrow of Gold</i>
October	Moves to Oswalds, Bishopsbourne, near Canterbury, Kent
December	'Stephen Crane: A Note without Dates' in <i>London Mercury</i>

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1920 January	Planning volume of essays and collecting material for it
June	<i>The Rescue</i>
July	Copy for <i>Notes on Life and Letters</i> now gathered for revision
September	Revises essays at Deal, Kent. Contract negotiations in progress
October	Finishes 'Author's Note' to <i>Notes on Life and Letters</i>
December	Corrects Dent proofs
1921	Visits Corsica. Collected editions begin publication in England (Heinemann) and America (Doubleday)
February 25	<i>Notes on Life and Letters</i> (22 April in America)
1922 November	<i>The Secret Agent</i> staged in London
1923 May–June	Visits America, guest of F. N. Doubleday
December	<i>The Rover</i>
1924 May	Declines knighthood
August 3	Dies at Oswalds (Roman Catholic burial, Canterbury)
September	<i>The Nature of a Crime</i> (with Ford)
October	<i>The Shorter Tales</i>
1925 January	<i>Tales of Hearsay</i>
September	<i>Suspense</i>
1926 March	<i>Last Essays</i>
1928 June	<i>The Sisters</i>

ABBREVIATIONS

[London is the place of publication unless otherwise indicated]

<i>Chronology</i>	Owen Knowles, <i>A Conrad Chronology</i> . Macmillan, 1989
Curle	<i>Conrad to a Friend. 150 Selected Letters from Joseph Conrad to Richard Curle</i> , ed. Richard Curle. Sampson Low, Marston, 1928
<i>DNB</i>	<i>The Dictionary of National Biography</i> . Oxford University Press, 1917
<i>Enc. Brit.</i>	<i>Encyclopedia Britannica</i> . 11th edn. Cambridge University Press, 1910–11
Garnett	<i>Letters from Joseph Conrad, 1895–1924</i> , ed. Edward Garnett. Nonesuch Press, 1928
<i>Letters</i>	<i>The Collected Letters of Joseph Conrad</i> , ed. Frederick R. Karl and Laurence Davies. 6 vols. Cambridge University Press, 1983–
<i>Letters, 1927</i>	<i>Joseph Conrad's Letters to his Wife</i> . Privately printed, 1927
<i>Lettres</i>	<i>Lettres françaises de Joseph Conrad</i> , ed. G. Jean-Aubry. Paris: Gallimard, 1929
<i>LL</i>	<i>Joseph Conrad: Life and Letters</i> , ed. G. Jean-Aubry. 2 vols. Heinemann, 1927
Najder	Zdzisław Najder, <i>Joseph Conrad: A Chronicle</i> . New Brunswick, NJ: Rutgers University Press, 1983
Najder, <i>Conrad</i>	<i>Conrad Under Familial Eyes</i> , ed. Zdzisław Najder. Cambridge University Press, 1983
Randall	<i>Joseph Conrad and Warrington Dawson: The Record of a Friendship</i> , ed. Dale B. J. Randall. Durham, NC: Duke University Press, 1968
Stape and Knowles	<i>A Portrait in Letters: Correspondence to and about Conrad</i> , ed. J. H. Stape and Owen Knowles. Amsterdam: Editions Rodopi, 1996
Watts	<i>Joseph Conrad's Letters to R. B. Cunninghame Graham</i> , ed. C. T. Watts. Cambridge University Press, 1969

Locations of Unpublished Documents

Berg	Berg Collection, The New York Public Library, Astor, Lenox and Tilden Foundations
BL	British Library
Bodleian	Bodleian Library, Oxford University
Bryn Mawr	Bryn Mawr College Library
Colgate	Everett Needham Case Library, Colgate University
Dartmouth	Baker Library, Dartmouth College
Duke	Rare Book, Manuscript, and Special Collections Library, Duke University
HRHRC	Harry Ransom Humanities Research Center, University of Texas at Austin
Indiana	Lilly Library, Indiana University at Bloomington
NMM	National Maritime Museum, Greenwich
NYPL	Rare Books and Manuscripts Division, The New York Public Library
Princeton	Firestone Library, Princeton University
PRO	Public Record Office, London
Rosenbach	Rosenbach Museum and Library
Smith	William Allan Neilson Library, Smith College
Stanford	Stanford University Library
Syracuse	George Arents Research Library for Special Collections, Syracuse University
TTU	Special Collections Library, Texas Tech University
UNC	Wilson Library, University of North Carolina at Chapel Hill
<i>Wellington</i>	The Honourable Company of Master Mariners, HQS <i>Wellington</i> , London
Yale	Beinecke Rare Book and Manuscripts Library, Yale University

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INTRODUCTION

PUBLISHED IN 1921, *Notes on Life and Letters*, like the prefaces to his works that Conrad wrote during 1919 and 1920, is a ‘testamentary act’, an attempt to influence how he would be perceived and assessed by posterity. He initially resisted publishing this collection of occasional writings, possibly because of some slight dissatisfaction with the essays¹ themselves and the desire to get on with other work. He was also conscious that the re-reading and revision of these scattered pieces would involve a backward glance at his entire career and a confrontation with his own mortality, or, as he phrased it in the volume’s ‘Author’s Note’, with the fact that ‘the leaves fall, the water flows, the clock ticks’.² Whatever the practical or psychological reasons for Conrad’s reluctance, collecting and re-working writings that spread over some twenty years afforded him an opportunity to reflect back on his life and work, to assess his relationship to writers he admired and to re-evaluate his engagement with some of the significant public events of his time, including the sinking of the *Titanic*, the First World War and the re-emergence of his native Poland as a nation-state.

The word ‘Notes’ in the volume’s title none the less asserts a certain modesty of claim and conveys a sense of casualness and incompleteness. The ‘Author’s Note’ is straightforward about the genesis of these essays: its highly condensed and generally reliable account of the origins of the twenty-six pieces contained in the volume suggests that this material took shape as Conrad agreed to the requests of friends and now and then succumbed to what he candidly calls the ‘bribery’ of editors. His recollections are borne out by the historical evidence.³ Aside from the war and a few notable incidents that stirred him sufficiently ‘to come out and blow the trumpet of personal opinions’ (p. 3), he turned to occasional work only when he felt inclined

¹ For the sake of convenience, the word ‘essay’ is used to refer to the various kinds of writing collected in *Notes on Life and Letters*, which includes reviews, introductions to books and a memorandum for the Foreign Office.

² See p. 4. Subsequent references to the texts of this edition appear in round brackets.

³ For the composition and publication history of the individual essays, see ‘The Texts’, pp. 209–308.

to it, his general policy being to refuse commissions for articles ‘on given subjects’ (*Letters*, v, 88).¹

The disarming informality of the volume’s ‘Author’s Note’, which attempts to explain and justify the reprinting of these writings, masks a certain defensiveness. Conrad’s disinclination for self-revelation, stated there, is also complexly linked to an unfavourable opinion of journalism, a view vented, sometimes caustically, in his fiction. Looking back, with, perhaps, some self-protectiveness and exaggeration, he claimed of *Notes on Life and Letters* that ‘After all the things in that book – it is not my trade! There’s not a single one (with the exception of the Censor) that I haven’t done unwillingly – against the grain’ (Garnett, p. 306). And he revealed rather more forthrightly to J. M. Dent, his main publisher during the closing years of his career, that he thought journalism ‘the most demoralizing form of human activity, made up of catch phrases, of mere daily opportunities, of shifting feelings’.²

He was happily ‘spared’ what he called ‘the degradation of daily journalism’ (*Letters*, II, 34), which may have loomed at the outset of his writing life. At that time his finances were frequently strained, and his accumulating debts, wildly over-optimistic estimates of potential earnings, an inability to produce within a set time-frame as well as a failure to bring his spending under control united to bring him near the financial breaking-point. On the other hand, the economic factor apparently played a determining role in his reluctance to write for a popular market. Conrad complained about the low monetary return for the time and energy he put into occasional writing: ‘that kind of thing does not pay’, he commented wryly to his friend Ted Sanderson in 1898 about ‘Tales of the Sea’ (*Letters*, II, 71). In a general sense this was true because fiction, particularly the shorter kind, was more lucrative;³ but, in fact, Conrad received respectable and in time handsome fees for his casual work. He was also frequently able to recycle it in various forms, re-publishing it in America, seeing it reissued in privately printed pamphlets, and collecting it in books that in turn were

¹ See also Conrad to Charles Sarolea, 6 August 1912 (*Letters*, v, 94).

² Conrad to Dent, 27 March 1917 (*Letters*, VI, 56).

³ On the economics of Conrad’s short fiction, see Gail Fraser, ‘The Short Fiction’, in *The Cambridge Companion to Joseph Conrad*, ed. J. H. Stape (1996), pp. 29–30.

included in his collected editions.¹ For *Notes on Life and Letters* itself, which, aside from the ‘Author’s Note’, consisted entirely of previously printed work, he received advances of £250 from Dent and, after taxes, \$920 from Doubleday.² Once his reputation was firmly established he was also able to sell his manuscripts and typescripts, even of his journalism, to collectors. In short, he was often paid twice or thrice over for a given piece.

Seen from the perspective of history, Conrad’s career spanned a golden age for the working writer. The growth of an increasingly literate population during the nineteenth century had resulted in a greater demand for writing at both the high and low ends of the market, and, at least for an elite group of writers, the expansion of literacy provided an opportunity not only for fame but also, as the cases of Kipling and Hardy famously witnessed, for sizeable fortune.³ Powerfully dramatized by George Gissing in *New Grub Street* (1891), the conditions that had obtained during most of the nineteenth century made literary journalism difficult and unrewarding, but towards its close, and even while Gissing was denouncing them, the long-standing and hidebound publishing practices of the Victorian period were undergoing major changes. When Conrad began to publish, the ‘three-decker’ novel was already an anachronism, the stranglehold of the circulating libraries was succumbing to the pressures of varied distribution methods, the royalty system was coming into effect, and, as a sign of the writer’s new professionalism, the literary agent was beginning to have an impact on marketing and advertising. In 1891, the passage of the Chace Act by the United States Congress settled the long vexed and sometimes sharply acrimonious dispute about extending American copyright to British authors and greatly increased a British writer’s potential earnings.

So, likewise, did the multiplication of newspapers and magazines. Hungry for copy, these venues opened markets to both the fledgeling

¹ On the financial aspects of Conrad’s career and the early twentieth-century literary marketplace, see Cedric Watts, *Joseph Conrad: A Literary Life* (1989).

² Lilian M. Hallowes, ‘Note Book of Joseph Conrad’, ed. Allan H. Simmons and J. H. Stape, *Conrad between the Lines: Documents in a Life*, ed. Gene M. Moore, Allan H. Simmons and J. H. Stape (2000), p. 210; L. A. Comstock (for F. N. Doubleday) to Pinker, 30 April 1921 (Berg).

³ On the popular market, see David Vincent, *Literacy and Popular Culture* (1989).

and established writer.¹ The *Daily Mail* and the *World's Week*, founded in 1896 and 1902, respectively, welcomed Conrad's work, and his name in the debut issues of new literary magazines – the *Outlook*, the *English Review* and the *London Mercury* – suggests how literary editors also needed to rely on a coming or a well-known name to publicize their wares.

The expanding market played a significant role in selling Conrad's fiction and influenced the production of his non-fiction prose as well. He was also singularly lucky in his early friendship with Edward Garnett, whose connections in literary London provided opportunities for placing occasional work, and he was happier still in his choice of agent, finding in J. B. Pinker an astute and skilful nurturer of talent, who in carefully supervising his clients' and his own best interests freed them from devoting time and energy to placing their writing, negotiating fees and drawing up contracts.² Pinker's handling of Conrad even extended to farming out typing so that multiple copies of his work could be circulated for sale.

Although Conrad's non-fiction writing spans almost the whole of his career – his first literary journalism dates to 1898, and the essay 'Legends' lay unfinished on his desk on the day he died – it falls into relatively concentrated periods. A brief phase in 1898 was followed by a particularly active one in 1904–6, when, after finishing *Nostromo*, he produced the papers he eventually collected in *The Mirror of the Sea*. Following on the completion of *The Secret Agent*, there was another burst of activity from 1908 to 1910, when he wrote his reminiscences for the *English Review* and was giving fictional shape to his political ideas in *Under Western Eyes*. The war years were especially busy ones, and even after the publication of *Notes on Life and Letters* in 1921, Conrad sometimes took up his pen to write for the daily press or for friends, as the posthumous volume *Last Essays*, edited by Richard Curle, witnesses.

Conrad's first foray into journalism appears to have been the direct result of his friendship with Garnett and of the notice being taken of his arrival on the literary scene. In 1898, he wrote a eulogy of Alphonse Daudet and a general appreciation of two childhood favourites, Captain Marryat and James Fenimore Cooper, for the newly founded

¹ For a survey of the conditions of late-Victorian and Edwardian journalism and publishing, see John Gross, *The Rise and Fall of the Man of Letters: Aspects of English Literary Life since 1800* (1969), pp. 199–232.

² Ian Watt's *Conrad in the Nineteenth Century* (1979) treats the development of Conrad's early career.

weekly the *Outlook*. He also reviewed Hugh Clifford's Malayan tales at the request of the prestigious *Academy*, which had just awarded him a prize for *The Nigger of the 'Narcissus'*. In addition to providing welcome additional income at a time when every pound, and seemingly every penny, mattered to him, such writing likely provided relief from his frustrating struggles with *The Rescue* and may have appealed to him as a strategy for securing notice and consolidating his fledgeling status as an author.

By 1904–6, years marking the most active phase of his occasional work, Conrad's motivations may have altered although his financial problems remained and were for some time to be chronic. During these years, thirteen of the papers published in *The Mirror of the Sea* appeared in such highly respected establishment journals as the *Pall Mall Magazine*, *Harper's Weekly Magazine* and *Blackwood's Edinburgh Magazine* as well as in the daily press. Evidence of the consolidation of his reputation can be observed in the *Standard's* commission of a piece on Nelson for the centenary of the Battle of Trafalgar and the £25 fee that he negotiated for it (*Letters*, III, 283). He also published two reviews. One, dealing with a volume of short stories by Anatole France, appeared in the *Speaker*, a journal to which Garnett provided entrée. The other, a carefully worded notice of John Galsworthy's *Man of Property*, was published in the *Outlook*, which remained friendly to his work although it had earlier killed a piece on Kipling.¹ In July 1905, the publication of 'Autocracy and War' in the prestigious *Fortnightly Review* inspired Conrad bootlessly to propose to Henry Newbolt the writing of articles on foreign affairs and politics for the *Monthly Review*, which Newbolt had founded (*Letters*, III, 275). In the autumn of 1907, he again asserted a public presence, joining the widespread outcry against dramatic censorship occasioned by the Lord Chamberlain's denial of a licence to Garnett's *The Breaking Point*. At Garnett's request he wrote 'The Censor of Plays', a forceful and bitterly ironic denunciation of dramatic censorship exhibiting what he himself called his 'stately invective' (*Letters*, III, 492), and he lent his signature to a protest published in *The Times*, drafted by John Galsworthy and signed by a number of the day's leading playwrights.

¹ On its composition, see Conrad to Garnett, [2 February 1898] (*Letters*, II, 32). No text of the essay has appeared at auction, nor is one known in any public or private collection. Conrad presumably discarded or lost the manuscript.

About a year later, the serialization of his reminiscences (later *A Personal Record*) in Ford Madox Ford's *English Review* supplemented his earnings and became an additional means of putting his name before the general public. The offer of a weekly review column in the *Daily Mail* in the summer of 1910 did the same. Both projects, however, quickly collapsed. Conrad's increasingly strained relations with Ford, compounded by genuine ill-health (his own angry disclaimer to the contrary), brought an abrupt end to the series of memoirs, while Lindsay Bashford, the *Daily Mail's* literary editor, supplied trivial and uncongenial books on popular topics. Conrad, in any event, had always found writing to a deadline impossible, and Pinker, by this point well aware of his heavily indebted client's strengths and weaknesses, seems also to have pressured him to abandon a regular column for more serious and potentially more lucrative work (*Letters*, IV, 355).

Although Conrad had sought a forum to comment on the sinking of the *Titanic*¹ and the official American and British inquiries on it and apparently did so again when the *Empress of Ireland* sank in late May 1914, he was, like many writers, spurred by the war to a greater public engagement. Even during these years, however, most of his journalistic writing continued to be solicited by friends and acquaintances. An exception was 'Poland Revisited', a commissioned piece written on his return from what in the event was an ill-advised and hazardous sojourn in Poland. Dealing with the war mainly by indirection, it was rejected by the journal that had solicited it and by a number of other editors who wanted it to be more narrowly topical. In 1916, he wrote 'Flight', a short reminiscence of an excursion in a bi-plane, for Basil Macdonald Hastings, who was then adapting *Victory* for the stage; and in the spring of 1918, he contributed 'First News' to Galsworthy's *Reveille*, a short-lived journal published by the Ministry of Pensions.² The famous press magnate Lord Northcliffe, a personal acquaintance, commissioned 'Tradition' and 'Confidence' for his mass circulation *Daily Mail*, the latter for a special commemorative issue celebrating the signing of the Treaty of Versailles.

On two occasions during these later years, financial considerations dictated a resort to journalism. In the summer of 1918, Conrad

¹ Perriton Maxwell, 'A First Meeting with Joseph Conrad', *New York Herald and New York Tribune Magazine*, 24 August 1924, p. 1; rpt *Joseph Conrad: Interviews and Recollections*, ed. Martin Ray (1990), pp. 66–9.

² The original titles of essays are noted in 'The Texts' below. The titles used here and elsewhere are those that appear in *Notes on Life and Letters*.