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THE
CAMBRIDGE EDITION OF
THE WORKS OF
JOSEPH CONRAD

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LORD JIM, A TALE

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JOSEPH CONRAD

LORD JIM
A TALE

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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 *Lord Jim*, *A Tale* and its 'Author's Note' (1917). The Cambridge text of *Lord Jim* is based on the serial version of the novel published in *Blackwood's Edinburgh Magazine* during 1899–1900. The copy-text is 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 extant holograph manuscript held in the Beinecke Rare Book and Manuscript Library of Yale 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 novel's development, writing and publication and the textual history of its preface, examining the origins of the copy-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: An Essay' as well as other editorial decisions, and the 'Textual Notes'

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GENERAL EDITORS' PREFACE

deal with cruxes and textual issues. Appendices offer transcriptions of 'Tuan Jim: A sketch' (a draft of the first two chapters) and Blackwood's Memorandum of Agreement for the novel, the latter published here for the first time. The 'Explanatory Notes' comment on specific readings that require glosses, dealing with sources, identifying real-life place-names and related matters. Glossaries explain nautical terms and foreign words and phrases. Supplementing this material are maps 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.

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Special thanks are due to the late S. W. Reid, former Chief Executive Editor of the Cambridge Edition of the Works of Joseph Conrad, under whose ægis this project began and whose encouragement, advice and

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wisdom were so unstintingly available to Conrad textual scholars for more than two decades. Owen Knowles has generously commented and advised on many aspects of this project since its inception, and special gratitude to him is also due, as well as to Helen Baron and Peter L. Schillingsburg for their detailed comments on textual matters. For assistance with on-site verification of the texts, we are grateful to Xavier Brice and Robert W. Trogdon. Thanks for assistance with support tasks are due to Catherine L. Tisch and, at an early stage of this project, to Gale Graham.

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The facsimiles that precede the textual essay are reproduced by courtesy of the Houghton Library, Harvard University, and the Rosenbach Museum and Library, Philadelphia.

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 book 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
1874 October	Takes position in Marseilles with Delestang et Fils, wholesalers and shippers
1875	Apprentice in <i>Mont-Blanc</i> (to Caribbean)
1876–7	In <i>Saint-Antoine</i> (to Caribbean)

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1878 late February or early March	Attempts suicide
April	Leaves Marseilles in British steamer <i>Mavis</i> (Mediterranean waters)
June	Lands at Lowestoft, Suffolk; first time in England
July–September	Sails as ordinary seaman in <i>Skimmer of the Sea</i> (North Sea)
1878–80	In <i>Duke of Sutherland</i> (to Sydney), <i>Europa</i> (Mediterranean waters)
1880	Meets G. F. W. Hope and Adolf Krieger
June	Passes examination for second mate
August	The <i>Jeddah</i> incident
September	Suicide of the master of the <i>Cutty Sark</i>
1880–81	Third mate in <i>Loch Etive</i> (to Sydney)
1881–4	Second mate in <i>Palestine</i> , <i>Riversdale</i> , <i>Narcissus</i> (Eastern seas)
1884 December	Passes examination for first mate
1885–6	Second mate in <i>Tilkhurst</i> (to Singapore and India)
1886	Submits ‘The Black Mate’, perhaps his first story, to <i>Tit-Bits</i> competition
August	Becomes a British subject
November	Passes examination for master and receives ‘Certificate of Competency’
1886–7	Second mate in <i>Falconhurst</i> (British waters)
1887–8	First mate in <i>Highland Forest</i> , <i>Vidar</i> (Eastern seas)
1888–9	Captain of barque <i>Otago</i> (Bangkok to Australia and Mauritius)
1889 autumn	Begins <i>Almayer’s Folly</i> in London
1890 February–April	In Poland for first time since 1874
May–December	In the Congo. Second-in-command, then temporarily captain, of <i>Roi des Belges</i>
1891	Manages warehouse of Barr, Moering in London
1891–3	First mate in <i>Torrens</i> (London and Plymouth to Adelaide)
1893	Meets John Galsworthy and Edward L. (‘Ted’) Sanderson (passengers on <i>Torrens</i>)
autumn	Visits Bobrowski in the Ukraine

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November	Signs on as second mate in <i>Adowa</i> , which sails only to Rouen and back	
1894 January	Signs off <i>Adowa</i> , ending career as seaman	
February	Bobrowski dies	
autumn	Meets Edward Garnett and Jessie George	
1895 April	<i>Almayer's Folly</i>	
1896 March	<i>An Outcast of the Islands</i> . 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	
November	'Karain: A Memory' in <i>Blackwood's Edinburgh Magazine</i> , beginning fruitful association with firm	
December	<i>The Nigger of the 'Narcissus'</i>	
1898	Meets Ford Madox (Hueffer) Ford and H. G. Wells	
January	Alfred Borys Leo Conrad born	
March	<i>Tales of Unrest</i>	
April	Reviews Hugh Clifford's Malay tales, <i>Studies in Brown Humanity</i> , in <i>Academy</i>	
May/June	Plans for a volume of sea stories include 'Jim: A sketch', embryonic version of <i>Lord Jim</i>	
September	'Youth' in <i>Blackwood's</i>	
October	Moves to Pent Farm, Postling, near Hythe, Kent, sub-let from Ford	
December	At work on a story then titled 'The Heart of Darkness'	
1899 February–April	'The Heart of Darkness' in <i>Blackwood's</i>	
June?	Begins drafting <i>Lord Jim</i> , still a short story for inclusion in the <i>Youth</i> volume	
August	Meets Hugh Clifford	
October	First instalment of <i>Lord Jim: A Sketch</i> in <i>Blackwood's Edinburgh Magazine</i>	
November	Completes chapter 13	
1900 January	Completes chapter 18	

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xx	CHRONOLOGY
mid-May	Negotiates revised contract to publish <i>Lord Jim</i> as separate volume
mid-May–mid-July	Completes chapters 31–45
June 5	Signs contracts with Blackwood’s for <i>Lord Jim</i> and <i>Youth</i> volumes. Stephen Crane dies in Germany
July 28	McClure’s London office forwards chapters 11–30 of Blackwood’s proofs to America; earlier chapters sent some months earlier
August–September	Rewriting and correcting in proofs at Knokke-aan-Zee, Belgium, and Pent Farm
September	Begins association with literary agent J. B. Pinker
October 9	<i>Lord Jim, A Tale</i> published by Blackwood in Edinburgh and London (31 October in America under title <i>Lord Jim, A Romance</i>)
November	Final instalment of <i>Lord Jim</i> in <i>Blackwood’s</i> . Published in Toronto as <i>Lord Jim, A Tale of the Sea</i>
1901 June	<i>The Inheritors</i> (with Ford)
1902 November	<i>Youth: A Narrative and Two Other Stories</i>
1903 April	<i>Typhoon and Other Stories</i>
October	<i>Romance</i> (with Ford)
1904 October	<i>Nostromo</i>
1905 June	<i>One Day More</i> staged in London
1906 August	John Alexander Conrad born
October	<i>The Mirror of the Sea</i>
1907 September	<i>The Secret Agent</i> . Moves to Someries, Luton, Bedfordshire
1908 August	<i>A Set of Six</i>
1909	Moves to Aldington, Kent
1910	Moves to Capel House, Orlestone, Kent
1911 October	<i>Under Western Eyes</i>
1912 January	<i>Some Reminiscences</i> (as <i>A Personal Record</i> in America)
October	<i>Twixt Land and Sea</i>
1913 September	<i>Chance</i> , with ‘main’ publication date of January 1914

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	CHRONOLOGY	xxi
1914 July–November	Visits Austrian Poland with family; delayed by outbreak of First World War; returns via Vienna and Genoa	
1915 February	<i>Within the Tides</i>	
September	<i>Victory</i>	
1917 March	<i>The Shadow-Line</i>	
June 4–8?	Writes ‘Author’s Note’ for second edition of <i>Lord Jim</i> , published late this month by J. M. Dent	
1919 March	Moves to Spring Grove, near Wye, Kent. Dramatic version of <i>Victory</i> opens in London	
August	<i>The Arrow of Gold</i>	
October	Moves to Oswalds, Bishopsbourne, near Canterbury, Kent	
1920 June	<i>The Rescue</i>	
1921 January–April	Visits Corsica. Collected editions begin publication in England (Heinemann) and in America (Doubleday)	
February	<i>Notes on Life and Letters</i>	
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 funeral and burial, Canterbury	
September	<i>The Nature of a Crime</i> (with Ford)	
October	<i>The Shorter Tales of Joseph Conrad</i>	
1925 January	<i>Tales of Hearsay</i>	
September	<i>Suspense</i> (unfinished)	
1926 March	<i>Last Essays</i>	
1928 June	<i>The Sisters</i>	

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ABBREVIATIONS AND NOTE
ON EDITIONS

ABBREVIATIONS

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

Belcher	Captain Sir Edward Belcher, <i>Narrative of the H. M. S. ‘Samarang’ during the Years 1843–46</i> . 2 vols. Reeve, Benham, and Reeve, 1848
<i>Bibliography</i>	William R. Cagle and Robert W. Trogdon, ‘A Bibliography of Joseph Conrad’. Typescript, unpublished
CEW	Norman Sherry, <i>Conrad’s Eastern World</i> . Cambridge University Press, 1966
CH	<i>Conrad: The Critical Heritage</i> , ed. Norman Sherry. Routledge & Kegan Paul, 1973
<i>Documents</i>	<i>Conrad between the Lines: Documents in a Life</i> , ed. Gene M. Moore, Allan H. Simmons and J. H. Stape. Amsterdam: Rodopi, 2000; also published as <i>The Conradian</i> , 25, no. 2 (2000)
Gordan	John Dozier Gordan, <i>Joseph Conrad: The Making of a Novelist</i> . Cambridge, Massachusetts: Harvard University Press, 1940
Hervouet	Yves Hervouet, <i>The French Face of Joseph Conrad</i> . Cambridge University Press, 1990
Keppel	Captain Henry Keppel, <i>A Visit to the Indian Archipelago in H. M. Ship Mæander, with Portions of the Private Journal of Sir James Brooke</i> , K. C. B. 2 vols. Richard Bentley, 1853
LBM	<i>Joseph Conrad: Letters to William Blackwood and David S. Meldrum</i> , ed. William Blackburn. Durham, North Carolina: Duke University Press, 1958
<i>Letters</i>	<i>The Collected Letters of Joseph Conrad</i> . General Editors Frederick R. Karl and Laurence Davies,

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LIST OF ABBREVIATIONS xxiii

	with Owen Knowles, Gene M. Moore and J. H. Stape. 9 vols. Cambridge University Press, 1983–2007
Low	Hugh Low, <i>Sarawak; Its Inhabitants and Productions: being Notes during a Residence in that Country with H. H. The Rajah Brooke</i> . Richard Bentley, 1848
McNair	Major Fred. McNair, <i>Perak and the Malays: Sārong and Krīs</i> . Tinsley Bros., 1878
van Marle and Lefranc	Hans van Marle and Pierre Lefranc, ‘Ashore and Afloat: New Perspectives on Topography and Geography in <i>Lord Jim</i> ’, <i>Conradiana</i> , 20 (1988), 109–35
Moser	Thomas C. Moser, ed. ‘ <i>Lord Jim</i> ’: <i>A Norton Critical Edition: Authoritative Text, Backgrounds, Sources, Criticism</i> . 1st edn. 1968; New York: Norton, 1996
Mundy	Rodney Mundy, <i>Narrative of Events in Borneo and Celebes, Down to the Occupation of Labuan, from the Journals of James Brooke, Esq.</i> 2 vols. John Murray, 1848
Najder	Zdzisław Najder, <i>Joseph Conrad: A Chronicle</i> . Trans. Halina Carroll-Najder. New Brunswick, New Jersey: Rutgers University Press, 1983
Najder, <i>Conrad</i>	<i>Conrad Under Familial Eyes</i> , ed. Zdzisław Najder and trans. Halina Carroll-Najder. Cambridge University Press, 1983
Najder, <i>Letters</i>	<i>Conrad’s Polish Background: Letters to and from Polish Friends</i> , ed. Zdzisław Najder and trans. Halina Carroll. Oxford University Press, 1964
Simmons and Stape, eds.	‘ <i>Lord Jim</i> ’: <i>Centennial Essays</i> , ed. Allan H. Simmons and J. H. Stape. Amsterdam: Rodopi, 2000
Wallace	Alfred Russel Wallace, <i>The Malay Archipelago: The Land of the Orang-utan and the Bird of Paradise: A Narrative of Travel with Studies of Man and Nature</i> . 2 vols. Macmillan, 1869

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xxiv	LIST OF ABBREVIATIONS
Harvard	Houghton Library, Harvard University, Cambridge, Massachusetts
Huntington	Henry E. Huntington Museum and Library, San Marino, California
Indiana	Lilly Library, Indiana University, Bloomington
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 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 identified by author, title and date of publication.

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INTRODUCTION

SINCE ITS PUBLICATION in fourteen monthly issues of *Blackwood's Edinburgh Magazine* in 1899 and 1900, *Lord Jim* has been recognized as a masterpiece. Hailed by the critics of Conrad's day, the novel, now a canonical work, remains central to any understanding of the dynamics of literary Modernism. Conrad's vision and virtuoso narrative procedures, not fully understood or appreciated by some of his contemporaries, have in a sense come into their own, appealing to later audiences intrigued by the novel's complexities and innovations, its stylistic accomplishment and its powerful treatment of themes fundamental to modern Western thought and identity.

For its writer, *Lord Jim* represented a decisive moment in a career that had begun only five years previously: what Conrad originally intended to be a short story of average length burgeoned into a novel whose drafting extended from June 1899 to July 1900, with revision and polishing taking a further two months into the final proof stages of late August or early September 1900. When he began writing, Conrad was unaware – and, indeed, remained so for a considerable time – that this story would evolve into a long, highly ambitious work whose intricate narrative strategies and thematic subtlety would not only embody his complex sense of the world, but also alter the novel form itself.

This 'Introduction' examines the origins of the novel from Conrad's first impulse to write a short story, its sources and contexts and, with an emphasis on the early years, its critical reception.

ORIGINS

LORD JIM'S ORIGINS are complex: in the late spring of 1898, during one of several lulls in the troubled composition of 'The Rescuer' (a novel completed as *The Rescue* in 1919) Conrad began a story

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initially called 'Jim: A sketch'.¹ With serialization of the floundering 'The Rescuer' looming, he was forced to lay this new story aside, leaving it untouched for nearly a year.² During that time he would find his mature voice and enter a new phase of his career by composing 'The Heart of Darkness' (as it was titled when it was first published). With that masterly novella behind him, Conrad, a more mature – and, in some senses, a different – writer, took up the 'sketch' he had abandoned in the late spring of 1899.

To understand how this happened, it is necessary to go back a little further in time than the immediate inspiration of 'Jim'. On its publication in W. E. Henley's prestigious *New Review* during the autumn of 1897 and in book form in December of that year, *The Nigger of the 'Narcissus'* was widely hailed as the work of a major new talent. This favourable reception consolidated Conrad's reputation and signalled his artistic coming of age. Having made a breakthrough into new territory and new subject-matter in this pioneering novella and in the short stories that preceded it, Conrad probably sensed that his next full-length work would represent at least two challenges: to live up to the high standards he had set for himself, and to face the heightened expectations of critics and the general reader.

Although he had undoubtedly hit his stride, Conrad, as circumstances would have it, was unable immediately to settle into it, for his next task was to ready for print work that he had already completed: he turned to the task of bringing together a collection of short stories written over the past couple of years, eventually published under the title *Tales of Unrest*. What ought to have been a gratifying enterprise both artistically, as a moment of stock-taking, and financially, with payment for work already paid for once, was done under unwelcome pressure: his publisher, T. Fisher Unwin, eager to take advantage of the

¹ Conrad's title evolved through several stages. The surviving fragment of the two opening chapters is referred to here as it appears in the document itself with a lower case 's' for 'sketch', first in 'Jim: A sketch' and subsequently 'Tuan Jim: A sketch'. Conrad variously refers to his emerging work in his correspondence. Blackwood's serial title was *Lord Jim: A Sketch*, its first edition *Lord Jim, A Tale*, while the first American edition appeared as *Lord Jim, A Romance* and the first Canadian edition as *Lord Jim: A Tale of the Sea*.

² Gordan states that Conrad may have tinkered with the 'Jim' material towards the close of 1898 (p. 210). The basis for his conclusion is Conrad's statement to Blackwood that 'in Jan' I'll be able to send you about 30000 words or perhaps a little less, towards the Vol: of short stories' (*Letters*, II, 129). This may be read, however, as a reference to 'The Heart of Darkness'; for the textual history of that novella, see 'The Texts', *Youth, Heart of Darkness, The End of the Tether*, ed. Owen Knowles (2010), pp. 270–82.

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good reception accorded *The Nigger of the 'Narcissus'*, was, in Conrad's view, unduly badgering him to put together the collection, further aggravating an already testy relationship. In the end, *Tales of Unrest* appeared, as originally planned, in March 1898, causing no 'clash' with *The Nigger*, as Conrad had feared.¹ Proofs of the volume were in the writer's hands in January 1898, just as his domestic situation was changing: his first son, Borys, was born on the 15th of the month.

'The Rescuer', which had begun to languish and would plague him for the next couple of years, was, officially at least, his major project in hand. Begun in the spring of 1896 during his honeymoon in Brittany, its writing had already been interrupted several times. Conrad now saw, as he told his friend and sometime mentor Edward Garnett in late January 1898, that it simply had to be dropped: 'It shall go – and be hanged to it. It is bad – and in sober truth I can't bear the sight of it any more' (*Letters*, II, 26–7). Despite this somewhat angry dismissal, 'The Rescuer' stubbornly remained on his desk until the late autumn, when his exasperation finally reached breaking-point and circumstances collaborated to make him let go of it. Despite his regular, almost ritual, complaints about the progress of his work, Conrad was neither experiencing creative exhaustion nor suffering from inertia. He had, it appears, found the story and his chosen method of elaboration increasingly uncongenial. Nor was it, he discovered, the tale he wished to tell at this juncture of his writing-life: he possibly began 'Youth', a longish short story and yet another diversion from the main work in hand, even before emitting these laments to Garnett.

This new story was a more 'logical' direction for his creative urge. It develops the first-person narrator discovered, not always painlessly, during the drafting of *The Nigger of the 'Narcissus'*; and, like that novella, it draws freely upon autobiographical materials. By contrast to *The Nigger*, however, the narrator of 'Youth' is named and is fundamental to both the story's method and meaning; 'The Rescuer', on the other hand, mainly re-works reading about South-East Asian history, and, aside from its shipboard and Far Eastern settings, draws little upon Conrad's personal experience. Whenever Conrad began writing 'Youth' – the differing accounts of its genesis remain irreconcilable² –

¹ Conrad to Edward Garnett, 7 January 1898 (*Letters*, II, 7).

² Conrad gives two accounts of the story's composition: he stated that he began it in mid-January 1898 on the night his first son was born, and that he began it a month after that event. The verso of a photograph gives yet another date. It may be that he first thought of the story as early as January 1898 and drafted some of it, but then laid

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he had certainly finished it by early June 1898, when he sent it to his publisher, as the long-evolving 'Rescuer' still lay on his desk.

THE SHORT STORY 'TUAN JIM: A SKETCH'

CONRAD ESCAPED the novel yet again, probably during May, by beginning another short story set, like 'Youth', in the Far East and dealing with a turning-point in a young seaman's life. In manuscript it was first tentatively titled 'Jim: A sketch' and then, perhaps not long after, 'Tuan Jim: A sketch'.¹ Like 'Youth', this new story mingled personal recollection – in this case, of persons encountered and heard of in the past – with the free play of imagination. It explores the plight of a young man who finds himself alone of his kind in a remote corner of the Malay Archipelago. The material, to the limited degree it is worked out, is promising, but the subtitle's implicit tentativeness advertises a restricted range and size, a 'sketch' usually being compact and suggestive rather than full and detailed. (It may initially appear somewhat surprising that Conrad retained this subtitle for the work's serialization, but the 'sketch', as will be seen, grew unexpectedly into a full-length portrait.)

By Conrad's own account in his 'Author's Note' (1917) to *Lord Jim*, his 'first thought was of a short story, concerned only with the pilgrim ship episode'.² This comment, on examination, turns out to be both helpful and slightly misleading, because even in the few pages that survive, Jim is seen retrospectively, ensconced in the Malay world and driven away 'from the haunts of white men' (504). How he got there must have some significance and calls for development, even if only bare summary. Moreover, the pilgrim-ship episode, as Conrad's preliminary titles suggest, is not the story's focus, as it would have been in a boys' adventure tale, serving, rather, as a pivot for the dissection and analysis of Jim. From the outset, then, the work seems to have been concerned with external action only in so far as it offered an opportunity for revealing an inner state. This is the natural territory of the short story as a form, with a central incident of moral dilemma

it aside to pick it up again in the spring. For a detailed discussion of this matter, see 'The Texts', *Youth* (2010), pp. 258–60.

¹ For a transcription of this document, see Appendix A.

² See p. 5.26–27. Subsequent references to the texts of the present edition appear in round brackets.

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developed, but it is also capable of – and perhaps even typically invites, at least in certain hands – expansion and development.

More definite than any potential direction in plot is that the narrative method, tone and style differ radically from the first-person narrative of 'Youth': the narrator is not characterized, and the main figure is seen from an almost Olympian perspective that, in turn, generates a patrician, even slightly mannered, prose style, at one remove from its demotic subject. The protagonist's character is loosely sketched in, as might be expected, but the pacing is leisurely, perhaps exceedingly so, given that when Conrad first mentioned this work, he spoke of it as a 20,000-word short story intended for serialization by Blackwood, and then for book publication.¹

Indeed, in the 2,500 words that exist of 'Tuan Jim: A sketch', the story's central intrigue remains elusive. On the other hand, its protagonist is beginning slowly to take shape and an 'exotic' atmosphere of ships, the East and looming moral crisis – 'he let himself go' (512) – are delineated. The self-consciously evocative method, partly a matter of style but also evolving out of versatile chronological handling of the protagonist's history, is that of a longer work; and, with hindsight, it is unsurprising that the story moved in that direction. In the end, Conrad not only retained some of the sentences verbatim in the novel's final version, but also for its first four chapters developed the quintessentially impressionist method of indirection and subtle suggestion that he essays in this rough draft and that was doubtless further refined in manuscript leaves and typescript pages that, frustratingly for the critic, no longer exist.

SOURCES

WHILE THE EARLIEST stages of the writing of *Lord Jim* are undocumented and further obscured by Conrad's fictionalization of them in his 'Author's Note', the novel's remote and proximate sources, although widely scattered, have yielded to determined scholarly investigation. The novel grows out of a rich matrix that includes, as might be expected, the writer's personal experience in South-East Asia and his wide reading about the area, but also involves literary models from

¹ Conrad to Garnett, [28 May or 4 June? 1898] (*Letters*, II, 62). The estimate quickly grew to '20–25 thousand words' in a letter of the same period (see Conrad to David S. Meldrum, [4 June 1898] (*Letters*, II, 65)).

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several time-periods and in several languages, historical events and contemporary geopolitics. A single source is sometimes layered over by several others, the original substantially transformed and re-worked; in other cases, a model is closely followed. Conrad's divergent methods eventually yield a dense network of allusion, variously available to his contemporary readers, with some sources readily recognizable and yet others so thoroughly recast as to challenge the reader. Still others remain essentially private, in that 'insider' knowledge of the author's life is required for their recognition. A highly composite work, *Lord Jim* mines these varied source materials in fashions typical of late-nineteenth-century fiction, as well as in highly innovative ways.

LITERARY ANTECEDENTS

THE IMPRINT of Polish and French Romantic literature lies upon the novel: Adam Mickiewicz's epic poem *Pan Tadeusz* (1834), Stendhal's *Le Rouge et le Noir* (1831), and Flaubert's *Madame Bovary* (1857) and *L'Éducation sentimentale* (1869) are in the widest sense 'sources' for its central character and his dilemma, as is the chivalric ethic, treated in *The Song of Roland* and Cervantes's *Don Quixote* (1605/15). The novel also draws upon the conventions of the *Bildungsroman* and variously reshapes the traditions of 'exotic' fiction and travel literature, well-established genres also nourished by mid- and late-nineteenth-century ethnographic accounts of South-East Asia.

Conrad's indebtedness to these works and literary traditions is a topic too large to be discussed here, other than glancingly.¹ The 'shade of old Flaubert', evoked by Conrad as a presence hovering over the writing of *Almayer's Folly*,² plays a determinant role in the shaping of *Lord Jim*. The portrayals of the German captain of the *Patna* and old Doramin are, like the conflict in nature at the novel's end, specifically indebted to *Salammô* (1862), both in conception and for verbal borrowings,³ but the wider, almost pervasive, influence is that of *Madame Bovary* on the novel's title-character. At odds with the sharp-edged world in which he finds himself, Jim creates, as does his Romantic predecessor Emma Bovary, an ideal self-image whose only secure mooring

¹ CEW deals with this topic in depth. See also David W. Tutein, *Joseph Conrad's Reading: An Annotated Bibliography* (1990).

² *A Personal Record*, ed. Zdzisław Najder and J. H. Stape (2008), p. 19.7.

³ For specific borrowings, see 'Explanatory Notes'. On Conrad and Flaubert more generally, see Hervouet.