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THE CAMBRIDGE EDITION OF THE  
COMPLETE FICTION OF  
HENRY JAMES

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HENRY JAMES

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HENRY JAMES  
*Washington Square*

EDITED BY  
GERT BUELENS  
AND  
SUSAN M. GRIFFIN



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## ABBREVIATIONS

### Washington Square

- C** ‘Washington Square’, *Cornhill Magazine* 41 (June 1880), 641–64; 42 (July–November), 107–28, 129–52, 364–84, 385–403, 616–40.
- H** ‘Washington Square’, *Harper’s New Monthly Magazine* 61 (July–November), 287–301, 413–26, 593–607, 753–66, 907–18; 62 (December), 129–44.
- HB** *Washington Square*, 1 vol. (New York: Harper & Brothers, 1881 [Dec. 1880]).
- M** *Washington Square, The Pension Beaurepas, A Bundle of Letters*, 2 vols. (London: Macmillan and Co., 1881).
- Poole** Henry James, *Washington Square*, Oxford World’s Classics, ed. with introduction and notes by Adrian Poole (Oxford: Oxford University Press, 2010).
- Stafford** Henry James, *Novels 1871–1880*, ed. William T. Stafford (New York: The Library of America, 1983).

### Other Works by Henry James

- AS** *The American Scene* (London: Chapman and Hall, Ltd., 1907; New York: Harper & Brothers, 1907).
- BL** *A Bundle of Letters* (Boston: Loring, 1880).
- CFHJ** *The Cambridge Edition of the Complete Fiction of Henry James* (2015–).
- CLHJ** *The Complete Letters of Henry James*, eds. Michael Anesko, Pierre A. Walker and Greg W. Zacharias (Lincoln: University of Nebraska Press, 2006–).

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 LIST OF ABBREVIATIONS
 

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- CN *The Complete Notebooks of Henry James*, eds. Leon Edel and Lyall H. Powers (New York: Oxford University Press, 1987).
- CTW<sub>1</sub> *Collected Travel Writings: Great Britain and America*, ed. Richard Howard (New York: The Library of America, 1993).
- CTW<sub>2</sub> *Collected Travel Writings: The Continent*, ed. Richard Howard (New York: The Library of America, 1993).
- CWAD<sub>2</sub> *The Complete Writings of Henry James on Art and Drama, vol. 2: Drama*, ed. Peter Collister (Cambridge: Cambridge University Press, 2016).
- DM *Daisy Miller, A Study* (New York: Harper & Brothers, 1879).
- Emb *Embarrassments* (London: William Heinemann, 1896; New York: The Macmillan Company, 1896).
- H *Hawthorne* (London: Macmillan and Co., 1879; New York: Harper & Brothers, 1880).
- Hayes Kevin Hayes (ed.), *Henry James: The Contemporary Reviews* (Cambridge and New York: Cambridge University Press, 1996).
- HJ-M *The Correspondence of Henry James and the House of Macmillan, 1877–1914: ‘All the Links in the Chain’*, ed. Rayburn S. Moore (Baton Rouge: Louisiana State University Press, 1993).
- LC<sub>1</sub> *Literary Criticism: Essays on Literature, American Writers, English Writers*, eds. Leon Edel and Mark Wilson (New York: The Library of America, 1984).
- LC<sub>2</sub> *Literary Criticism: French Writers, Other European Writers, the Prefaces to the New York Edition*, eds. Leon Edel and Mark Wilson (New York: The Library of America, 1984).
- LFL *Letters, Fictions, Lives: Henry James and William Dean Howells* (Oxford: Oxford University Press, 1997).

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 LIST OF ABBREVIATIONS
 

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- LL* *Henry James: A Life in Letters*, ed. Philip Horne (Harmondsworth, Middlesex, England: Allen Lane, Penguin Press, 1999; New York: Viking Press, 1999).
- LM* *The Lesson of the Master* (New York and London: Macmillan and Co., 1892).
- NSBMY* *Notes of a Son and Brother and The Middle Years: A Critical Edition*, ed. Peter Collister (1914, 1917; rpt Charlottesville: University of Virginia Press, 2011).
- PPT* *A Passionate Pilgrim, and Other Tales* (Boston: James R. Osgood and Company, 1875).
- PT* *Picture and Text* (New York: Harper & Brothers, 1893).
- SBOC* *A Small Boy and Others: A Critical Edition*, ed. Peter Collister (1913; rpt Charlottesville: University of Virginia Press, 2011).
- SL* *The Siege of London* (Boston: James R. Osgood and Company, 1883).
- SR* *Stories Revived*, 3 vols. (London: Macmillan and Co., 1885).
- TS* *Transatlantic Sketches* (Boston, Mass.: James R. Osgood and Company, 1875).

**Secondary and Related Works**

- Anesko Michael Anesko, *'Friction with the Market': Henry James and the Profession of Authorship* (New York and Oxford: Oxford University Press, 1986).
- Brewer's* *Brewer's Dictionary of Phrase and Fable*, ed. Susie Dent, 19th edn (London: Chambers Harrap, 2012).
- Edel Leon Edel, *The Conquest of London, 1870–1881. Henry James, A Life*, 5 vols. (London: Rupert Hart-Davis; Philadelphia: J. B. Lippincott Company, 1962), vol. ii.
- Halttunen Karen Halttunen, *Confidence Men and Painted Women: A Study of Middle-Class Culture in America, 1830–1870* (New Haven, Conn.: Yale University Press, 1982).

LIST OF ABBREVIATIONS

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<i>OED</i>	<i>Oxford English Dictionary</i> , <a href="http://www.oed.com">www.oed.com</a> .
Supino	David J. Supino, <i>Henry James: A Bibliographical Catalogue of a Collection of Editions to 1921</i> , 2nd edn, revised (Liverpool: Liverpool University Press, 2014).
<i>Webster's</i>	<i>Webster's Complete Dictionary of the English Language</i> (New Edition of 1880. London: George Bell and Sons, 1886).

## GENERAL EDITORS' PREFACE

The Cambridge Edition of the *Complete Fiction of Henry James* (hereafter *CFHJ*) has been undertaken in the belief that there is a need for a full scholarly, informative, historical edition of his work, presenting the texts in carefully checked, accurate form, with detailed annotation and extensive introductions. James's texts exist in a number of forms, including manuscripts (though most are lost), serial texts and volumes of various sorts, often incorporating significant amounts of revision, most conspicuously the so-called *New York Edition* (hereafter *NYE*) published by Charles Scribner's Sons in New York and Macmillan & Co. in London (1907–9). Besides these there are also pirated editions, unfinished works published posthumously and other questionable forms. The *CFHJ* takes account of these complexities, within the framework of a textual policy which aims to be clear, orderly and consistent.

This edition aims to represent James's fictional career as it evolves, with a fresh and expanded sense of its changing contexts and an informed sense of his developing style, technique and concerns. Consequently it does not attempt to base its choices on the principle of the 'last lifetime edition', which in the case of Henry James is monumentally embodied in the twenty-four volumes of the *NYE*, the author's selection of nine longer novels (six of them in two volumes) and fifty-eight shorter novels and tales, and including eighteen specially composed Prefaces. The *CFHJ*, as a general rule, adopts rather the text of the first published book edition of a work, unless the intrinsic particularities and the publishing history of that work require an alternative choice, on the ground that emphasis on the first context in which it was written and read will permit an unprecedented fullness of attention to the transformations in James's writing over five decades, as well as the rich literary and social contexts of their original publication.

There are inevitably cases where determining 'the first published book edition' requires some care. If, for instance, James expresses a preference for the text of one particular early book edition over another, or if the first edition to be published is demonstrably inferior to a later impression or

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GENERAL EDITORS' PREFACE

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edition, or if authorial supervision of a particular early edition or impression can be established, then a case can be made for choosing a text other than the first published book edition. Volume Editors have exercised their judgment accordingly. They have made a full collation of authoritative versions including serial as well as volume publication in Britain and America, and specify which version serves as their copy text.

The *CFHJ*'s Introductions aim to be full and authoritative, detailing the histories of composition, publication (in magazine and book form), reception and authorial revision, and making economical reference to subsequent adaptation and transformation into other forms, including drama, film and opera. Editors have refrained from offering emphatic interpretations or mounting critical arguments of their own, though it is hoped the material they present will inform and stimulate new readings. Particular attention has been given to the social, political and cultural contexts of James's period, and especially those of the countries in which a specific work is set; details of James's personal exposure to relevant people and events, of the magazines and publishing houses where he published (editors, policies, politics, etc.), have provided valuable material. Introductions conclude with a Bibliography in support of the information supplied and the aspects of the text's production emphasized in the Introduction, including a list of contemporary reviews.

Each volume contains, in addition to a Chronology of James's life and literary career, a volume-specific Chronology, incorporating dates of composition, negotiation with publishers and editors, dispatch of instalments, stages of printing and initial reception history, as well as relevant comments by or to James appearing in letters or other forms.

Fullness and helpfulness of annotation is one of the main aims of the *CFHJ*. As James's world recedes into the past, more and more of its features need explanation to readers: both the physical, geographical and historical world of places and people, and the cultural world of beliefs, values, conventions, social practices and points of reference – to operas, plays, books, paintings – and indeed certain linguistic explanations have become increasingly necessary (especially regarding the presence of slang or linguistic innovation, both English and American). For such explanations, James's correspondence, criticism and other writings have been drawn on as a prime source of helpful comment, conveying his own experience and attitudes in

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a way that richly illuminates his fictional texts. Newspapers and magazines of the period, travel guides, the work of other writers, also contribute, filling out the picture of the implied worlds beyond the text. Furthermore, the *CFHJ* sets out to provide the fullest possible details of James's allusions to poetry, the Bible and the plays of Shakespeare, as well as other literary and culturally significant works – offering suggestive but concise plot summaries when appropriate or quotation of the passages drawn on, so that the act of allusion is brought to life and the reader can trace something of James's allusive processes. Editors have abstained, on the other hand, from purely interpretative notes, speculation and personal comments: the notes always concern a point of information, even if that point has a critical bearing.

Appendices include sources and relevant contextual documents, including correspondence, entries from the Prefaces to the *NYE* and from the Notebooks, where appropriate. For the novels revised and published in the *NYE*, the whole Preface is printed in an Appendix; for tales revised and published in the *NYE*, the relevant extract from the Preface is reproduced. The Prefaces and Notebooks have also been collected in newly edited volumes of their own.

\*

Most of James's fiction exists in a number of different textual states, most notably in the difference between initial publication (in periodical and volume form) and the revised versions of the novels and tales prepared near the end of his career for the *NYE*. (In the case of three late tales – 'Fordham Castle', 'Julia Bride' and 'The Jolly Corner' – first book publication was in the *NYE*.) Works excluded by James from the *NYE* were incorporated in the edition posthumously published in thirty-five volumes by Macmillan in 1921–3, but these were of course published without authorial revision. The textual differences affecting those works that *are* included in the *NYE* are predictably most extensive in the case of early works such as *Roderick Hudson* (1875), *The American* (1877), 'Daisy Miller' (1879) and *The Portrait of a Lady* (1881).

Readers may see for themselves the full extent of James's revisions, along with all other variants, both preceding and succeeding the texts printed here, in the lists of Textual Variants. These are normally presented in the following form. Each volume includes a comprehensive list of all substantive

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variants in the line of textual transmission leading up to copy text ('Textual Variants I'), preceded by a brief commentary, in which editors address this stage of the textual history, drawing attention to the main features of the changes and dealing with questions such as house style. Variations in punctuation within a sentence (usually by the insertion or removal of commas, or changes in the use of colons and semi-colons) have not normally been considered substantive. Over end-of-sentence punctuation, however, particularly in the matter of changing full stops to exclamations or vice versa, Volume Editors have exercised their judgment. A second section ('Textual Variants II') offers a comprehensive list of all substantive variants subsequent to copy text, and a brief commentary which summarizes the main issues raised by the changes made. The length of lists of variants and commentary inevitably varies greatly from case to case. In certain cases, for reasons explained in the volume concerned, there is a single list of 'Textual Variants'.

\*

The *Complete Fiction of Henry James* consists of twenty-two novels (vols. 1–22), one hundred and thirteen tales (vols. 23–32), and two supplementary volumes (vols. 33 and 34) devoted respectively to the Prefaces that James wrote for the *NYE* and to his Notebooks. They appear in this edition in the order in which they were first published. The distinction between 'novels' and 'tales' is sometimes a crude one: between long fictions such as *The Portrait of a Lady* and *The Golden Bowl* and short ones such as 'Benvolio' and 'The Beldonald Holbein', there lie many shorter novels and longer tales that it is hard to categorize with confidence, well-known works such as *Washington Square* and *The Sacred Fount*, 'The Aspern Papers' and 'The Turn of the Screw'. We have deemed to be 'novels' those fictions which when they first took volume form were published as independent entities (with the single exception of *In the Cage* which despite its relative brevity first appeared as a slim volume), and those to be 'tales' all which were not. The former include some of James's lesser-known works, such as *Watch and Ward*, *Confidence*, *The Other House*, *The Outcry* and the two unfinished at the time of his death, *The Sense of the Past* and *The Ivory Tower*.



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The division of James's tales into ten volumes has been ordered chronologically on the basis of first publication, according to the following principles:

- 1) The determining date of a story's publication is that of the first appearance of any part of it (as some straddle three issues of a magazine). Thus e.g. 'A London Life' (June–September 1888, *Scribner's Magazine*) precedes 'The Lesson of the Master' (July–August 1888, *Universal Review*).
- 2) Where two tales have the same start date, the priority is determined by which completes its publication earlier. Thus e.g. 'The Modern Warning' (originally entitled 'Two Countries', June 1888, *Harper's New Monthly Magazine*) precedes 'A London Life' (June–September 1888, *Scribner's Magazine*).
- 3) Where two tales have the same start date and the same date of completion (often only taking one issue), the priority is determined by alphabetical order (of tale title). Thus e.g. 'De Grey: A Romance' (July 1868, *Atlantic Monthly*) precedes 'Osborne's Revenge' (July 1868, *Galaxy*).
- 4) Because it cannot usually be determined exactly *when* a magazine dated only 'June' actually appeared, 'June' is treated as preceding any particular date in June, including '1 June'. Thus 'The Private Life' (April 1892, *Atlantic Monthly*) precedes 'The Real Thing' (16 April 1892, *Black and White*); and principle 4 overrides principle 2, so that 'The Author of "Beltraffio"' (June–July 1884, *English Illustrated Magazine*) precedes 'Pandora' (1 and 8 June 1884, *New York Sun*).
- 5) Where tales have not been published in periodicals before being collected in book form, the precise date of book publication counts as first publication and determines their place in the order.
- 6) Where tales have not been published in periodicals before being collected in book form, and several tales appear in the same book, the order of tales in the book determines our ordering (even when their order of composition is known to have been different), as it is closer to the order in which original readers would preponderantly have read them.
- 7) In the single case where only a fragment of a tale survives and therefore was not published within James's lifetime, 'Hugh Merrow', the tale has been placed provisionally in accordance with the date of the only extant Notebooks entry, 11 September 1900.

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Emendations have been made sparingly and only to clearly erroneous readings. Where there is only one version of a work and it requires emendation, the original (erroneous) reading has been recorded in the List of Emendations. Where a later or earlier text has a reading that shows the copy text to be in error, this reading has been incorporated and the copy text's reading recorded in the apparatus. The fact that a later or earlier text has a reading that seems preferable to that of the copy text has not in itself provided sufficient grounds for emendation, although like all other variants, it has been recorded in the list of Textual Variants. Unusual and inconsistent spellings have not been altered, and only annotated in exceptional cases. Misprints and slipped letters have been corrected, and the corrections noted. Contractions have not been expanded, superscript has not been converted, and spelling and punctuation have not normally been changed.

James's writings were of course published on both sides of the Atlantic, and there are corresponding differences in spelling between British and American texts, in volume and serial form: 'colour/color', 'recognise/recognize', 'marvellous/marvelous' and so on. These differences have been preserved when they occur in the textual variants, but they have not been systematically recorded, being deemed to be matters of accident rather than substance. The form taken by inverted commas (single or double) also varies between texts, as does their placement (before or after commas, full stops, etc.); being judged matters of accident, these have been regularized. Double quotation marks have been adopted for all the James texts published in this edition. When the text of the *NYE* is cited in the introduction, notes or textual apparatus, its distinctive typography has not been retained, and this also applies to the texts of the tales first published in the *NYE* and of the Prefaces: the contractions rendered there as e.g. 'is n't' and 'did n't' have here been normalized as single words, 'isn't' and 'didn't'. Editorial ellipses have been enclosed in square brackets but authorial ellipses have not.

The punctuation of the copy text adopted has also been preserved. There are considerable differences of punctuation between the different forms in which a particular work of James's appears. It is often hard to distinguish with certainty those which can be accounted for by differences in the house styles of particular publishers, British and American, and those which are matters of authorial choice. Whatever the agency behind such differences, there is a case for recognizing the difference of sense made by the presence

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or absence of a comma, by the change of an exclamation to a full-stop, and so on. Nevertheless, the scale of such differences is too great to make a comprehensive record feasible within the limits of a print edition. Volume editors have therefore exercised their judgment over the most helpful way to inform readers of the nature of such differences.

References to money pose particular difficulties for modern readers, not only because the sums concerned have to be multiplied by an apparently ever-inflating figure to produce approximate modern equivalents, but because the quantity and quality of what could be bought and done with these sums (especially involving property or real estate) has also changed radically – and will very possibly continue to do so during the lifetime of this edition. We do however know that throughout James's own life the pound sterling was equal to \$4.85, and certain other figures can be established, such as that in 1875 the US dollar was equivalent to 5.19 French francs. For the calculation of particular sums in James's writings, volume editors have supplied readers with as much reliable information as they can command at the date of publication for this edition, but as time goes on readers will inevitably have to make adjustments.

Translations have been provided for all foreign words and phrases that appear in the text. Those which are common and uncontroversial (such as 'piazza', 'table d'hôte') are collected in a glossary at the end; those judged to be less than obvious in meaning, or dependent for their meaning on the specific context, are explained in an endnote.

The General Editors warmly acknowledge the gracious permission of Bay James, custodian of the James Estate, for the publication of material still in copyright, and the generous cooperation of Greg Zacharias and his associates at the Center for Henry James Studies at Creighton University in Omaha, Nebraska, home of an indispensable parallel project, *The Complete Letters of Henry James*, published by the University of Nebraska Press. We thank David Supino for offering his sage advice whenever it was sought. Finally, we are deeply grateful for the guidance and support provided by our editors at Cambridge University Press, Linda Bree and Bethany Thomas, and Senior Content Managers, Victoria Parrin and Sharon McCann.