

LORD JIM

JOSEPH CONRAD



EDITED BY THOMAS C. MOSER

A NORTON CRITICAL EDITION
SECOND EDITION

A NORTON CRITICAL EDITION

Joseph Conrad
LORD JIM



AUTHORITATIVE TEXT

BACKGROUNDS

SOURCES

CRITICISM

SECOND EDITION

Edited by

THOMAS C. MOSER

STANFORD UNIVERSITY

W • W • NORTON & COMPANY • *New York • London*

Copyright © 1996, 1968 by W. W. Norton & Company, Inc.

All rights reserved.

Printed in the United States of America.

The text of this book is composed in Electra
with the display set in Bernhard Modern.

Composition by PennSet, Inc.

Manufacturing by Courier.

Library of Congress Cataloging-in-Publication Data

Conrad, Joseph, 1857-1924.

Lord Jim : an authoritative text, backgrounds, essays in criticism /
Joseph Conrad ; edited by Thomas C. Moser ; sources edited by

Norman Sherry. — 2nd ed.

p. cm. — (A Norton critical edition)

Includes bibliographical references.

I. Moser, Thomas C. II. Title.

PR6005.O4L6 1996

823'.912—dc20

95-1667

ISBN 0-393-96335-7

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street,

London W1T 3QT

7 8 9 0

Preface to the First Edition

Lord Jim has the rare distinction of being a masterpiece in two separate and apparently conflicting genres. It is at once an exotic adventure story of the Eastern seas in the popular tradition of Kipling and Stevenson and a complexly wrought "art novel" in the tradition of Flaubert and James.

Strong, taciturn men face the terrors of the sea; European idealists try to bring peace and civilization to the benighted heathen; a handsome young Englishman who funks it during a disaster at sea attempts to redeem himself on a remote tropical isle and briefly finds happiness in the arms of a beautiful Eurasian girl. Melodrama abounds: murder, suicide, treachery, intrigue, cowardice, bravery, romantic love, heroic sacrifice, and even a pitched battle with pirates.

At the same time *Lord Jim* explores moral and psychological questions with a subtlety and complexity unknown in novels of adventure. Moreover, it refuses finally to find clear-cut answers to difficult questions. Conrad accomplishes this with such an array of narrative techniques as had never before been employed in the English novel. Even Henry James had tended to avoid a personal narrator like Marlow and had used subordinate narrators ("reflectors") much less profusely. And no previous novelist had ever so dislocated chronological narration or so skillfully played upon the reader's responses. Partly at least this masterpiece of literary impressionism is about how hard, how ultimately impossible, it is ever to tell precisely the way events happened and, especially, what one's attitude toward those events ought properly to be.

This edition of *Lord Jim* tries to pay adequate attention to its twin aspects—romantic Eastern subject matter and sophisticated literary method.

The material in the footnotes, glossary and gazetteer, and Norman Sherry's section on sources represents the culmination of decades of work by many Conrad scholars. In a letter to the *Times Literary Supplement* in 1923 (the year before Conrad's death), Sir Frank Swettenham identified the *Patna* story with that of the *Jeddah*, abandoned in the Indian Ocean by her white officers in August 1880. Both John D. Gordan in *Joseph Conrad: The Making of a Novelist* (1940) and Jocelyn Baines in *Joseph Conrad: A Critical Biography* (1960) refer to and enlarge upon Swettenham's letter although they do not identify the particular officer who probably inspired the creation of Jim. Augustine Podmore Williams, first mate of the *Jeddah* and later employed by a ship chandler in Singapore, has come to be widely known as the precursor of Jim through two recent books: Miss Jerry Allen's *The Sea Years of Joseph Conrad* (1965) and Norman Sherry's *Conrad's Eastern World* (1966). These books also describe in considerable detail the people and

geography of Berau, the town in Eastern Borneo that probably suggested Patusan in the novel. But Mr. Gordan actually visited the neighborhood of Berau in 1939, and he discusses the town itself in his book. Mr. Baines mentions Berau and provides a photograph. Again, although Miss Allen and Mr. Sherry explain in detail how Conrad's reading about Rajah James Brooke and about various travelers to the East Indies enriches *Lord Jim*, Mr. Gordan and Miss Florence Clemens¹ had long before opened up the subject.

Besides presenting a detailed account of the Eastern background, Mr. Sherry's special contribution, elaborated on in this Norton Critical Edition, is to suggest how intimate was Conrad's personal relationship to the story of the *Jeddah*. Conrad must first have read in London newspapers this unexampled tale of cowardly British maritime officers just after he passed his second mate's examination and just before he got his first berth as a ship's officer. Conrad would actually have seen the *Jeddah* in harbor on his first trip to Singapore in 1883, after experiencing as second mate the disastrous burning and sinking of the *Palestine*. The *Jeddah* was referred to in Singapore newspapers during Conrad's second stay in Singapore in 1885. Most striking of all, in late 1887 Conrad found himself precisely in the shoes of A. P. Williams: he served as first mate of the little steamer *Vidar* just as Williams had done in 1882. Sensing from the novels and from his life Conrad's strong tendency to sympathetic identification, we can readily imagine how he must have felt while acting in the same capacity as Williams, the first mate who had jumped from the *Jeddah*. It is unlikely that Williams's failure was far from Conrad's consciousness a few months later when, on the occasion of his first and only command, of the barque *Otago*, Conrad underwent the most desperate and exhausting test of his maritime career: being the captain of a ship becalmed for days with virtually her entire crew disabled by malaria, an experience memorably evoked in his late novel *The Shadow-Line* (1917).

If *Lord Jim* differs from ordinary adventure stories in the actuality of its materials and the author's personal involvement with those materials, the novel differs even more in the artistry of its composition. Yet *Lord Jim* was written under amazing circumstances: Conrad thought he was writing a short story of twenty to forty thousand words and instead wrote a novel of well over one hundred thousand words. More incredible still, he wrote much of that novel while it was coming out in *Blackwood's Magazine*, and therefore he could not rewrite the early portions to fit in with later developments. Not surprisingly, he heavily revised the periodical version for book publication, as Mr. Gordan long ago pointed out.

By enabling the reader to trace the process of composition, this edition tries to provide materials for a deeper understanding of Conrad's art: a transcription of the earliest manuscript fragment, "Tuan Jim: A Sketch"; a history of the novel's composition as revealed in Conrad's correspondence, especially with his publishers; and most important, textual notes giving every substantive change likely to have been made by Conrad after the periodical version.

Joseph Conrad would, I fear, have had, at best, mixed feelings about this

1. "Conrad's Favorite Bedside Book: Wallace's *Malay Archipelago*," *South Atlantic Quarterly* 38 (1939):305-15.

edition. No doubt he would not have liked the footnotes, gazetteer, and source material, which would seem to identify the people and places and, to his mind, to deny the fictional creation. In a late, famous letter (July 14, 1923), Conrad berated Richard Curle for such identification: he begged Curle to free him of "that infernal tail of ships."² Of course, Conrad is right; *Lord Jim* is *his* created world, not the "real" world. (Although the *Jeddah* crossed the Bay of Bengal, the *Patna* crossed only "the bay.") For us to read *Lord Jim* as thinly disguised actuality rather than an heroic achievement of the creative imagination is simply to miss the whole book.

Nevertheless, the factual material in this edition has, I hope, two useful functions. Partly it provides information likely to have been known to a reader in 1900 but lost to us because of the evolution of place names and because of our remoteness from nineteenth-century British maritime life. Partly, too, the factual information should remind us forcibly that this impressionist novelist—disciple of James, mentor of Ford Madox Ford, friend of Galsworthy, Wells, and Gide—had been first of all a seaman, really a seaman, and for twenty years. He thus brought to his fiction an authenticity almost unprecedented in the history of the novel.

Because this edition is genuinely a labor of love, because it tries to be the best that could possibly be done,³ it no doubt contains many and gross errors unrecognized by its complacent editor. These are not, however, the fault of the very numerous students, colleagues, and Conradians who gave unstinting assistance. My greatest debt is to three Stanford students: Betty Moore slaved on the notes and glossary; Robin Roney Hayeck and Peter Verdurmen collated endlessly. I am grateful, too, to certain other students: Jane Curry, the Kenneth Lincolns, Robin Macdonald, and David Thorburn. Three colleagues read through the entire edition: Albert J. Guerard was particularly helpful on things Conradian and French; Claude M. Simpson, Jr., on sticky editorial matters; Ian P. Watt on things Conradian, maritime, and Eastern. When asked, these other Conradians gave good advice: John D. Gordan, Bruce Harkness, Kenneth B. Newall, Norman Sherry, and Donald C. Yelton. I wish also to thank Bruce Haywood of Kenyon College and Clive E. Driver of the Philip H. and A. S. W. Rosenbach Foundation. Finally, John Benedict, the Norton editor, provided patient support far more complete than I would ever have attributed to a mere "commercial" publisher.

THOMAS C. MOSER

2. *Conrad to a Friend*, edited by Richard Curle (Garden City, N.Y.: Doubleday, Doran, 1928) 147.
3. Unfortunately, I could not collate the Rosenbach manuscript of *Lord Jim* for the textual notes. Scholars may consult but may not copy it.

Preface to the Second Edition

The 1968 Norton Critical Edition of *Lord Jim* was, so far as I know, the first fully annotated, scholarly edition of Conrad's masterpiece. Since then, a great deal has happened in Conrad studies, necessitating a thorough revision of all aspects of the original Norton Critical Edition. First, whereas textual experts of the 1960s favored the Heinemann, third English edition as the proper copy text for Conrad's works, now the Blackwood, first English edition is strongly preferred for *Lord Jim*. Therefore, I have used the latter as the new copy text, albeit with some emendations. Second, Conrad scholars over the past quarter-century have illuminated many historical and literary allusions in *Lord Jim* that previously went unnoted. Here I am indebted to Dwight H. Purdy, *Joseph Conrad's Bible* (Norman: Oklahoma UP, n.d.) and Adam Gillon, *Conrad and Shakespeare* (New York: Astra, 1976). I have been significantly aided, as well, by the editions of *Lord Jim* edited by John Batchelor (Oxford: Oxford UP, 1983) and by Cedric Watts and Robert Hampson (Harmondsworth: Penguin, 1986). Third, *The Collected Letters of Joseph Conrad*, edited by Frederick R. Karl and Laurence Davies, 8 vols. (Cambridge: Cambridge UP, 1983—), has supplanted all previous printings of the letters and is thus the one I now use in the Backgrounds section. Fourth, while Norman Sherry's richly detailed account of the historical and geographical sources of *Lord Jim* remains authoritative, it has been augmented and qualified by subsequent scholars, especially by Hans van Marle and Pierre Lefranc. Their topographical and geographical essay and Lefranc's brand-new sea piece appear in this volume. Finally, literary criticism has changed much, particularly since the late 1970s. All the critical essays in this edition are from the recent past except the selection from Albert J. Guerard's *Conrad the Novelist* from the first Norton Critical Edition. Guerard's book seems to me still much the best analysis and celebration of Conrad's artistry. In choosing the new critical pieces, my aim has been not to represent dutifully a variety of "approaches" but rather to apply Henry James's admittedly subjective standard, "the quality of the mind of the producer." Joseph Conrad, James's greatest disciple, surely deserves no less. Excerpts are indicated with three spaced asterisks (* * *): run in when the opening, middle, or close of a paragraph has been omitted and centered between full lines when a full paragraph or more is omitted.

This second Norton Critical Edition of *Lord Jim* is indebted to an embarrassing number of people, more than I can hope to mention, all lovers of Joseph Conrad. They comprise undergraduate and graduate students, colleagues, and friends, including correspondents. Two of the last merit special thanks. Ernest W. Sullivan II initially gave expert advice on editing

the text. Later, using his own collations of all the editions of *Lord Jim* in Conrad's lifetime, he twice went through my textual notes, made numerous corrections and additions, and then double-checked the discrepancies between our findings against the original texts. In the last stage of the edition, Pierre Lefranc, serious sailor as well as literary scholar, determined for me, on the basis of the available evidence, the most likely route of the historical pilgrim ship the *Jeddah*, and plotted the course, tentatively, on his own chart. But many other Conradians offered helpful suggestions. I call to mind Daphna Erdinast-Vulcan, Leon Higdon, Alex Kurczaba, Hans van Marle, Gene Moore, Donald Rude. Norman Sherry long ago gave me his wonderful photographs. Dr. Gomer Evans and Ruth Gelber put me onto the photograph of the *Jeddah's* rigging plan. Two distinguished Stanford Ph.D.'s and old friends, Paul Armstrong and Marianne De Koven, gave much good advice about recent Conrad critics. The latter also offered invaluable practical help, which I deeply appreciate. Three Stanford undergraduates provided faithful and intelligent research assistance: Dave Kunstle, Jacqueline Mohalley, Dean Stier. Stanford doctoral candidate Diana Maltz was a lifesaver at the end of the project, especially in cross-referencing the textual notes. In the Stanford Library, Mark G. Dimunation, former rare book librarian, and William McPheron, curator of the English and American Literature Collections, were most helpful. So, too, was Ms. Leslie Morris, curator of the Rosenbach Library in Philadelphia. Stanford's two great Conradians have long been strongly supportive, Ian Watt for thirty years and Albert Guerard for over forty-five. Supportive, too, have been fellow Norton editors, sympathetic colleagues, and dear friends Albert J. Gelpi and Barbara Charlesworth Gelpi. Polly Tooker remains the model of an expert typist and copy editor. At Norton, Kate Lovelady and Marian Johnson were very helpful in securing permissions and overseeing proofs, respectively. Carol Bemis is the ideal editor for Norton Critical Editions: patient, empathetic, smart, energetic. Still, the greatest support has been my wife, Joyce Penn Moser, whose warm presence and wise counsel have sustained me from start to finish.

T. C. M.

Contents

Preface to the First Edition	ix
Preface to the Second Edition	xiii

The Text of *Lord Jim*

TEXTUAL HISTORY	247
TEXTUAL NOTES	251
A <i>LORD JIM</i> GAZETTEER AND GLOSSARY OF EASTERN AND NAUTICAL TERMS	265

Backgrounds

Editor's Note on the Composition of <i>Lord Jim</i>	275
Alexander Janta • [Tuan Jim: A Sketch]	277
Correspondence Related to <i>Lord Jim</i>	291
The Division, by Chapters, of the Monthly Installments of <i>Lord Jim: A Sketch in Blackwood's Edinburgh Magazine</i>	308
Ernest W. Sullivan • The Several Endings of Joseph Conrad's <i>Lord Jim</i>	308

Sources

Norman Sherry • The Pilgrim-Ship Episode	319
• The Bornean River and Its People	358
Hans van Marle and Pierre Lefranc • Ashore and Afloat: New Perspectives on Topography and Geography in <i>Lord Jim</i>	373
Dwight H. Purdy • The Chronology of <i>Lord Jim</i>	384
Pierre Lefranc • Conradian Backgrounds and Contexts for <i>Lord Jim</i>	386

Criticism

Anonymous • <i>New York Tribune</i> , November 3, 1900	393
Anonymous • <i>Spectator</i> , November 24, 1900	394
Hugh Clifford • The Genius of Mr. Joseph Conrad	396
Albert J. Guerard • <i>Lord Jim</i>	397
Ian Watt • Composition and Sources	424
• The Friendship	427
Fredric Jameson • [Romance and Reification in <i>Lord Jim</i>]	430
J. Hillis Miller • <i>Lord Jim</i> : Repetition as Subversion of Organic Form	439
Edward Said • [The Presentation of Narrative in <i>Lord Jim</i>]	454
Philip M. Weinstein • "Nothing Can Touch Me": <i>Lord Jim</i>	458
Paul B. Armstrong • [Monism and Pluralism in <i>Lord Jim</i>]	470
Marianne De Koven • The Destructive Element: <i>Lord Jim</i>	473
Daphna Erdinast-Vulcan • The Failure of Myth: <i>Lord Jim</i>	493
Selected Bibliography	505

Illustrations

Title page, Blackwood edition, 1900	3
Dedication page, Blackwood edition	4
The Pent Farm	274
MAP: Conrad's Eastern seas	318
The rigging plan of the <i>Jeddah</i>	327
MAP: A likely route for the <i>Jeddah</i>	328
A. P. Williams with family at Porthleven [Cornwall] Parsonage, 1868	329
A. P. Williams with his wife, Jane Williams	354
Inche Maida, princess of Perak; her husband, Nakhoda Trong; and attendants	369
Tuan Jim ("Lord Jim") Lingard	372

The Text of
LORD JIM



L O R D J I M

A Tale

BY

JOSEPH CONRAD

*"It is certain my Conviction gains infinitely,
the moment another soul will believe in it."*
—NOVALIS.

WILLIAM BLACKWOOD AND SONS
EDINBURGH AND LONDON
MDCCC

All Rights reserved

TO
MR AND MRS G. F. W. HOPE,
WITH GRATEFUL AFFECTION
AFTER MANY YEARS
OF
FRIENDSHIP.

Author's Note¹

When this novel first appeared in book form a notion got about that I had been bolted away with. Some reviewers maintained that the work starting as a short story had got beyond the writer's control. One or two discovered internal evidence of the fact, which seemed to amuse them. They pointed out the limitations of the narrative form. They argued that no man could have been expected to talk all that time, and other men to listen so long. It was not, they said, very credible.²

After thinking it over for something like sixteen years, I am not so sure about that. Men have been known, both in the tropics and in the temperate zone, to sit up half the night "swapping yarns." This, however, is but one yarn, yet with interruptions affording some measure of relief; and in regard to the listeners' endurance, the postulate must be accepted that the story was interesting. It is the necessary preliminary assumption. If I hadn't believed that it *was* interesting I could never have begun to write it. As to the mere physical possibility we all know that some speeches in Parliament have taken nearer six than three hours in delivery; whereas all that part of the book which is Marlow's narrative can be read through aloud, I should say, in less than three hours. Besides—though I have kept strictly all such insignificant details out of the tale—we may presume that there must have been refreshments on that night, a glass of mineral water of some sort to help the narrator on.

But, seriously, the truth of the matter is, that my first thought was of a short story, concerned only with the pilgrim ship episode; nothing more. And that was a legitimate conception. After writing a few pages, however, I became for some reason discontented and I laid them aside for a time. I didn't take them out of the drawer till the late Mr. William Blackwood suggested I should give something again to his magazine.

It was only then that I perceived that the pilgrim ship episode was a good starting-point for a free and wandering tale; that it was an event, too, which could conceivably colour the whole "sentiment of existence" in a simple and sensitive character. But all these preliminary moods and stirrings of spirit were rather obscure at the time, and they do not appear clearer to me now after the lapse of so many years.

1. The epigraph is by the German romantic author Friedrich von Hardenberg (1772–1801), whose pen name was Novalis. The passage comes from fragment 153 of *Das Allgemeine Brouillon*, but Conrad probably used Thomas Carlyle's version in his *On Heroes, Hero-Worship, and the Heroic in History* (1841). Conrad quotes the sentence in his 1912 memoir, *A Personal Record*. The dedicatees were Conrad's oldest English friends. G. F. W. Hope, a businessman, was an ex-officer in the British Merchant Service and an amateur yachtsman. He appears anonymously as a "director of companies" and "Conway boy" in "Youth" (1898) and *Heart of Darkness* (1899); in the latter his yawl, *Nellie*, serves as the primary setting. At the time of writing *Lord Jim*, Conrad felt particular sympathy for the Hopes. They had lost not only all their investments but also their seventeen-year-old son, who was murdered. The Author's Note was written for the second English edition (London: Dent, 1917).
2. See Hugh Clifford in "Criticism" below.

The few pages I had laid aside were not without their weight in the choice of subject. But the whole was re-written deliberately. When I sat down to it I knew it would be a long book, though I didn't foresee that it would spread itself over thirteen numbers of "Maga."

I have been asked at times whether this was not the book of mine I liked best. I am a great foe to favouritism in public life, in private life, and even in the delicate relationship of an author to his works. As a matter of principle I will have no favourites; but I don't go so far as to feel grieved and annoyed by the preference some people give to my *Lord Jim*. I won't even say that I "fail to understand. . . ." No! But once I had occasion to be puzzled and surprised.

A friend of mine returning from Italy had talked with a lady there who did not like the book. I regretted that, of course, but what surprised me was the ground of her dislike. "You know," she said, "it is all so morbid."

The pronouncement gave me food for an hour's anxious thought. Finally I arrived at the conclusion that, making due allowances for the subject itself being rather foreign to women's normal sensibilities, the lady could not have been an Italian. I wonder whether she was European at all? In any case, no Latin temperament would have perceived anything morbid in the acute consciousness of lost honour. Such a consciousness may be wrong, or it may be right, or it may be condemned as artificial; and, perhaps, my Jim is not a type of wide commonness. But I can safely assure my readers that he is not the product of coldly perverted thinking. He's not a figure of Northern Mists either. One sunny morning, in the commonplace surroundings of an Eastern roadstead, I saw his form pass by—appealing—significant—under a cloud—perfectly silent. Which is as it should be. It was for me, with all the sympathy of which I was capable, to seek fit words for his meaning. He was "one of us."³

1917.

J. C.

3. After Adam ate the forbidden fruit, God said to the angels: "Behold the man is become as one of us, to know good and evil" (Genesis 3.22).