

The Complete Letters
of
Henry James

1855–1872

VOLUME 2



Edited by Pierre A. Walker and Greg W. Zacharias

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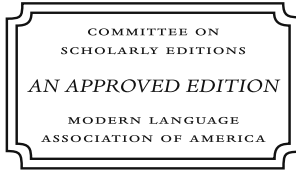
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Henry James

Edited by Pierre A. Walker and
Greg W. Zacharias

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In memory of Adeline R. Tintner

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Abbreviated General Editors’ Introduction

We intend *The Complete Letters of Henry James* to be as useful to as broad a range of readers as possible, given the limitations of print reproduction. One cannot anticipate what biographical or historical details or stylistic idiosyncrasies contained in any given letter may be of value to users of the edition. The general editors of this edition, therefore, believe that our duty is “to be as complete as possible,” as James wrote in another context (“Art” 521). By being as complete as possible, we enable the opportunity for study of any aspect of James’s letters. An inclusive edition of the letters enriches by its range and detail our understanding of James’s life and the lives of his correspondents, his use of language, and his importance to our cultural legacy.

The goal of this edition is to provide an inclusive, reliable, available, and easily read scholarly and critical text for all extant letters, telegrams, and notes written by Henry James. We aim to represent the letter text, thus evidence of the compositional process represented by it, with the greatest precision possible in a format that is easy to read and understand. Where reliability (in terms of the meaningful details of the historical document itself) is in tension with readability, we give priority to reliability. Informing this view is a conviction that historical documents are fundamentally different from such “literary texts” as poems and novels and therefore must be edited and published differently. We do not correct slips or other errors in the letters, preferring instead to render what James wrote whenever possible.

The manuscripts of James’s letters show that James was a spontaneous letter-writer who evidently wrote rapidly, for they contain a substantial number of changes and corrections. The position and apparent sequence of James’s cancellations, corrections, and insertions indicate that he adjusted, shaped, and sharpened his meaning as he wrote, working just ahead of his pen, when he caught an error or

clarified meaning at all. Those changes, made as he drove himself to answer letter after letter received and to open new paths of communication, reveal James's mind in action. They also record the way in which James responded to individual correspondents and rhetorical situations. As we considered the changes, it seemed important to us that those changes—in addition to James's final intention, as it were—were themselves interesting because he obviously changed meaning for a reason. And such changes could hold an interest all their own, just as they would for those who read the original letters. In the same way shifts and turns of meaning are signaled by changes, so too do mistakes and errors of carelessness and other idiosyncrasies carry meaning. To omit those details would be to misrepresent the letter James wrote and his correspondent read. Thus we sought an approach to editing the letters that would enable us to represent what James wrote; that is, what appears on the letter page and what the letter recipient read so that readers of this edition might use the edited letters more nearly as they would James's own letters. The most suitable approach we found is plain-text editing, developed by Robert H. Hirst for *Mark Twain's Letters*.

We rationalize our decision to present the letters in a plain-text style, in part, in terms of G. Thomas Tanselle's point that "the posting of a letter is equivalent to the publication of a literary work, for each activity serves as the means by which a particular kind of communication is directed to its audience" ("The Editorial Problem" 204). Henry James indicated his preference for a "definitive" letter as soon as he sealed an envelope and sent it through the mail. We see no reason, then, to alter the meaningful elements of what James wrote and a letter's recipient read. In "Recent Editorial Discussion and the Central Questions of Editing," Tanselle elaborated the concept by arguing that "readers are not normally prevented from understanding a text by oddities and inconsistencies of punctuation and spelling, and when these irregularities are characteristic of the author what is the point of altering them? It is hard to see why editors think they are accomplishing anything by straightening out the details of spelling and punctuation in a letter or journal simply for the sake of tidying it up" (58).

As much as we hope that this edition can function to communicate to readers a substantial amount of the meaning of James's originals,

no edition of letters can represent all details of the original documents. Plain-text does not attempt to render a facsimile of the letter text. It enables us to represent meaningful details of the text of the historical document. At the same time, by using commonly understood editorial symbols in combination with a record of emendations and other textual notes, we provide the reader with a highly reliable and readable edition. By including in the edited text cancellations, insertions, and other changes seen in the manuscripts and typescripts and by representing these manuscript details with similar ones in the typography, plain-text editing enables users to read the edited letters nearly as they would the originals, without having to reconstruct them by way of an apparatus or specially memorized editing marks or by having to decipher James's handwriting. By representing textual details of the letter, rather than the letter writer's final intentions only, plain-text editing enables readers to see when and where in a letter James changed his mind or altered an emphasis.

Our aim is to help our readers experience something of the moment of composition, which only a careful examination of the manuscript can offer fully. Our position on this aspect of the editorial rationale is based on Tanselle's critique of modernization and his argument that editors of historical documents should preserve a writer's deletions and, by extension, other meaningful features of the holograph, in a scholarly edition, for then "the editor allows the reader to have the same experience" as the original reader of the historical document ("Editing of Historical Documents" 50-51). A letter differs from such literary texts as poems or novels in the way that it should be read and understood because in a letter there is no "final" or published text other than the one which the writer sealed in an envelope and put into the mail (Tanselle, "Problem" 204). "Drafts" and "revisions" in the form of authorial changes may be contained in a single letter text rather than in a series of separate drafts.

The texts of the letters that appear in this edition are reproduced essentially as they were written and sent, without correction or normalization, including cancellations, as long as that text can be intelligibly transcribed with typographical features available to the editors via the page design. If what might be a significant feature of the manuscript can be transcribed and included in the edition, it will be.

Reading particular idiosyncratic elements of Henry James's hand-

writing is a challenge because many of the letter forms—“a,” “u,” “o,” and “v,” or “T” and “I,” for example—often look alike. To distinguish them, one must first remember the range of ambiguous letter forms and then consider the possible combinations in the context of an entire word or individual words in the context of its own sentence—only then can one can begin to read James’s hand accurately.

An example of understanding the context of a particular letter form appears in James’s [7], 8, 9 March 1870 missive to William, in which he writes: “i.e. that poor Jno. La Farge were with me sharing my enjoyment of this English scenery—enjoying it that is, on his own . . .” The next word is either “hook” or “book” because of the similarity of James’s “h” to his “b.” An investigation of both “on his own hook” and “on his own book” uncovered the contemporary colloquialism, “by one’s own hook,” the definition of which suited James’s sense perfectly. Thus we rendered the word.

An unfamiliar proper name may pose a problem because one might lack an immediate context in which to understand critical letter forms. For example, because James’s majuscule “I” and “T” were formed alike at the time, we couldn’t know if James was referring in his 28 November 1871 letter to George Abbot James to “Mr. I. Cook, Tailor, London” or “Mr. T. Cook.” In the 1870 *Post Office London Directory*, we found the following listing: “Thomas William Cook, Tailor, 8 Clifford st., Old Bond st. W” (772). No mention of any other tailor named Cook could be found, so we adopted the reading “T. Cook.”

There are instances of James’s handwriting where we have not been able to find neat solutions. Special problems include words that may or may not end in a final “s,” words in the middle of a sentence that may or may not be capitalized, and such compound words as *anything*, *somewhere*, and *everyone*, which may be one or two words. Understanding James’s habits regarding capitalization in a particular letter, knowing James’s good knowledge of English grammar, and mapping his letter-spacing habits provide ways to understand other difficulties of James’s hand.

Knowledge of usage frequencies, surveyed through electronic searches for particular word combinations across more than one thousand transcribed letters also helps rationalize decisions when faced with two possibilities. For example, James closed his 18 Feb-

ruary 1870 letter to Grace Norton by writing vertically across the complete next-to-last page: “believe me dear Grace—unutterably” or “unalterably,” “yours.” The fourth and fifth letters of this word are both crossed, but because James is regularly very imprecise about crossing his *t*'s, we could not be sure by the usual ways of analysis whether he wrote double “t” or “It”; there are countless other examples of “It” combinations that can only be read as such and in which both letters are crossed. Furthermore, “u” and “a” often look alike, so we cannot be certain that the third letter is one or the other. Either reading, “unutterably” or “unalterably,” fits the context of the closing. We decided to render “unutterably” after we made a search for both words, unutterably and unalterably, in our electronic files of all the letters up through 1875. Unalterably does not appear at all in any of these letters, whereas unutterably appears five times. Therefore we felt that it was not atypical of James to use the word unutterably and, as a result, that this would be the more likely reading. Unfortunately, Grace Norton's letters to James do not survive, and none of his other letters to her offers a further clue.

One significant feature is cancellation. James frequently cancels material with one or more lines. When these are legible, we represent them as struckthrough text (~~cancel~~, ~~cancel~~, etc.). We represent illegible, canceled letters with the mark we use to indicate illegible single letter characters, \diamond , struckthrough: \diamond . (When a series of canceled characters with space on either side is illegible to the point that we cannot determine the number of characters, we represent it with a ██████.)

James also canceled words and letters within words by overwriting them. This we represent by giving the overwritten word or part of a word as struckthrough text followed by the word that results after the overwriting. James would also blot out letters or words before the ink dried and then sometimes overwrite the blot. In the letters' texts, we indicate blotting as struckthrough text. Since the precise nature of James's change is never entirely obvious from how we have represented overwriting and blotting out, all cases of overwriting and blotting receive an explanation in the textual commentary.

When a literal representation of a cancellation of a single character in the original letter is easily readable, we prefer that representation. For example, in his 16 April [1869] letter to his sister, Alice,

James wrote “sensations” and then canceled the final “s” by crossing it out twice. We represent this as “sensations.” While it is true that James in essence canceled the entire word, “sensations,” and replaced it with “sensation” when he crossed out the final “s,” representing the change as “~~sensations~~ sensation” would not, in our judgment, aid readability and would also be a less accurate representation of the manuscript.

In all cases do we preserve James’s spelling and punctuation. Such preservation not only shows James’s use of American and English word forms, his attention or lack of attention to certain words, but also may suggest that in certain instances James might have misspelled a word deliberately to create a pun or other humorous effect. His use of “Mewport” for “Newport” and “sich” for “such” in his 13 May 1860 and 27 March [1868] letters to Thomas Sergeant Perry and “probaly” for “probably” and “har” for “hear” in his 21 May [1867] letter to his brother, William, are typical examples. James also used variant spellings that are less common in the early twenty-first century: for instance, “shew,” “despatch,” “fulness,” or “dulness,” and we preserve these variant spellings, as we do those in other languages. James would, on occasion, inadvertently misspell words. Inadvertent misspellings are indicated as such in the corresponding textual commentary so that it is clear to our readers that the slip was James’s. Deliberate misspellings and variant spellings in English and other languages receive no commentary. We provide no textual commentary on James’s misspellings of proper names, unless comprehension is otherwise severely compromised. We do, however, provide the correct spelling of the name in any explanatory notes.

We indicate inadvertent repetition of a word caused by a line or page break by a note in the textual commentary. We do not gloss inadvertent omissions of words or midline repetitions, and readers should assume these to be James’s.

We report all cases of end-line hyphenation in the textual notes when the hyphenation does not occur by coincidence at the end of a line in the edited text. Thus whenever an end-line hyphenation occurs in the edited text and does not receive an emendation note, readers should assume that that hyphenation occurs at the end of a line in the copytext as well.

James’s use of the apostrophe in these early letters is irregular and

does not always conform to today's conventions. We cannot know in any instance if James's errors were the result of carelessness, convention, or a poor understanding of the appropriate uses of apostrophes. Whatever the reasons, we believe that it is important not to correct or standardize his use of the apostrophe. When there is doubt about the placement of an apostrophe, we give James the benefit of the doubt and represent that placement according to his best usage. Where there is no doubt of his placement, we show it as it appears in his hand.

James often, but not always, linked the personal pronoun, "I," to the following word, especially in the combinations "I had" and "I have." Having concluded that this link is not meaningful and that representing James's habit of linking the words would make reading the printed letter awkward, we have silently inserted a space in these instances. For the same reasons, we have also systematically and silently inserted a space in James's signature, between "James" and "jr." when James, as he often did, linked them.

James very rarely wrote out "and." He instead wrote an abbreviated ampersand like the one used by such contemporaries as Samuel Clemens, Charles Eliot Norton, and William James. Consistent with our presenting James's abbreviated words and names as he wrote them in his letters, we represent James's abbreviated ampersand with the $\&$ symbol.

Recurrent stylistic idiosyncrasies are meaningful. One such idiosyncrasy is James's way of emphasis by underlining once, twice, three times, sometimes with a flourish, occasionally with a circle around or a wavy line beneath a word or phrase, for a particular degree of emphasis. We render those forms of emphasis as James did. Just as we work to represent the meaning inherent or, perhaps, explicit in the range of cancellations, so do we represent as literally as possible the meanings inherent in the range of James's means of showing emphasis.

Since we do not follow James's line endings, we don't preserve in the edited letter text his hyphenated words. Those hyphenations are preserved, however, in the textual commentary and are reported as emendations. Line breaks are recorded also in the textual commentary when a break could help to explain an awkwardness in a letter. For example in his [7], 8, 9 March 1870 letter to William James,

Henry James wrote “income—” at the end of one line and began the next with “—let it lie warm.” Yet the meaning of the dashes—should they be rendered as a double-em dash, like a hyphenated word, or as two separate single ems, like two words separated by the line break?—was not clear. Thus we wanted to preserve the possible importance of the line break in a textual note to give interested readers the opportunity to decide for themselves.

James’s drawings are reproduced in as close to the original relationship with the text as possible, given the nature of typography and publishing restrictions.

James tends in these early letters to avoid indentation to mark a subject change in his letters. Instead, like many of his generation, James relied on a dash for a range of meanings. He could use it following a period to mark a new subject. He could use it within a sentence to mark a parenthetical thought. He could use it between sentences to mark a shift but not a subject change. In addition, James did not seem to relate the length of the dash to its meaning. Thus a dash marking emphasis cannot be distinguished in terms of its length from one marking a transition between subjects. Because James seems not to have related meaning to length, because we couldn’t be sure in every case—or even in most cases—of the dash’s particular function, and because we thought it likely that not all of James’s own correspondents could have understood his idiosyncratic meaning, we represent all such dashes as one-em dashes and thus represent them without distinguishing their function. Our readers will have to determine for themselves, just as James’s did, whether a dash between sentences indicates a new paragraph, as it were, or not. Here, as elsewhere, we remain consistent with James’s own practice in his letters.

We follow James’s indentations in terms of their relation to each other (see Hirst, “Editing Mark Twain”). Thus, we give James’s shortest indentation one standard indentation space. We give his next longest one two, next longest after that three, and so on. Where James places a line or series of lines against the right margin of his paper, so do we.

We represent material inserted interlineally by James, and usually signaled in his letters with a caret, with a caret preceding the insertion and a bracketed caret to mark the end of the insertion. When James inserted material interlineally but omitted a caret, we supply

in square brackets the initial caret to mark the start of the inserted material. A second bracketed caret marks the end of the interlineal insertion. In our transcriptions, interlineal insertions always appear after the cancellations above which James placed them, even in cases when James placed the caret to the left of the deletion. In so doing, we favor in our transcriptions a sequential rather than a spatial representation of James's text. Intralineal insertions are noted in the textual commentary.

When nearing the end of his letter and also the end of available blank space on his page, James would, in the convention of his time, finish his letter in the margin of a page or across a page. This we note.

The header to each letter provides the full name of the correspondent on the first line, the full date on the second line, the form of the source text (ALS, TLC, etc.) and the name of its repository on the third line, and, if applicable, the catalog number of the source text on the fourth line. Square brackets in the first line indicate a recipient's married name, if she wasn't married at the time of the letter's writing and is better known to history or in James's biography by her married name. (Thus, Lilla Cabot [Perry] but not Elizabeth Boott [Duvneck].) Square brackets in the second line indicate the editors' insertion of dates not written on the letter itself. Square brackets in the header's fourth line are a part of the archival information.

When we arrive at a conjectural date through an examination of internal letter evidence or when that evidence does not contradict a date arrived at by earlier scholars, we let that date stand without comment. When we redate a previously published letter, especially if James left it partially or wholly undated, we explain in our notes the reason for our dating.

Our aim in dating letters is to arrive at the best date or range of dates possible given the evidence provided in the letter (and occasionally the stationery) itself. Of course, all such dating is to one degree or another conjectural. The articulation of multiple dates over which a letter was written deserves a few words of explanation. We give the dates of a letter written over the course of more than one day, when each day is indicated in the letter itself either by an actual date written or when the letter gives evidence that there were starts and stops in composition, with a comma separating the dates on which the letter was written (e.g., 26, 29 July [1869]). When the letter gives

a temporal cue of time separating the writing of sections of the letter (“yesterday,” “last night,” “two days ago”) but the date of the writing is not written in the letter, the implied dates are given in square brackets ([7], 8, 9 March 1870). When it is clear from evidence in the letter that James began writing the letter late one day and finished it, without a marked break, on the next, the dating is given with an en dash.

We use the ✉ sign in the letter’s header to indicate the presence of an envelope with a given letter. That ✉ sign recurs before the previous publication information to signal a description of the address and postal cancellation stamp(s).

We translate foreign phrases that we judge might not be familiar for many of our readers. We offer these translations in the informational notes. Our approach to annotation in general is to provide information that will help our readers understand not only some of what we judge James’s reader might have known but also, when it will help provide a useful context, what we know about people, places, and subjects to which James referred. While no set of notes will satisfy every reader, if we err, we prefer to err on the side of providing too much information, as it were, rather than too little. Overall, we hope that our notes will provide a way for readers to develop for themselves insights into James’s letters, life, and time.

The two volumes of *The Complete Letters of Henry James, 1855–1872*, contain 161 letters, of which 52 are published for the first time. Each letter is followed by previous publication information or a note that there is no previous publication.

The full version of this introduction is given in volume 1.

Chronology

1869: SWITZERLAND, ITALY

May 14, HJ embarks for the Continent. He summers in Switzerland: May 16–June 15, he is in Geneva; June 15–30, in Glion; July 1–4, stays with the Nortons near Vevey; July 5–10, travels, mostly by foot, across the Alps to Lucerne, and then stays in the Lucerne area until mid-August. July–September, “Gabrielle de Bergerac” serialized in the *Atlantic Monthly*. Late August, HJ crosses Switzerland partly by coach and partly on foot. Early September, he travels in the Italian lake district and makes his way to Milan. Mid-September, he arrives in Venice, where he remains for two weeks. Early October, he is in Florence, where health problems recur; he considers a return to Malvern. Instead, he travels to Rome on October 30, where he remains until late December, visiting Naples and Pompeii and returning to Rome for Christmas. December 28, he departs from Rome and makes his way back through Italy via Assisi, Perugia, Siena, and Florence.

1870: ITALY, FRANCE

January 14, HJ is in Genoa; January 17, in Menton, France; January 18, in Nice; he also visits Marseilles, Arles, and Avignon. January 27, he travels to Paris and, later in January, returns to England, where he stays at the Charing Cross Hotel in London. February, he returns to Malvern. March 8, Minny Temple dies. HJ has a relapse of his backache and travels to London to consult a specialist. There he meets Aunt Kate. April 30, they sail back to America on the *Scotia*.

1870: CAMBRIDGE

May 10, HJ arrives in Cambridge and begins a period of “brooding exile,” staying with the family at 20 Quincy Street. Summer, he plans to write American travel sketches for the *Nation* and spends a month in Saratoga, a week at Lake George, a fortnight at Pomfret, and a fortnight in Newport. September–December, he pays a social visit to Emerson in Concord. Unsigned sketches “From Lake George to Burlington” and “Newport”

appear in the *Nation*, and “Travelling Companions” is published in the *Atlantic Monthly*.

1871: CAMBRIDGE

“A Passionate Pilgrim” appears in the *Atlantic Monthly*.

First novel, *Watch and Ward*, serialized in the *Atlantic Monthly*, August–December.

Late summer, HJ visits Canada, traveling from Niagara to Quebec.

Howells asks him to serve as occasional art reviewer for the *Atlantic Monthly*; articles begin to appear the following year.

1872: CAMBRIDGE

HJ expresses a wish to return to Europe. He makes plans to accompany Alice and Aunt Kate there and proposes travel articles for the *Nation*.

May 11, they depart on the *Algeria*.

Symbols and Abbreviations

SYMBOLS USED IN THE EDITED LETTERS

✉ indicates the presence of an envelope with the original letter.

■ represents the cancellation of an illegible sequence of letters, probably a word.

◇ represents an illegible character.

[N] at the end of a phrase indicates the end of material inserted interlineally; at the beginning of a phrase it indicates the beginning of material inserted interlineally when HJ did not write a caret.

FAMILY NAME ABBREVIATIONS

AJ	Alice James
AK	Catharine Walsh (Aunt Kate)
GWJ	Garth Wilkinson James (Wilky, Wilkie)
HJ	Henry James
MWJ	Mary Walsh James
RJ	Robertson James (Rob, Robbie, Bob)
Sr.	Henry James Sr.
WJ	William James

COPY-TEXT FORM ABBREVIATIONS USED

AL	Autograph letter, not signed
ALS	Autograph letter, signed
Mf	Microfilm of lost manuscript
MS Photocopy	Photocopy of lost manuscript
TLC	Typed letter copy of lost manuscript

The Complete Letters of Henry James

1855-1872

VOLUME 2



1869

CHARLES ELIOT NORTON

[18 May 1869]

ALS Houghton

bMS Am 1088 (3848)

5

Tuesday

Genève, Pension Bovet

aux Pâquis.

Dear Charles—

M'y voici! † tempted to lose as little time as possible in letting
 you know it—lest you should feel like asking me to do any thing
 for you. I had as pleasant a journey to Paris as was compatible
 with a very disorganized condition on the ~~journey~~ channel. But
 with my feet on my native heath so to speak, I soon recuperated
 † enjoyed the run from Boulogne. In Paris I spent a day—a
 15 portion of it in the Salon wh. contrasts characteristically enough
 with the R. A. Paris struck me as a perfect g flare † glare of
 mechanical splendor. I came here by night—from 8 p.m to 10.
 am.—a trying † fatiguing journey. I am already installed in the
 in⇒ inevitable pension with half a dozen dear Americans. 20
 Geneva looks charming † I can't but think you'll find it so. I am
 told that there are many houses—some delightful—but that they
 are going rapidly. Are you in communication with any one here?
 If not I might, on your authorization, say a word to the agent. I
 do hope you're are not going to back out (excuse my vulgarity.) 25
 for without you're, the Dismal looms portentous. Farewell! I have
 only just time to catch the mail. Address me as above—ie.
 Pension Bovet, aux Pâquis, Genève. Give my love to all your
 household † dont hesitate to appeal to the feeble energies of

Your most well disposed † faithful 30

H. James jr.

No previous publication



- 3.11 any thing • any | thing
3.12 pleasant • pleas= | ant
3.13 journey; channel • [channel *overwrites* journey]
3.17 g flare • [f *overwrites* g]
3.20 in⇒ inevitable • [e *overwrites illegible letter*]
3.25 you✱ • [r *blotted out*]



3.2 [18 May 1869] • Date based on information about HJ's travels to Geneva, narrated in HJ's [19] May [1869] letter to his mother, and about the Nortons' travels to Switzerland described in Charles Eliot Norton's letters of 27 May 1869 and 3 June 1869 to HJ (Houghton bMS Am 1094 [370, 371]). "Tuesday" fell on 18 May in 1869. HJ's letter to his mother describes his arrival in Geneva on "Sunday" May 16 and his moving into the Pension Bovet "on Tuesday mornng." May 18. The Nortons arrived at Antwerp on May 26, and Charles Eliot Norton wrote HJ on May 27 from there, telling of their planned departure the next day for Cologne and arrival in Basel on May 31 or June 1, where he hoped "we may find a note from you." (HJ's May 31 letter to Norton in fact begins: "It's a great pleasure at last to get your letter, wh. arrived half an hour ago, & to feel that we are neighbors again," thus acknowledging the 27 May letter from Antwerp.) Norton also apologizes in the 27 May 1869 letter for not having had time before leaving London to answer "your very pleasant & kind note" (which would be the "Tuesday" letter). Clearly the "Tuesday" letter predates HJ's May 31 letter, and since the Nortons had arrived in Switzerland by Tuesday, June 1 (Norton's 3 June 1869 letter to HJ from Lausanne states: "We reached here safely last night"), HJ could only conceivably have written the "Tuesday" letter on May 18 or May 25, but May 25 is not possible, since the Nortons would have already left London and would not have received it.

3.7 Pension Bovet • Madame Bovet operated a "pension d'étrangers" (pension for foreigners) at Pâquis, 27 (Catalan 35); Baedeker's *Switzerland* for 1869 indicates that Geneva pensions typically charged between eighty-five and three hundred francs a month (178).

- 3.10 M'y voici! • Here I am!
3.17 R. A. • Royal Academy, London.

MARY WALSH JAMES

[19] May [1869]

ALS Houghton

bMS Am 1094 (1758)

✉

5

Genève. Pension Bovet

aux Pâquis.

Wednesday May 17(?)

10

Dearest mamman de mon coeur.

I wrote a week ago from London, just before crossing to Paris. Since then I have again travelled by flood & field & again relapsed into a “regular boarder”. The most distinct impression present in my mind is of how much can be done in a week. I left London at 10 a.m of Friday & reached Paris at 8.30 p.m. — tolerably maladif on the channel — better at Boulogne & best at Paris. Boulogne looked as if I had left it yesterday — rien n’y manquait, except that it was much smaller. Of course I saw only the little bit from the boat to the Station. At Paris I went to the Grand Hotel — a horrible place — a little Paris within the big — & a big New-York inside of that — a complication of terrors. I was obliged to stop over the whole day as there is but one train — the night express, to Geneva. I spent my time in walking the streets, whereby I was vastly struck with their magnificence. The place has turned into a perfect monotony of glaring would-be monumental splendor. Flare & glare are the only words it suggests — the reflection of torrid asphalte & limestone by day & the feverish torrents of gaslight by night. Napoleon has tué la nuit Victor Hugo would say. Tell Willy that I spent some time at the Salon, the average tone of which is much less clever than I supposed. A very fine Courbet, tho’, a hunting piece — & an immense lot of ♦ promiscuous ability. But it did me good afterwards to stroll through the eternal Louvre. I enjoy the

15

20

25

30

masters quite as much as I hoped. They are so respectable, in this profligate modern world—oh the tumult, the splendor, the crazy headlong race for pleasure—& the stagnant gulfs of misery to be seen in two great capitals like London & Paris. Mankind
5 seems like the bedevilled herd of swine in the Bible, rushing headlong into the sea. — Enfin, I left Paris Saturday evening at 8.30 & after a very tough night of it reached this place at 10.30 a.m._[Λ] of Sunday. I went to the Ecu—still the excellent Ecu of the past. On the Monday I bestirred myself for a pension & on
10 Tuesday mornng. (yesterday) came here. You remember this place probably—the abode of Mr. Giles & Mrs. Clayson—who by the way is now here—somewhat elderly, but elegant in her ruins. I came near going to ♦ a house further along the Pâquis, kept by M^{me} Oefterdinger, the daughter of M^{me} Buscarlet, now
15 apparently a second time a widow & the perfect image of her mother. The situation was charming but the room poor. Here, I have a large room on the rez de chaussée for 6 frs daily, including wine. The company is small, American & puerile. But we shall see. Mme Bovet & her daughters seem very obliging &
20 good—intelligent even—since they are great readers of V. Cherbuliez. À propos he lives in Geneva & there is a young German in the house who knows & dines with him. J'ai bien envie de me faire presenter. My French astounds me—its goodness is equally equalled only by its badness. I can be terribly
25 spirituel, but I can't ask for a candlestick.—Geneva looks very pleasant & has kept all its old specialty of blue—that of the lake, river & mountains. But I apprehend the dull—not to say the dismal, until the season opens & I run against some acquaintance. Par bonheur I have my dear Nortons who are
30 probabing coming in ten days, if they can get a house.—I have as yet not got your mail of this week. I write this to go via Bremen, for which I must post it now, & at the same time shall stop at Lombard _Λ&_[Λ] Odier's to ask for my letters from London. Direct in future to them via Bremen: I am told it is the

best way. I feel my weekly palpitations at letter-time. I assure
 you dearest mother, they are violent. I am chronically,
 desperately, mournfully, shamelessly homesick. I'm very glad to
 ♦ get on the Continent; but on leaving England I find I like it
 even better—more cordially—than I fancied. It's so healthy, so
 5 honnête & above all, so comfortable. I realize now the blessings
 of its admirable cookery—enough in itself to preserve the virtue
 & maintain the empire of a great people. With that & their
 her_[A] bath-tubs England may take her stand. À propos of these
 10 matters you will admit that in the week my strength has been
well-tested. The old story: I am so well for it that it can be called
 nothing but ♦ better. If from you all I can only get as good news
 as I send! I adore you all—if that will do any good. Tell Willy to
 scribble a line in pencil whenever he can. From Alice I expect
 15 great things, at least ten pages for instance, to day & from father,
 after his last promises, in proportion—I fully count upon a line
 from A. K. from Queenstown. Farewell. Your devoted son H.

✉

Bremen

Mrs. Henry Ja[m]es

Cambridge

Mass.

Etats Unis d'Amérique

Front postmark: GENEVE | 19 V 69 I Back postmarks: BASEL |
 20 *20 V [69] and LAU[SANNE] | 19 V [69]. Someone (possibly WJ)*
has written in ink on the back of the envelope: Geneva. May 17th |
 25 *1869 and in pencil, someone (possibly WJ) has drawn three profiles, of*
a man with a mustache, a clean-shaven man, and a man with a beard.

No previous publication

∞

5.11 mamman • [misspelled]

5.12 London • Lon= | don

5.33 ✧ promiscuous • [p *overwrites illegible letter*]

6.13 ✧ a • [a *overwrites illegible letter*]

6.18 American • Ameri= | can

6.19 daughters • daugh= | ters

6.21 Cherbuliez • Cher= | buliez

6.24 ~~equally~~ equalled • [ed *overwrites y*]

6.25 candlestick • candle= | stick

6.29 acquaintance • acquain- | tance

7.4 ✧ get • [g *overwrites illegible letter*]

7.12 ✧ better • [b *overwrites illegible letter*]

7.16 promises, in proportion—I fully count • [*written across the letter's fifth page*]

7.16–17 upon a line from A. K. from Queenstown. Farewell. Your devoted son H. • [*written up the left margin of the letter's first page*]



5.9 Wednesday May 17(?) • May 17 was a Monday in 1869; since the envelope to this letter is postmarked May 19, and since HJ refers to “Tuesday (yesterday),” he clearly wrote the letter on Wednesday, May 19.

5.11 mamman de mon coeur • mammy of my heart.

5.17 maladif • seedy.

5.18 Boulogne looked [. . .] yesterday • The Jameses resided in Boulogne-sur-Mer during the summer of 1857 and from December 1857 to May 1858.

5.18–19 rien n'y manquait • nothing was missing.

5.29–30 tué la nuit • killed the night.

5.32 A very fine Courbet, tho', a hunting piece • According to the 1869 Salon catalog, Gustave Courbet exhibited two paintings: *L'ballali du cerf*, *épisode de chasse à courre par un temps de neige* and *La sieste, pendant la saison des foins; montagne du Doubs* (*Explication* 571–72); HJ refers to the first of these two paintings.

6.6 Enfin • Finally.

6.8 the Ecu • The Ecu de Genève.

6.14 M^{me} Buscarlet • Baedeker's *Switzerland* for 1869 includes in the

lists of Geneva pensions: “Mme. Buscarlet (200–250 fr.), Quai du Mont Blanc 9” (178).

6.17 rez de chaussée • ground floor.

6.22–23 J’ai bien envie de me faire présenter. • I really would like to be introduced.

6.25 spirituel • witty.

6.29 Par bonheur • Luckily.

6.33 Lombard ^{Λ†[Λ]} Odier’s • HJ’s mailing address and banker during the beginning of his stay was Lombard, Odier, and Company, Geneva.

7.6 honnête • honest.

7.17 A. K. • Aunt Kate.

ALICE JAMES

15

29 May 1869

ALS Houghton

bMS Am 1094 (1555)

Geneva May 29th ’69.

20

My dearest Sister—

I wrote to mother about ten days ago, just after my arrival in this place—since when I have been counting strongly on news from home. I received last week a note from Bob—or rather a letter & a most amiable one. But this week, nothing! I trudge 25
over to the Bankers almost daily, but return with blighted hopes. A few days ago I heard from A. K. from Dublin, in apparently good spirits. When I shall encounter the party I know not, but wait resignedly. You will of course have heard from A. K. & will 30
be getting more frequent news of her movements than I. The most charming news in Bob’s letter, sweet sister, was the mention he made in of ♦ your prowess & energy! Long may it last! Why doesn’t mother give a party for your coming out?—I

have but little to tell you, for Geneva has not as yet been fertile in sensations. In fact, it is not to be concealed that it is decidedly dull. When once you get used to its delightful beauty, you have come to the end of the chapter. I nevertheless manage to get
5 along very comfortably. Each successive day in one way or another takes care of itself & behold, tomorrow I shall have been here a fortnight. The chief drawback has been a deal of showery weather, which is now at a dismal climax. I have been afraid that coming here as early as I did will give me rather too long a
10 summer (3 mos & ½) in Switzerland & felt some regret that I didn't remain in Paris, as I at first intended, till the 1st July, where in the Louvre, if nowhere else, I could have spent a vast amount of time. But the weeks will look after themselves even as the days, I suppose & when the season fairly opens, I shall be
15 likely to find considerable diversion. I foresee however, that my enjoyment of this precipitous land will depend largely on two circumstances—my meeting a certain amount of available society & my developing some serious ability to use my legs. In both respects the promise is good. If I don't wander too far
20 from the highway of travel I shall be certain to encounter a lot of fellow-strangers. As for walking I have good reason to hope that I may yet turn out a walker. I have been trying my paces since my arrival here & with distinguished success: there is indeed, except reading, little to do but walk. I walked out to
25 Ferney the other day, visited the château of the illustrious V. & returned on the top of a 'bus. But it was the next day that I shewed what is in me. I started forth for an innocent walk to the Junction, which you remember & which I duly reached. Thence I pursued the bank of the Arve to Carouge & thence meandered
30 thro' a long dense Avenue of acacias to Lancy. There, striking boldly forth, I approached the base of the great Salève, & ~~trug~~ trudged along a very good stretch of lovely road to the village of Veirier, which lies at the foot of the smaller Salève. Ask Willy if he remembers the Pas-de-l'-Echelle. I advanced boldly thro' the

Village, measured the ascent with an unflinching eye & then deliberately scaled it. It's a stiff half-hour's work. At the summit I entered the Village of Monnetier, reposed a while in the shade & quaffed a beaker of wine. I then descended the pas-de l'échelle & trudged back to Geneva by the straight course— —about a 5
 third of the distance of the round-a-bout way I had come. If I had come by the same road, I would have easily been in a state to push up to the summit of the great Salève. But this will be for another time. I got home at about 7 p.m. after a nice little stroll of about seven hours. Of course I was mortally tired. The next 10
 day, too, I was decidedly languid. But the third day, ma toute-belle, I was unmistakeably better—i.e. better than before I undertook the walk: & on the 4th, if I had had a companion, I would gladly have gone & done it over again. Since then I have taken divers minor promenades. All hereabouts it's \diamond lovely 15
 walking country. The roads are as smooth & level \wedge hard_[Λ] as parquets—the trees & hedges ██████ full of the prime of summer & the mountainous horizon everywhere. It's almost as beautiful as England, with all the strange difference between French 20
 verdure & English—the same as the difference between the faces. Day before yesterday, I made a charming day of it. I started forth at 10. am. in the steamer & made the entire circuit of the lake, returning here at 7.30 p.m. I had an hour & ½ ashore at Villeneuve where I dined, celestially, at the delicious hotel Byron, off a fillet of beef & petits pois, with an omellette aux 25
 confitures. There, by the way, is a sign of my regeneracy—that I eat pease. Later in the season I hope to spend a fortnight at the H. B., as I'm told they take you en pension.—My house here is comfortable, but stupid. The company is two \wedge old_[Λ] English ladies, with their daughter, a rather nice, decidedly decidedly 30
 clever & somewhat untidy young person of a marrigeable age; two “Southern ladies” with a strong negro accent, who keep their rooms, Mrs. Clayson & a young German of studious habits & infantile conversation. Mrs Clayson is harmless, but hugely

uninteresting & of Mrs Miss Cranford I have already sounded
the depths. So I live in the hope of better things. I have a very
nice room on the *rez-de chaussée*, opening into the good old
garden. I can be here but a week longer as M^{me} Bovet is to move
5 over to a new campagne on the other side of the lake & of course
I wish to shirk the *déménagement*. I expect the Nortons soon to
turn up, which will be an improvement. With their assistance I
hope to remain here till June July 1st—of course in new
quarters.—So much, dearest child, for myself & my own
10 everlasting fussifications, of wh., by this time, you must be quite
sick. In the absence of any recent news from home, I can only
indulge in the usual good wishes for your *bien-être*. I want very
much to learn about your arrangements for the summer—good
luck to them. I do hope Willy & you may find them profitable &
15 that father will not be quite so expatriated as last year. As for
mother, with the first sniff of country air I suppose she will
begin to frisk & prance. Is Wilky at home? If so I wish he could
drop me a line & trust me for an answer. Give him my love & a
punch in the stomach. Tell Willy I mean soon to write to him—
20 especially [^]in reply to _[^]his remarks in his last, about studying
German. Give my remembrances to friends & such—love to
Mrs. Lombard. Commend me most filially to my parents, write
to me still & believe me your brother, as happy in your
amendment as in his own—H.

No previous publication



9.24 strongly • strong= | ly

9.25 received • re= | ceived

9.27 return • re= | turn

9.29 encounter • en= | counter

9.33 in of • [of *overwrites* in]

9.33 ♦ your • [yo *overwrites illegible letter*]

10.1 fertile • fer= | tile

- 10.2 decidedly • de= | cidedly
- 10.4 chapter • chap= | ter
- 10.5 successive • suc= | cessive
- 10.6 tomorrow • to= | morrow
- 10.10 Switzerland • Switzer= | land
- 10.15 considerable • consid= | erable
- 10.16 enjoyment • enjoy= | ment
- 10.17 certain • cer= | tain
- 10.31-32 ~~trug~~ trudged • [d *overwrites* g]
- 10.34 boldly • bold= | ly
- 11.5 — — • — | —
- 11.12 unmistakably • [*misspelled*]
- 11.13 undertook • un= | dertook
- 11.17 ██████ full • [full *overwrites illegible word*]
- 11.18 mountainous • moun= | tainous; [ous *inserted*]
- 11.21 charming • charm= | ing
- 11.24 Villeneuve • Ville= | neuve
- 11.30 ~~decidedly~~ decidedly • [dly *overwrites* ly]
- 11.31 untidy • un= | tidy
- 11.31 marriageable • [*misspelled*]
- 12.1 ~~Mrs~~ Miss • [is *overwrites* rs]
- 12.6 Nortons • Nor= | =tons
- 12.8 ~~June~~ July • [ly *overwrites* ne]
- 12.10 everlasting • ever= | lasting
- 12.11 recent • re= | cent
- 12.24 amendment • amend= | ment
- ∞
- 9.23 I wrote to mother about ten days ago • See HJ to MWJ, [19] May [1869].
- 9.25 Bob • RJ.
- 9.28 A. K. • Aunt Kate.
- 10.25 Ferney • A village five miles north of Geneva, where Voltaire resided from 1759 to 1777.
- 10.25 illustrious V. • Voltaire.

10.29–30 Carouge [. . .] Lancy • Suburbs of Geneva.

10.31 the great Salève • Mt. Salève, ridge (1176 m) just south of the Swiss-French border.

10.33 Veirier • Veyrier, on the Swiss border with France, at the foot of Mt. Salève.

10.34 Pas-de-l’Echelle • Murray’s 1867 *Alps of Savoy and Piedmont* describes this as “a very steep path, practicable only on foot, partly formed by steps cut in the rock” (173).

11.3 Monnetier • French village connected by Pas-de-l’Echelle to Veyrier and a midpoint on the ascent of the Mt. Salève.

11.11–12 ma toute-belle • my pretty one.

11.24 Villeneuve • City at the easternmost tip of the Lake of Geneva.

11.24–25 the delicious hotel Byron • The 1867 Murray for the *Alps* describes this hotel: “Between Chillon and Villeneuve, 10 minutes’ walk from either, and a little above the lake, stands the *Hôtel Byron*, a large and well-managed hotel and pension, table-d’hôte liberal, and great cleanliness and civility; rooms lofty and airy. Hotel prices for passing travellers: charge for pension, 7½ fr. a day in summer, 5½ fr. in winter. This is the best stopping-place at the E. end of the lake” (185); the 1869 Baedeker for *Switzerland* gives the price of a table d’hôte meal at the Hotel Byron as four francs and calls it “handsome” (197).

11.25 petits pois • green peas.

11.25–26 omellette aux confitures • omelet with jam.

11.28 en pension • board and lodging.

12.3 rez-de chaussée • ground floor.

12.5 campagne • place in the country.

12.6 déménagement • move.

12.12 bien-être • well-being.

12.20–21 his remarks in his last, about studying German • In his 23 April 1869 letter to HJ, WJ wrote:

I have found myself realizing of late very intensely how much I had gained by the knowledge of German, more than I ever appreciated at the time. It is a really classical & cosmopolitan literature, compared to which French & Engl. both seem in very important respects provincial.

I take back all I ever said to you about it being no matter if you never shd. learn it. I wd. give a good deal if I cd. have learned it 10 years ago—it wd. have saved me a great many lost steps and waste hours. The common currency of german thought is of a so much higher denomination than that of Engl. and Fr. that a mind of equal power playing the game of life with that coin for counters accomplishes far more with an equal exertion. (*CW* 7 I: 66–67)

12.22 Mrs. Lombard • The Lombards were family friends (Strouse 142).

WILLIAM JAMES
30, 31 May 1869
ALS Houghton
bMS Am 1094 (1931)

15

Geneva May 30th 69. (Sunday.)

Dear Brother Bill—

I wrote to Alice yesterday & remarked en passant that I meant soon to write to you. As I have just discovered that I have forgot to enclose this photograph—as it's a dismal rainy day & I am confined within doors, the moment seems propitious for my design. Not that I have any wondrous things to tell; I was thinking more especially of the recommendation in your last note, with regard to studying German. Your words go to my heart. The thing on earth I should most like to do would be to make a bee-line for some agreeable German town & plunge into the $\diamond\diamond$ speech & the literature of the land. I would give my head to be able to use it. But it's painfully evident that I can do nothing of the kind for many a month to come. I know that you didn't suggest it as an immediate project but $\forall\text{œ}$ that you chiefly wished to remind me of its intrinsic importance. I have no doubt whatever of the truth of what you say & and I hope one of these days to act upon your advice. But the day looks distant. I am no

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nearer being able to read with impunity than I was when I left home. The fact of my feeling the old familiar seediness owing to having tried it ~~dur~~ a little more than usual during these last days while confined to the house by the rain, shews me plainly
5 enough that I must ^{still}_[A] interpose a little ease—or in other words a long interval of idleness. I have come to the conclusion that I must modify in a considerable degree the programme with which I came abroad—I remember that I wrote to father from London that I thought a year of travelling would go far towards
10 making me a well man. If I felt any doubt then of the truth of the statement it has been removed by the experience of the last fortnight. Movement, & more movement & still movement—“de l’audace et encore de l’audace et \diamond toujours de l’audace”—seems to be the best—the only prescription for my ills. It’s the idea I
15 came abroad with, only more so. Instead of a few long quiet sojourns I must make short sojourns & more of them; that is what I mean by “travelling.” I can very well stay in a place until I have exhausted its material sights & resources & in some places of course this would ~~reolve~~ ^{imply}_[A] a comparatively long stay
20 (Paris & various Italian towns.) But when I have “done” the place so thoroughly that there is nothing left but to fall back upon my own society, it will be my best interest to leave it & take up with another. I feel that it is in my power to “do” any place, quietly, as thoroughly as it can be done. If this is not the case my ~~de~~
25 condition & my destiny are a decidedly tough problem; for I have established it as an ~~ee~~ absolute certainty that I can’t sit & read, & between sitting & standing I know of no middle state. These reflections have been forcibly suggested by my life in this place, in which there is so little external diversion that (in spite
30 of considerable walking & two expeditions in particular wh. I described to Alice) I am reduced to the old *tête à tête* with my back—greatly to the detriment of both of us. I think it therefore necessary to face the situation & read it aright. Do communicate these views to father & mother & invoke their blessing on my

theory. What I wish is firmly to establish it as a theory, even should my practice not diverge very widely from that which I originally contemplated. It will certainly not be extravagant & I shall be at best a very tame traveller. I was slightly disappointed at mother's reply in her last to my remarks about going to Scotland & at her apparent failure to suspect that it was not as a spree but as an part of an absolute remedy that I thought of the journey. I doubtless neglected to give a hint of this, however, & my lovely mammy was further justified by my erroneous estimate of my expenses. That she should have thought it necessary to place a veto on my proposition, nevertheless proves the necessity of my thus defining my situation. I want to feel free to use my means to circulate as largely as necessity pure & simple seems to dictate. I have no desire to be restless or fanciful or wasteful. I wish simply to feel at liberty [^]to_[^] spend my letter of credit rather more rapidly than I at first anticipated; & I shall by no means feel so blissfully commissioned until I have brought the sacred influences of home into harmony with my idea & ensured them against being shocked by my apparent extravagance & inconstancy. I want father & mother to write & say that they understand & approve my representations. They cannot overestimate my perfect determination to spend my money only as wisely as it was generously given & any future use I make of it will give me tenfold greater satisfaction for receiving [^]beforehand_[^] some slight propulsion from them. — In all this I have no fixed plan whatever; it is not a matter of plans, but simply of that one general tendency. I may turn out after all, to have done not very differently from what I should have done without all this contortion of spirit. I shall hang on to a place till it has yielded me its last drop of life-blood. I promise you, there shall be a method in my madness. In this way I hope to get a good deal for my money & \diamond to make it last a long time. How long I know not. When it is gone I shall come home \downarrow [^]a new man;_[^] I shall of course not ask for more. But I incline to think

that on this basis I shall get no regular study out of my present residence in Europe, even if I stay, as I hope to do, two years. If I am ever to spend any time in Germany it will be later, on my own responsibility. On the other hand, tho' I get no study, I
5 think I shall absorb a good deal of "general culture." I feel as if, in this way, I have already made a good beginning. ~~The~~ I have enjoyed the little I have seen in the way of pictures & in a manner to suggest that, if I take all I find, I may lay the basis of a serious interest in art & of knowledge which may be of future use to me.
10 I embrace this idea with a desperate grasp—tho' after all ~~these~~ there may be nothing in it. If I knock two more years out of my life, as regards study, it will bring me to 28—rather a late period to begin a course of reading—assuming even that I am then able to study. If therefore I have made anything of a start in the
15 knowledge of the history of art (& if I haven't "reacted") it will be so much time gained. But to do anything here at present, implies infinite labor & research & this is but a passing vision. Indeed I have no right to concern myself with what lies au delà this season of idleness; my present business—strange destiny!—
20 is simply to be idle. I shall have no plans but from month to month. My present notion is to remain here until I am irresistibly prompted to depart; then to go ^{to} _{the} hotel Byron at Villeneuve & stay as long as I can; then to go to some other place & then to finish the summer if possible at St. Moritz,
25 where I hope to be fortified by the air. In case Switzerland proves too much for me ^{or} _{too} little, rather, _{before} the summer is over I shall finish it elsewhere. While in England I conceived the design of giving up Paris next winter & going to Italy in stead, where I should have a better chance to circulate &
30 carry out my programme. In Paris, a year later, I may be in a condition to do something in the way of study—for which (~~m~~ that is for reading) making every allowance for all the practicable diversions of the place, I should have a deal of time left on my hands. With this view I made up my mind to secure

6 weeks of Paris at present by staying there to the 1st July. But I subsequently decided to come directly here & have perhaps thereby added to my summer at one end what I shall have to take off at the other. If I have had enough of Switzerland by the middle of August, I shall perhaps go to P. & stay till the middle of October & thence proceed via Marseilles & Leghorn to Italy. But all this is black darkness & my prattle is superfluous. One would think that I ~~didn't~~ ^Λwasn't to _[Λ] write to you every blessed week. — Pray tell father & mother for their satisfaction that I have in hand (i.e. my letter of credit represents) £867 & that upon this sum I build my adventures. It seems to me a good broad foundation. It will not be likely to diminish as rapidly as it has done in the last three months, owing both to lower prices & greater experience. 31st. I have kept this over till to day but have little to add. I have told the long story because I felt a need of opening myself & taking hold of my situation. I don't forget that you too have a "situation" of your own. I wish I could prescribe for it as well. I wish I heard from you oftener, but don't write a line but when you feel like it. Give my love to father & mother & bid them be charitable to the egotism of my letter. I am fighting a very egotistical enemy. Farewell. Tout à toi H. J. jr
I don't know what you generally do with my letters — but read this to no one out of the family.

Previous publication: *CW7* 1: 74-77



- 15.19 yesterday • yester= | day
 15.20 have forgot • [forg *overwrites* have]
 15.21 photograph • photo= | graph
 15.25 studying • study= | ing
 15.28 ∞∞ speech • [spe *overwrites illegible letters*]
 15.29 painfully • pain= | fully
 15.31 suggest • sug= | gest
 15.31 you that • [that *overwrites* you]

- 15.32 importance • im= | portance
15.33 whatever • what= | ever
16.3 ~~dur~~ a little • [a l *overwrites* dur]
16.4 confined • con= | fined
16.12 Movement • Move= | =ment
16.13 ~~◇~~ toujours • [t *overwrites illegible letter*]
16.14 prescription • pres= | cription
16.16 sojourns • so= | =journs
16.24-25 ~~de~~ condition • [co *overwrites* de]
16.26 an • [n *inserted*]
16.26 ee absolute • [ab *overwrites* ce]
16.33 communicate • communi= | cate
17.7 ~~an~~ part • [pa *overwrites* an]
17.15 wasteful • waste- | ful
17.22 cannot • can= | not
17.30 promise • pro= | mise
17.32 ~~◇~~ to • [to *overwrites illegible letter*]
17.33 ~~↓~~ ~~Λ~~ • [~~Λ~~ *overwrites* ,]
18.6 ~~The~~ I have • [I h *overwrites* The]
18.10-11 ~~these~~ there • [re *overwrites* se]
18.18 au delà • [*misspelled*]
18.22 irresistibly • irre= | sistibly
18.25 Switzerland • Switzer= | land
18.31-32 ~~th~~ that • [tha *overwrites* m]
19.6 proceed • pro= | ceed
19.7 superfluous • super= | fluous
19.10 represents • repre= | sents
19.15-16 ~~◇◇~~ opening • [op *overwrites illegible letters*]
19.16-23 I don't [. . .] out of the family • [*written across the letter's first page*]
∞
15.19 I wrote to Alice yesterday • HJ's 29 May 1869 letter from Geneva to AJ.
15.19 en passant • casually.

- 15.24–25 your last note • See WJ to HJ, 23 April 1869 (*CWJ* 1: 66–67).
- 16.12–13 “de l’audace et encore de l’audace et ♦ toujours de l’audace” • HJ is loosely quoting the famous 2 September 1792 speech to the Legislative Assembly by then minister of justice, Georges-Jacques Danton (1759–94), following France’s defeat in the battle of Longwy, in which Danton said that, to defeat her enemies, “Pour les vaincre il nous faut de l’audace, encore de l’audace, toujours de l’audace, et la France est sauvée” (To conquer them [our enemies] we need daring, more daring, daring now and always, and France is saved).
- 16.30–31 two expeditions in particular wh. I described to Alice • In his 29 May 1869 letter to AJ, HJ describes a walk up part of the Mt. Salève, near Geneva, and a boat trip around Lake Geneva.
- 18.18 au delà • beyond.
- 18.22–23 hotel Byron at Villeneuve • See HJ’s 29 May 1869 letter to AJ for his description of this hotel.
- 19.6 Leghorn • Livorno, Italy.
- 19.21 Tout à toi • All yours.

CHARLES ELIOT NORTON

20

31 May [1869]

ALS Houghton

bMS Am 1088 (3849)

Genève, Pension Bovet

25

May 31st

Dear Charles

It’s a great pleasure at last to get your letter, wh. arrived half an hour ago, & to feel that we are neighbors again. I had begun to fear ♦ either that my note never reached you or that your answer had miscarried. I do mightily wish I had been of your party in Antwerp: I think I should even have risked the Rubenses. I wish there were a few dozen of them in Geneva Geneva! I condole most heartily with Mrs. Norton & Grace on

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their misery at sea — but this lovely land will make it up to them. I wish I could see them reposing in peace at their journey's end. — I await you impatiently on Thursday or Friday & have little doubt but that you will discover some fashion of dwelling
5 to your taste. I'm glad you think of going into a pension: it will save you a deal of trouble. There are is no end of such places in this region & as many more at the other end of the lake. — a whole chain of them, in particular, from Vevey to Villeneuve. The drawback there, however, is that the air is not bracing — that
10 they are winter sojourns & decidedly hot in summer. But I am told of a certain Glion — perched aloft behind Montreux, where the air is capital & there is an excellent pension. From the lake (whence I saw it the other day), the spot looks enchanting. At Lausanne & here both, you would have, I should think, a large
15 choice. Nous verrons bien, when you come. This household Bovet is an excellent one — but rather limited & predestined to a move across the lake into smaller quarters. Of myself I have no wonders to relate — except that I am very well — which has ceased to be a wonder. Geneva is extremely pretty, but rather vacuous.
20 One feels rather sold, living in a European town which has so few ~~Eu~~ distinctively European resources: — no Antwerp spire — no Rubenses — no museum, churches, opera nor theatre. — nothing but the sense of the Alps in the distance & Calvinism in the past. Victor Cherbuliez is in Berlin! — From your saying
25 nothing to the contrary I take it that your mother & yourself are enduring your journey & Jane & Sara even rising superior. My love to all. À bientôt! Yours most faithfully & impatiently
H. James jr.

No previous publication

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21.30 ♦ either • [e *overwrites illegible letter*]

21.31 miscarried • miscar= | ried

21.33-34 ~~Geneve~~ Geneva • [a *overwrites e*]

21.34 heartily • hear= | tily

22.6 are is • [is *overwrites* are]

22.8 particular • par= | ticular

22.21 Eñ distinctively • distinctive= | ly; [di *overwrites* Eu]

22.27 faithfully • faith= | fully

∞

21.28 your letter • Charles Eliot Norton to HJ, 27 May 1869 (Houghton bMS Am 1094 [370]).

21.32–33 Antwerp [. . .] Rubenses • Antwerp, in northern Belgium, where artist Peter Paul Rubens (1577–1640) lived most of his life. In his 27 May 1869 letter from Antwerp to HJ, Charles Eliot Norton writes: “Rubens is in great force here. His pictures positively [. . .] intrude upon you, however quietly disposed you may be. They are like blasts of a trumpet. I am glad there are no more of them. I admit their power, — but power is very little in comparison with some other qualities.”

22.15 Nous verrons bien • Well, we shall see.

22.27 À bientôt • See you soon.

HENRY JAMES SR. AND MARY WALSH JAMES

20

13 June [1869]

ALS Houghton

bMS Am 1094 (1759)

Geneva June 13th

25

Pension Bovet—

Dearest father & mother—

Since I last wrote I have been blessed by the receipt of two letters, father’s of May 18 & mothers of the 25th—a strong & savory blast from home. I have myself delayed writing a bit longer than usual because I latterly despatched two letters at once (to Alice & Willy)—to say nothing of another to Bob. It is a great satisfaction, beloved parents to hear from you so amply & cheerfully. There is another Atlantic Cable, quite as stout as the

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telegraph, one end of which is moored in Quincy St, & the other tied thro' one of the sad perforations of my heart. It is simply my dear mammy's apron-string, from which I calculate never to be detached. The two good items in your letters were the fine
5 things about Alice (who, I must say I think is going a little too far) & the news of Pomfret & its charms. I have no doubt it has nothing to envy Switzerland & that you will spend a delicious summer. Don't take fire at my descriptions of affairs over here. You, too, have your advantages. A vast deal of life here is
10 charming, but it is obtained at the cost of much that is not—loneliness, the constant money question, the perpetual sense of something alien & abject in the people about you, & above all a feeling of unrest, of being an outsider, of incomplete, baffled enjoyment as if the ~~eoutr~~ country, in ~~return for your~~
15 ~~attempt to~~ resentment of your selfish irresponsible_[A] attitude towards it, were determined to give up but a fraction of its secrets. Under these drawbacks I continue to live & move. Voyons, what I have to relate. I have taken a number of walks, made a few excursions & misdigested, alas! a few repasts. Some
20 days ago I went to Coppet (M^{me} de Stael's place) with the young Anglaise of whom I have spoken. I am sorry to say that she is only an apology for a really agreeable girl (an American nice girl), but nevertheless, we made a very good afternoon of it. The château is a very gentle & ladylike piece of antiquity & the park
25 is as pleasant as a chapter in a good french novel—a little thin but most agreeable for a hot summer's day. A week since (Sunday) I took such a walk as ~~quite~~_[A] recalled the time of my petite jeunesse. A certain young German collegian living in the house (a most amiable fellow) proposed to me to join him & an
30 elderly frenchman (an exile who gives him lessons) in an early course into the country. Having ~~pondered~~, I accepted & behold us trudging forth at 5 ½ a.m. while the dawn was yet young & the air still smelling of night. We walked till about nine & then halted at a village on the lake, where we breakfasted most