Henry James et autres

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DOI:
10.1353/hjr.2021.0013

Document Version
Peer reviewed version

Citation for published version (Harvard):
Herford, O 2021, 'Henry James et autres: bibliography, otherness, and "the great name of Balzac"', *The Henry James Review*, vol. 42, no. 2, pp. 112-151. https://doi.org/10.1353/hjr.2021.0013

Henry James and 'the great name of Balzac': on Otherness and the Bibliographical Condition

This article considers the earliest phases of Henry James's relation to Honoré de Balzac. It offers a highly selective history of the preconditions for James's adult reading of Balzac, focusing as much on bibliographical as on textual factors. By the 'great name' of my title, a phrase I borrow from James's first volume of memoirs *A Small Boy and Others* (1913), I mean in part an anticipatory sense of Balzac which James depicts as an acquisition of his Parisian childhood: an intuition, at once precocious and portentous, of the authorial name as precursor to the work. *A Small Boy* provides my main examples—two episodes of Balzacian encounter which yet are not quite instances of reading Balzac, indeed in some ways not quite instances of reading *at all*. They turn respectively on an accidental misattribution (an essay which James thinks is by Balzac is in fact by someone else) and a conscious anachronism (a location in James's Parisian childhood is likened to the setting of a Balzac novel he had not read at the time), and they show James attaching less importance to reading in the sense of scanning printed text than to other types of bibliographical experience. I will correlate these moments in *A Small Boy* with relevant aspects of the five critical essays on Balzac that James published over the course of his career, and in that regard 'the great name' stands, variously, as a public sign of authorial identity, magnified and multiplied and estranged by the conditions of print and publishing; as a counter in early critical and biographical discourse; and as a miniaturised token of James's critical engagement and appropriation of his subject, as when he refers to his last essay on Balzac, a review of Émile Faguet's *Balzac* (1913), as 'my Balzac' (*Pardon* 21).

If the effect of all this is to make both 'Balzac' and 'reading' seem other than themselves, that falls in with my simultaneous interest in James's late formulations of *otherness*. As I will show, James finds in Balzac an occasion to focus and reflect on two distinct modes of otherness, which correspond to distinct uses in ordinary language of the words 'other' and 'others'. The first is the otherness of alterity, as indicated by uses of the verbal formula 'the other [whatever]' that imply an antithetical opposition or a choice between alternatives which exclude each other. The second, perhaps less obvious, is the otherness that results from addition, as in the formula '[whatever] and others'. James increasingly favours the second mode; in the last of his essays on Balzac, written just after the publication of *A Small Boy*, the sign of Balzac's genius is *addition*. James notes 'his unsurpassed mastery of the "middling" sort [the middle classes], so much the most numerous in the world': 'These it is in their multitude whom he makes individually living', representing in every case a 'sharply separate' and 'really rounded personality', not multiplying characters so as to lose sight of them as individuals,

as James says that Zola does with his 'groups and crowds' of the urban poor, but adding one to another, 'memorable person after person'. The array of Balzac's people, vast as it is, 'nevertheless exists by addition and extension' (*FW* 150). These, accordingly, are the imaginative and textual procedures I will give most attention to. But my argument sets out from the simple observation that in James's autobiographical and critical writings at least, the first type of otherness (difference) has a way of collapsing into the second (the additional).

A diagrammatically spare example of that process to begin with. In the first chapters of *A Small Boy* James several times uses the formula 'the other house' to refer to successive houses or households in Albany and New York City, belonging to grandparents and cousins, which he frequented at different stages of his childhood *as an alternative to the house he was then living in*. The referent of 'the other house' changes with the changing locations and constituents of those households, in a way that gives rise to mildly paradoxical phrasings like 'by which time the other house had long been another house altogether' (*AU* 92). Or again, with a bathos of concession that is a deeply characteristic note in the memoir: 'There were other houses too […]' (*AU* 11). In such cases the ascription of a contrastive, strongly differentiating otherness gives way to the acknowledgement of an additional otherness, an otherness of the additional. James is strongly drawn to formulations of difference on the model of 'the other house' and at the same time fully aware of their instability—seeing, as I take it, that any designation of an object as 'the other' proceeds from a particular location and represents a no less particular way of talking, an individual or collective usage. All such designations are therefore contingent and provisional. But that is a deliberately abstract way of putting it, and James does not approach the question in the abstract; as the point itself depends on particularity, moreover, there is no really convincing way of stating it in general terms. So, some more examples, still following the contours of ordinary language-use but adding a bit more contextual specificity.

In an commemorative essay of 1892 on the American poet, scholar and diplomat James Russell Lowell, James recalls Lowell's conversation as 'charged with a perfect drollery of reference to the *other* country (there were always two—the one we were in and the one we weren't)' (*Essays in London* 50). Everything Lowell says to James is based on their being Americans out of America; thus America is always 'the *other* country', the one they weren't in. But James describes talking with Lowell over the years in several countries, England and France and Italy, and America might well look *differently* other when viewed from each of those places. I assume, too, that he is either echoing or emulating Lowell's 'drollery' in referring to America in this arch, roundabout fashion. A particular way of talking is also in question when in *A Small Boy* he recalls being taken to visit his cousins the Pendletons 'somewhere "on the other side," as we used with a large sketchiness to say, of

the Champs Elysées' (*AU* 231). As an approximate marker of location, this indicates the further side of the Champs Elysées from the centre of Paris and the neighbourhoods usually preferred by expatriate Americans. But the form of words, signalled as the habitual usage of a 'we' that is either the James family unit or a segment of the American community in Paris, conveys additional meanings. It sounds nervously impressed by the unfamiliarity of this far region (a 'rather original' place for the Pendletons to have settled, James notes [*AU* 231]) and as though it were trying to dissimulate those nerves with a confident breadth of reference, a 'large sketchiness' that shies away from close analysis. Again, in *William Wetmore Story and His Friends* (1903), James's comment on a reference in the Story papers to '"kind Mrs Greenough", whom we should have thought of, for genial convenience, in Florence at least, as the wife of the *other* sculptor' (*WWS* 1:114) begs a question of identity. Mrs Greenough is the wife of Horatio Greenough (1805–52), a pioneer of American neoclassical art who had established a studio in Florence in 1828; but if Greenough is 'the *other* sculptor', then *whose* other is he? James appears to refer here to William Wetmore Story himself. That might feel like presuming too much on 'genial convenience': at the time of the reference (the autumn of 1848) Story had been living in Italy for only a matter of months and had not been studying sculpture for much longer. And yet how is one to know what 'we' would have thought or said about such things, 'in Florence at least'? The ascription of otherness, evidently a sort of pleasantry, belongs to the usage of a vaguely defined and now irrecoverable community. As this passage continues, too, it drifts away from the direct comparison implied by 'the *other* sculptor'. James notes that there were 'already several' American sculptors in Italy, and asks himself 'of how many, even in Rome, at that time, were we to come to speak as the "others"?' He enumerates and analyses the expanding group so designated, whose several differences—of generation, fame and sex—compose a mobile array of contrasts at once with Story and with each other, coming at last to the observation that 'There were, in a sense, numerous others […]' (*WWS* 1:114–15).

That is in some ways a lame conclusion, but there always *are* for James 'in a sense, numerous others', and the fact that there are indicates something very important about his understanding of otherness as intrinsically various and conditioned by the particularity of usages and contexts. But again I have only sketched these examples, and the effect I am describing can only be properly shown in detail. The operative contexts for my reading of James will thus be considerably more numerous, specific and concrete than those appealed to by, for instance, Ross Posnock in his still-influential account of Jamesian otherness. Posnock contextualizes *A Small Boy* at the level of intellectual history, deploying a synthesis of philosophical and cultural-critical concepts from William James, John Dewey and Theodor Adorno: this approach has the virtue of breadth but involves him in

the paradox of critiquing in largely abstract, conceptual terms '"the concept's power to master non-conceptual heterogeneous material"' (106, citing Adorno). James's recollections of early encounters with Balzac highlight elements of textual materiality and bibliography as producers of the two kinds of otherness I have begun by outlining. In the sections that follow, accordingly, I will consider more fully the othernesses variously instantiated in such matters as the relation of illustrations to the printed texts they accompany, material and textual variation between editions or impressions of the same work, compositional processes that move between manuscript and print, and the commonality of title-formulas, amongst others.

Incipient Discrimination

A genealogy of Jamesian discrimination might start with the recollections of childhood recorded in *A Small Boy* and *William Wetmore Story*, and in particular with a pattern of scenes in which the impulse to discriminate manifests as the construction of antitheses—notably, contrasting pairs of names or titles. In these instances the *form* of antithesis itself appears childish in its simplicity (A is not B; should one choose A or B?), and differentiation is a pragmatic affair of sorting out confusing resemblances, deciding questions of preference or selecting between alternatives. The examples I discuss in this section show the small boy assiduously drawing contrasts, for orientation or for choice, and experiencing each time the tension between differentiation and assimilation that inheres in all acts of comparison—finding, as soon as he begins to analyse a particular instance, that the clarity of opposition vanishes amid a proliferation of subsidiary differences and countervailing resemblances. This discriminatory learning process begins at some distance from Paris, where it will find its fullest (Balzacian) opportunities, but a preliminary survey will show the development of the principle and will also establish bibliography as an important ground of differences for James.

In the first volume of *William Wetmore Story*, a documentary reference to the popular American journalist and author Grace Greenwood prompts James to make an autobiographical aside on the 'odd association' he remembers making, as a child, with 'her elegant name'—actually her pen-name, as he says he was aware even then: 'One knew it was somehow not real—wasn't it in fact too beautiful to be? yet why, if feigned, an adoption of the funereal note familiar to New-Yorkers of the tenderest age in the style and title of their great suburban Cemetery?' (*WWS* 1:262). The puzzle of why an author should choose to name herself (as the small James assumes she did) after Green-Wood Cemetery in Brooklyn conceals a question about what it means for a person to have more than one name, or a name more than one owner. James goes on to elaborate a rationale for associating the two owners of this name, on the basis of visual analogy: 'One had a vision, I believe

not incorrect, of a marble brow, of dark sententious eyes that were like the inscription on the fair slab, of drooping ringlets that were like the gentle mortuary willow' (*WWS* 1:262). It is not clear if he is working from an idea of the cemetery towards a 'vision' of the author or the other way around, but the portraits of Grace Greenwood that he could have seen reproduced in contemporary print culture offer support to the tone and detail of his fancied description (Figs. 1 and 2). Thus, while the identity of these two names for James was almost certainly in the first place a matter of sound (the distinguishing hyphen in 'Green-Wood' is much more obvious to the eye than to the ear), that aural 'association' finds support in the textual materiality of print.

Fig. 1 (left): Grace Greenwood, from a portrait by G. H. Cushman. Plate in *Godey's Lady's Book*, vol. 37, December 1848.
Fig. 2 (right): Grace Greenwood, from a portrait by C. G. Thompson. Frontispiece in *Greenwood Leaves: A Collection of Sketches and Letters*. Second series. Boston: Ticknor, Reed, and Fields, 1852.

James recalls that also he struggled to keep Greenwood distinct from another author whose name had a similar shape:

> A sense, further, of that incipient discrimination which is the soul of criticism attached itself to the intelligent consciousness that Grace Greenwood must be somehow finely differentiated from Fanny Fern, a contemporary New York glory; difficult though it might be to decide, for preference, between the two lovely names, one so sweetly, majestically sad, the other fairly inviting you to tumble with its bearer in the woodland undergrowth. Fanny, assuredly, was not Grace and Grace was not Fanny—a perception of which truth (at a season of life when confusions do occur) may well have represented, in a small mind, the earliest stir of literary discernment. (*WWS* 1:262–3)

There is much here to substantiate James's feeling that Grace Greenwood and Fanny Fern required a special effort to tell apart. Their two names are strongly associated by effects of sound (alliteration and rhythm: whichever way around one puts them they compose a rhythmic chiasmus), and for a child they would obviously go together also by virtue of alphabetic proximity (F for Fanny, G for Grace), an association at once conceptual and sequential. And they are almost equally 'lovely' to the small boy, who seems to have missed altogether the innuendo that James gets in retrospect from the sacred-and-profane antithesis of Grace and Fanny: 'to tumble […] in the woodland undergrowth' with Fanny Fern would just be a more boisterous sort of recreation than one might enjoy with her sadder, more sententious contemporary, and even then not obviously to be preferred. James's mention of deciding 'for preference' between the two names begs the question of what discrimination means for him in this passage: it appears to represent on the one hand the birth of criticism in an 'intelligent consciousness' of objects needing to be 'finely differentiated', on the other a child's sense that one should be able to say which of two given objects one prefers. The passage seems interested above all in the *form* differentiation takes—in this case a chiasmus, 'Fanny […] was not Grace and Grace was not Fanny'.

That sounds like formula learned by rote but not yet confidently grasped. In these early scenes differentiation is clearly felt as an imperative, but the practice itself yields variable results. The use of chiasmus as a critical instrument, so habitual to the older James, can be confusing for a beginner: the prompt exchange of its two terms keeps objects on the move when one wants them to stay still, and can make it hard to know whether the form is saying the same thing twice or two different things—and if the latter, where the operative difference lies.[1] Whilst James signals this moment as 'the earliest stir of literary discernment', it is notable too that in so emphasising the fact of the primary contrast he leaves out a number of subsidiary distinctions, any of which might have a bearing on the comparison. 'Grace Greenwood' and 'Fanny Fern' were the respective pen-names of Sara Jane Lippincott (1823–1904) and Sarah Willis Parton (1811–72). That these were not their 'real' names adds a nuance to the observation that 'Fanny […] was not Grace and Grace was not Fanny': one could just as truly say that Fanny *was not Fanny either*, and Grace *was not Grace*, and depending on how much one knew about the writers' lives one might feel the need to point out besides that *Sarah was not Sara*. Both pen-names share a sylvan association that invites a material pun on the 'leaves' of plants and of books, and thus assimilates the author to the printed form of her work; and both Parton and Lippincott exploited that effect, publishing collections with titles like *Greenwood Leaves* (two series, 1850–2) and *Fern Leaves from Fanny's*

[1] On James's critical deployment of chiasmus see Horne, 'Henry James, Winchelsea, Rye, and Thackeray's *Denis Duval*'.

Portfolio (two series, 1853–4). Indeed the playfully mimetic quality of the second series title page of *Fern Leaves*, whose decorative lettering puts out fronds and tendrils (Fig. 3), could well be imagined as contributing to the small boy's construal of the name 'Fanny Fern' into a standing invitation 'to tumble with its bearer in the woodland undergrowth'. James says nothing about any of this. Nor does he remark the obvious Shakespearean echo in Lippincott's pen-name, of the song 'Under the greenwood tree' in *As You Like It* (1599): the missed allusion points up the parochialism of his juvenile assumption about Green-Wood Cemetery, and joins the nursery chiasmus of *Fanny and Grace, Grace and Fanny* in gently indicating a limit to his critical precocity.

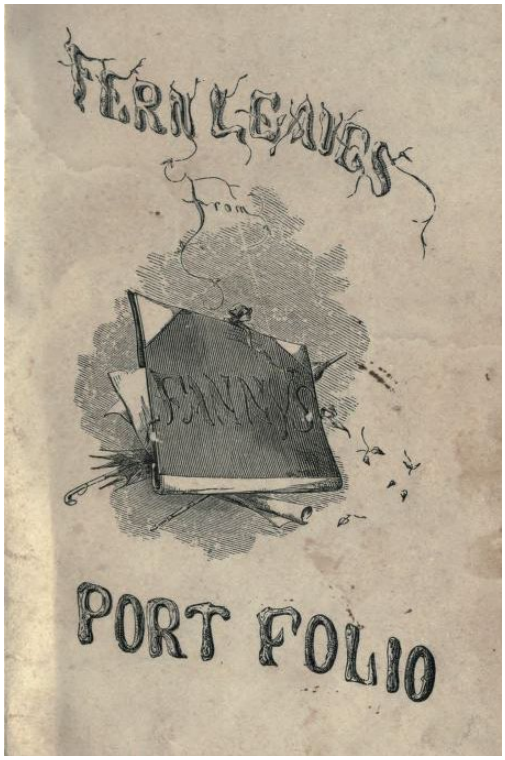


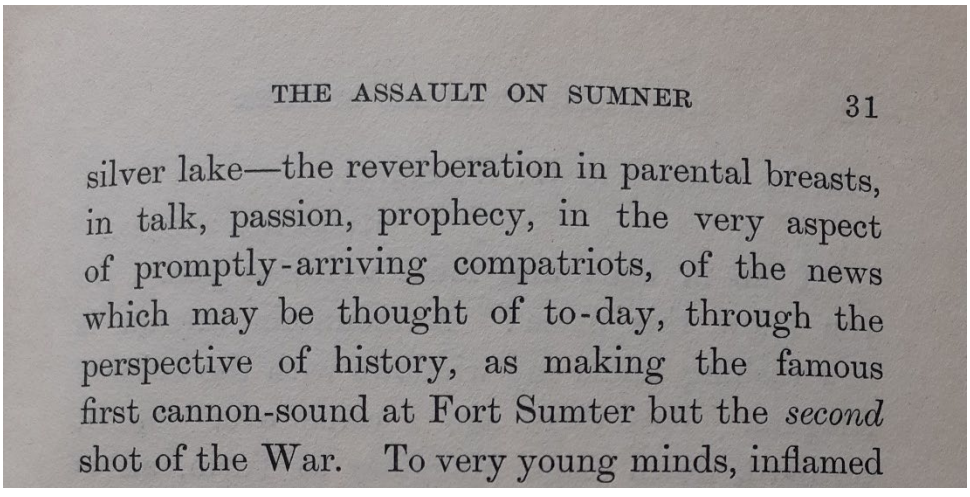
Fig. 3: Decorative half-title page in *Fern Leaves from Fanny's Portfolio*. First series, with original designs by Frederick M. Coffin. Auburn, NY: Derby & Miller, 1853.

The pragmatics of reading for difference in childhood—as James notes, 'a season of life when confusions do occur'—can be a simple matter of orientation. Another example from *William Wetmore Story* demonstrates the rich potential for confusion that lies in the resemblance of proximate names. The context is the near-fatal assault suffered by Republican Senator Charles Sumner on 22 May 1856 at the hands of Congressman Preston Brooks of South Carolina. In a speech to the Senate on 19–20 May the abolitionist Sumner had attacked Brooks's cousin Andrew P. Butler, the Democrat Senator for South Carolina, for lending his support to a campaign of pro-slavery violence in Kansas; two days later Brooks approached Sumner in the Senate chamber, accused him of libelling Butler and 'beat him over the head thirty times or more with a gold-headed cane' as he

sat at his desk.[2] James finds a documentary reference to the convalescent Sumner, an old friend of William Wetmore Story, coming to Europe to recover from his injuries, and this prompts him to recall the arrival in Paris of the news of the assault on Sumner. The James family had been on the Continent since the previous year.

> I recollect, from far away, the 'terrace' of a little ancient house in Paris—a 'pavilion' in the Champs Elysées, the site of which has long since ceased to know it; and the sense as of a summer morning on the edge of the wide avenue, then heterogeneous and queer, with other old pavilions, vaguely seen as survivals of old *régimes*, with the Jardin d'Hiver opposite, with a beautiful young Empress to be watched for over the railing of the terrace, with a little Prince Imperial, sublime, divine, driven past in a gilded coach surrounded by brilliant bobbing Cent-Gardes grasping cocked pistols, and, finally, with the slow-coming American papers and the great splash in the silver lake—the reverberation in parental breasts, in talk, passion, prophecy, in the very aspect of promptly-arriving compatriots, of the news which may be thought of to-day, through the perspective of history, as making the famous first cannon-sound at Fort Sumter but the *second* shot of the War. (*WWS* 2:30–1)

The closing reference is to another assault which would take place in America nearly five years later, the bombardment of Fort Sumter—a sea fort off the South Carolina coast at Charleston—by the Confederate Army on 12–13 April 1861. This was the military action that effectually began the American Civil War. Over the course of a single sentence the slow drift of Jamesian recollection has carried us from one page of *William Wetmore Story* to the next; so that, pausing, as may be, for breath or for thought at the end of the sentence and looking up, we find ourselves on a recto page whose headline is 'THE ASSAULT ON SUMNER' (*WWS* 2:31). Six lines below that, at the climax of the sentence, comes James's reference to Fort Sumter (Fig. 4).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silver lake—the reverberation in parental breasts, in talk, passion, prophecy, in the very aspect of promptly-arriving compatriots, of the news which may be thought of to-day, through the perspective of history, as making the famous first cannon-sound at Fort Sumter but the *second* shot of the War. To very young minds, inflamed

Fig. 4: Page headline in *William Wetmore Story and His Friends*, vol. 2, p. 31.

[2] McPherson 150. For the background and consequences of the incident see 149–52.

This page layout foregrounds the two names' orthographic near-identity.[3] That juxtaposition is odd enough to make one suspect, for a moment, a typo in the headline: for 'THE ASSAULT ON SUMNER', read 'THE ASSAULT ON SUMTER'? In sound, too, they are only a syllable apart, and sound is the primary agent of assimilation in James's account of these conflated assaults. The whole passage is an echo-chamber, though the sounds are all imagined. The specification of 'the famous first cannon-sound'—rather than, say, 'cannon-shot'—insists on the bombardment as an acoustic event, and also registers the *fame* of both assaults as an effect of sound, a virtual 'reverberation'. James's word 'report' aptly covers both the effect and its cause, denoting at once the roar of a cannon and a piece of news—in Sumner's case, the news conveyed across the Atlantic in 'the slow-coming American papers'. It is as though they had taken five years to arrive, and could now report on another assault. The sounds of Confederate artillery are present in potential in the Paris of 1856 in the 'cocked pistols' carried by the mounted Cent-Gardes, the cavalry squadron assigned to protect the person of Napoléon III and the Imperial family. And the figurative 'great splash' and 'reverberation' of the arriving news about Sumner hark forward to the actual noises of the batteries at Charleston, the echoing roar of cannon-fire and the splash of projectiles falling short or wide of their target. This imagined sound-scape forms the background noise out of which James's assimilating play on the sound of the two names emerges.

Sumner, nevertheless, was not Sumter, and vice versa. There is an obvious difference of scale, but the key distinction is that of priority: the assault on Fort Sumner comes before the assault on Charles Sumter, in historical as well as alphabetical sequence. In this passage the small boy collaborates with the reminiscent author in hurrying American history along, allowing effects to get ahead of their causes. James writes: 'To very young minds, inflamed by the comparatively recent perusal of "Uncle Tom's Cabin," it was as if war had quite grandly begun, for what was war but fighting, and what but fighting had for its sign great men lying prone in their blood? (*WWS* 2:31). And yet a real question of causation is focused through the young James's excited fancy: the contribution of Harriet Beecher Stowe's novel to the outbreak of the American Civil War, though hard to measure objectively, was recognised by others at the time—most famously, as Daniel R. Vollaro points out, by Abraham Lincoln. Its effect at the time is to encourage 'very young minds' to jump ahead; just so, under

[3] James's care for page headlines is evident in regard to other volumes of this period, and it seems reasonable to assume that he wrote the headlines for *William Wetmore Story* also. He complained to his agent James B. Pinker about Harper and Brothers' 'perfectly wanton suppression of the page headlines' to the first American edition of *The American Scene* (1907) (*HJL* 4:448). James says that he had added those headlines, 'with all ingenuity and care, to the Chapman and Hall sheets sent out to [the Harpers] for copy for the Volume' (*HJL* 4:448): that is, the corrected page proofs of the British first edition. Page headlines would have to be written with reference to a set of page proofs: following that procedure, when James composed the headline 'THE ASSAULT ON SUMNER' he would have known exactly what text would come below it. See also Hewitt.

the typographical aegis of the wrong-footing page headline, the audible kinship of the names Sumner and Sumter helps James now to foreshorten the passage of time and reverse chronological sequence, or collapse it into a simultaneous overlay of associations—either way undoing the precarious work of establishing and maintaining differences.

On another level of textual materiality, however, that of James's dictation and our implied reading-aloud, the interplay of voice and typography in this passage enacts a careful registration of historical change. The background is the broad negotiation of difference in translating from French to English, but the particular discrimination is between the sense of a word set or spoken in inverted commas and that of the same word without them: 'the "terrace" of a little ancient house in Paris—a "pavilion" in the Champs Elysées, the site of which has long since ceased to know it' (*WWS* 2:30). This sentence ventriloquizes a little vocal drama: an American voice of an earlier age falling foul of *faux amis*. The inverted commas in this sentence mark English words as *other than themselves*, in the sense of being tokens used in an act of translation; but they simultaneously signal the non-equivalence of those words for the French terms they attempt to stand in for. A *terrasse* is not a 'terrace', nor yet a '"terrace"': here the word refers to a balcony on the front of a building, a sense unavailable in English. Similarly, the French word *pavillon* appears in this case to designate a wing of a large building or a smaller outlying building—a quite different sort of structure from that referred to by the ordinary sense of the English word ('A tent or tent-like building' [*OED*]), which typically means something lightly built and temporary.[4] And yet James employs the five-decade span between the remembered event and the moment of writing to recuperate the simple linguistic error in the service of a larger ironic meaning. If the 'site' of the James family's *pavillon* 'has long since ceased to know it', the inference must be that it was demolished in the remodelling of Paris by Baron Hausmann—a historical transformation that has rendered this 'little ancient house' as flimsy a shelter as an English 'pavilion', liable to be struck overnight.

The urgency and difficulty of deciding 'for preference', already noted with reference to Grace Greenwood and Fanny Fern (*WWS* 1:263), explicitly structure a passage in *A Small Boy* where the situation offers a straight choice between alternatives. James remembers being taken out with his brother William to eat ice-cream, after visits to their New York dentist, at one or other of two restaurants on Broadway. But which should they choose this time? 'Two great establishments for the service of it graced the prospect, the one Thompson's and the other Taylor's, the former […] grave and immemorial, the latter upstart but dazzling, and

[4] See Littré's definitions of *terrasse*: '3° Ouvrage de maçonnerie en forme de balcon, de galerie, au-devant d'une habitation'; and *pavillon*: '3° Corps de bâtiment lié à d'autres constructions en retraite […]'; 'Corps de logis seul, qui se fait dans un jardin, loin de la maison principale' (*Dictionnaire*).

having together the effect that whichever we went to we wondered if we hadn't better have gone to the other—with that capacity of childhood for making the most of its adventures after a fashion that may look so like making the least' (*AU* 44). The logic of comparison that presents Thompson's and Taylor's as a pair, and as a matter of choice, was embraced not only by James's family but also by the restaurants themselves. It is not clear how much of the contemporary context James expects his readers to possess, but he is right about the history of these genteel establishments, which were in direct competition for the custom of middle- and upper-class ladies. According to Cindy R. Lobel, the period James describes in *A Small Boy* saw an escalation of this commercial rivalry, such that it would have become harder than ever to think of one restaurant without considering the other also. They became neighbours as well as competitors: in 1851 Thompson's responded to pressure from Taylor's by opening a splendid new outlet 'a stone's throw away' on Broadway; two years later Taylor's made a retaliatory move to a larger and still more lavish venue 'just a few store-fronts' from the new Thompson's (209–12).

James recalls his father indicating a point of difference between the two establishments in the form of a tiny material detail: the saucers at Taylor's Saloon 'bore the Taylor-title painted in blue and gilded, with the Christian name […] perverted to "Jhon" for John, whereas the Thompson-name scorned such vulgar and above all such misspelt appeals' (*AU* 45). This is an analytical comparison rather than a pragmatic one: the spelling on the saucers does not appear to have made a reason for not choosing Taylor's. The variant spelling 'Jhon' is not necessarily a *miss*pelling: this is an archaic English form of the name, and considered as an advertisement it may count as a pretentious bid for antiquity. Of course, that could only ever be a relative quality in New York: even the 'immemorial' Thompson's had only been in business since 1827 (Lobel 209). The essential similarity of the two restaurants in terms of clientele, offering, and location—embodied in a nominal alliteration that makes them sound as much like partners as rivals—would have made any distinguishing signal both more noticeable and, perversely, less consequential. The difference between 'John' and 'Jhon' is at once eye-catching and as easy to miss as a typo, and the orthographic variant has the unwanted effect of further assimilating Taylor's to its competitor, whose name also contains a silent *h*. The passage is haunted by a sense that differentiation in this case *makes no difference*. As James ruefully observes, 'whichever we went to we wondered if we hadn't better have gone to the other'; and yet the restless play of discrimination is clearly fundamental to the small boy's feeling that he is 'making the most' of his opportunities, in this case by entertaining the imagined alternative to whichever choice he happened to have made. An intellectual supplement to the sensory pleasure of the ice-cream, this drawing of comparisons also offers a counterpoint to something indifferent or undifferentiated in the

quality of that pleasure. Ice-cream in the James family, we are told, had the status of a universal remedy or bribe: it was 'deemed sovereign for sore mouths, deemed sovereign in fact, all through our infancy, for everything' (*AU* 44). They did not even need the excuse of the dentist to make 'occasions' for these outings: as James remarks, 'almost any [occasion] would serve' (*AU* 45). Against this comfortably numbing background the values of differentiation are thrown into a sharper relief.

Contrasted Types

Another step in the direction of analytical contrasts will bring us to Paris again, and to a pair of names—in this case, informal titles—whose association is not a matter of choice or accident, but a conceptual antithesis. They occur in an essay of the early 1840s on contemporary Parisian social types, a text that James understood (wrongly) to be by Balzac. Differentiation in this context is conditioned by his sense that Paris was at once experientially overwhelming and also the type-instance of a categorised society, a field of exhaustively articulated sociological differences. James remembers being 'simply overwhelmed and bewildered' by the many 'forms' of visual 'style' he encountered in the galleries of the Louvre on his arrival in Paris in 1856: 'It was as if they had gathered there into a vast deafening chorus; I shall never forget how […] they filled those vast halls with the influence rather of some complicated sound, diffused and reverberant, than of such visibilities as one could directly deal with. To distinguish amongst these, in the charged and coloured and confounding air, was difficult—it discouraged and defied; […]' (*AU* 208). The synesthetic figure of 'complicated sound' figures for James the discouragement or defiance that complex experience offers to attempts at discrimination. Still more explicitly, he says of the Galerie d'Apollon that his impression was 'of those magnificent parts of the great gallery simply not inviting us to distinguish' (*AU* 208).[5] To anticipate a later phase of my argument, it may be that a greater challenge to discrimination than the 'endless golden riot and relief' of the pictures and mouldings on the ceiling of the Galerie d'Apollon is presented by its windows, 'deep outward embrasures that threw off the rest of monumental Paris somehow as a told story, a sort of wrought effect or bold ambiguity for a vista, and yet held it there, at every point, as a vast bright gage, even at moments a felt adventure, of experience' (*AU* 208): all of 'those magnificent parts', that is to say, *and others*. The adventure for James, nevertheless, will be to keep on distinguishing. If up to this point we have seen him incipiently reaching towards discriminations in an America he views as 'mostly typeless' (*AU* 88), in France he encounters a social order amply recognising differences of

[5] Michael Moon reads this scene as a phase in James's simultaneous initiation into visual 'Style' and queer erotic possibility by exposure to the art collections of the Louvre and the Luxembourg (see Chapter 2): otherness in this reading is quite closely specified, as a function of the twinned experiences of desire and fear.

class, occupation, manners and dress, and elaborately analysing, illustrating and codifying those differences in an array of distinct types—signs and tokens that now become the terms of his own comparisons.

Across all five critical essays on Balzac that he produced between 1875 and 1913, James figures the author of the *Comédie humaine* in comparably confounding terms. As he points out in 'The Lesson of Balzac' (1905), the lecture he delivered to literary societies on his American tour of 1904–5, the reader encounters an initial difficulty in the fact that after a certain point in Balzac's career his fictions were not intentionally distinct but interrelated parts of a massive whole, a whole which James imagines as thickly material. Balzac's '"successes" hang so together that analysis is almost baffled by his consistency, by his density': no 'particular bloom', no one 'classic' novel or story, turns out to be 'detachable from the cluster. The cluster is too thick, the stem too tough; before we know it, when we begin to pull, we have the whole branch about our heads—or it would indeed be more just to say that we have the whole tree, if not the whole forest' (*FW* 120). The introduction James wrote in 1902 for an English translation of *Mémoires de deux jeunes mariées* (1841) puts this the other way about: Balzac's 'crowded' style is the wood one cannot see for the trees, a mass of particulars it is impossible to resolve into a coherent totality ('Honoré de Balzac' vii–viii). The critic attempting 'to take particulars in their order' in constructing an account of Balzac's authorial characteristics confronts a clamorous crowd of details and aspects: 'one peeps over the shoulder of another at the moment we get a feature into focus. The loud appeal not to be left out prevails among them all, and certainly with the excuse that each, as we fix it, seems to fall most into the picture' (xxxvii). At the same time Balzac exemplified the contemporary French project of sociological analysis, contributing essays to popular works of physiological literature and designing his novel-sequence *Le Comédie humaine* as a comprehensive history of French manners in the nineteenth century and a social taxonomy equivalent to Cuvier's classification of animal species. In the 1902 essay, for example, James had noted Balzac's good fortune in coinciding with a social order that was already 'the most rounded and registered, most organized and administered, and thereby most exposed to systematic observation and portrayal, that the world had seen', a society thoroughly committed to 'neatness and sharpness of arrangement' and the multiplication of 'categories, subdivisions, juxtapositions' (ix).

In Chapter 24 of *A Small Boy*, thinking of early experiences of Paris in the autumn of 1856, James recalls 'forever' taking one particular walk across the city with his brother William, from the family's apartment 'in the street then bravely known as the Rue d'Angoulême-St.-Honoré' to the Palais du Luxembourg, which at this period housed a collection of modern French art (*AU* 203, 201). The brothers' route took them along the Seine, and James remarks that the *quais* of the Left Bank, 'with their innumerable old bookshops and print-shops, […]

must have come to know us almost as well as we knew them' (*AU* 203). This passing reference to the products of Parisian print culture anticipates a discussion, in the following chapter, of a work that James could well have found in one of those shops—*Les Français peints par eux-mêmes*, an illustrated 'moral encyclopedia' of contemporary French life edited by Léon Curmer, which appeared in twice-weekly serial parts or *livraisons* from 1839 and was collected in eight volumes in 1840–2. *Les Français* displayed a panorama of social types: the first edition contained over 400 articles, each devoted to a figure categorised in terms of social role, profession or occupation—the Grocer, the Poet, the Actress's Mother, the Military Pensioner, the Solicitor, the Wet-Nurse, the Chess-Player, the Waiter, the Chimney-Sweep, and so on—and illustrated with a whole-length portrait, a scenic head-piece showing the *milieu* in which that type of person was to be found, and a decorative initial and tail-piece displaying the attributes of the type. And among the dozens of journalists and illustrators who contributed to *Les Français*, Balzac was one of the most prominent.

James recalls in Chapter 25 of *A Small Boy* that 'one of the fondest of our literary curiosities of that time' was 'the conscientious study of Les Français Peints par Eux-Mêmes, rich in wood-cuts of Gavarni, of Grandville, of Henri-Monnier […]':

> This gilt-edged and double-columned octavo it was that first disclosed to me, forestalling a better ground of acquaintance, the great name of Balzac, who, in common with every other 'light' writer of his day, contributed to its pages: hadn't I pored over his exposition there of the contrasted types of L'Habituée des Tuileries and L'Habituée du Luxembourg?—finding it very *serré*, in fact what I didn't then know enough to call very stodgy, but flavoured withal and a trifle lubricated by Gavarni's two drawings, which had somehow so much, in general, to say. (*AU* 204)

The article James refers to is a minute comparison of the type of aristocratic lady who walks in the Luxembourg garden with her counterpart who walks in the gardens of the Tuileries. While other articles in *Les Français* may draw passing comparisons in order to define a type,[6] or describe composite groups that can be analysed into sub-types (the Court of Assizes, Mountebanks, Collectors, Duchesses, Beggars), this is the only article to present two types as a contrasted pair.

Holding in mind the examples of similar pairings we considered in the last section—Grace Greenwood and Fanny Fern, the assault on Sumner and the assault on Sumter, Thompson's and Taylor's—we can see why James might be particularly drawn to 'L'Habituée du Luxembourg et L'Habituée des Tuileries'. And yet in this Parisian case more than ever James's embrace of antithetical opposition contains—accommodates, but also

[6] In his article 'La Femme comme il faut' Balzac remarks that the type-qualities of the Parisian lady are admirably brought out by comparison with the contrasting type of 'la bourgeoise', the middle-class woman: 'il est impossible de la confondre avec la femme comme il faut, elle la fait admirablement ressortir' (*LFP2* 2:322).

suppresses—a profusion of subsidiary differences. The most obvious of those concerns the authorship of the article, which was not in fact by Balzac but by the writer and traveller Jacques Arago (1790–1855). Again, it is not surprising that James should associate 'the great name of Balzac' with *Les Français peints par eux-mêmes*. Balzac's contributions to the enterprise would have been hard to miss: in the eight-volume first edition his 'L'Épicier' is the first article after the general introduction and opens the first of five volumes devoted to Parisian types, and his 'La Femme de province' does the same for the three volumes on provincial France. The condensed two-volume edition (Furne et Cie, 1853) that James was most likely reading retains the initial placement of 'L'Épicier' and makes room for four of the five articles Balzac wrote for *Les Français*.[7] It is perhaps harder to guess, though, why James should have thought in 1856 that Balzac was the author of 'L'Habituée du Luxembourg et L'Habituée des Tuileries'. In all editions of *Les Français* authors and illustrators are credited in the list of contents, and each article is plainly signed by its author. The misattribution seems most likely to be a slip of memory made when James composed *A Small Boy* in 1912 (at a season of life when confusions do occur), but it stands as an index to several other types of difference that play across the surface of this recollection.

James is not quite right either about the graphic element of this article. Only the first of the two type-illustrations to 'L'Habituée du Luxembourg et L'Habituée des Tuileries' is by Paul Gavarni (1804–1866); the other is by Eugène Lami (1800–1890). Gavarni was the greater name, and he was strongly associated with Balzac within the frame of *Les Français*.[8] James may have thought of Gavarni in this connection, too, because he had already encountered his work as a child in New York; and it is worth examining that prior association for what it suggests about James's early relation to French illustrated books and his general imagination of printing. In Chapter 2 of *A Small Boy* he describes the French governess then employed by the James family, 'small brown snappy Mademoiselle Delavigne', as 'flitting in and out on quick, fine, more or less cloth-shod feet of exemplary neatness, the flat-soled feet of Louis Philippe and of the female figures in those volumes of Gavarni then actual, then contemporaneous' (*AU* 15). James's reference suggests a publication like the four-volume *Oeuvres choisies de Gavarni* (1846–8), a monographic presentation of the artist's work rather than one of the many collective publications he contributed to in this period. They must in any case have been imported volumes, as James later implies that the text was in French. These illustrated books and others, he says, 'were

[7] Balzac's other articles are 'La Femme comme il faut', 'Le Notaire', 'Monographie du rentier', and (not included in the Furne edition) 'La Femme de province'.
[8] Four of Balzac's five articles for *Les Français* were illustrated by Gavarni (all except 'Monographie du rentier'), and three of those by Gavarni alone ('L'Épicier', 'La Femme comme il faut' and 'La Femme de province').

kept in a piece of furniture that stood between the front-parlour windows in Fourteenth Street' and 'formed a store lending itself particularly to distribution on the drawing-room carpet, with concomitant pressure to the same surface of the small student's stomach and relieving agitation of his backward heels' (*AU* 15).

As the passage continues, it develops into a little floor-level drama of parallel surfaces and concomitant pressures. The open volumes of Gavarni are distributed on the carpet and the small boy lies down to look at them; all these objects rest—and press—together on 'the same surface'; the printed surface of the open page is uppermost, and the small boy's gaze impends upon it. Into this system of material and conceptual analogies, across (somehow) *all* of these surfaces, flits the French governess:

> I make out that it had decidedly been given to Mlle. Delavigne to represent to my first perception personal France; […] there she was, to the life, on the page of Gavarni, attesting its reality, and there again did that page in return (I speak not of course of the unplumbed depths of the appended text) attest her own felicity. I was later on to feel—that is I was to learn—how many impressions and appearances, how large a sense of things, her type and tone prefigured. (*AU* 15–16)

For the reading boy, Mlle Delavigne is *there* 'to the life, on the page of Gavarni'; but she is also here *in* life and, as it might be, 'on the drawing-room carpet', her 'flat-soled feet' pressing the same surface that supports both the printed page and his reading body. Page and carpet, the representational and the social ground, are thus doubly overlaid, as parallel surfaces and equivalent fields for the display of 'her type'. In a context thick with references to techniques for reproducing illustrations,[9] the word 'impressions' calls up the mechanical pressure of printing; and the passage refers to print both as an analogy for the process of forming ideas and as a source of material for that process. James's idea of Mlle Delavigne, itself derived from a comparison of her costume and manner with the printed impressions of Gavarni's illustrations, forecasts a wider and more varied exposure to 'impressions' of both sorts, a larger experience of both persons and representations.[10]

Obviously a term in printing, *type* was also associated in a special sense with *Les Français peints par eux-mêmes*. On the covers of the *livraisons* and again in the tables of contents to the volumes of the first edition, the full-length portrait that accompanies each article is referred to as the 'Type'; the term thus refers to a mode of illustration as well as a principle of social categorization analogous to the classificatory systems of biology.

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[9] In this passage James mentions other volumes utilising steel engraving and lithography (*AU* 15). The plates in the *Oeuvres choisies de Gavarni* were wood engravings made from the artist's lithographs.

[10] As Philip Horne notes, 'James finds a complex structure in the word "impression"'. That structure includes the word's reference to 'the mental reception of external stimuli' and also its 'technical use […] in printing'—or rather, its technical *uses*, denoting both 'the impression of type on paper' and 'the various "impressions" of a book'; and it is 'backed […] by cognate ideas: "pressure", "impressiveness", "impressionability"' (*Henry James and Revision* 51).

Mlle Delavigne enacts a visual type, if not exactly a sociological one; she displays the fashions and gestures of the time (the neat flat shoes, 'the step of levity that involved a whisk of her short skirts' [*AU* 16]).[11] While the same word denotes the movable type that forms the letter-press in any printed volume, James's apparent inability to read French at the time of this memory subordinates the 'appended text' of the volume he is looking at to the pictorial plates.[12] The text in Gavarni's *Oeuvres choisies* would in any case be secondary to the images, consisting only of introductory essays to each series and captions or brief dialogues accompanying the plates; the frequent sexual cynicism of the captions makes it seem unlikely that James would have been allowed to look at the volumes at all if he had been able to *read* them.

His response to *Les Français peints par eux-mêmes* is likewise visual and material in emphasis, and thus conditioned by bibliographical factors. His reference to a 'double-columned' volume (*AU* 204) gives evidence for the assumption that he was reading the condensed Furne edition, as the Curmer edition does not use columns. The Furne edition is closely printed in other ways too, with narrow margins and a box-rule surrounding the two columns of letter-press. It fits Arago's essay into just seven pages, as against twelve pages in Curmer—and that despite the fact that the two type-portraits in Furne are integrated with the letter-press, whereas in Curmer they are inserted as plates and not reckoned in the pagination (Figs. 5 and 6). The French term James finds for his sense of the essay's style—'very *serré*' (*AU* 204): close, packed, congested—would be right as well for the popular edition's page layout. The popular edition, too, is not so generously 'flavoured' and 'lubricated' with pictorial interest as the first edition: the plates in Curmer are coloured, whereas in Furne the type-portraits are monochrome.

[11] For the pictorial format of the 'Type' established by *Les Français peints par eux-mêmes*, and the cultural and scientific contexts for the encyclopaedia's categorisation of persons by social type, see Le Men.
[12] James gives no date for this recollection. The James family lived at 58 West Fourteenth Street from 1848, when James was five, until 1855, when he was twelve. In addition to being instructed at home by francophone governesses and peripatetic language-teachers, he and William briefly attended the Institution Vergnès, 'a "French school"' in New York, during the winter of 1852–3 (*AU* 121–6).

L'HABITUÉE DU LUXEMBOURG

ET L'HABITUÉE DES TUILERIES.

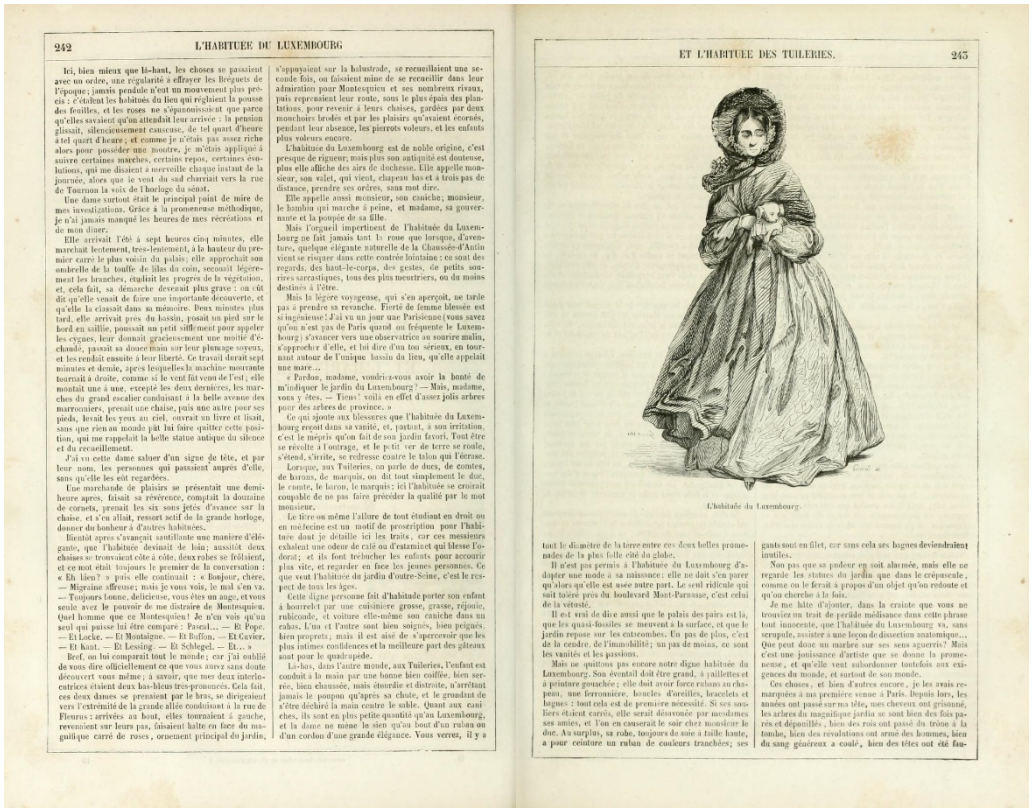
Vous trouverez des géographes fort habiles, sachant à merveille combien il y a de mètres de Paris à toutes les capitales du monde, et qui prétendent effrontément qu'on ne compte pas plus d'une demi-lieue du jardin du Luxembourg à celui des Tuileries.

J'ai vu des gens très-versés dans la chronologie, art fort utile, comme on sait, qui assurent qu'il n'y a guère qu'une quinzaine d'années entre ces deux jardins rivaux, et qui vous allèguent mille raisons victorieuses pour étayer leur docte opinion.

Eh bien ! je ne fais fort, moi, de déconcerter chronologistes et géographes ; je me fais fort de leur prouver qu'il y a trois cents lieues au moins entre le Luxembourg et les Tuileries, et que ces deux jardins ont une différence d'âge de trois siècles bien comptés. Prédire le gain d'une cause, c'est être, dit-on communément, fort près de la perdre; n'importe, je suis de ceux qui chantent le triomphe avant de livrer bataille, car je ne sors pas de la lice, ou j'en sors victorieux.

J'étais bien jeune encore (il y a deux siècles et demi de cela) quand j'arrivai

Fig. 5: Page-opening in the Curmer edition of *Les Français peints par eux-mêmes*, vol. 3, p. 321 and facing colour plate engraved from Paul Gavarni's design for 'L'Habituée du Luxembourg'.



Ici, bien mieux que là-haut, les choses se passaient avec un ordre, une régularité à effrayer les Bréguets de l'époque; jamais pendule n'eut un mouvement plus précis : c'étaient les habitués du lieu qui réglaient la poussé des feuilles, et les roses ne s'épanouissaient que parce qu'elles savaient qu'on attendait leur arrivée : la pension glissait, silencieusement causeuse, de tel quart d'heure à tel quart d'heure ; et comme je n'étais pas assez riche alors pour posséder une montre, je m'étais appliqué à suivre certaines marches, certains repos, certaines ébullitions, qui me disaient à merveille chaque instant de la journée, alors que le vent du sud charriait vers la rue de Tournon la voix de l'horloge du sénat.

Une dame surtout était le principal point de mire de mes investigations. Grâce à la promenade méthodique, je n'ai jamais manqué les heures de mes récréations et de mon dîner.

Elle arrivait l'été à sept heures cinq minutes, elle marchait lentement, très-lentement, à la hauteur du premier carré le plus voisin du palais; elle approchait son ombrelle de la touffe de lilas du coin, secouait légèrement les branches, étudiait les progrès de la végétation, et, cela fait, sa démarche devenait plus grave : on eût dit qu'elle venait de faire une importante découverte, et qu'elle la classait dans sa mémoire. Deux minutes plus tard, elle arrivait près du bassin, posait un pied sur le bord en sifflie, poussait un petit sifflement pour appeler les cygnes, leur donnait gracieusement une moitié d'échaudé, passait sa douce main sur leur plumage soyeux, et les rendait ensuite à leur liberté. Ce travail durait sept minutes et demie, après lesquelles la machine mouvante tournait à droite, comme si le vent fût venu de l'est ; elle montait une à une, excepté les deux dernières, les marches du grand escalier conduisant à la belle avenue des marronniers, prenait une chaise, puis une autre pour ses pieds, levait les yeux au ciel, ouvrait un livre et lisait, sans que rien au monde pût lui faire quitter cette position, qui me rappelait la belle statue antique du silence et du recueillement.

J'ai vu cette dame saluer d'un signe de tête, et par leur nom, les personnes qui passaient auprès d'elle, sans qu'elle les eût regardées.

Une marchande de plaisirs se présentait une demi-heure après, faisait sa révérence, comptait la douzaine de cornets, prenait les six sous pièces d'avance sur la chaise, et s'en allait, ressort actif de la grande horloge, donner du bonheur à d'autres habituées.

Bientôt après s'avançait nantillante une manière d'élégante, que l'habituée désignait de loin; aussitôt deux chaises se trouvaient côte à côte, deux robes se frôlaient, et ce mot était toujours le premier de la conversation : « Eh bien ? » puis elle continuait : « Bonjour, chère. — Migraine affreuse; mais je vous vois, le mal s'en va. — Toujours bonne, délicieuse, vous êtes un ange, et vous seule avez le pouvoir de me distraire de Montesquieu. Quel homme que ce Montesquieu ! Je n'en vois qu'un seul qui puisse lui être comparé : Pascal... — Et Pope. — Et Locke. — Et Montaigne. — Et Buffon. — Et Cuvier. — Et Kant. — Et Lessing. — Et Schlegel. — Et... »

Bref, on lui comparait tout le monde; car j'ai oublié de vous dire officiellement ce que vous aurez sans doute découvert vous-même; à savoir, que mes deux interlocutrices étaient deux bas-bleus très-prononcés. Cela fait, ces deux dames se prenaient par le bras, se dirigeaient vers l'extrémité de la grande allée conduisant à la rue de Fleurus : arrivées au bout, elles tournaient à gauche, revenaient sur leurs pas, faisaient halte en face du magnifique carré de roses, ornement principal du jardin, s'appuyaient sur la balustrade, se recueillaient une seconde fois, ou faisaient mine de se recueillir dans leur admiration pour Montesquieu et ses nombreux rivaux, puis reprenaient leur route, sous le plus épais des plantations, pour revenir à leurs chaises, gardées par deux moucheurs brodés et par les plaisirs qu'avaient écornés, pendant leur absence, les pierrots voleurs, et les enfants plus voleurs encore.

L'habituée du Luxembourg est de noble origine, c'est presque de rigueur, mais plus son antiquité est douteuse, plus elle affiche des airs de duchesse. Elle appelle monsieur, son valet, qui vient, chapeau bas et à trois pas de distance, prendre ses ordres, sans mot dire.

Elle appelle aussi monsieur, son caniche; monsieur, le bonbon qui marche à peine, et madame, sa gouvernante et la poupée de sa fille.

Mais l'orgueil imprégnant de l'habituée du Luxembourg ne fait jamais tant le rond que lorsque, d'aventure, quelque élégante naturelle de la Chaussée-d'Antin vient se risquer dans cette contrée lointaine : ce sont des regards, des haut-le-corps, des gestes, de petits sourires sarcastiques, tous des plus meurtriers, ou du moins destinés à l'être.

Mais la légère voyageuse, qui s'en aperçoit, ne tarde pas à prendre sa revanche. Fierté de femme blessée est si ingénieuse ! J'ai vu un jour une Parisienne (vous savez qu'on n'est pas de Paris quand on fréquente le Luxembourg) s'avancer vers une observatrice au sourire malin, s'approcher d'elle, et lui dire d'un ton sérieux, en tournant autour de l'unique bassin du lieu, qu'elle appelait une mare...

« Pardon, madame, voudriez-vous avoir la bonté de m'indiquer le jardin du Luxembourg ? — Mais, madame, vous y êtes. — Tiens ! voilà en effet d'assez jolis arbres pour des arbres de province. »

Ce qui ajoute aux blessures que l'habituée du Luxembourg reçoit dans sa vanité, et, partant, à son irritation, c'est le mépris qu'on fait de son jardin favori. Tout être se recolle à l'ouvrage, et le petit ver de terre se roule, s'étend, s'irrite, se redresse contre le talon qui l'écrase.

Lorsque, aux Tuileries, on parle de ducs, de comtes, de barons, de marquis, ou dit tout simplement le duc, le comte, le baron, le marquis; ici l'habituée se croirait coupable de ne pas faire précéder la qualité par le mot monsieur.

Le titre ou même l'allure de tout étudiant en droit ou en médecine est un motif de proscription pour l'habituée dont je détaille ici les traits, car ces messieurs exhalent une odeur de café au détriment qui blesse l'odorat; et ils font trébucher les enfants pour accourir plus vite, et regarder en face les jeunes personnes. Ce que veut l'habituée du jardin d'outre-Seine, c'est le respect de tous les âges.

Cette digne personne fait d'habitude porter son enfant à bourreliers par une cuisinière grosse, grasse, réjouie, rubiconde, et voiture elle-même son caniche dans un cabas. L'un et l'autre sont bien soignés, bien peignés, bien propres; mais il est aisé de s'apercevoir que les plus intimes confidences et la meilleure part des gâteaux sont pour le quadrupède.

Là-bas, dans l'autre monde, aux Tuileries, l'enfant est conduit à la main par une bonne bien coiffée, bien serrée, bien chaussée, mais étourdie et distraite, n'arrêtant jamais le poupon qu'après sa chute, et le grondant de s'être déchiré la main contre le sable. Quant aux caniches, ils sont en plus petite quantité qu'au Luxembourg, et la dame ne mène le sien qu'au bout d'un ruban ou d'un cordon d'une grande élégance. Vous verrez, il y a

L'habituée du Luxembourg.

tout le diamètre de la terre entre ces deux belles promenades de la plus folle côté du globe.

Il n'est pas permis à l'habituée du Luxembourg d'adopter une mode à sa naissance; elle ne doit s'en parer qu'alors qu'elle est assez outre part. Le seul ridicule qui soit toléré près du boulevard Mont-Parnasse, c'est celui de la vétusté.

Il est vrai de dire aussi que le palais des pairs est là, que les quasi-fossiles se meuvent à la surface, et que le jardin repose sur les catacombes. Un pas de plus, c'est de la cendre, de l'immobilité; un pas de moins, ce sont les vanités et les passions.

Mais ne quittons pas encore notre digne habituée du Luxembourg. Son éventail doit être grand, à paillettes et à peinture gouachée; elle doit avoir force rubans au chapeau, une ferronnière, boucles d'oreilles, bracelets et bagues : tout cela est de première nécessité. Si ses soulliers étaient carrés, elle serait désavouée par ses dames ses amies, et l'on en causerait le soir chez monsieur le duc. Au surplus, sa robe, toujours de soie à taille haute, a pour ceinture un ruban de couleurs tranchées; ses gants sont en filet, car sans cela ses bagues deviendraient inutiles.

Non pas que sa pudeur en soit alarmée, mais elle ne regarde les statues du jardin que dans le crépuscule, comme on le ferait à propos d'un objet qu'on redoute et qu'on cherche à la fois.

Je me hâte d'ajouter, dans la crainte que vous ne trouviez un trait de perfide médisance dans cette phrase tout innocente, que l'habituée du Luxembourg va, sans scrupule, assister à une leçon de dissection anatomique... Que peut donc un marbre sur ses sens aguerris? Mais c'est une jouissance d'artiste que se donne la promeneuse, et qu'elle veut subordonner toutefois aux exigences du monde, et surtout de son monde.

Ces choses, et bien d'autres encore, je les avais remarquées à ma première venue à Paris. Depuis lors, les années ont passé sur ma tête, mes cheveux ont grisonné, les arbres du magnifique jardin se sont bien des fois parés et dépouillés, bien des rois ont passé du trône à la tombe, bien des révolutions ont armé des hommes, bien du sang généreux a coulé, bien des têtes ont été fou-

Fig. 6: Page-opening in the Furne edition of *Les Français peints par eux-mêmes*: vol. 2, pp. 242–3.

The subordination of text to image that characterised James's interaction with the volumes of Gavarni continues here: whilst he notes that the two type-portraits 'had somehow so much, in general, to say' (*AU* 204), he does not expand on their suggestions, and he says nothing at all about the article's minutely particularized differentiation of manners and milieu. As with the earlier passage in *A Small Boy* on Thompson's and Taylor's, this contrast of types operates against a background of fundamental sameness: each lady is the leisured *habituée* of a royal garden, and the differences between them are fine-drawn and inconsequential, matters of nuance. In a sense, though, the premise of the article is to present nuances *as though they were antitheses*. In this spirit Arago opens with a hyperbolic assertion of spatio-temporal difference, mocking the attempts of geographers and historians to minimize the differences between the gardens of the Tuileries and the Luxembourg and undertaking to prove that they are separated by three centuries and three hundred leagues at least.[13] James would have known how objectively absurd that was from making the same transit on foot: a French league or *lieue* at this period was about four kilometres, and the gardens are just over two kilometres apart as the pedestrian walks. And yet he says that his walks across Paris had already presented the Luxembourg Palace and its garden to him as 'the right, the sober social antithesis to the "elegant" Tuileries' (*AU* 204), the terms reflecting a conventional contrast between intellectual and fashionable quarters.

It may be relevant that the article's most concise enactment of discrimination is a petty social one, a contest of snobbery. When a lady from the *nouveau riche* Chausée d'Antin quarter happens to stray into the Jardin du Luxembourg, she encounters a barrage of scornful looks, impertinent starts and gestures, and sarcastic smiles from the proud local *habituée*. Her revenge is to ask, mock-seriously, if the *habituée* would kindly show her where the Luxembourg Garden is; told that she is in it, she affects surprise and remarks that these trees are nearly pretty enough for the provinces (*LFP2* 2:242). In its small way this resembles the 'ineffably snobbish' type of aristocratic behaviour that James in his early writing on Balzac finds simply ridiculous: in the 1875 essay he complains that Balzac's aristocrats are 'so conscious, so fatuous, […] so determined to impertinent, so afraid they shall not be impertinent enough, so addicted to reminding you that they are not bourgeois', that they beggar belief (*FW* 64–5). In such moments it is the assertion of difference that matters, not the grounds of the distinction. Arago's 'contrasted types' appears to function for James as the bare sign of a discrimination, but to have it function in that way he must suppress or overlook, or simply forget, an abundance of discriminable detail. Oddly, again, nuance would seem to carry less importance here than outline. James had noted in 1902

[13] 'Eh bien! je me fais fort, moi, de dérouter chronologistes et géographes; je me fais fort de leur prouver qu'il y a trois cents lieues au moins entre le Luxembourg et les Tuileries, et que ces deux jardins ont une différence d'âge de trois siècles bien comptés' (*LFP2* 2:241).

that the historical society described in the *Comédie humaine* possessed 'the inestimable benefit' for the novelist of 'strong marks and fine shades, contrasts and complications' ('Honoré de Balzac' xxxvi); and yet with regard to the differences that characterise such a society he is not obviously *more* compelled by fineness than by strength—what he describes in the same essay as 'sharp type' (xxiii). In his final essay on Balzac (1913) he would regret the disappearance from modern society of Balzac's 'ideals of differentiation, those inherent oppositions from type to type, in which drama most naturally resides' (*FW* 145). In his closest critical engagements with Balzac, however, and in passages of *A Small Boy* that attempt a more advanced form of comparison than we have seen so far, James retains the dramatic principle he here ascribes to 'oppositions' between types but enacts it as differentiation *within* a type or as a departure *from* type.

Antithesis offers the critic an instrument for orientation. James's essays on Balzac consistently use a principle of contrast to control the enormity and variety of the *oeuvre*. In the 1875 essay he proposes that 'There are two writers in Balzac—the spontaneous one and the reflective one': on the one hand 'a man of genius' who was 'identical with [his] productive faculty', and on the other an 'observer' who 'aimed at colossal completeness and had equipped himself with a universal philosophy' (*FW* 44–5). In 1902 James elaborates this pragmatic contrast into something at once consistently schematic and openly antagonistic. Balzac is now said to present a 'confounding duality of character' ('Honoré de Balzac' x–xi): 'Of imagination, on one side, all compact, he was on the other an insatiable reporter of the immediate, the material, the current combination, perpetually moved by the historian's impulse to fix them, preserve them, explain them' (x). James insists on the fact of that *duality* even as he varies the opposing terms, which he appears to treat as synonyms: thus, 'the poet' in Balzac oddly takes a consuming interest in 'statistics and documents' while 'the critic and the economist' concern themselves with 'passions, characters, adventures'; 'the artist of the *Comédie Humaine* is half smothered by the historian' but is also set over against 'the impassioned economist and surveyor, the insatiate general inquirer and reporter' (x, xii, xiv). James is in dialogue here, as often elsewhere, with Hippolyte Taine's long essay on Balzac.[14] Taine recognises an internal tension in Balzac between the contributive agencies of his genius, but he represents this as a multiplicity rather than a 'duality'. To start reading a novel by Balzac, Taine says, is to wait in an antechamber with a crowd of manufacturers and bailiffs ('une cohue d'industriels et d'huissiers') who must all be allowed to make their incredibly detailed reports before the narration can begin;

[14] Sarah B. Daugherty gives an excellent account of James's debt to Taine as a critic of Balzac, and shows that James took up from the outset Taine's general view of Balzac as a writer committed to synthesising realism and the romantic truth of imagination but was slower to accept Taine's approving account of force as the central, amoral impulse of Balzac's fictional world.

the novelist is figured as the master of. This Balzac contains, or retains as his employees ('ses employés'), representatives of various trades and professions: an architect, an archaeologist, an upholsterer, a tailor, a dealer in old clothes, an auctioneer, a physiologist and a notary.[15] In Taine's account these subordinates are far more numerous than the handful of equivalent figures (reporter-historian-critic-economist) who make up the non-imaginative side of James's antithesis, and they are also more precisely specified and more distinct from Balzac himself, existing in and insisting upon their own rights; the obvious analogy is with his characters.

James, by contrast, insists on the organising sign of duality. The antithetical 'combination' of imaginative and scientific or historical impulses in Balzac is, he says, 'something like the truth about his genius, the nearest approach to a final account of him' ('Honoré de Balzac' x). Placing another synonymous term in each scale, he construes the opening move of Taine's essay into this form: '[…] M. Taine's simplifying sentence [about Balzac], his being a great painter doubled with a man of business' (xv). But that is not exactly what Taine had said: 'Balzac fut un homme d'affaires, et un homme d'affaires endetté' ('Balzac' 63). As James had more accurately noted in 1875, 'M. Taine, looking as usual for formulas and labels, says that the most complete description of Balzac is that he was a man of business—a man of business in debt' (*FW* 32). The formula gives an ironic extension to Taine's initial thought, but it does not *double* it in the sense of forming a paradox: there is no contradiction in being a man of business and also in debt. For James in 1902, though, 'contradiction' is the essential fact about Balzac: that fact is 'always before us' and 'explains more than anything else his eccentricities and difficulties' ('Honoré de Balzac' x). Balzac's 'monstrous duality' is also 'his most complete self-expression' (xiv). No less susceptible than Taine on this occasion, James goes so far as to redouble his own doubling by giving it the form of a chiasmus: 'Balzac was indeed doubled, if ever a writer was, and to that extent that we almost as often, while we read, feel ourselves thinking of him as a man of business doubled with a great painter' (xv). The inversion suggests that we should think of Balzac as primarily and not just simultaneously a man of business; and yet 'Whichever way we turn it the oddity never fails' (xv), so perhaps this differentiation, too, makes no real difference?

Late on in the same essay, indeed, the 'oddity' of Balzacian doubleness becomes unsustainable, and the form of antithetical contrast collapses under the pressure of an impossible choice. James finds himself unable to decide whether the episode in *Illusions perdues* (1837–43) where the Marquise d'Espard and Mme de Bargeton snub Lucien de Rubempré at the opera is 'directly historic or only, quite misguidedly, romantic', 'a magnificent

[15] 'Il y avait en lui un archélogue, un architecte, un tapissier, un tailleur, une marchande à la toilette, un commissaire-priseur, un physiologist et un notaire: ces gens arrivaient tour à tour, chacun lisant son rapport, le plus détaillé du monde et le plus exact' ('Balzac' 81–2).

lurid document or the baseless fabric of a vision' ('Honoré de Balzac' xl)—that is to say, whether it is true or false:

> The great wonder is that, as I rejoice to put it, we can never really discover which, and that we feel, as we read, that we can't, and that we suffer at the hands of no other author this particular helplessness of immersion. It is *done*—we are always thrown back on that; we can't get out of it; all we can do is to say that the true itself can't be more than done, and that if the false in this way equals it we must give up looking for the difference. (xl–xli)

In 1875 James had cited the same scene as obviously false, an example of Balzac's weakness for exaggerated displays of aristocratic impertinence (*FW* 65). Now he does not so much revise that judgement as abandon judgement altogether. True or false, it comes to the same thing—an intensity of rendering that invalidates the attempted distinction: 'Alone among novelists Balzac has the secret of an insistence that somehow makes the difference nought' ('Honoré de Balzac' xli).

Peter Brooks acutely points out that James's admiring return to the scene in *Illusions perdues* 'constitutes a reparation' for the dismissiveness of his earlier critique (202). And yet I would want to question Brooks's reading of the passage quoted above as a validation of Balzacian hyperbole under the sign of 'melodrama'. In this account the possibility—left open by James—that the ladies' behaviour could have a documentary value for a history of manners has fallen away, and Brooks ingeniously turns James's 'admission of defeat in the attempt to choose' between alternative into a proof that one of those alternatives has already been chosen: 'the melodramatic imagination writes magnificent lurid documents which are founded on the void, which depend for their validity on a kind of visionary leap' (203). Such *documents*, though, could hardly be used to write history. Brooks downplays the historical ambitions of the Balzacian project, and he ignores the texture of this episode at the opera, a dense, contextually situated cross-fire of critical comparison—of manners, dress and physique—reciprocally involving Lucien and Mme de Bargeton both as objects and as comparators, and simultaneously restating and re-inflecting what Balzac refers to in the 1842 'Avant-propos' to the *Comédie humaine* as the overarching 'social antithesis' of Paris and provincial France.[16] Picking up on Brooks's characterisation of the melodramatic mode as founded on a principle of 'manichaeism' that demands 'dramatic choice between heightened moral alternatives' (199–200), we could describe an analogous melodrama of Jamesian criticism in the simplifying pull of antithesis; in which case this episode might represent not a validation but a relaxation of that imperative. At the very close of the 1902 essay, accordingly, James takes up the keyword 'duality' and uses

[16] 'Paris and the provinces—that social antithesis' (*PG2* xviii). For the whole scene at the opera, see *A Great Man of the Provinces* 26–44.

it in a different sense, as the sign not of a temperamental contradiction in Balzac but of his apparently infinite capacity 'to take on, in all freedom, another nature—take it by a direct process of the senses. […] The thing amounts with him to a kind of shameless personal, physical, not merely intellectual, duality—the very spirit and secret of transmigration' (xliii).

In 'The Lesson of Balzac' James borrows another critical formula from Taine, and brings its context along with it: an extended comparison of Valérie Marneffe in *La Cousine Bette* (1846) with Becky Sharp in Thackeray's *Vanity Fair* (1848), which comes, as it happens, not from Taine's 'great essay' on Balzac but from his earlier study 'William Thackeray' (*FW* 131). Unlike the sentence about Balzac as a man of business, however, Taine really does conceive of this *as* a contrast—as he says, a step-by-step comparison of two characters.[17] That comparison is drawn in service of a larger critical contrast between the moralising, satirical novel of the English tradition and the French novel of psychology ('William Thackeray' 191–4). James follows the outlines of Taine's argument, and shares his obvious preference for the French way of ordering such things: Balzac admires Valérie Marneffe's force and ingenuity and takes pleasure in representing her actions without regard to morality, whereas Thackeray has no other use for Becky Sharp than to make her a moral example to his readers, points out her lies and contrivances and punishes her with the collapse of her projects ('William Thackeray' 195–201). Notably, too, James quotes Taine's famous opening statement: '"Balzac aime sa Valérie," says Taine, in his great essay […]' (*FW* 131; 'William Thackeray' 196). He departs from Taine, however, in elaborating on that premise of authorial *love*, which he glosses as the mode of Balzac's 'participation in [his characters'] reality' (*FW* 131), and imagining it at once more deeply and more equivocally than Taine does:

> Balzac loved his Valérie then as Thackeray did not love his Becky […]. But his prompting was not to expose her; it could only be, on the contrary—intensely aware as he was of all the lengths she might go, and paternally, maternally alarmed about them—to cover her up and protect her, in the interest of her special genius and freedom. All his impulse was to *la faire valoir*, to give her all her value, just as Thackeray's attitude was the opposite one, a desire positively to expose and desecrate poor Becky—to follow her up, catch her in the act and bring her to shame: though with a mitigation, an admiration, an inconsequence, now and then wrested from him by an instinct finer, in his mind, than the so-called 'moral' eagerness. (*FW* 132)

[17] 'Pour se représenter exactement cette alteration de la vérité et de l'art, il faut comparer pied à pied deux caractères' ('William Thackeray' 195). Taine reprinted this essay in the second edition of his *Histoire de la littérature anglaise* (1866–9), which may have been where James read it: when James reviewed an English translation of Taine's *Histoire* in 1872 (*FW* 841–8) he did so on the basis of avowed familiarity with the original. Colson Valentine points out that James had already quoted Taine's *mot* in his essay of 1875 (*FW* 63–4) and proposes that James's attitude to Balzac's 'great ladies' and 'courtesans' changes fundamentally between these two engagements with the phrase.

Taine figures Balzac's authorial relation to Mme Marneffe as that of a chambermaid to the lady she dresses: he takes as much delight in her as the maid would, and has as accurate a knowledge of her conduct.[18] James sees Balzac, much more intimately and problematically, as at once a father and a mother to his character. This critical figuration participates in the reality of Balzac's fictional world by recalling depictions of intense parental attachment in novels that we know mattered to James: Goriot's obsession with his daughters, for instance, or Renée de l'Estorade's passionate love for her children in *Mémoires de deux jeunes mariées*. It also revisits the polymorphous figure James found in his 1902 introduction to the latter novel for Balzac's rendering of a character who is newly a mother: 'He bears children with Mme. de l'Estorade, knows intimately how she suffers for them […]. Big as he is he makes himself small to be handled by her with young maternal passion and positively to handle her in turn with infantile innocence' ('Honoré de Balzac' xlii). The complex alarm Balzac feels about his character seems to find a reflection in the gloss James offers on the French verb phrase *faire valoir*: this formula does not ordinarily denote covering up or protecting, but rather believing in a person and giving them the strength or occasion to show to best advantage.[19] Balzac's attitude is complex to the point of contradiction, but ordinarily so—as parents do wish both to show off and to shelter their children—and in a way that recalls the dilemmas of his fiction: Goriot at once knows and does not know the truth about his daughters' selfishness, or knows it and still enables it, and Mme de l'Estorade delights in dressing her children for the world but fears in the same breath that the world will spoil them. Through all of this runs a play on the recurring sound *val-*, starting with the first syllable of the character's name and weaving in and out of French: from '"Balzac aime sa Valérie," says Taine' to 'Balzac loved his Valérie then' to '*la faire valoir*, to give her all her value'. The patterning of sound manifests a form of critical love, the delight James takes in Balzac's acknowledgement of an infinite value in his characters' autonomy and intensity that responsively sets up the sound of the fictional name as an audible value in James's own text—which was after all a lecture, in a literal and immediate sense written to be spoken.

James finally disarms Taine's critique of Thackeray by suggesting—in a long, cantilevered addition to the sentence that extends its thought beyond the obvious stopping-place at 'bring her to shame'—that he could sometimes forget morality and inconsequently admire his own character. A passage in *A Small Boy* revisits Taine's comparison once more, restaging the drama of opposition but replacing Balzac's Mme Marneffe with a

[18] 'Il détaille ses gestes avec autant de plaisir et de vérité que s'il eût été femme de chambre' ('William Thackeray' 196).
[19] See Littré's definition of *valoir*: '9º Faire valoir quelqu'un, lui donner crédit, puissance, occasion de paraître a son avantage' (*Dictionnaire*)

governess who took charge of the James children in Paris—'the all-knowing and all-imposing Mademoiselle Danse', whose eyes James says were not less 'pleasingly green' than those of 'that other epic governess' Becky Sharp (*AU* 197). Mlle Danse at once fills and exceeds a Thackerayan 'type', and in doing so she cancels one of the author's illustrations to *Vanity Fair*. James observes:

> Thackeray's novel contains a plate from his own expressive hand representing Miss Sharp lost in a cynical day-dream while her neglected pupils are locked in a scrimmage on the floor; but the marvel of *our* exemplar of the Becky type was exactly that though her larger, her more interested and sophisticated views had a range that she not only permitted us to guess but agreeably invited us to follow almost to their furthest limits, we never for a moment ceased to be aware of her solicitude. We might, we must, so tremendously have bored her, but no ironic artist could have caught her at any juncture in the posture of disgust: really, I imagine, because her own ironies would have been too fine for him and too numerous and too mixed. (*AU* 198)

James refers to the plate in Chapter 10 of *Vanity Fair* entitled 'Miss Sharp in her School-room' (Fig. 7). The text opposite this plate in the first edition contains two paragraphs about Becky reading mildly scandalous eighteenth-century novels with the older of her two pupils, while the girl's elder brother Rawdon Crawley supposes that they are reading Smollet's *History of England* (1757–8). The plate contradicts that account. In the illustration the two girls are lying on the floor with a book open before them, pulling each other's hair as one of them turns a page; a scowling Miss Sharp, who appears to have paused in the act of writing a letter to stare off into space, ignores them entirely.[20]

[20] The next paragraph of the novel does mention that the children are 'engaged in constant battles' which Becky strategically declines to report to their parents, but the scene of reading with the older child comes first and seems a better ironic fit for the facing plate (80). For Thackeray's use of his own illustrations to undercut the narrative in *Vanity Fair* and other novels, see Fisher.

Fig. 7: W. M. Thackeray, 'Miss Sharp in her School-room'. *Vanity Fair. A Novel Without a Hero*. London: Bradbury and Evans, 1848. Plate facing vol. 1, p. 80.

By a different kind of contrast with Thackeray's Becky than that envisaged by Taine, James's Mlle Danse combines self-interest and sophistication with a sociable, solicitous relation to her charges, and this combination makes her hard to categorise. James says that she was the daughter of a political refugee who had fled France in the aftermath of Louis-Napoléon's coup of 2 December 1851, and also notes that 'a cloud of revelations' about her, 'too dreadful for our young ears', came out after she left the family. She represents for him 'the most brilliant and most genial of irregular characters', 'an "adventuress"' whose enactment of that type is itself a sort of recommendation: 'it showed that for the adventuress there might on occasion be much to be said' (*AU* 184–5). In this retrospective tribute, James gives Mlle Danse all her value: too alert for the would-be 'ironic artist', the quality of her own ironies ('too fine […] and too numerous and too mixed') shows up by contrast the clumsy simplicity of Thackeray's procedures. James's reference to the plate in *Vanity Fair* also opens up one last comparison, in the form of an extremely indirect allusion to an earlier episode in *A Small Boy*. The book the Misses Crawley are fighting over is a large illustrated volume: in Thackeray's image the recto that is visible to us is a plate or whole-page illustration. James shows us a version of a picture we have seen already in another version, the small boy lying on the drawing-room carpet in West 14th Street, paging through volumes

of French prints and comparing the female figures with another interesting governess. And with that passage in mind we can see Mlle Danse as another, still finer impression of the type instantiated by the fleet-footed Mlle Delavigne, and exactly as one of the *other* (additional, but also variant) 'impressions and appearances' which James says 'her type and tone prefigured' (*AU* 16).

et autres / and Others

The last set of examples show James adding terms to one side of an antithesis in a way that varies and ironizes Taine's original comparison of Balzac and Thackeray, accumulating a series of related contrasts. As in the very first instances we considered, a formulation of 'the other' moves toward a registration of multiple differences, other ways of being other—but does so gradually and sequentially, and registers difference as the effect of change *across a series*. As we will see, the quality of seriality is closely associated with James's sense of the otherness of the additional. The close, compressed quality that James found in the text of 'L'Habituée des Tuileries and L'Habituée du Luxembourg' (*AU* 204) was always a Balzacian quality for him, even though in this case Balzac was not Arago and Arago was not Balzac. As defined by Littré, the adjective '*serré*' has senses of constraint, concision, compaction and constipation, as well as close arrangement in space. In the spatial sense it means to be set closely together ('5º Qui est mis près à près' [*Dictionnaire*]); illustrative examples refer to soldiers standing or marching in close ranks. The English term *serried* derives from that military application of the French word: 'Of files or ranks of armed men: Pressed close together, shoulder to shoulder, in close order' (*OED*). James uses the English word in the 1908 Preface to *The Ambassadors*, where 'the serried page of Balzac' is made challengingly dense by 'the inserted block of merely referential narrative' (*FW* 1317)—a block which might be devoted to a character's backstory, the description of a place or a philosophical disquisition. It can also describe a quality of style—a fault of style for James in 1902, when he complains of an 'odd want of elbow-room' in reading Balzac as 'the penalty somehow of his close-packed, pressed-down contents', and speaks of 'his bristling surface, his closeness of texture, so suggestive, yet at the same time so akin to the crowded air we have in mind when we speak of not being able to see the wood for the trees' ('Honoré de Balzac' vii–viii). Three years later, notably, that same quality has become a beauty: in 'The Lesson of Balzac' the fully achieved novel resembles a 'figured tapestry, all over-scored with objects in fine perspective': 'Such a tapestry, with its wealth of expression of its subject, with its myriad ordered stitches, its harmonies of tone and felicities of taste, is a work, above all, of closeness' (*FW* 138).

The figure of the tapestry makes style the directly legible effect of a working process: each stitch is visible, and each represents a distinct act. In his 1877 review of an edition of Balzac's correspondence James had said this explicitly about Balzacian composition, seeing the 'close texture' of the novels as a direct result of the manner in which they were written. Balzac worked 'doggedly and insistently' on his material, 'pressing it down and packing it together, multiplying erasures, alterations, repetitions, transforming proof-sheets, quarrelling with editors, enclosing subject within subject, accumulating notes upon notes' (*FW* 73). The detail of this process makes printing integral to literary composition. Balzac rewrote and expanded his texts through the correction of multiple sets of galley- and page-proofs (most sources cite around a dozen stages of proof as typical for a Balzac novel), building up dense interpenetrating and overlapping strata of text.[21] This method was well known in Balzac's lifetime and is ubiquitously cited in nineteenth-century biographical and critical studies.[22] Contemporary critics drew comparisons with soldiering—from the attritional relentlessness and wastefulness of the process, and the chaos of decimation and reinforcement embodied in the working manuscripts—in ways that seem to inform James's sense of the *serried* as a Balzacian quality. In 1879 Champfleury, for instance, figured Balzac at work on his proofs as a Napoleonic commander marshalling an army of typesetters: 'Quel général, mais quelles fatigues il fit supporter à ses soldats, les compositeurs!' (30). In Champfleury's set-piece account of the textual evolution of *Un début dans la vie* (1842) the field of battle moves to the printed page, and the soldiers are Balzac's thoughts and the manuscript erasures and insertions that materialise them: 'De côté et d'autre, se pressent des troupes de pensées pour remplacer les pelotons décimés par les biffures; il en vient par bandes serrées, par petits groupes résolus: le *recto* ne suffit plus; derrière, au *verso*, s'avancent de gros bataillons' (29). The revisions and additions come in serried ranks ('par bandes serrées'), occupying one side of the sheet and advancing onto the other; each proof stage is a fresh assault.

As Champfleury laconically remarked, although Balzac never completed the planned group of fictions under the heading of *Scènes de la vie militaire*, he gave daily extracts from it in the form of his proofs ('chaque jour, il en donnait des fragments dans ses épreuves' (29). The joke makes an imaginative connection between Balzac's work on individual novels and the broad categories that compose the *Comédie humaine*. For James, by a comparable association, the work of textual compression at any given proof-stage ('pressing it down and packing it together') is doubled on a larger scale by Balzac's filling up of his categories: as he noted in 1875, Balzac 'made his *cadres* [frames], as the French say; he laid out his field in a number of broad divisions; he

[21] For a thorough account of Balzacian's compositional process, see Dargan.
[22] See Taine's essay, for instance: '[…] on se souvient qu'il corrigeait, regrattait, refondait jusqu'à les rendre illisibles dix à douze épreuves de chaque roman' ('Balzac' 92).

subdivided these, and then he filled up his moulds, pressing the contents down and packing it [*sic*] tight' (*FW* 40). The scheme was imposed after the fact, as James notes, but for the reader who comes to the *Comédie* after Balzac's death the volumes compose a *de facto* series by virtue of that ordering, and indeed are advertised as such: 'You may read the categories on the back of the cover of the little common edition' (*FW* 40).

A passage at the end of Chapter 24 of *A Small Boy* shows James projecting a quasi-bibliographical ordering principle onto urban space in a way that suggests a similar apprehension of the links between the serried and the serial. He recalls looking down from his family's first-floor apartment on rue d'Angoulême-St.-Honoré at the row of shops opposite, a view disclosing 'the subdivided aspects and neat ingenuities of the applied Parisian genius': 'What faced us was a series of subjects, with the baker, at the corner, for the first […]'; then a dairy doubling as a restaurant, and serving 'prolonged savoury meals to working men'; 'next the compact embrasure of the écaillère or oyster-lady'; and last 'the marchand-de-bois, peeping from as narrow a cage, his neat faggots and chopped logs stacked beside him and above him in his sentry-box quite as the niches of saints, in early Italian pictures, are framed with tightly-packed fruits and flowers' (*AU* 201–2). The next chapter will open with James's walks to the Luxembourg and his reference to *Les Français peints par eux-mêmes*. In this passage the figuration of the wood-seller's window as a 'sentry-box' harks forward to the military metaphor that will underwrite James's judgement on Balzac/Arago's article ('very *serré*'); and the shop-windows themselves anticipate the articles of the encyclopaedia, 'tightly-packed' subdivisions of book-space inhabited by typical Parisian 'subjects'. James views these frontages as a bibliographical 'series', like the *livraisons* in which the articles and type-portraits of *Les Français* were first issued: 'A set of literary compositions having certain features in common, published successively or intended to be read in sequence' (*OED*).

According to a contemporary street directory, the occupants of the buildings opposite the Jameses' apartment at no. 19 rue d'Angoulême-St.-Honoré included a baker at no. 16 ('Caffin, *boulanger*'), a restaurant at no. 18 ('Topart, *restaurateur*') and a wholesale and retail firewood merchant at no. 20 ('Gaillard, *bois en gros et en détail*') (*Annuaire* 996).[23] The accuracy of James's recall is striking; but more important for my purposes is his concluding reference to *other* shop-fronts and their occupants, too many to recollect or to mention. 'Space and remembrance fail for the rest of the series […]' (*AU* 202). The gesture is absolutely characteristic of *A Small Boy*; like the reference to 'the other side' of the Champs Elysées, it largely sketches the otherness of the additional. Not being able to summon to memory 'the rest of [a] series' could mean not being able to identify its

[23] There would seem to be no room for the *écaillère*; but oyster-sellers typically set up their stalls outside the doors of restaurants and opened oysters for the diners on demand, so we can assume that this one was attached to the restaurant at no. 18. See the entry for 'ÉCAILLER, ÈRE' in Larousse's *Grand dictionnaire*.

first item. James often finds the question of priority an interestingly problematic one—as we have seen in his recollection, importantly inaccurate, of exactly how it was that *Les Français peints par eux-mêmes* 'first disclosed to me, forestalling a better ground of acquaintance, the great name of Balzac […]' (*AU* 204). As he records in his second memoir *Notes of a Son and Brother* (1914), he would not read Balzac's fiction until 1860, on the family's return to America (*AU* 310). At the close of the previous chapter of *A Small Boy*, however, he does mention briefly attending a school 'in the Rue Balzac' in the spring of 1857 (*AU* 201). We have already met the name 'Balzac' in this volume, but met it as the name of a street and not of a person. In this case, however, the street was named *for* a person: formerly rue Fortunée, it was re-named shortly after Balzac died there in 1850. What James calls a 'ground' of literary acquaintance can thus include urban space, buildings and institutions, as well as printed text: 'the great name of Balzac' is a site under multiple occupation and thus not quite identical with itself, its various significations jostling, echoing and anticipating each other, getting out of order.

James briefly allows himself to fancy that his school in rue Balzac—the Institution Fezandié—could have occupied not just the same street but the same *house* as the novelist: 'I like to think that, in its then still almost suburban, its pleasantly heterogeneous quarter, now oppressively uniform, it was close to where Balzac had ended his life, though I question its identity—as for a while I tried not to—with the scene itself of the great man's catastrophe' (*AU* 219). In the event, he will settle on identifying the Institution Fezandié with an altogether different type of institution: the Maison Vauquer, the boarding-house at the centre of Balzac's novel *Le Père Goriot* (1843). The Maison Vauquer 'was still to be revealed to me' in 1857, James notes; 'but the figures peopling it are not to-day essentially more intense […] than I persuade myself, with so little difficulty, that I found the more numerous and more shifting, though properly doubtless less inspiring, constituents of the Pension [*sic*] Fezandié' (*AU* 224). The imaginative assimilation works against chronological sequence—without difficulty, but not without deliberation—in a way that seems to correspond to James's odd insinuation that there was something foredoomed about this stage of his education, which he calls 'our ineluctable phase at the Institution Fezandié in the Rue Balzac' (*AU* 201). In his memory the school becomes the focus for a 'prodigious' Balzacian local influence:

> I positively cherish at the present hour the fond fancy that we all soaked in some such sublime element as might still have hung around there—I mean on the very spot—from the vital presence, so lately extinct, of the prodigious Balzac; which had involved, as by its mere respiration, so dense a cloud of other presences, so arrayed an army of interrelated shades, that the air was still thick as with the fumes of witchcraft, with infinite seeing and supposing and creating, with a whole imaginative traffic. (*AU* 224)

The association makes the Institution Fezandié a powerful index of the additional. The 'others' here are the thousand of characters named in the Comédie Humaine, as listed in the *Répertoire* (1887) compiled by Anatole Cerfberr and Jules François Christophe, 'an impeccable biographical dictionary' occupying 'a closely-printed octavo of 550 pages' ('Honoré de Balzac' xxvii): an 'army' drawn up for review in close ranks. The figure of 'traffic' hovers between the occult and the commercial, 'the fumes of witchcraft' and publishing conventions: as the rest of my argument will try to suggest, it draws in each case on 'infinite' resources.

James had similarly described the Maison Vauquer in 1875 as 'the stage of vast dramas, […] a sort of concentrated focus of human life, with sensitive nerves radiating out into the infinite' (*FW* 60). In this early essay, he is cautious in its ascriptions of infinitude. He sees the sociological scope of the *Comédie humaine* as large but finite, limited by 'the French passion for completeness, for symmetry, for making a system as neat as an epigram of its intolerance of the indefinite, the unformulated':

> The French mind likes better to squeeze things into a formula that mutilates them, if need be, than to leave them in the frigid vague. The farther limit of its power of arrangement […] is the limit of the knowable. Consequently we often see in the visions and systems of Frenchmen what may be called a conventional infinite. (*FW* 41)

At the same time James notes that the characters of the *Comédie humaine* 'seem to proceed from a sort of creative infinite', a force that exceeds the limits of authorial knowledge or arrangement and is most felt, paradoxically, in the joint willingness of author and reader to become the dupes of imagination: 'behind Balzac's figures we feel a certain heroic pressure that drives them home to our credence—a contagious illusion on the author's own part' (*FW* 53).[24] As Balzacian creation operates for James in a region beyond the knowable, so 'the great name of Balzac' as the sign of a creative phenomenon exceeds the list of published work, extending forward into the incomplete, unfilled and unfillable scheme of the *Comédie humaine* and backward into the profligacy and relentlessness of his working methods. Again, Champfleury's comment about each day's proofs contributing another fragment to the *Scènes de la vie militaire* brings together these two realms. Considered in this way, Balzac might start to look like 'The civilization of the nineteenth century' as James in 1875 had said it looked to American or British eyes, unconfident of systems and epigrams: 'of course not

[24] In this essay James observes that Balzac was himself 'his most perfect dupe; he believed in his own magnificent rubbish' (*LC2* 47): for James that category comprises most of Balzac's general ideas and opinions, but also his belief that the task he had attempted was achievable. And yet 'it was in the convenient faculty of persuading himself that he could do everything that Balzac found the inspiration to do so much' (*LC2* 42). In the Preface to *The Wings of the Dove* (1908) James would famously acknowledge 'fallibility' as an indispensable element of literary creation: 'How much and how often, and in what connexions and with what almost infinite variety, must [the artist] be a dupe, that of his prime object, to be at all measurably a master, that of his actual substitute for it—or in other words at all appreciably to exist?' (*FW* 1295).

infinite' in fact, but 'so multitudinous, so complex, so far spreading, so suggestive, so portentous it has such misty edges and far reverberations that the imagination, oppressed and overwhelmed, shrinks from any attempt to grasp it as a whole' (*FW* 41). Or like the Galerie d'Apollon, riotously complex in itself and open as well to the 'told story' of the biographical *légende*—a monumental and yet sketchy *additional* sense of Balzac, thrown off as common knowledge but never fully apprehended.

The Institution Fezandié shares both the 'pleasantly heterogeneous' quality of its neighbourhood and the 'dense', 'vital' spirit of Balzacian imagination. James emphasizes the social education he and his siblings received there from exposure to 'a fund of human impressions', 'such a variety of figure and character' (*AU* 218). A bit more alarmingly, he recalls that the school 'fairly creaked and groaned, heatedly overflowed, with its wealth', so that he would come home each afternoon 'with an almost sore experience of multiplicity and vivacity of contact' (*AU* 219). The whole episode, he concludes, was 'a beautifully mixed adventure' (*AU* 220). In their reconstruction of James's time at the Institution Fezandié, Pierre Walker and Alfred Habegger find no external evidence to support his amused speculation that the school's proprietor was a follower of the utopian socialist Charles Fourier, and the school itself an 'all but phalansteric' experiment in communal living (*AU* 219). And yet, as Walker and Habegger point out, 'the composition of the student body, which mixed genders and generations in a way [James] had not previously experienced', would have been enough for the school to strike him as 'unconventional to the point of being experimental' (117). As James himself notes, M. Fenzandié's scheme combined distinct types of establishment: it was 'a recreational, or at least a social, rather than a tuitional house'; again, 'the beauty of it all was that the Institution was, speaking technically, not more a *pensionnat* [boarding-school], with prevailingly English and American pupils, than a *pension* [boarding-house], with mature beneficiaries of both sexes, and that our two categories were shaken up together to the liveliest effect' (*AU* 218, 219).

It is not quite clear, though, *which* 'two categories' James means. Several other categories were 'shaken up together' by the scheme of the Institution besides those of school and *pension*: for instance, categories of enrolment (pupils could attend as boarders or day-pupils—*externes*, like the James children [*AU* 219]), nationality (the school admitted English and American students but also, 'oddly enough, a few French boys as well' [*AU* 221]) and age ('the body of pensioners ranging from infancy to hoary eld' [*AU* 220]). And of course, categories of sex. In this Balzacian context, the collocation of 'a *pension*' and 'both sexes' plainly alludes to a textual detail about the Maison Vauquer that held a life-long appeal for James, the forms of words painted on

the sign over its street-gate: '*Pension bourgeoise des deux sexes et autres*'.[25] In the English translation of Katherine Prescott Wormeley (1830–1908), sister of James's friend Ariana Curtis: 'The street gate opens on this path, and is surmounted by the inscription, "Maison Vauquer," in large letters: underneath appears, "Pension Bourgeoise for both sexes, and Others"' (*PG2* 4).

When James thinks of *Le Père Goriot* he often thinks of the sign of the Maison Vauquer. In his 1875 Balzac essay he translates a long passage from 'the magnificent account of the "pension bourgeoise des deux sexes et autres," kept by Madame Vauquer, *née* de Conflans', which he pronounces 'the best of all' Balzac's descriptions of fictional houses (*FW* 51). At the opening of his story 'The Pension Beaurepas' (1879), the American narrator partly explains his decision to live in a Genevan boarding-house as a means of acquiring material for a literary career by citing his memory of 'the magnificent boarding-house in Balzac's Père Goriot,—the *"pension bourgeoise des deux sexes et autres,"* kept by Madame Vauquer, *née* De Conflans' (*WS* 2:91–2). In another international tale of the same period, 'A Bundle of Letters' (1879), the pretentious Bostonian traveller Louis Leverett finds a warrant in Balzac for describing his Parisian lodgings as 'a sort of boarding-house': 'I don't see why I should not, after all, use that expression, for it is the correlative of the term *pension bourgeoise*, employed by Balzac in the *Père Goriot*. Do you remember the *pension bourgeoise* of Madame Vauquer *née* de Conflans?' (*WS* 2:227–8). James does not quote from the sign in this story, but its wording lingers in a couple of joking allusions. Like the Institution Fezandié, the Parisian boarding-house in 'A Bundle of Letters' is also a French language-school for, we are told, 'American ladies (and others as well)'; or again, as somebody else in the story says, for 'young men (and others)' (*WS* 2:213, 249). Those parenthetical phrases look like nods to the Maison Vauquer, and also acknowledgements of the particular puzzle of its sign. In Balzac's apparently illogical formula '*des deux sexes et autres*', who are the others? The French editors of the novel in the Bibliothèque de la Pléiade series point out that 'Pension des deux sexes' was a contemporary formula for actual Parisian boarding-houses but confess to bemusement about Balzac's addition of the words 'et autres', a compositional choice that never ceases to amaze ('ne laisse pas de surprendre' [*PG1* 1223–4, note 2]).[26] The examples quoted above from 'A Bundle of Letters' funnily emphasise the sign's indeterminacy: in 'American ladies (and others as well)', it is not clear whether 'and others' refers to ladies who are not American, or women who may be American but are not ladies; nor, in the second example, whether the 'others' who are set

[25] Balzac: 'On entre dans cette allée par une porte bâtarde, surmontée d'un écriteau sur lequel est écrit: MAISON VAUQUER, et dessous: *Pension bourgeoise des deux sexes et autres*' (*PG1* 51).
[26] For a queer reading of the sign of the Maison Vauquer as productive of categories of gender and sexuality beyond the societally sanctioned '*deux sexes*', see Schehr.

over against ‘young men’ are older men, or women of whatever age, or boys. Since all are possible, when used in this way ‘and others’ stages a shaking-up of multiple categories: it implies a contrast but does not say how the distinction is to be drawn.

The accumulation of allusions to Balzac’s ‘*et autres*’ has the effect, also, of directing attention away from the particular comparison with whatever fictional location toward the overall meaning of the formula for James. That effect is compounded by the patent *dissimilarity* of his boarding-houses to the Maison Vauquer, an unlikeness he insists on even as he repeatedly draws the comparison. The narrator of ‘The Pension Beaurepas’ comments that ‘the Maison Vauquer, as an establishment, was certainly sordid enough’ and his hopes for ‘better things’ from his Genevan lodgings are fulfilled in the form of ‘soft, short beds, equipped with fluffy *duvets*’, ‘admirable coffee’ and ‘copious, wholesome, succulent dinners’ (*WS* 2:92, 96). As Louis Leverett also points out, his Parisian boarding-house is ‘not at all like’ its Balzacian counterpart—aristocratic rather than bourgeois, and certainly not ‘sordid’ (*WS* 2: 227–8). After ‘A Bundle of Letters’ James does not refer to the sign of the boarding-house until the allusion in *A Small Boy* noted above, but he continues to use the Maison Vauquer as a measure for other communal residences. In the Preface to *The American* he recalls a ‘small dusky hotel of the Rive Gauche’ where he stayed while trying to finish that novel in the autumn of 1876, and ‘where […] the crepuscular court, domestic, intimate, “quaint,” testified to ancient manners almost as if it had been that of Balzac’s Maison Vauquer in “Le Père Goriot”’ (*FW* 1059–60): here the comparison is keyed to Balzac’s interest in buildings as indices of social history. In *Notes of a Son and Brother* the boarding-house in Cambridge, Massachusetts where James took meals during his year at the Harvard Law School in 1862–3 appears to him ‘as vivid a translation into American terms of Balzac’s Maison Vauquer, in Le Pere Goriot, as I could have desired to deal with’, even though it contains ‘no strange Vautrin, no old Goriot, no young Rastignac’: James is aware that ‘the correspondence was not quite, after all, of like with like’, and this comparison mainly draws out national differences with regard to the social classes that could respectably make use of a boarding-house (*AU* 442–3). The availability of the Maison Vauquer for contrast with many places, differing not only from it but from each other, appears to be a part of its central meaning for James, a function of its heterogeneity. Nevertheless, that meaning emerges most plainly when the sign and its ‘*et autres*’ come directly into play—as they do in the title James gave to the memoir in which he revisited the Institution Fezandié and its Balzacian associations, *A Small Boy and Others*.

He was pleased with that title, as he remarked to Pinker on 29 September 1912: ‘I have called the book (amid difficulties of naming) *A Small Boy and Others*, & think it will do, for it strikes me as “good,” &

moreover exactly describes the volume'. Those 'difficulties' were a function of the trouble James was having at this time in accounting to his sister-in-law Alice and nephew Harry, not just for his delay in producing the family memoir he had discussed with them in the wake of William James's death in 1910, but also for a significant change in his conception of that project—originally planned as a memoir of William 'and an account of their youth based on William's early letters and supplemented by James's own encircling commentary' (Follini 107). As he began to work on this 'Family Book' James succumbed to the associative force of recollection, and ended by producing a substantial reminiscence of childhood that antedated the earliest of William's letters. By the summer of 1912 it was clear to him that, as he put it to Pinker on 7 August, he had 'sufficient material, quite, for *two* books, two distinct ones, taking the place of the one multifarious and comprehensive one that I originally saw'. In his correspondence with the family, the essential difficulties of the project at this juncture—how to manage the succession of the 'distinct' to the 'multifarious' whilst also registering the profound miscellaneity of *both* volumes, and how to articulate the relation between these parts of what was originally one project—these difficulties can be seen working themselves out in terms of titling. The Balzacian echo is part of his response to this problem.

He writes to Harry in September 1912: 'My idea, my deep desire is to give the two Books titles of an *associated* sort or sense, with something in common or mutually referential' (*HJL* 4:795). The letter refers to two rejected pairs of obviously contrasted titles, '*Earliest Memories: Egotistic*' and '*Earliest Memories: Altruistic*', and '*A Small Boy and Others*' and '*A Big Boy and Others*'. James reports that he has 'provisionally settled on (for the forthcoming): *A Small Boy and Others* (the small boy being of course *me*)' (*HJL* 4:795), but has not yet decided what to call the other volume. On reflection it seems best to give up the idea of a '*repetitional*' title, and use instead 'a very good *distinct* one': *Notes of a Son and Brother*—'which I like [James remarks]; "notes," as a term, covering any and *all* the ground one can want' (*HJL* 4:795). In place of conceptual contrast, James creates a series of sonic and semantic echoes: '*Others*' rhymes to '*Brother*', and '*Notes*' in the second title fulfils the same function that '*and Others*' does in the first, working capaciously and miscellaneously, covering all the ground he could want. And *any* of that ground. In the manuscript of the letter to Harry, the words 'any and' are an insertion above the line ('covering ^any and^ <u>all</u> the ground one can want'), an afterthought that loops back to revise the initial phrasing, slightly warping grammar and logic alike by adding the sign of *miscellaneity* to that of *totality*. At the same time, James's hesitation over the term 'Notes' shows an awareness of commercial as well as descriptive considerations. As he observes to Harry, 'Any, every publisher will make a great point of a good (by which they mean of course a selling) title,[—]the question is difficult, and

I have beaten about between the fear of the colourless and stale (of "note") on the one hand and the catchpenny-hateful on the other' (*HJL* 4:795).[27] And yet a value may still be found in the 'colourless' and the 'stale'—as it turns out, a specifically bibliographical value. When James tells Harry that he 'may consider I *most* probably adopt "A Small Boy and Others" for my first volume (it so perfectly *fits*); and "Notes" etc. […] for the second' (*HJL* 4:795–6), his sense of an achieved *fit* comprehends the broad publishing context these titles evoke and enter into, as well as their aptness to the material he is working with.

In the first decades of the twentieth century the words 'and Others' often occur in the titles or subtitles of collections of reprinted pieces. The formula at once acknowledges and finesses the expedient miscellaneity of reprinting: a variant on the conventional subtitle 'and Other Stories' (or Tales, Poems, etc.), it works by integrating a sub-titular element into the main title whilst also begging the question of how exactly those parts are related. James certainly knew at least one example of this fashion in W. D. Howells's book of travel-essays *Roman Holidays and Others* (1908), where the implicit promise is of other *holidays*. In the five years or so from the appearance of that volume to James's settling on the title *A Small Boy and Others*, approximately forty books with this title format were published in Britain and America.[28] The list includes volumes issued by both Charles Scribner's Sons and Macmillan & Co., and it represents a colourful array of genres: children's verse and pictures,[29] albums of photogravure reproductions from popular art,[30] essays on social, cultural and sporting subjects,[31] literary scholarship,[32] poetry,[33] short stories,[34] and reprints of nineteenth-century classics.[35] Most of these volumes were made up in whole or in part from pieces that had already appeared in print—in newspapers,

[27] Edel prints '[…] title, and the question is difficult'; text corrected from the manuscript.
[28] I derive this total for the years 1908–1912 from a combination of searches in Chadwyck-Healey's *Nineteenth-Century Short-Title Catalogue* and the catalogues of the British Library and the Library of Congress. It is an approximate number, and excludes reissues of the same work, miscellanies (e.g., *An Eighteenth-Century Correspondence, Being the Letters of Deane Swift—Pitt—the Lytteltons and the Grenvilles—Lord Dacre—Robert Nugent—Charles Jenkinson—the Earls of Guilford, Coventry, & Hardwick—Sir Edward Turner—Mr. Talbot of Lacock, and Others to Sanderson Miller, Esq., of Radway*, edited by Lilian Dickins and Mary Stanton [1910]), and the dozens of volumes in whose titles the words 'and Others' refer to authors, editors, translators, illustrators and other contributors (e.g., *The Aviator's Companion. By Dick and Henry Farman and Others* [1910]) or to the types of reader for whom the book is intended (e.g., Henry Geary, *Profitable Bee-Keeping for Small-Holders and Others* [1911]).
[29] Hilda Cowham, *Hilda Cowham's Blacklegs and Others* (1911).
[30] Charles Schreyvogel, *My Bunkie and Others. Pictures of Western Frontier Life* (1909).
[31] Agnes Repplier, *Americans and Others* (1912); Walter Prichard Eaton, *At the New Theatre and Others. The American Stage: Its Problems and Performances 1908–1910* (1910); Bernard Richard Meirion Darwin, *Tee Shots and Others* (1911).
[32] Herbert Paul Richards, *Aristophanes and Others* (1909).
[33] William Henry Davies, *Songs of Joy and Others* (1911); B. G. Balfour, *Rhymes in a Garden and Others* (1909).
[34] Charles Belmont Davis, *The Lodger Overhead and Others* (1909); David Gray, *Mr. Carteret and Others* (1910); Henry Blake Fuller, *Waldo Trench and Others. Stories of Americans in Italy* (1908).
[35] Alexander Dumas, *The Crimes of the Marquise de Brinvilliers and Others*, introduction by Richard Garnett (1908); this is one of a four-volume series translating stories from Dumas' *Les Crimes Célèbres* (1839–40).

magazines, and literary and academic journals. Whilst the contents of *A Small Boy* had not had prior publication in this way, James's title alludes to a specific publishing practice of collecting and re-using miscellaneous materials: the *commonality* of otherness it names comprehends the trade in books and book-matter as well as the sociable throngs of memory and the boundlessness of fictional imagination.

The convention of titles ending in 'and Others' would have constituted an immediately obvious frame of reference for James's publishers and for the first readers of *A Small Boy and Others*.[36] If we take sign of the Maison Vauquer as a particular source for James's titular allusion, then this publishing context would constitute a distributed, general source: between them they define the limits of the title's operative context at micro- and macro-levels. The title is a good one because it fits the book at both ends of this scale: most remarkably so at the general end, where it both refers to *and participates in* the otherness of the additional. By adopting a commonplace title-formula James allows *A Small Boy and Others* to be associated with the many other volumes, known and unknown to him, that already use the same formula—and also with the still other volumes that will add themselves to that group in the future. James could not know anything about those books, but he must have known that there would be others.[37] The phrase 'and others' catches this sense of miscellaneous advertisement in the text of the memoir, as when James recalls attending the Niblo's Garden theatre in New York in the early 1850s to see a performance featuring 'the Ravel Family', a multi-generational troupe of 'French acrobats, dancers and pantomimists' whom he lumps together 'with their offshoots of Martinettis and others' (*AU* 103). The simultaneous wealth and sketchiness of *this* 'and others' is an effect of memory struggling to distinguish amongst a tangle of familial and professional connections, and finally giving up the attempt; at the same time it catches something of the tumbling promise of a variety bill. As a title-formula, it does something more: at once designates and performs a collective acknowledgement of otherness that is unlimited in scope. To hark back to the figuration of the Balzacian influence that hung around the Institution Fezandié, we can say that James's imaginative participation in publication as a phase in 'the whole imaginative traffic' of literature (*AU* 224) helps him to this recognition about additional otherness and also gives him an occasion to enact it, a 'stage' for the 'vast dramas' of the marketplace (*FW* 60).

[36] Again combining the *Nineteenth-Century Short-Title Catalogue* with the British Library and Library of Congress catalogues, and using the principles of exclusion described above (see note 28), I have counted approximately 100 books published between 1900 and 1916 that incorporate the titular phrase 'and Others', and approximately 50 between 1880 and 1899—with four-fifths of those appearing after 1889. The most notable early example is Matthew Arnold's *Irish Essays and Others* (1882).
[37] E.g., Rose Macaulay's novel *Non-Combatants and Others* (1916).

A Small Boy and Others is James's only 'and Others' volume, but other nonfictional works show an investment in comparable formulas: for instance, *Essays in London and Elsewhere* (1893), which collects the essay on Lowell that remembers his references to 'the *other* country'; and *William Wetmore Story and His Friends*, which uses a title-format frequently adopted by biographies, editions of correspondence and volumes of literary remains.[38] I take it that the title of a travel-essay in *Italian Hours* (1909), 'The Saint's Afternoon and Others', was suggested to James by Howells's *Roman Holidays and Others*. In a letter of 2 August 1908 Howells describes this volume to James in mildly depreciatory terms as 'a book which as usual, I did not distinctly mean to write, […] the stuff of which has been appearing for the last six months in the Sunday edition of the New York Sun' (*LFL* 423). When on 3 May 1909 James wrote to Howells about *Italian Hours*, 'a more or less Roman job of my own', he responded with a luridly cynical characterization of that enterprise:

> the packing-together, for base book-making and pot-boiling purposes, under the name of 'Italian Hours', various old scraps from the far-away Atlantic and Nation of our prime (but all previously reprinted) and re-touching and re-titivating them as much as possible, in fact not a little re-writing them, with expansions and additions to trick the book out further, and with illustrations by [Joseph] Pennell […] crowning the mercenary edifice. (*LFL* 433)

James makes the textual work of repurposing old material for *Italian Hours* seem merely meretricious, a cosmetic affair of *titivating* (making 'small alterations or additions to one's toilet, etc. so as to add to one's attractions' (OED)), indeed 're-titivating' the already titivated.

And yet this account also recalls James's description of Balzac at work in the essay of 1877, 'pressing it down and packing it together, multiplying erasures, alterations, repetitions, […] enclosing subject within subject, accumulating notes upon notes' (*FW* 73). Assembling the contents of *Italian Hours* was likewise an occasion for 'expansions and additions' as well as for textual revision. The introduction and first five numbered sections of 'The Saint's Afternoon and Others' were reprinted from a fund-raising album for the Charing Cross Hospital, *The May Book* (1901), where they had appeared under the title 'The Saint's Afternoon'—not so much a 'mercenary edifice' as a charitable bazaar, but no less frankly addressed to making money. The last two numbered sections of the essay (the sixth and seventh) were written expressly for *Italian Hours*. This material corresponds to the 'Others' of the essay's new title, which are mainly, though not exclusively, other *afternoons*.

[38] Examples that might have caught James's eye by virtue of his personal connection to their subjects, authors or contributors include Kathleen O'Meara, *Madame Mohl, Her Salon and Her Friends: A Study of Social Life in Paris* (1885); *Alfred, Lord Tennyson and His Friends* (1893), a volume of photographic portraits by Julia Margaret Cameron to which James's friend Anne Thackeray Ritchie contributed her reminiscences; and Edward Everett Hale, *James Russell Lowell and His Friends* (1899).

As James puts it at the start of the sixth section: 'The "other" afternoons I here pass on to—and I may include in them, for that matter, various mornings scarce less charmingly sacred to memory—were occasions of another and a later year' (*IH* 357), impressions of revisiting. The same is true of several essays in *Italian Hours*, some of which similarly use the word 'other' as a titular signature: as well as 'The Saint's Afternoon and Others', the early essays 'Roman Neighbourhoods' (1873) and 'Tuscan Cities' (1874) are given pendants in 'A Few Other Roman Neighbourhoods' and 'Other Tuscan Cities'. At the same time, the already-written material in the volume looks different as a result of those additions, and is to that extent revised *by* them. A reader of 'The Saint's Afternoon and Others' in *Italian Hours* may note a flourishing of otherness in the material first published as 'The Saint's Afternoon' that makes the revised title a good fit for all sections of the essay. The original title refers to the festival of St Antony of Padua, which James witnessed in June 1899 on a visit to the island of Capri. St Antony is the patron saint of the cliff-top village of Anacapri, where James spent this afternoon and evening as the guest of the Swedish physician and writer Axel Munthe. As he notes, however, 'All up and down the Sorrentine promontory the early summer happens to be the time of the saints': he had arrived on Capri at the end of 'a week on every day of which one might have travelled, through kicked-up clouds and other demonstrations, to a different hot holiday' (*IH* 350). An essay bearing the same title could be written about any of those other afternoons. In a sense, too, what James describes now has all been written already. He refers indulgently to an outworn, clichéd tradition of 'romantic tale[s]' about the island—'the good old Capri of artistic legend'—and counts off its stock characters amongst the miscellaneous modern throng of celebrants and visitors: 'Oh, the loafing painters, so bad and so happy, the conscious models, the vague personalities!'; the '"beautiful Capri girl" and 'the English lord in disguise who will at no distant date marry her'. These familiar types are present, too, at a distance, 'other figures at the end of longer strings—strings that, some of them indeed, had pretty well given way and were now but little snippets trailing in the dust' (*IH* 351). At the minutest stylistic level, finally, the crowd at Anacapri is rendered still more heterogeneous by a pattern of textual revision that removes commas from paratactic constructions.[39]

The full title of James's 1914 essay-collection, *Notes on Novelists. With Some Other Notes*, courts exactly that effect of 'the colourless and stale' which James had worried about for the title of *Notes of a Son and Brother* (*HJL* 4:795); the repetition of 'Notes' here is bathetic to the point of fascination, spoiling the alliterative

[39] For example: 'There were people from below and people from the mainland, and people from Pomerania and a brass band from Naples' (*May Book* 6); 'There were people from below and people from the mainland and people from Pomerania and a brass band from Naples' (*IH* 351). The textual revisions for 'The Saint's Afternoon and Others' are light, but other essays in *Italian Hours* are very elaborately revised. See Herford, Chapter 5.

patterning of the main title even as it makes a full circle to restate its keyword. In the Scribner first edition of *Notes on Novelists* that quality of intent flatness is compounded by the presence of a publisher's advert listing other volumes 'BY HENRY JAMES', a little poem of Others and Notes (Fig. 8).[40] James's last essay on Balzac, which he would collect in *Notes on Novelists*, was commissioned from him Bruce Richmond, the editor of the *Times Literary Supplement*, as a review of a critical study by Émile Faguet. James's elaborately apologetic correspondence with Richmond is a far cry from the fierce 'quarrelling with editors' recorded in Balzac's letters (*FW* 73), but it evidences a working process not much less inconveniently committed to reworking. A letter of 11 June 1913 about this review displays some of the paradoxes of that process:

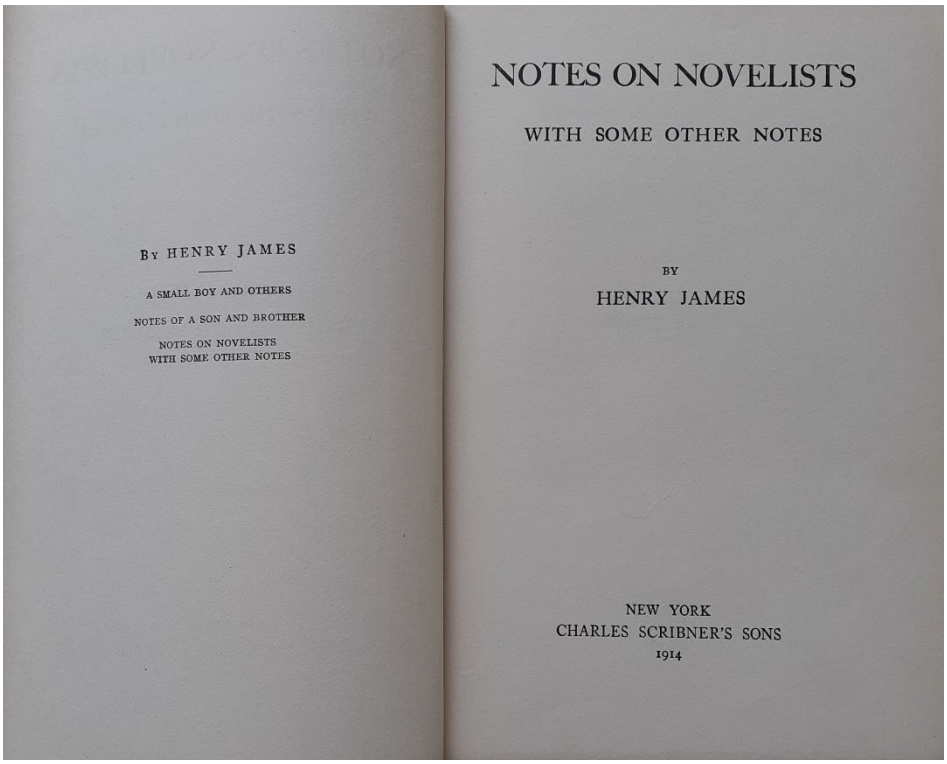


Fig. 8: List of other Scribner's titles 'BY HENRY JAMES' facing the title-page of *Notes on Novelists*.

> I have finished my Balzac—at this moment, so to speak—but my doom is always to do so much more than I need, or am permitted, in order to get the golden essence of my exact allowance, that I shall have to do a good deal over again & pack it down tighter in order to grace my privilege with you properly. […] I will have to condense the 27 pages that I have done (more than 5000 distilled words) into 4000 words even more distilled. I am afraid I strain your patience to breaking, but I will do you another article also (on a subject I shall propose,) to make up a little for this […] (*Pardon* 21)

[40] The same advertisement also appears in second-impression copies of the Scribner first edition of *A Small Boy* (Supino 546).

James has finished his Balzac but the review is still not finished, or not finished enough to deliver; he has done 'much more' than he needs or than Richmond wants but will have to do still more ('a good deal over again') in order to deliver less. The *doing over* he envisages is not a straightforward affair of cutting: it will reduce the length of the review, but increase its density (like Balzac himself in the 1877 essay, James must 'pack it down') or its concentration (distilling 'even more' what was 'distilled' already). And the compensation to Richmond for this trouble will be more of the same, 'another article also'.

The text of James's letter displays evidence of reworking, and thus demonstrates on a small scale the phenomenon it refers to.[41] In the phrase 'I have to condense the 27 pages that I have done', 'condense' replaces 'distil' and '27' replaces '25': the revision corrects a momentary underestimation of *how much* more James has done than he needs or is permitted, but also changes the verb to make room for two further, rhetorically balanced uses of 'distilled'. Inserted words and phrases register micro-scale movements of return and reformulation, a *doing over* that works purely by addition. In 'always to do so much more than I need, or am permitted, in order to get […]', the phrase 'or am permitted' is an interlinear insertion: we could read it as a correction to James's first thought (more than I need—*or rather, more than I am permitted*) thus as a comment on arbitrary editorial impositions (*more than you will permit me*); or it could simply amplify the first thought, acknowledging another casualty of James's working process and conceding that Richmond cannot find James any more unmanageable than he finds himself. The last insertion comes in the postscript to the letter, itself a textual afterthought: 'P.S. Besides, my ^(this)^ paper will be good!' (21, 36). The parenthetical '(this)' is a clarifying addition, distinguishing the promised article James has 'finished' but not yet delivered from the other promised article he has not even begun, and reassuring Richmond that he will not have to wait for the sequel to 'my Balzac' to get something worth having. James delivered his article on 15 June, noting that it was still too long and offering to attempt cuts at the next textual stage: 'But if you will have me set up as I stand (take it out of my fee!) I will do my very utmost to get out something more in proof!' (22). This is an offer to remove textual matter, not to insert it—as Balzac characteristically did in transforming his proof-sheets; and yet we have seen already how the Jamesian process confuses those operations. And yet in its monetary aspect the balance of subtraction and addition is clear enough—brutally so. Cuts in proof will mean extra work for the compositors, who will have to put in time and labour in order for James to 'get out something more' and whom he offers to

[41] These details of the manuscript are recorded in an editorial apparatus to the volume of James's letters to Richmond (36).

compensate accordingly ('take it out of my fee!'); he will lose most by this expensive way of working, taking more time and accepting a smaller fee in order to publish a shorter essay.

Discussing the textual revisions for the New York Edition in the Preface to *The Golden Bowl* (1909), James had cited Balzac as an author for whom revision was integral to the process of original composition: 'He […] re-assaulted by supersessive terms, re-penetrated by finer channels, never had on the one hand seen or said all or had on the other ceased to press forward' (*FW* 1336). Balzacian textual process works, incrementally, both by variation and by addition; it produces at once something other and something more. The *Golden Bowl* Preface openly appeals to 'the vast example of Balzac', a case with 'equal mass and authority', as a sponsor for James's theorizing of his own revisions. A 'vast example' is perhaps a paradox. James had argued in 1875 that Balzac's *oeuvre* was itself too vast for isolated instances to function *as* examples: 'the greatest thing in Balzac cannot be exhibited by specimens. It is Balzac himself—it is the whole attempt—it is the method' (*FW* 66). I will end with a single specimen, even so. According to the Pléiade editors of *Le Père Goriot*, the words 'et autres' in the sign of the Maison Vauquer were added to the novel in proof. In Balzac's manuscript the sign reads just 'Pension bourgeoise des deux sexes'—'une expression courante dans l'ancien Paris', as the Pléiade editors point out; the wording achieved its final form when the novel was serialized in the *Revue de Paris* (*PG1* 1223–4, variant *d* and note 2). That is to say, the adjustment to the sign's legend that adds to—and richly varies—an existing form of words corresponds to a stage of Balzac's working process; it is a textual addition as well as a conceptual one. It may thus stand as a minute example of 'the greatest thing in Balzac […] the whole attempt […] the method': a revision-by-addition that embodies Balzac's dual commitment to the two modes of otherness I have been discussing.

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