

<b>Institution:</b> University College London		
<b>Unit of Assessment:</b> UoA27 English		
<b>Title of case study:</b> Facilitating Cultural Production and Enhancing Public Understanding through the Works of Henry James		
<b>Period when the underpinning research was undertaken:</b> 2008-2019		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Prof. Philip Horne	<b>Role(s) (e.g. job title):</b> Professor of English	<b>Period(s) employed by submitting HEI:</b> 1985 - present
<b>Period when the claimed impact occurred:</b> 2014 to 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> No.		
<b>1. Summary of the impact</b> (indicative maximum 100 words)		
<p>Philip Horne's editorial and critical work on Henry James has shaped contemporary engagement with this major figure of 19<sup>th</sup> and early 20<sup>th</sup> century literature. His research on James's notebook led to the co-creation of <i>Tales from a Master's Notebook: Stories Henry James Never Wrote</i>, a collection of short stories, with ten major contemporary novelists, generating new avenues for their creative practice and sparking new ways of thinking about James's influence and timeliness for writers and readers. The Henry James Reading Group led by Horne has improved wellbeing for attendees and enhanced professional practice both within and beyond the creative industries. He has also deepened pre-existing audiences' knowledge of James's work (cumulative reach of at least 2,055,000), in particular demonstrating James's contemporary vitality through innovative public events and media engagement commemorating the centenary of James's death in 2016.</p>		
<b>2. Underpinning research</b> (indicative maximum 500 words)		
<p>Philip Horne is a leading expert on Henry James. Through critical books, articles, and major editions, Horne's research has shaped contemporary academic engagement with this major figure of 19<sup>th</sup> and early 20<sup>th</sup> century literature. Horne's research covers a wide range of areas, but is unified by a mission to reveal new aspects of James and tell untold stories through a combination of close reading, original research and editorial scholarship in relation to published and unpublished works, and an interest in the implications of James's unique literary style and his evolving fictional technique.</p> <p>Horne is founding General Editor of the <i>Complete Fiction of Henry James</i> for Cambridge University Press. Nine of the projected thirty-four volumes of this major critical edition have been published since 2008. Horne is also Series Editor of the Penguin Classics Henry James and in 2011 published his edition of <i>The Portrait of a Lady</i>, in the introduction of which he argued for the importance of that novel's experimental daring. One example of this is how the prose requires readers to attune themselves to the narration's psychological subtlety, whereby deeply significant realities are not named or marked as such by James but represented indirectly [R1].</p> <p>Horne edited <i>Henry James: Autobiographical Writings</i> for the Library of America, published in 2016 on the centenary of James's death, 28 February 1916 [R2]. Horne insisted on unusually full (for the series) explanatory notes in order to ensure the reader could adequately contextualise these three complex books James wrote about his early life. He also selected other autobiographical material (essays, tributes, reminiscences from the Notebooks) to complete the volume and enrich readers' understanding of the three texts.</p> <p>Horne's research on the significance of French short story writer Guy de Maupassant in James' Notebooks led to [R3], which argues for the ways in which Maupassant was not only a technical</p>		

model for James, but also a creative source of inspiration. Horne's extensive archival work on these Notebooks, which has included compiling a carefully corrected text for inclusion in the Cambridge University Press series, demonstrates that the two longstanding editions of the Notebooks (1947 and 1987) fail to meet modern scholarly standards, as described in 'Letters and Notebooks' [R4].

This research also uncovered a productive series of over 60 unused story ideas and fragments, eleven of which are the basis for the short stories written for *Tales from a Master's Notebook: Stories Henry James Never Wrote* [R5]. This collection of new stories by major contemporary novelists inspired by the ideas in James's notebooks was conceived and edited by Horne. His introduction reflects on the question of creative inspiration and contextualises how the contents of James's nine surviving notebooks – private spaces in which he communed with his art – enabled the authors to write stories that give their own 'impression of life' (not Jamesian pastiches). The collection's appendix reproduces James's original notes, allowing readers to trace the raw ideas through to their modern-day interpretations.

With Tamara Follini, Horne edited a special issue of the *Cambridge Quarterly* entitled *Henry James in the Modern World* (2008) to which he contributed "'Reinstated": James in Roosevelt's Washington' [R6], part of a larger project on James and Roosevelt. Examining James's letters concerning his visit to Roosevelt's White House in 1905, Horne revealed the nuances of James's resistance to U.S. imperialism and dislike of Roosevelt, and his complex reactions to American politics and culture more broadly.

### 3. References to the research (indicative maximum of six references)

- R1.** Henry James, *The Portrait of a Lady*, ed. by Philip Horne, (Penguin, 2011)
- R2.** Philip Horne, *Henry James: Autobiographies*, The Library of America, 2016. Available on request. Jeff Nunokawa review in the *New Rambler*: 'superbly edited by the eminent Jamesian, Philip Horne, whose historical and biographical notes do as much as such notes can do to illuminate some of James's most difficult prose' (18 May 2016)
- R3.** Philip Horne, 'Strings of Pearls: James, Maupassant, "Paste"', *Literary Imagination*, 21.2 (2019), 137-157. <http://dx.doi.org/10.1093/litimag/imz001>
- R4.** Philip Horne, 'Letters and Notebooks', in *Henry James in Context*, ed. by David McWhirter, (Cambridge University Press, 2010), pp. 68-79. <https://iris.ucl.ac.uk/iris/publication/1402147/25>
- R5.** Philip Horne, editor, *Tales from a Master's Notebook: Stories Henry James Never Wrote* (Vintage, 2018). Contributors: Susie Boyt; Amit Chaudhuri; Jonathan Coe; Giles Foden; Tessa Hadley; Joseph O'Neill; Colm Tóibín; Lynne Truss; Paul Theroux; Rose Tremain. Available on request. Submitted to REF2.
- R6.** Philip Horne, "'Reinstated": James in Roosevelt's Washington', *Cambridge Quarterly* Special Issue on 'Henry James in the Modern World', 37.1 (2008), 47-63. <https://iris.ucl.ac.uk/iris/publication/269220/1>

**Grants:** Philip Horne, British Academy/Leverhulme Small Research Grant (SG130734), 'Editions of Henry James's *Notebooks* and *The Golden Bowl* by Henry James for Cambridge University Press', GBP3965 awarded October 2013.

### 4. Details of the impact (indicative maximum 750 words)

Henry James's writings are often seen as difficult and elitist. However, Philip Horne's work has changed the way that that this important novelist is represented in contemporary culture. His research on James's notebooks [R3] [R4] brought about the co-creation of *Tales from a Master's Notebook: Stories Henry James Never Wrote* [R5], a collection of short stories by 10 major contemporary novelists, which generated new avenues for their creative practice and sparked new ways of thinking about James's influence and timeliness for writers and readers alike. The collection grew out of the Henry James Reading Group led by Horne, which has improved wellbeing for attendees and enhanced professional practice both within and beyond the creative

industries. Horne has also deepened pre-existing audiences' knowledge of James's work and influenced others' reading practices through innovative public events and media engagement. In particular, Horne has humanised James for modern audiences – presenting him as a biographical subject on one of BBC Radio 4's flagship programmes, *Book of the Week*, and in articles in the *Times Literary Supplement* – and demonstrated his continuing contemporary vitality through public events commemorating the centenary of James's death in 2016.

#### **Facilitating cultural production and generating new ways of thinking for writers**

Horne's work on the manuscripts of James's notebooks [R4] has led to **the co-production of a new cultural artefact**: *Tales from a Master's Notebook* [R5], an anthology of short stories written by contemporary novelists. His research, and the open approach he encouraged them to take as described in [R5], influenced **the creative practice of the critically acclaimed and award-winning contributors**: Susie Boyt; Amit Chaudhuri; Jonathan Coe; Giles Foden; Tessa Hadley; Joseph O'Neill; Colm Tóibín; Rose Tremain; Lynne Truss, and Paul Theroux. Many of the writers acknowledged the significance of the close relationship with James's fiction made possible by Horne's research [R5]. Jonathan Coe found the process 'made me think again about Henry James, a writer I don't read often enough, yet whose influence on contemporary fiction of all kinds cannot be underestimated' (A). For Joseph O'Neill, this was 'an extraordinary opportunity to steal the ideas of a genius and put them to some use'. His story in [R5], 'The Poltroon Husband', was serialised in *The New Yorker* (12 March 2018). Highlighting the significance of the opportunity to work with Horne as 'the planet's leading Henry James scholar', O'Neill described how 'Rifling through the ideas of an immortal as if they were one's own is uncanny and exhilarating [...] James's ideas are [...] packed with latent drama and very fresh' (A).

Writing for *Tales* provided some of these authors with an opportunity to experiment with a form they used less frequently. For Jonathan Coe, for example, 'Writing my story 'Canadians Can't Flirt' [...] was an important experience for me. First of all, it made me attempt to write short-form narrative, a form which I normally shy away from.' It also **influenced the genesis of Coe's critically acclaimed novel *Middle England***, which went on to win the 2020 Costa Book Award and the 2019 Prix du Livre Européen: 'above all, it made me create two characters – most notably the fictitious English novelist Lionel Hampshire – who subsequently appeared in my novel *Middle England*, which would thereby have been a poorer and lesser book without the inspiration and stimulation that came from Phil's commission' (A). O'Neill attests to the **impact on his creative and teaching practice**, writing that 'I wrote a story that would never otherwise have occurred to me; and I found the experience so valuable that I repeated the exercise with my writing students at Bard College' (A).

It was also **an opportunity for writers to reflect on form and their own practice**: for Susie Boyt her involvement 'not only deepened my understanding of Henry James's short stories, it also made me think differently about the relationship of the short story to the novel both in James's writing and my own. [...] The conversations that took place around the collection, with Philip Horne and some of the other contributors, were stimulating and illuminating. [...] Style is very important to me as a novelist, but attempting to produce well-made prose that also feels contemporary is something I already struggle with so it was particularly useful to face this challenge head on' (A). Tessa Hadley testifies that it was **a liberating experiment**: 'The invitation to provide a story for [R5] was an exciting opportunity to give license to the temptations that otherwise you're mostly holding off, as a writer. To try to feel yourself inside a story dreamed up by Henry James, to try to find some way of making sentences from that beginning which were your own and yet echoed the way his imagination might have moved around such a subject... It was an exciting experiment in writing, broadening and liberating my own practice' (A).

The short-story collection has been described in the *Times Literary Supplement* (TLS) as '[an] ingenious and entertaining collection... the stories could not be more varied in tone and approach', where 'the appreciation of his unwritten tales by 11 fine contemporary authors pays handsome dividends' (*Sydney Review of Books*) (p.9 of B). The book has sold over 1300 English-language copies, and a Chinese translation came out in 2019 and has sold a further

1565. Horne also curated a feature in the *Guardian Review* to coincide with *Tales's* release: "Messy attics of the mind": what's inside a writer's notebook?" (6 April 2018), which has been shared 248 times online and included contributions from Horne and Boyt, Theroux and Chaudhuri who 'muse[d] on their own use of notebooks and the Jamesian ideas that inspired them', connecting for the reader Horne's research to the practices of contemporary writers (p.14 of **B**).

Horne began the Henry James Reading Group in 2014, which led to this collection, and which has met 90 times across the impact period (and has continued online through the Covid-19 pandemic). The reading group has generated **new ways of thinking that influence creative practice and benefit wellbeing and professional practice beyond the creative industries**. The group has approximately 100 members and meetings are usually attended by 15-25 individuals. They include authors Hadley and Boyt, alongside journalists, lawyers and senior public servants. These sessions provide unusually fertile occasions for contemporary novelists to reflect on their own work as James-inspired writers, as well as being an accessible and egalitarian forum for enhancing understanding among non-academic audiences. In the *Guardian* Boyt described how such reading groups influenced her own creative practice: 'For 25 years I have attended Henry James reading groups so his voice often appears [in my notebooks], almost casually, like a distinguished neighbour dropping round' (p.17 of **B**). [Text removed for publication].

### Enhancing public understanding of James's work

Horne demonstrates James's continuing contemporary vitality and approachability, and has **changed how contemporary readers engaged with and commentators have responded to his works**. Horne contributed to a dozen events in 2016 to commemorate the centenary of James's death which alongside his contributions to media coverage and original programming cumulatively reached an audience of at least 2,055,000. A talk based on **[R2]** about the experimental nature of James's autobiographies, given in February 2016 at the Grolier Club in New York, had received 3548 views on YouTube by 14/08/2020 (**D**). The most significant event Horne organised that year was 'Henry James (April 15, 1843–February 28, 1916): A Commemoration on the centenary of his funeral', which took place in the same place, Chelsea Old Church, 100 years later to the day, on 3 March 2016. Horne conceived the commemoration: he and Tessa Hadley spoke, while Simon Paisley Day, Miriam Margolyes, Olivia Williams, Alan Hollinghurst, and Oliver Herford gave readings. 140 attendees were introduced to passages from James's Notebooks and fiction chosen by Horne; these drew upon his publications including **[R1]** and **[R2]**. Anthony Lane described in *The New Yorker* how 'Spoken in public, [...] they make more immediate and graspable sense [...] Given that James, bewilderingly, dictated [*The Golden Bowl*] in the first place, you could argue that to hear it aloud is somehow to restore the text to its original form'. For Lane, the readings recontextualised James' fiction, demonstrating its relevance to audiences today: [*What Maisie Knew*] 'dispel[led] any lingering contention [...] that [James] neglected the issues of his day [...] Divorce and custody are the issues of *any* day, more so now than ever' (p.5 of **E**). Michael Caines wrote in a *TLS* blog (31 March 2016): 'I hope I'll remember [this event] for a long time to come, not least for [...] the excellent readings [...] When the soprano Anna Sideris stood in front of the altar to sing "How beautiful it is", from Benjamin Britten's operatic adaptation of *The Turn of Screw*, that clinched it. This was art apotheosized' (**E**).

Horne's regular contributions to broadcast and print media open up new ways of reading James for audiences invested in engaging with his novels. In the *TLS*, 'A Last Wintering' (3 March 2016), on James's last illness, death and funeral, Horne introduced a wider audience to the themes of the commemorative event, bringing out how even after a stroke and in an often confused state the dying James retained his wit and imagination (print circulation 45,000). A podcast accompanying Horne's later article 'Sense of the West' (*TLS* 20 September 2018) about Henry James's 1905 visit to Los Angeles, which builds on **[R6]**, has had 6,253 listeners (**F**). In the week of the centenary of the funeral, BBC Radio 4 broadcast, 'Book of the Week: The Real Henry James' (29 February to 4 March 2016). Book of the Week had a 9.7% share of audience in the first quarter of 2016 (**G**). These five 15-minute programmes in a prime slot introduced

listeners to James's lesser-known non-fiction writings and the insights these provide into British and American society of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Horne conceived of and pitched the programme, wrote the scripts containing excerpts from letters, memoirs, essays and private notebooks (informed by [R2], [R3], [R4], [R6]), and was present for recording. The producer commented that Horne 'used his extensive research into the journalism of Henry James to select fascinating material for a general audience [which] would only previously have been known to scholars. He produced a wealth of material and then worked with the producer to select passages which would work best for the Radio 4 programme. He wrote linking sections introducing James's writings, giving context and explaining them. He also suggested the readers [Henry Goodman and Olivia Williams], whom he had worked with before, and they both agreed to do it because of his involvement. The programmes were highly praised by the commissioning editor at BBC Radio 4 and reached an estimated audience of 2,000,000' (G).

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

- A. Testimonials from contributors to *Tales from a Master's Notebook*: testimonials from Jonathan Coe, Joseph O'Neill, Susie Boyt, and Tessa Hadley; Joseph O'Neill *New Yorker* (12 March 2018) Full text available at: <https://bit.ly/2OecBD3>
- B. Reviews of and feature on *TFTMN*: 'Messy Attics of the Mind' (*Guardian Review* feature on notebooks by contributors to *Tales from a Master's Notebook*, 6 April 2018); 'Master copy' by John Banville, review of *Tales from a Master's Notebook* (*Times Literary Supplement*, 15 May 2018, available at [www.the-tls.co.uk/articles/master-copy](http://www.the-tls.co.uk/articles/master-copy)); 'The Ghostwriters of Henry James' by Roslyn Jolly (*Sydney Review of Books*, 7 November 2018)
- C. Testimonials from Henry James reading group members
- D. 'Philip Horne: The Autobiographies of Henry James' at The Grolier Club in New York City (25 February 2016) Full recording available at: <https://www.youtube.com/watch?v=FF7mCBxB0BM>
- E. Responses to 'Henry James: A Commemoration on the centenary of his funeral': Michael Caines, *Times Literary Supplement* blog (31 March 2016) [On request]; Anthony Lane, *The New Yorker* (4 March 2016) [Supplied]
- F. Philip Horne, 'Poodle and Bull Moose', *Times Literary Supplement*, 13 June 2014, 13-15; 'A Last Wintering', *Times Literary Supplement*, 4 March 2016, 16-17; 'Sense of the West', *Times Literary Supplement*, 21 September 2018, 3-4.
- G. BBC: Book of the Week: The Real Henry James', (29 February to 4 March 2016) <http://www.bbc.co.uk/programmes/b071skp7>; testimonial from Elizabeth Burke; BBC 2017 Marketing and Audience Report [Selected Slides. Full report available on request to UCL].