Joseph Conrad's centrality to modern literature is well established. *The New Cambridge Companion to Joseph Conrad* provides essential guidance to varied developments in the field of Conrad studies since the publication of *The Cambridge Companion to Joseph Conrad* (1996). The volume’s thirteen chapters offer diverse perspectives on emergent areas of interest including canon formation, postcolonialism, gender, critical reception and adaptation. Chapters on Conrad’s autobiographical writings, *Heart of Darkness* and ‘The Secret Sharer’ consider recent trends in literary and cultural studies. A chronology and an updated guide to further reading serve to provide essential orientation to a large and complex field. This volume is the ideal starting point for students new to Conrad’s work as well as scholars wishing to keep abreast of current issues.


*A complete list of books in the series is at the back of this book.*
THE NEW CAMBRIDGE COMPANION TO
JOSEPH CONRAD
THE NEW CAMBRIDGE COMPANION TO
JOSEPH CONRAD

EDITED BY
J. H. STAPE
St Mary’s University, Twickenham, London
CONTENTS

Contributors ix
Preface xiii
Chronology of Conrad’s Life xvii
List of Abbreviations xxiii

1 Making the Conrad Canon 1
   ANDREW PURSELL

2 Reading Heart of Darkness 15
   ALLAN H. SIMMONS

3 The Political Novels 29
   RICHARD NILAND

4 Approaching Conrad through Theory: ‘The Secret Sharer’ 44
   DOUGLAS KERR

5 Letters and Autobiographical Writings 58
   ANDREW GLAZZARD

6 Serialization 73
   STEPHEN DONOVAN

7 Texts 88
   J. H. STAPE

8 Conrad’s Style 102
   MICHAEL GREANEY
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Conrad’s Reception</td>
<td>116</td>
</tr>
<tr>
<td></td>
<td><em>Peter Lancelot Mallios</em></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Conrad and Gender</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td><em>Debra Romanick Baldwin</em></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Postcolonial Conrad</td>
<td>147</td>
</tr>
<tr>
<td></td>
<td><em>Andrew Francis</em></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Conrad and Contemporary Writers</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td><em>David Miller</em></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Conrad Adapted</td>
<td>171</td>
</tr>
<tr>
<td></td>
<td><em>Richard J. Hand</em></td>
<td></td>
</tr>
</tbody>
</table>

Further Reading

Index

187

201
CONTRIBUTORS

DEBRA ROMANICK BALDWIN, Associate Professor of English at the University of Dallas, has published articles on Conrad in Conradiana and The Conradian and has contributed to The Wiley-Blackwell Encyclopedia of Literature (2010–13). She has also published essays on Saint Augustine, Flannery O’Connor and Primo Levi. She is currently writing a book on narrative solidarity and the problem of universality in Conrad’s art.

STEPHEN DONOVAN, Senior Lecturer in English at Uppsala University, Sweden, is the author of Joseph Conrad and Popular Culture (Palgrave Macmillan, 2005). He has edited Under Western Eyes (Penguin, 2007) and The Inheritors (Chatto & Pickering, 2013) and published in The Conradian. He is the creator of Conrad First: The Joseph Conrad Periodicals Archive (www.conradfirst.net).

ANDREW FRANCIS received his doctorate in English from Trinity College, Cambridge, in 2010 for a thesis on commerce in Conrad’s Asian fiction and gained the Diploma in Dutch from Cambridge University in 2011. His work has appeared in The Conradian. He is currently writing a book on economics, politics and society in Conrad’s Asian fiction, focussing particularly on the Dutch East Indies.

ANDREW GLAZZARD received his doctorate in 2013 from Royal Holloway, University of London, for a thesis on Conrad’s use of character types from popular fictional genres. He has written on Conrad as well as the dynamite novel, H. G. Wells and Arthur Conan Doyle, for The Conradian, the Journal for the Study of British Cultures, The Wellsian and English Literature in Transition, 1880–1920.

MICHAEL GREANEY, Senior Lecturer in English at Lancaster University, is the author of Conrad, Language, and Narrative (Cambridge University Press, 2002) and Contemporary Fiction and the Uses of Theory (Palgrave Macmillan, 2006). He is currently completing The Literature of Sleep: Romanticism to the Present.

RICHARD J. HAND, Professor of Theatre and Media Drama at the Cardiff School for Creative and Cultural Industries at the University of Glamorgan, is the author of The Theatre of Joseph Conrad: Reconstructed Fictions (Palgrave Macmillan, 2005). He has edited ‘Victory’: The Play and Reviews in Rodopi’s Conrad Studies Series (2009) and co-edited Joseph Conrad and the Performing Arts (Ashgate, 2009) and
is currently co-editing Conrad’s plays for The Cambridge Edition of the Works of Joseph Conrad. He is the founding co-editor of the Journal of Adaptation in Film and Performance.

DOUGLAS KERR is Professor of English at Hong Kong University. His work on Conrad has appeared in The Conradian, Conradiana, Essays in Criticism and Clio. His publications also include Wilfred Owen’s Voices (Clarendon Press, 1993), George Orwell (Northcote House Publishers, 2003) and Eastern Figures: Orient and Empire in British Writing (Hong Kong University Press, 2008). He has co-edited A Century of Travels in China (Hong Kong University Press, 2007) and three volumes of Critical Zone: A Forum for Chinese and Western Knowledge (Hong Kong University Press, 2004, 2006, 2008).

PETER LANCELOT MALLIOS, Associate Professor of English at the University of Maryland, is the author of Our Conrad: Constituting American Modernity (Stanford University Press, 2010). He co-edited Conrad in the Twenty-First Century (Routledge, 2005) and has introduced and annotated Almayer’s Folly, The Secret Agent, Under Western Eyes and Victory for the Modern Library (Random House). His work has appeared in Conradiana and the Stanford Humanities Review.

DAVID MILLER, a director of the London literary agency Rogers, Coleridge, & White, Ltd., studied theology at Cambridge. He has written on Conrad’s secretary, Miss Hallowes, and on Conrad’s personal life and has published in The Conradian and the Times Literary Supplement. His short novel Today (Atlantic Books, 2011) is set during the last days of Conrad’s life.

RICHARD NILAND, Lecturer in English at the University of Strathclyde, Glasgow, is the author of Conrad and History (Oxford University Press, 2010) and the editor of Volume 3 of Joseph Conrad: The Contemporary Reviews (Cambridge University Press, 2012). He has contributed to Conrad in Context (Cambridge University Press, 2009), and his work has appeared in The Conradian, the Polish Review and the Journal of Popular Culture.

ANDREW PURSELL received his doctorate for a thesis on Conrad at Royal Holloway and Bedford New College, University of London. He has contributed to Within the Tides (2012) in The Cambridge Edition of the Works of Joseph Conrad and to Conrad in Context (Cambridge University Press, 2009). He has published several articles on Conrad in The Conradian, reviewed for English Literature in Transition and also written and lectured on Graham Greene.

CONTRIBUTORS


Published in 1996, *The Cambridge Companion to Joseph Conrad* has had a long shelf-life and continues to offer informed insights to the student encountering Conrad in the classroom for the first time or to the scholar who wishes for an erudite and reliable approach to the writer. As the preface to that volume indicated, the aim was to make Conrad’s writings more accessible through ‘informed appreciation’. *The New Cambridge Companion to Joseph Conrad* complements its predecessor; it brings to the fore areas of concern that have opened up in the nearly twenty years since its publication, aiming to take into account theoretical and hermeneutic perspectives that have come into clearer focus. Whereas the first volume concentrated on the major canonical texts, on offer here are a baker’s dozen of essays that engage with the contexts – aesthetic, sociological and historical – out of which these emerged. The essays here endeavour both to show the range of current studies and to suggest future possibilities.

The ‘new’ element acknowledges advances and shifts in scholarly and pedagogical concern, but there is quite literally more Conrad than ever before available. Introducing his work on the libretto of Tariq O’Regan’s opera *Heart of Darkness* (2011), Royal Academician and sometime writer Tom Phillips recollected: ‘I first read *Heart of Darkness* at school as a set text, and next read it in university. I discovered that Conrad had, in the interim, added something. On re-reading it after a few years, I found that Conrad had added even more; and now each time I read it, I find that he has made changes’. This is typically the case with a great art: it renews itself with each visit. But the media and forums in which that art is received also change.

Conrad’s sustained popular appeal is linked to the fact that his work continues to appear in new guises and in new media, in adaptations that range from the graphic novel to opera and theatre to film to performance installations, while novelists and other writers continue to respond in words to the body of work he produced and, occasionally, if indirectly, to the large body of scholarship on it. The vitality of the Conrad canon, its tendency to shrink...
and contract, to be revisited and re-envisaged, was a feature of the writer’s own day and has, perhaps, gathered pace in our current digital age, when access has altered and ‘Conrad’ is encountered in several, sometimes shifting, forms – in the original and translation in conventional print, in theatrical or film adaptations or reverberating through the writings of another artist.

Phillips’s statement not only reflects how a major work shifts during one’s readerly lifetime, but also provides the note for what has happened since the mid-1990s. Conrad has, indeed, ‘added something’. The Collected Letters of Joseph Conrad, published in nine volumes by Cambridge University Press from 1983 to 2009, are now complete, or temporarily so; caches of letters continue to be discovered in archives and private hands and turn up at auction. Moreover, the information explosion made possible by the Internet means that annotations undertaken in the early 1980s need revision, correction and amplification, with the state of knowledge about Conrad’s correspondents, activities and even publications shifting and expanding. The other major scholarly project, at a very early stage in the mid-1990s when The Cambridge Companion to Joseph Conrad was making its way to press, is The Cambridge Edition of the Works of Joseph Conrad (1990–). This project has variously altered the canon; not only have words, sentences and whole paragraphs been added to the tale Conrad wrote, discovered under accumulated layers of editorial change or transcription error, but as the result of painstaking scholarly investigation, the structure of some of the works has also significantly changed. The text of Heart of Darkness, for instance, no longer labours under the quite specific circumstances of its serial publication, which saw it divided into three instalments in Blackwood’s Edinburgh Magazine. These divisions were carried over into the later book version, published by the same firm. The restored critical text is now a seamless and uninterrupted narrative, delivered without stop and mimicking the fictional occasion whereby Marlow, with rare and distinctively marked pauses, tells his story of nightmare and disillusion.

And there is a great deal more of Conrad – thousands of pages – available as a result of advances in digital technology. Conrad First: The Joseph Conrad Periodical Archive, thanks to the Internet (in a fledgling state in 1996), offers Conrad’s serial publications in their original contexts, allowing the reader access to texts previously found only in widely scattered archives throughout the world. The founding of this digital archive has both facilitated and encouraged the discovery of ‘new’ serial texts undreamt of a scholarly generation ago, the study of which promises to alter and complicate our understanding of the contours of Conrad’s reputation and reception. As to the latter, Cambridge University Press’s publication of the four-volume Joseph Conrad: The Contemporary Reviews (2012) offers yet another tool.
to the student with which to approach the writer, with reviews hitherto mainly available only in major libraries and archives now offering a rich trove of raw materials for reevaluating the growth of Conrad’s reputation in his own day.

The theoretical approaches, at times somewhat crudely brought to bear in the 1980s and 1990s, have with the passage of time gained in reach, sophistication and subtlety, articulated with less shrillness as elitism has given way to greater readability and reader-friendliness. Feminism and postcolonialism have undergone several transformations, enriched by challenges both from within and without, as the fine-grained work itself has proved stubbornly resistant to easy categorization and pigeon-holing. How we regard it necessarily reflects as much about us as about it; in the maritime and masculinist culture of Conrad’s time, he was marketed as a writer of the sea of particular interest to male readers. A recent request for a cover to a book on him alone suggests the shift in paradigm; the illustration was to represent ‘colonial adventure’, in light of current interest in him as a writer responding to the colonial world. That, of course, is only part of the story, just as his maritime guise – one he objected to as reductive – both assisted and plagued an understanding of him by his contemporaries.

The present collection offers a snapshot (in some fashion a ‘selfie’) of the current state of Conrad scholarship offering to the student a wide variety of possible approaches and taking in areas that were previously of less concern in the classroom, such as how Conrad was marketed in serials and perceived by his contemporaries. We are still discovering the degree to which a given text being studied has a life – indeed, several lives – one or more in its own time, variously recovered by later readers, and one, or again more accurately more than one, in our time. Advances in scholarship have established how unstable Conrad’s texts can be and how political and ideological factors shape the canon widely read. A plethora of reading technologies and historical and aesthetic approaches can fruitfully be brought to bear upon a writer quintessentially chameleon, of multiple national and linguistic identities, at once ‘one of us’ and a man remote, fixed but unstable, in the late-Victorian and early twentieth-century world.

It is a pleasure to thank Kim Salmons for technical assistance in updating the ‘Further Reading’ section and to acknowledge Allan H. Simmons’s advice on myriad topics.
CHRONOLOGY OF CONRAD’S LIFE

1857 Józef Teodor Konrad Korzeniowski, only child of poet, dramatist, translator and political activist Apollo Korzeniowski and Ewelina (or Ewa), née Bobrowska, born on 3 December in or near Berdichev in the Ukraine

1861 Apollo Korzeniowski arrested and imprisoned in Warsaw for anti-Russian conspiracy

1862 Korzeniowski exiled to Vologda, northern Russia

1865 Death of Ewa Korzeniowski

1868 Apollo Korzeniowski and his son move to Lemberg (now Lvów)

1869 Death of Apollo Korzeniowski in Cracow; maternal uncle, Tadeusz Bobrowski, becomes young Korzeniowski’s guardian

Privately tutored because of ill health, also occasionally attends schools during the next few years

1873 Visits Austria, Germany, Switzerland and northern Italy with his tutor Adam Pulman

1874 Leaves Austrian Poland for Marseilles to become a trainee seaman in the French Merchant Service and works for shippers and bankers Delestang et Fils

1874–7 Passenger and apprentice in the Mont-Blanc and ‘steward’ in the Saint-Antoine (to the Caribbean)

1878 Shoots himself in the chest in Marseilles after accumulating gambling debts but escapes serious injury

Joins the steamship Mavis, his first British ship
Serves as an ordinary seaman in the *Skimmer of the Sea* (English coastal waters)

1878–80  Ordinary seaman in the *Duke of Sutherland* (to Australia) and in the steamship *Europa* (Mediterranean)

1880  Passes examination for second mate

Third mate in the *Loch Etive* (to Australia)

1881–4  Second mate in the *Palestine, Riversdale* and *Narcissus* (to South-East Asia and India)

1884  Passes examination for first mate

1885–6  Second mate in the *Tilkhurst* (to Singapore and Calcutta)

1886  Becomes a British subject

Passes examination for master’s certificate

1886–7  Second mate in the *Falconhurst*

First mate in the *Highland Forest* (to Java); injured on board; hospitalized in Singapore

1887–8  First mate in the steamship *Vidar* (from Singapore to various Netherlands East Indies ports)

1888  Master of the *Otago*, joined in Bangkok, sails to Australia and Mauritius

1889  Resigns captaincy of the *Otago*

Settles briefly in London and begins *Almayer’s Folly*

1890  Friendship with marriage relation and writer Marguerite Poradowska

In the Congo Free State for the Société pour le Commerce du Haut-Congo as second-in-command and, temporarily, captain of the river steamer *Roi des Belges*

1891  Manages the warehouse of Barr, Moering in London

1891–3  First mate in the passenger clipper *Torrens* (to Australia); meets John Galsworthy, among the passengers

Visits Bobrowski in the Ukraine

1894  *Almayer’s Folly* accepted for publication

Meets Edward Garnett, publisher’s reader, and Jessie George, his future wife
Chronology of Conrad’s Life

Signs on as second mate in the *Adowa* but sails only to France and back; end of his sea career

1895 *Almayer’s Folly* published under the pen name ‘Joseph Conrad’

1896 *An Outcast of the Islands* published; begins *The Rescue*

Marries Jessie George (24 March); honeymoons in Brittany and then settles in Stanford-le-Hope, Essex

Becomes acquainted with H. G. Wells and initiates a correspondence with Henry James

1897 Begins friendships with writer and political figure R. B. Cunninghame Graham and with Stephen Crane

*The Nigger of the ‘Narcissus’* published

1898 Son Borys born


Collaborates with Ford Madox Hueffer (later Ford) and takes over from him lease of The Pent, Postling, Kent

1899 *Heart of Darkness* serialized

1899–1900 *Lord Jim* serialized

1900 J. B. Pinker becomes Conrad’s agent

1901 *The Inheritors* (collaboration with Ford) published

1902 *Youth: A Narrative; and Two Other Stories* published (‘Youth’, ‘Heart of Darkness’, ‘The End of the Tether’)

1903 *Typhoon and Other Stories* (‘Typhoon’, ‘Amy Foster’, ‘Falk’, ‘To-morrow’) and *Romance* (collaboration with Ford) published

1904 *Nostromo* serialized and published in book form

Jessie Conrad injures her knees, remaining partially disabled for life

1905 Sojourn on Capri

*One Day More*, dramatization of ‘To-morrow’, staged in London

1906 Sojourn in Montpellier

Son John born
## Chronology of Conrad’s Life

*The Mirror of the Sea* published  
*The Secret Agent* serialized in the United States

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1907   | Sojourn in Montpellier and Geneva  
  *The Secret Agent* published in book form  
  Moves to Someries, Luton Hoo, Bedfordshire |
| 1909   | Moves to Aldington, Kent  
  Breaks with Ford |
| 1910   | Completes *Under Western Eyes* and suffers a nervous breakdown  
  Moves to Capel House, Orlestone, Kent |
| 1910–11| *Under Western Eyes* serialized and published in book form |
| 1912   | *Some Reminiscences* (later *A Personal Record*) and *Twixt Land and Sea* published (*A Smile of Fortune*, ‘The Secret Sharer’, ‘Freya of the Seven Isles’)  
  *Chance* serialized in New York |
| 1914   | *Chance* published in book form; first financial success  
  Visits Austrian Poland in summer with family; trapped for some weeks by the outbreak of war, then returns to England via Austria and Italy |
| 1915   | *Within the Tides* (*The Planter of Malata*, ‘The Partner’, ‘The Inn of the Two Witches’, ‘Because of the Dollars’) and *Victory* published |
| 1917   | *The Shadow-Line* published |
| 1919   | Moves to Spring Grove, near Wye, Kent  
  Basil Macdonald Hastings’s dramatization of *Victory* staged in London  
  Moves to Oswalds, Bishopsbourne, near Canterbury  
  *The Arrow of Gold* published |
| 1920   | *The Rescue*, begun in 1898, published; writes Author’s Notes for Doubleday and Heinemann collected editions |
| 1921   | Visits Corsica, doing research for *The Rover* and *Suspense*  
  *Notes on Life and Letters* published; collected editions begin publication |
# Chronology of Conrad’s Life

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1922</td>
<td>Dramatization of <em>The Secret Agent</em> staged in London</td>
</tr>
<tr>
<td>1923</td>
<td>Visits the United States to a rapturous reception <em>The Rover</em> serialized in the United States and published in book form there and in England</td>
</tr>
</tbody>
</table>
| 1924 | Declines a knighthood  
Dies of a heart attack at Oswalds on 3 August, aged 66; buried in Roman Catholic section of Canterbury cemetery  
*The Nature of a Crime* (collaboration with Ford) published in book form |
| 1925 | *Tales of Hearsay* (‘The Warrior’s Soul’, ‘Prince Roman’, ‘The Tale’, ‘The Black Mate’) and *Suspense* (unfinished) published |
| 1926 | *Last Essays*, edited by Richard Curle, published |
| 1928 | *The Sisters* (fragment) published |
ABBREVIATIONS

Citations to Conrad’s writings are to The Cambridge Edition of the Works of Joseph Conrad (1990–) when a volume has appeared in it, such citations indicate both page and line number (e.g., 55.15–16). Citations are otherwise to ‘Dent’s Collected Edition’ (1946–55), derived from Doubleday’s ‘Sun-Dial’ texts published in 1920–1.

AF    Almayer’s Folly
AG    The Arrow of Gold
Ch    Chance
In    The Inheritors
LE    Last Essays
LJ    Lord Jim
MS    The Mirror of the Sea
NLL   Notes on Life and Letters
NN    The Nigger of the ‘Narcissus’
No    Nostromo
OI    An Outcast of the Islands
PR    A Personal Record
Re    The Rescue
Ro    The Rover
SA    The Secret Agent
SL    The Shadow-Line
SS    A Set of Six
Su    Suspense
TH    Tales of Hearsay
TLS   ‘Twixt Land and Sea
TOT   ‘Typhoon’ and Other Tales
TU    Tales of Unrest
UWE   Under Western Eyes
Vi    Victory
WTT   Within the Tides
YHET  Youth, Heart of Darkness, The End of the Tether
ABBREVIATIONS

CR  

Letters  

In quotations, unspaced points (…) indicate an ellipsis by the writer, while spaced points ( . . . ) occur in the work being cited.