

INTRODUCTION

THIS VOLUME completes Cambridge University Press's *Joseph Conrad: Contemporary Reviews*, four volumes of which were published in 2012. The aim of the project was, and remains, to provide a more comprehensive view of the reception of Joseph Conrad's works by his first readers than had been previously available and thereby to enrich the work of future scholars, particularly those with interests in early twentieth-century magazine culture and the history of Conrad's critical reputation. Since the publication of the first four volumes, significant archives have either opened or greatly increased their periodical holdings, allowing access to a host of new or unknown reviews.

In particular, international electronic archives have expanded and become accessible, especially those in Australia, New Zealand and Singapore, with the result that a far greater number of contemporary colonial reviews are now available. With so much of what Conrad wrote responding to colonial attitudes and set in what was the colonial world, these reviews take on especial significance. As Conrad's authorial career developed, so did his international reputation, as reviews as far afield as Canada, New Zealand, India and South Africa testify.

As in previous volumes, the new reviews included here are drawn overwhelmingly from Britain and the United States. They reveal simultaneously the steady emergence of Conrad's reputation and the critical sophistication with which his work was received. These reviews indicate the confidence and discernment of the American market, both before and after the vigorous promotion of the author's works, beginning with *Chance*, by the Doubleday, Page company, and how it helped to establish Conrad as a truly transatlantic author, appealing to those of the American reading public whom Franklin P. Adams humorously termed the 'Conradicals'.

Unlike its four predecessors, each of which gathered reviews related to a specific phase of Conrad's writing life, Volume 5 surveys his entire career. The present collection illustrates the reception of Conrad's

work by an increasingly diverse and professional market. Thanks to such projects as the British Library's ongoing digitising of its newspaper holdings, a more varied response to the works emerges, particularly as revealed in periodicals located outside the large urban centres or serving a range of apparently disparate constituencies. British reviews of *The Rescue*, for example, include those from the *Church Times*, *Country Life* and the *Gentlewoman*. In particular, this volume is indebted to increased digitisation of serials in the United States, which has not only expanded our sense of the scope of Conrad's reception – from Honolulu and Charleston to the pages of *Harper's Monthly* and *Vogue* – but also confirmed how rapidly Conrad's American reception evolved from rousing praise to careful analysis.

This volume contains nearly one thousand reviews, over half of which are from American periodicals and the remainder divided nearly equally between British reviews and those from the rest of the world. These latter reviews bear witness to the emergence of Conrad as a truly international author, helping to promote a sense of 'Colonial Conrad' to place alongside studies of his reception in Britain or the United States. For example, of the fourteen reviews of *Suspense* collected under 'Elsewhere', five are from Australia, four each from New Zealand and Canada and one from Ireland.

Conrad's own attitude to his contemporary reception is notoriously ambivalent. Some might say that he studiously protected himself from criticism by striking the pose of the indifferent artist standing aloof from popular opinion while seeking its plaudits and rewards. Typical is this comment to his agent, James Brand Pinker, in 1908: 'criticism as done in the daily press is of not much use to one; but all the same it is sometimes possible to get a hint of what pleases the general public and I am adaptable enough to profit by it' (*Letters*, IV, 102). Yet, as the five volumes of *Contemporary Reviews* establish, such criticism in the daily press first voiced the lines of appreciation, and the interpretive cruxes, that have persisted for over a century. These contemporary appraisals, although often overlooked (and, so, unwittingly reproduced) by later scholars, anticipated the concerns that would shape Conrad studies from 1945 onwards. Reading them, one is struck by their prescience not only in identifying the strands of enquiry that would become increasingly contentious across the century – including gender and race – but also with their attempts to account for, and engage with, Conrad's style. Serendipity, too, has

a part to play. The American review of *The Rover* in *Scribner's Magazine* in February 1924 includes the assessment that, 'Like Browning, Ibsen, and Wagner, Joseph Conrad finally won his public without making any compromises', a claim that, tantalizingly, echoes Conrad's own assertion to William Blackwood in May 1902: 'I am *modern*, and I would rather recall Wagner the musician and Rodin the Sculptor who both had to starve a little in their day – and Whistler the painter who made Ruskin the critic foam at the mouth with scorn and indignation' (*Letters*, II, 418).

Even while this volume was compiled to augment the previous four, the compilers recognize that a 'collected reviews', as with *The Collected Letters*, is inevitably incomplete because there are always more discoveries to be made. That said, the sheer number of new reviews that inspired this present compilation has necessarily demanded principles of presentation and selection.

The reviews for each volume are presented in order of the volume's publication and grouped first by domicile – Britain, United States and Elsewhere – and within these categories arranged by date (and, where two or more reviews were printed on the same day, alphabetical) order. Reviews in monthlies, where no exact publication date and only the month is given, are gathered at the opening of the month (most periodicals, in fact, appearing during the month prior to the one named on their cover). Unless otherwise stated, British periodicals without place names provided were published in London; similarly, American periodicals without place names indicated were published in New York.

In cases where a newspaper has changed its title (for instance, the *New York Tribune* appears with a hyphen in the place name), that at the time of publication has been used. Similarly, where newspapers share the same name, place of publication is indicated in round brackets in order to avoid confusion; thus, *The Sun* (New York) and *The Sun* (Baltimore). For newspapers whose titles do not indicate place of publication, these have been supplied parenthetically.

The editorial principles of the present volume are simply stated. As in the previous four volumes of *Contemporary Reviews*, mere notices and short summaries are not included. Also omitted are academic essays in journals, the focus being on Conrad's contemporary reception in periodicals. This principle extends to omitting general surveys of Conrad-as-artist that occasionally precedes the review of the

specific text. For instance, Ford Madox Hueffer's review of *The Secret Agent*, in 'Literary Portraits: Mr Joseph Conrad', *The Tribune*, 14 September 1907, has been retained and the broader assessment of Conrad's life and work left out. Inevitably, reviews of the author's late work begin the process of evaluating the oeuvre. Again, space dictates that these general appreciations are excluded.

The aim in *Contemporary Reviews* Volume 5 has been to provide a diplomatic transcription of the reviews with minimal editorial interference. Only where necessary have the editors silently intervened to correct outright errors or supply missing punctuation. In the interests of space, plot summary and excessive quotation have not been reproduced. Where a review is repeated, bibliographical details of the duplicate review are noted at the head of the originating review (and included in the Index, not the Table of Contents).

Editorial interventions in the texts are few and enclosed in square brackets. Three unspaced ellipses (...) indicate an editorial omission. These typically occur where the review of a Conrad work is preceded by matter not germane to it, such as discussion of another book, or to omit plot summary in the interests of space. A square bracket containing asterisks ([***) indicates an illegible word, typically due to a damaged original document. The respective house styles and spellings of the periodicals are retained, with an emphasis upon period authenticity rather than an editorially imposed consistency. Thus, the title of a Conrad volume or other book appears as in the original, which is to say, in italics, in single inverted commas, in double inverted commas or not set off at all.

Obvious spelling errors (such as Marlowe for Marlow) have been silently corrected, and the resort to *sic* rare. Where they occur, period spellings – such as 'pourtray' – have been preserved, and both British and American spellings have been preserved. This concern for historical and period accuracy extends to place names: so, Bombay, not Mumbai; and Dublin included in the 'UK' reviews pre-1922 but thereafter, as in the *Irish Independent's* review of *Suspense* on 21 September 1925, under 'Elsewhere'. Where reviewers are identified, their names appear at the head of a review. Anodyne titles (such as 'New Novels', 'Literary Notes' or 'Recent Fiction') have not been retained, nor have titles that merely give the name of the Conrad volume being reviewed; where Conrad's work is reviewed as part of an *omnium gatherum* of fiction, it is appropriately adapted. Reprintings are noted where known; alterations and deletions therein are not signalled.

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Augmenting *Joseph Conrad: Contemporary Reviews*, Volume 5 both reinforces and adds a sense of completeness to the views of Conrad among his contemporaries and to the shaping and consolidation of Conrad's reputation. This new volume supplements the previous four, which have already become an essential research facility and a valuable adjunct to *The Cambridge Edition of the Works of Joseph Conrad*.

CHRONOLOGY

1857	3 December	Józef Teodor Konrad Korzeniowski (Nałęcz coat-of-arms) born in Berdyczów in the Ukraine, part of the Russian Empire, to Apollo Korzeniowski and Ewelina (or Ewa), née Bobrowska, Korzeniowska
1862	May	Apollo Korzeniowski, his wife and son forced into exile in Russia
1865	April	Ewa Korzeniowska dies of tuberculosis
1868		Korzeniowski permitted to leave Russia
1869	February	Korzeniowski and Conrad move to Cracow
	May	Korzeniowski dies
1875		Apprentice in <i>Mont-Blanc</i> (to Caribbean)
1876–7		In <i>Saint-Antoine</i> (to Caribbean)
1878	late February (or early March)	Attempts suicide
	April	Leaves Marseilles in British steamer <i>Mavis</i> (Mediterranean waters)
	June	Lands at Lowestoft, Suffolk; first time in England
	July–September	Sails as ordinary seaman in <i>Skimmer of the Sea</i> (North Sea)
1878–80		In <i>Duke of Sutherland</i> (to Sydney), <i>Europa</i> (Mediterranean waters)
1880	June	Passes examination for second mate
1880–1		Third mate in <i>Loch Etive</i> (to Sydney)
1881–4		Second mate in <i>Palestine</i> , <i>Riversdale</i> , <i>Narcissus</i> (Eastern seas)
1884	December	Passes examination for first mate

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1885–6		Second mate in <i>Tilkhurst</i> (to Singapore and India)
1886		Submits ‘The Black Mate’, perhaps his first story, to <i>Tit-Bits</i> competition
	August	Becomes a British subject
	November	Passes examination for master and receives ‘Certificate of Competency’
1886–7		Second mate in <i>Falconhurst</i> (British waters)
1887–8		First mate in <i>Highland Forest, Vidar</i> (Eastern seas)
1888–9		Captain of barque <i>Otago</i> (Bangkok to Australia and Mauritius)
1889	Autumn	Begins <i>Almayer’s Folly</i> in London
1890	May–December	In the Congo. Second-in-command, then temporarily as captain, of <i>Roi des Belges</i>
1891		Manages warehouse of Barr, Moering in London
1891–3		First mate in <i>Torrens</i> (London and Plymouth to Adelaide)
1893	Autumn	Visits Bobrowski in the Ukraine
	November	Signs on as second mate in <i>Adowa</i> , which sails only to Rouen and back
1894	January	Signs off <i>Adowa</i> , ending career as seaman
1895	April	<i>Almayer’s Folly</i>
1896	March	<i>An Outcast of the Islands</i> . Marries Jessie George. Resides in Stanford-le-Hope, Essex
1897	December	<i>The Nigger of the ‘Narcissus’</i>
1898		Meets Ford Madox (Hueffer) Ford and H. G. Wells
	October	Moves to Pent Farm, Postling, near Hythe, Kent, sub-let from Ford
1899	February–April	‘The Heart of Darkness’ in <i>Blackwood’s Edinburgh Magazine</i>
1900	September	Begins association with literary agent J. B. Pinker
	October	<i>Lord Jim</i>

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1901	June	<i>The Inheritors</i> (with Ford)
1902	September	<i>Typhoon</i> published in United States
1902	November	<i>Youth: A Narrative and Two Other Stories</i>
1903	April	<i>Typhoon and Other Stories</i>
	September	<i>Falk, Amy Foster, To-Morrow: Three Stories</i> published in United States
	October	<i>Romance</i> (with Ford)
1904	October	<i>Nostramo</i>
1905	June	<i>One Day More</i> staged in London
1906	October	<i>The Mirror of the Sea</i>
1907	September	<i>The Secret Agent</i> . Moves to Someries, Luton, Bedfordshire
1908	August	<i>A Set of Six</i>
	October	<i>The Point of Honor</i> ('The Duel') published in United States
1911	October	<i>Under Western Eyes</i>
1912	January	<i>Some Reminiscences</i> (as <i>A Personal Record</i> in America and subsequently under that title in the United Kingdom)
	October	<i>'Twi'x Land and Sea</i>
1913	September	<i>Chance</i> , with 'main' publication date of January 1914
1915	January	<i>A Set of Six</i> published in United States
	February	<i>Within the Tides</i>
	September	<i>Victory</i>
1917	March	<i>The Shadow-Line</i>
1919	March	Moves to Spring Grove, near Wye, Kent
	August	<i>The Arrow of Gold</i>
1920	June	<i>The Rescue</i>
1921	January–April	Collected editions begin publication in England (Heinemann) and in America (Doubleday)
	February	<i>Notes on Life and Letters</i>
1922	November	<i>The Secret Agent</i> staged in London
1923	May–June	Visits America, guest of F. N. Doubleday
	December	<i>The Rover</i>
1924	May	Declines knighthood

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	August 3	Dies at Oswalds. Roman Catholic funeral and burial, Canterbury
	September	<i>The Nature of a Crime</i> (with Ford)
	October	<i>The Shorter Tales</i>
1925	January	<i>Tales of Hearsay</i>
	September	<i>Suspense</i> (unfinished)
1926	March	<i>Last Essays</i>
1928	June	<i>The Sisters</i>

REVIEWS OF *ALMAYER'S FOLLY*

UNITED KINGDOM

29 APRIL 1895; LONDON: T. FISHER UNWIN
FROM 'REVENGE, THEOLOGY, LOVE', *THE DUNDEE*
ADVERTISER, 25 APRIL 1895, P. 2

Novelists have found that love exists elsewhere in the world than in Mayfair Mansions. With increasing knowledge of lands other than our own, writers have set themselves to interpret the loves and hatreds of their peoples, and not the least significant indication of nineteenth century progress may be found in the cosmopolitan interests of its literature. Among recent attempts to invest life and love in a distant clime with attraction for British readers, "Almayer's Folly," by Joseph Conrad, merits notice as being singularly successful. The author's knowledge of the locale of his story has evidently not been derived from gazetteers. Life thrills in every line he has written. The novel is perhaps best and briefly described as an attempt to portray the life of a solitary European on a trading river in Borneo. His early life in the land of gloomy forest is narrated in the opening chapters with a strong degree of interest. He marries a half-caste and begets a daughter, in whom the later concerns of the tale centre. Beautiful and passionate, with many of the traits of her Malay ancestry, Nina Almayer conceives a passion for a semi-civilised chief whose barque casts anchor at her father's half-ruinous station in search of trade. Her passion, with its barbaric intensity, is strangely mingled with the conceptions of civilized life as she has known it at the convent in which she has been brought up as a girl. The lovers take to the forest, and are followed by Almayer, wounded in his pride that the daughter of a European should mate with a savage. In an impressive scene he beseeches Nina to return, but this she refuses to do, and the stricken man returns to loneliness, sets fire to his forsaken home, and dies. The author possesses considerable power of narration and dramatic force, and skillfully uses the weird effects of river