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REVIEW OF DENTRO IL MOBILE STORIA ANTIQUARIATO E RESTAURO DEL MOBILE ITALIANO

- I love Conrad, so I was very disappointed when I read (or slogged through) LORD JIM. Conrad was heavily under the influence of Henry James when he wrote this book, and if you like Henry James, then you'll probably like this one. But, as Michael Crichton said about Henry James, "I can't stand Henry James. His stuff reads like a first draft." Conrad

writes like Henry James here in that the sentences are eternal and convoluted, and take forever to make a point. And every little thing in LORD JIM is symbolic of...you name it: man's despair, etc. As I said, I love Conrad: HEART OF DARKNESS, NOSTROMO, his short stories. But I found LORD JIM a totally unwelcome change in his writing style, and it was pure tedium for me to make it to the last page

- One of the highlighted reviewers of this book titled his review: Guilt and Redemption. While I find not much fault with the review, well done actually, the title is wrong, if only by a slim margin. The book is not about guilt at all, but about shame. So let's say: Shame and Redemption. This is Marlow's Third. After Heart of Darkness and Youth, Lord

Jim should have become a third long story about Conrad's alter ego's experiences. The Congo, the Indian Ocean, and then the Arab Sea were the locations, but then the Jim story grew out of proportion and became Conrad's longest book so far. One might argue that it is two books in one: the shame of having been caught in a cowardly act (augmented by the shame brought on the white race, as observed by one of the judges in Jim's trial), and the redemption through an act of mad blind courage. Marlow becomes Jim's patron after his disgrace. He wonders about the young man, 'one of us', a British gentleman, who broke the code of conduct and who will not believe that he is to blame. Jim has the guts to face the charges. Or is he too cowardly to do the

right thing and disappear terminally? (As his judge does over undisclosed disgraces of his own, when he commits suicide, shockingly in view of his acknowledged superiority as a human specimen.) Marlow helps Jim to find a new footing, and finds new grounds for self-reproach: Jim must be a hero and Marlow knows this was unavoidable and he should have stayed away from interference. Till the end, Marlow will not cease to wonder: was the man a coward? My first picture of Lord Jim was Peter O'Toole. I watched the movie before I knew the name Joseph Conrad. After reading the novel now for the second time, I will try to watch the film again. I have a suspicion that Peter O'Toole, in all his brilliance, damaged the spirit of Conrad's Jim. My recollection of

an oversensitive sufferer does not quite match with Marlow's Jim, who is robust, impulsive and brooding, but does not have this saintly suffering face and expression. And a word to Mr. John Stape, the Conrad biographer, who wrote the notes, and who may know Conrad well, but who annoyed me in the notes regarding A.R. Wallace and J.W. Goethe. First of all, claiming that Jim's benefactor Stein is modelled on Wallace is nonsense. Stein is a trader who becomes wealthy in the archipelago and who is a hobby zoologist with an

experience as an assistant to a famous zoologist in the islands long ago. That man may have been Wallace, but not Stein. Zero similarity of character. And by the way, 'coleoptera' are not a species of winged beetles. Elementary, Watson! And then, Goethe was absolutely not a romantic poet, Mr. Stape; better brush up your lit-history. And to translate the line from Goethe's Tasso: 'in gewissem Sinne mein' as 'unambiguously mine' is horribly misunderstood. Booh, Mr. Stape!