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Conrad's use of people he knew as the basis for his characters, illustrated by his use of Dominic Cervoni

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Thesis

Conrad's Use of People He Knew As
the Basis for His Characters

Illustrated by his Use of

Dominic Cervoni

by

Beatrice Mills

(A. B., Grinnell College, 1940)

Submitted in partial fulfilment of
the requirements for the degree of

Master of Arts

1941

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Introduction

Joseph Conrad used Dominic Cervoni as the basis for five characters: Dominic in The Arrow of Gold, Attilio in Suspense, Jean Peyrol in The Rover, Nostromo in Nostromo, and Tom Lingard in The Rescue, An Outcast of the Islands, and Almayer's Folly.

In his repeated use of Dominic, Conrad did not merely transfer him directly again and again from life into his stories. Conrad shows his remarkable combination of the power to observe and the power to create in the development of these characters. He has made the characters seem alive because he had a living model as his basis for them. And yet he made each character a distinct individual to play a role in a particular situation.

I am going to show how Conrad developed each of these characters --in what ways they were similar to Dominic Cervoni and in what ways they were different from him. I am also going to try to judge the effectiveness of his characterization and to perceive what truths or ideas he was attempting to bring out in the stories and whether or not he was successful in his attempt. By studying the characters which were drawn from Dominic, I shall try to discover why Dominic was used as the basis for more characters than any other person whom Conrad used in his writing.

Chapter 1

Dominic Cervoni

Dominic Cervoni was the inspiration for more of Conrad's characters than any other person. The Dominic in The Arrow of Gold, the title character in Nostromo, Jean Peyrol in The Rover, Attilio in Suspense, and Tom Lingard in An Outcast of the Islands, Almayer's Folly, and The Rescue, all show traces of the original Mediterranean sailor, Dominic Cervoni.

Jean-Aubry calls Dominic "Conrad's true initiator into the life of the sea." (1) An officer on board the Saint-Antoine, the second ship on which Conrad sailed, ^{he} took an especial interest in the young Conrad, teaching him all he knew about the sea, and talking to him "freely of people and things." (2) At this time Dominic was about forty years old (the maritime registry at Bastia gives his birth as May 22, 1834, at Luri, Corsica) and he had been already twenty-five years at sea in the Mercantile Marine and the Navy. (3) "His long experience, the concentrated steadiness of his character, and his quick judgment awoke in Conrad an admiration and affection which time never effaced." (4) When the voyage on the Saint-Antoine to the West Indies was completed, Conrad entered into a syndicate with some other young men in Marseilles and bought a balancelle, the Tremolino, for the purpose of carrying on smuggling for the earlist cause in Spain. It is probable that a good part of Conrad's value to the

(1) Georges Jean-Aubry, Joseph Conrad, Life And Letters, P. 36

(2) Loc. Cit.

(3) Ibid., P. 35

(4) Ibid., P. 36

syndicate was his friendship with Dominic about whose "skill as a seaman and contempt for customs officials" (1) Conrad had often spoken. Dominic was persuaded to become Padrone of the Tremolino, and he "continued to educate the Signorino, as he called Conrad, by his example, his aphorisms, and his comments on life." (2) Conrad himself has told of his experiences with the Tremolino and Dominic in one of the essays in The Mirror of the Sea. The smuggling adventure ended when one time "Dominic and the Signorino were compelled to drive the Tremolino against the rocks of the Baie de Roses in order to escape the Spanish coast guards." (3) In The Mirror of the Sea Conrad tells us that the cause for this failure was the treachery of Dominic's nephew, and that because Dominic felt so deeply the disgrace of this treachery by one of his own blood, he left Conrad after the wreck as soon as he saw that his young friend could reach safety alone. Conrad's account in The Mirror of the Sea of Dominic's leaving him shows the important place which Dominic held in his memory and imagination. Dominic, as he vanished from Conrad's sight, walking away from the sea, carrying an oar on his shoulder, was to Conrad a symbol of himself, in his turning away from the sea and yet bearing with him a part of the sea revealed through his writing to "silent and curious men" who have "never set eyes on ships and oars." (4)

"And Dominic Cervoni takes his place in my memory by

- (1) Georges Jean-Aubry, Op. Cit., P. 41
- (2) Loc. Cit.
- (3) Ibid., P. 42
- (4) Joseph Conrad, The Mirror of the Sea, P. 183

the side of the fatal and impious adventurer, to whom the evoked shade of the soothsayer predicted a journey inland with an oar on his shoulder till he met men who had never set eyes on ships and oars. It seems to me I can see them side by side in the twilight of an arid land, the unfortunate possessors of the secret lore of the sea, bearing the emblem of their hard calling on their shoulders, surrounded by silent and curious men: even as I, too, having turned my back upon the sea, am bearing those few pages in the twilight, with the hope of finding in an inland valley the silent welcome of some patient listener." (1)

It is not strange that a man whom Conrad remembered vividly and romantically should serve as an inspiration for characters in his writings. His sharing with Conrad in adventurous undertakings and his imparting to him the immeasurable knowledge of the sea which he had gained through long experience made Dominic a person who would naturally recur to Conrad's mind as he evolved his stories and novels. Dominic had a picturesque personality which made him particularly adaptable for characters in adventure tales such as Conrad wrote. Conrad writes of the real Dominic in The Mirror of the Sea as a "modern and unlawful wanderer with his own legend of loves, dangers, and bloodshed." (2) His appearance was also romantic.

"On board the Tremolino, wrapped up in a black caban, the picturesque cloak of Mediterranean seamen, with those massive moustaches and his remorseless eyes set off by the shadow of the deep hood, he looked piratical and monkish and darkly initiated into the most awful mysteries of the sea." (3)

Another possible reason for Conrad's repeated use of Dominic Cervoni, which may be the most important one, is that Dominic possessed to an outstanding degree the quality of character which Conrad believed was the notable one of the very few

(1) Joseph Conrad, The Mirror of the Sea, P. 183

(2) *Ibid.*, P. 163

(3) *Ibid.*, P. 164

one side of the table and opposite character, to whom the
 looked at the water-glass, and a journey inland with
 an air of his ambition will be met and who had never seen
 things and said, it seems to me I can see them by side in
 the sunlight of an open land, and the distance between the
 water of the sea, bearing the strain of their dark
 on their shoulders, surrounded by a silent and distant sea; even
 as if they had been on the sea, as bearing their
 feet upon the sunlight, with the hope of finding in an island
 which the wind voices of a distant island." (1)

It is not strange that a man whose name was mentioned

vividly and fondly, would give an impression for
 characters in his writings. His starting with Conrad in
 Conrad's undertakings and his longing to be the independent
 and the sea which he had gained from his long experience
 made Conrad a person who could naturally recur to Conrad's line
 as he wrote his stories and novels. Conrad had a distinct
 personality which was his particular, and the characters
 an adventure like such a Conrad story. Conrad writes of the
 real Conrad in The Heart of the Sea as "a man and a sailor"
 and with his own legend of "fear, danger, and bloodshed."
 (2) His experience was also romantic.

Conrad was the Frenchman, who in a black ocean
 the language of the Frenchman, with those massive
 and his Frenchman eyes set off the nature of the
 and looked at the world and world and daily insisted
 into the most wild spectacles of the sea." (3)

Another possible reason for Conrad's repeated use of
 Conrad's name, which may be the most important one, is that
 Conrad possessed an outstanding degree of the quality of char-
 acter which Conrad believed was the noble one of the very sea.

(1) Joseph Conrad, The Heart of the Sea, p. 123
 (2) Ibid., p. 123
 (3) Ibid., p. 124

simple ideas on which the world rests---fidelity. Conrad expresses this belief for us:

"Those who read me know my conviction that the world, the temporal world, rests on a very few simple ideas; so simple that they must be old as the hills. It rests notably, among others, on fidelity!"

That Dominic did possess the quality of fidelity strongly is illustrated in The Mirror of the Sea by his horror and feeling of disgrace at the infidelity of his nephew. A breach of fidelity to Dominic was an unredeemable, unbearable sin.

"...That I, a confidential man and a Corsican, should have to ask your pardon for bringing on board your vessel, of which I was padrone, a Cervoni, who has betrayed you--a traitor! --That is too much. It is too much. Well, I beg your pardon; and you may spit in Dominic's face because a traitor of our blood taints us all. A theft may be made good between men, a lie may be set right, a death avenged, but what can one do to atone for a treachery like this?...Nothing." (1)

Conrad testifies directly to this quality of fidelity in Dominic in the author's note to Nostromo:

"It is a real satisfaction to think that in my very young days there must, after all, have been something in me worthy to command that man's (Dominic's) half-bitter fidelity, his half-ironic devotion." (2)

(1) Joseph Conrad, The Mirror of the Sea, P. 182
(2) Joseph Conrad, Nostromo, P. X11

...the words "I believe"...

...this belief for me

There was a lack of conviction that the words
and phrases were on a very low plane, so much
that they could be said as the Bible. It reads notably, "where,
where, or whether?"

That doctrine has become the quality of literary style

It is illustrated in the words of the day of his horror and

feeling of distress at the inability of his mother, a phrase

of "believe" to believe as an unaccomplished, unaccomplished aim.

"...That I, a non-believer, was not a Christian, should
have to ask your pardon for printing on your page a word
which I was holding a favor, and was received by the
--that is too much. It is too much. I beg your pardon
and you say it in your own way, a matter of style
which might be all. I think you be made good between men,
the way to get right, a heart's desire, but what can you do to
show me a necessary like that." (1)

General practice directly to the quality of literary

to believe in the author's way to believe

"It is a real satisfaction to think that in my
young days that word, after all, may be something in the
world to come. That word (believe) will never believe,
his half-learned revelation." (2)

Chapter 11

The Dominic in An Arrow of Gold

Conrad in using Dominic Cervoni as the basis for his characters followed his original model with varying degrees of closeness. The character Dominic in The Arrow of Gold is the nearest to a life-like portrait of Dominic Cervoni. I have said that Conrad has told us about the real Dominic in The Mirror of the Sea, and in the author's note to The Arrow of Gold he says that the two Dominics are the same man:

"I never tried to conceal the origins of the subject matter of this book which I have hesitated so long to write; but some reviewers indulged themselves with a sense of triumph in discovering it in my Dominic of 'The Mirror of the Sea' under his own name (a truly wonderful discovery) and in recognizing the balancelle Tremolino in the unnamed little craft in which Mr. George plied his fantastic trade and sought to allay the pain of his incurable wound. ...It is the same man and the same balancelle." (1)

In writing The Arrow of Gold Conrad was attempting to give in novel form an account of his experiences and emotions during a certain period in his life. This intention is made clear in the author's note:

"...What is lacking in the facts is simply what I did not know, and what is not explained is what I did not understand myself, and what seems inadequate is the fault of my imperfect insight. ...In the case of this book I was unable to supplement these deficiencies by the exercise of my inventive faculty. It was never very strong; and on this occasion its use would have seemed exceptionally dishonest." (2)

Since he was trying to record faithfully his own experiences, it is probable that in the character of Dominic, who

(1) Joseph Conrad, The Arrow of Gold, P. Vlll

(2) Joseph Conrad, The Arrow of Gold, P. lX

The Domain in the Error of Gold

Books in being domain errors in the sense for his
 characters followed his original body with varying degrees of
 closeness. The character domain in the Error of Gold is the
 domain in a life-like portrait of Domain Domain. I have seen
 that domain has this in short the real domain in the Error of
the Error, and in the author's note by the Error of Gold he says
 that the two domains are the same name.

"I never tried to control the origin of the subject
 matter of this book which I have handled as long as written but
 was surprised to find myself also a name of things in
 character it is as though it were the limit of the sea, water his
 own name (a great mystery) and the recognition of
 the domain in the domain little book is also in
 the domain in the domain and again to give the name
 his original name... It is the same and the same
 domain." (1)

In writing the Error of Gold I was attempting to
 give in detail form an account of his experience and emotion
 during a certain period in his life. This intention is made
 clear in the author's note:

"...that is looking in the face is simply what I did
 not know, and that is not explained in that I did not understand
 myself, and that seems to be the fact of my intention
 in the case of this book I was unable to understand
 these relations by the course of my investigative activity. It
 was never very strong, and on this occasion it was never
 named 'epistemological domain'." (2)

Thus he was trying to record faithfully his own ex-
 periences, it is possible that in the character of Domain, who

(1) the Error of Gold, p. 11
 (2) the Error of Gold, p. 11

was of course playing the same part as the real Dominic, Conrad would want the same kind of person. He would try to depict a person who was wise in the ways of the sea, full of love for adventure, and above all loyal and faithful to the end.

Conrad gives a pretty good general idea of Dominic as just such a person when he first mentions him in the story. Monsieur George (who is telling the story and represents Conrad) goes to ask Dominic to be the padrone of the Tremolino and to undertake the dangerous business of smuggling supplies to Spain for the carlist cause.

"Late that night I went in search of Dominic. That Mediterranean sailor was just the man I wanted. He had a great experience of all unlawful things that can be done on the seas and he brought to the practice of them much wisdom and audacity."
(1)

The colorfulness of Dominic's personality is again brought out when Monsieur George is talking to Dona Rita, who is the real motivating force of the carlist activities, about the smuggling affair. "I held forth on the romantic qualifications of Dominic for the task." (2) Dominic's fidelity is effectively emphasized by having Dona Rita speak of him to Monsieur George:

"She observed also that she wished to see Dominic some day; to set her eyes for once on a man who could be absolutely depended on." (3)

There were other qualities which Conrad carried over from the real person to the character in the novel. "The perfectly remorseless irony" in Dominic's eyes, "as though he had

(1) Ibid., P. 89

(2) Ibid., P. 91

(3) Joseph Conrad, The Arrow of Gold, P. 91

was of course playing the same part as the real Dominick, George would want the same kind of gesture. He would try to do it in a way that was wise in the eyes of the man, that of love for adventure, and above all love and loyalty to the man.

George gives a pretty good account of himself as a person with a good sense of the man in the story. He is a person who is willing to do the things that are necessary to get the man to do the things that he wants to do. He is a person who is willing to do the things that are necessary to get the man to do the things that he wants to do. He is a person who is willing to do the things that are necessary to get the man to do the things that he wants to do.

That is the idea I want in regard to Dominick. The man who is willing to do the things that are necessary to get the man to do the things that he wants to do. He is a person who is willing to do the things that are necessary to get the man to do the things that he wants to do. He is a person who is willing to do the things that are necessary to get the man to do the things that he wants to do.

The relationship of Dominick's personality is again brought out when Dominick George is talking to Tom Hill, who is the real motivating force of the whole activity, about the man's attitude. "I held forth on the romantic qualifications of Dominick for the task." (2) Dominick's attitude is effectively emphasized by having Tom give a look of his to Dominick George. "The observer also said that she wanted to see Dominick now. She had her eyes for once on a man who could be absolutely depended on." (3)

There were other qualities which Dominick carried over from the real man to the character in the novel. "The man's personality was strong in Dominick's eyes, as though he had

(1) Ibid., p. 88
(2) Ibid., p. 81
(3) George Orwell, The Animal Farm, p. 81

been provided with an extremely experienced soul," (1) of which Conrad writes in The Mirror of the Sea, is given expression in the Dominic of The Arrow of Gold. His attitude toward the smuggling scheme is an example of his slightly scornful irony.

"He (Dominic) stated generally that there were some young gentlemen very clever in inventing new ways of getting rid of their time and their money. However, if they needed a sensible man to help them he had no objection himself to lend a hand. Dominic's general scorn for the beliefs, and activities, and abilities of upper-class people covered the principle of legitimacy amply;" (2)

A sceptical irony gained from long experience is evident in these words of Dominic's:

"Well, no heart need despair; for there is not a woman that wouldn't at some time or other get down from her pillar for no bigger bribe perhaps than just a flower which is fresh today and withered to-morrow. And then, what's the good of asking how long any woman has been up there? There is a true saying that lips that have been kissed do not lose their freshness." (3)

Irony is again evident in these words:

"I will say this for us, that we are carrying out all this deadly foolishness as conscientiously as though the eyes of the Senora were on us all the time. And as to risk, I suppose we take more than she would approve of, I fancy, if she ever gave a moment's thought to us out here. Now, for instance, in the next half hour, we may come any moment on three carabineers who would let off their pieces without asking questions. Even your way of flinging money about cannot make safety for men set on defying a whole big country for the sake of--what is it exactly? --The blue eyes, or the white arms of the Senora." (4)

In The Mirror of the Sea Dominic is represented as being a superstitious person. He believed that the reason for his brother's renewing an ancient family feud was that "as

(1) Joseph Conrad, The Mirror of the Sea, P. 163

(2) Joseph Conrad, The Arrow of Gold, P. 90

(3) Ibid., P. 127

(4) Joseph Conrad, The Arrow of Gold, P. 129

been provided with an extremely experienced staff, (2) of which
 located within the Director of the Office, in proper expression in
 the Director of the Office. His attitude towards the
 management, however, is an example of his ability and high
 level of performance. (3)

A psychological study conducted from their experience in the
 field in these areas of Dominica's
 "well as their own knowledge for their in fact a
 woman that woman's of some kind of other but down from her
 after for no higher value because when I was a flower which is
 from today and a changed in-course. And then, what's the good
 of making her long my words has been up there? There is a fine
 value that the have been aimed to not lose their lead-
 ship." (5)

It is again evident in these words:
 "I will not give up, that we are carrying out all
 this really foolishness as completely as though the eyes of
 the women were on us all the time. And as to that, I suppose
 we have more than one would approve of, I think, at the other end
 a woman's thought to be out there, but, for instance, in the
 world hall hour, we are going to meet on these conditions and
 would for all their "woman" without making a mistake. Even when
 we of thinking matter about women's work which for me and for
 nothing a whole big really for the sake of-what is it exactly?
 -The five years, or the whole range of the "woman". (6)

In the Director of the Office is represented as
 being a representative person. He believed that the lesson for
 his practice, however, an excellent family and that he

- (1) Joseph Jones, The Mirror of the World, p. 122
- (2) Joseph Jones, The Mirror of the World, p. 90
- (3) Joseph Jones, The Mirror of the World, p. 122
- (4) Joseph Jones, The Mirror of the World, p. 122

Dominic explained, 'all our dead cried out to him.' " (1) His superstition is again expressed when he spoke of his nephew:

"Some cursed witch must have stolen my brother's child from the cradle and put that spawn of a starved devil in its place," Dominic would say to me. "Look at him! Just look at him!" (2)

In The Arrow of Gold Dominic shows the same kind of superstition--a superstition which he expressed in words, whether he quite believed in it or not. When the shots of some carabinieri miraculously missed Dominic and Monsieur George, "Dominic, after swearing most horribly, ascribed our escape to the particular guardian angel that looks after crazy young gentlemen. Dominic believed in angels in a conventional way, but laid no claim to having one of his own." (3)

A certain simplicity of nature, closely allied to superstition, is also to be found in both Dominics. In The Mirror of the Sea a conversation about Dominic's wretched nephew reveals the simplicity of the reasoning of the original Dominic:

"'Why are you always knocking him about, Dominic?' I asked. Indeed, I felt convinced it was no earthly good--a sheer waste of muscular force.

'I must try to make a man of him,' Dominic answered, hopelessly." (4)

The Dominic in The Arrow of Gold shows a similar simplicity, which in this instance is strangely mixed with wisdom, when he is talking to Monsieur George about his reason for

(1) Joseph Conrad, The Mirror of the Sea, P. 165

(2) Loc. Cit.

(3) Joseph Conrad, The Arrow of Gold, P. 255

(4) Joseph Conrad, The Mirror of the Sea, P. 167

entering into the carlist cause. He says, shrewdly, that Carlos is no friend of Monsieur George and then continues:

"Friend (Carlos) of the Senora, eh?"

"That's what the world says, Dominic."

"Half of what the world says are lies," he pronounced dogmatically. "For all his Majesty he may be a good enough man. Yet he is only a king in the mountains and to-morrow he may be no more than you. Still a woman like that--one, somehow, would grudge her to a better king. She ought to be set up on a high pillar for people that walk on the ground to raise their eyes up to. But you are otherwise, you gentlemen. You, for instance, Monsieur, you wouldn't want to see her set up on a pillar." (1)

The real Dominic's cool judgment and decision is shown in The Mirror of the Sea when he sees that it is necessary to wreck the ship. In The Arrow of Gold Dominic's reputation for good judgment is seen in this passage:

"They gave to Dominic all their respect...They thought Dominic had all the sense." (2)

The original Dominic shows great sympathy and understanding in The Mirror of the Sea when he tells Conrad that the ship must be wrecked:

"What do you say Dominic?" I asked, moving nothing but my lips."

And the whisper...repeated mysteriously. "She must be killed."

My heart began to beat violently.

"That's it," I faltered out. "But how?"

"You love her well?"

(1) Joseph Conrad, The Arrow of Gold, P. 126

(2) Ibid., P. 125

entering into the earlier scenes. He says, shrewdly, that Garice is no friend of Bonaparte's and then continues:

"Friend (Garice) of the Emperor, and"

"That's what the world says, Garice."

"Half of what the world says are lies," he pronounced indignantly. "For all his Majesty he may be a good enough man. Yet he is only a king in the mountains and to-morrow he may be no more than you. Still a woman like first-ones, somehow, would grudge her to a better king. She ought to be set up on a high pillar for people that walk on the ground to raise their eyes up to. But you are the wife, you gentleman. You, for instance, Bonaparte, you wouldn't want to see her set up on a pillar." (1)

The real Domine's cool judgment and decision to show in The Mirror of the Sea when he sees that it is necessary to track the ship. In The Mirror of the Sea Domine's reputation for good judgment is seen in this passage:

"They gave to Domine all their respect... They thought Domine had all the sense." (2)

The original Domine shows great sympathy and understanding in The Mirror of the Sea when he tells Garice that the ship must be wrecked:

"What do you say, Domine? I asked, moving towards the my lips."

And the answer... repeated mechanically. "She must be killed."

He hasn't begun to beat violently.

"That's it," I listened. "That's it?"

"You love her well?"

(1) Joseph Conrad, The Mirror of the Sea, p. 120
(2) Ibid., p. 120

"I do."

"Then you must find the heart for that work, too. You must steer her yourself, and I shall see to it that she dies quickly, without leaving as much as a chip behind." (1)

In The Arrow of Gold the same sympathy and understanding is shown by Dominic, but here it is for Monsieur George's feeling for Dona Rita:

"For, speaking with all respect, why should you, and I with you, be here on this lonely spot, barking our shins in the dark on the way to a confounded flickering light where there will be no other supper but a piece of a stale sausage and a draught of leathery wine out of a stinking skin? Pah!"

"I had good hold of his arm. Suddenly he...pronounced in his flexible voice:

'For a pair of white arms, Senor. Bueno.'

He could understand."(2)

In addition to qualities of character, there are certain more tangible things about the two Dominics which are the same. In other words Conrad has used details which he remembered about the real Dominic to make the character in the novel more life-like and interesting.

Each of the two Dominics calls his young friend (Conrad himself in The Mirror of the Sea and Monsieur George in The Arrow of Gold) "Signorino." In The Mirror of the Sea when Dominic gave the signal for wrecking the ship, it was simply "Now, Signorino." (3) In The Arrow of Gold Monsieur George says "I was Dominic's Signorino." (4)

(1) Joseph Conrad, The Mirror of the Sea, P. 176

(2) Joseph Conrad, The Arrow of Gold, P. 130

(3) Joseph Conrad, The Mirror of the Sea, P. 179

(4) Joseph Conrad, The Arrow of Gold, P. 90

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"Then you must find the heart for that year, for you must expect her yourself, and I will see to it that she shall certainly, without leaving me such a city behind." (1)

In the name of God, the name of the Lord, and the name of the Lord, but that it is the constant desire of the Lord for that year.

"For, speaking with all respect, why should you find I with you, be next to your father, your, seeking out that in the day, on the way to a comfortable living, I will show you will be no other matter but a piece of a single passage and a thought of that year when you of a smiling smile will."

"I had good hope of his year, perhaps, he... I was sure of his father's voice."

"For a pair of eyes, your, thank, thank."

He could understand." (2)

In addition to that, there are the children, there are

there are more things than I could say, but I will say that the other side of the year, he had seen nothing which he thought about the year, he had seen nothing in the novel year, the year was interesting.

And of the two Dominions, the year, thank, thank (3)

and himself in the year of the year and constant year in

The year of the year, in the year of the year, it was the

when Dominions for the year for reading the year, it was the

the year, "Dominion", (4) in the year of the year, thank, thank

year of the year, thank, thank." (5)

- (1) Thank God, the year of the year, P. 170
- (2) Thank God, the year of the year, P. 180
- (3) Thank God, the year of the year, P. 190
- (4) Thank God, the year of the year, P. 200
- (5) Thank God, the year of the year, P. 210

Details in the descriptions of Dominic's appearance are the same in both books. In The Mirror of the Sea there is this description:

The padrone made no remark but wrapping his cloak about him stood up to look. His weather-tanned face, framed in the hood, had an aspect of authority and challenging force, with the deep-set eyes gazing far away fixedly, without a wink, like the intent, merciless, steady eyes of a sea-bird." (1)

In The Arrow of Gold almost the same picture is given:

"The clear flame shooting up revealed him in the black cloak with a hood of a Mediterranean sailor. His eyes watched the dancing dim light to seaward." (2)

Dominic's black moustaches are emphasized in describing him in both books too. In The Mirror of the Sea Conrad writes of Dominic's "thick black moustaches, curled every morning." (3) In The Arrow of Gold Monsieur George speaks of Dominic's "heavy moustaches." (4)

Dominic's unusual appearance and dark costume help in making him seem mysterious. In passages which are very similar in both books Conrad emphasizes the supernatural quality which sometimes seemed to surround Dominic's dark hooded figure. In The Mirror of the Sea Conrad writes:

"...The black hood turned immovably over the stern, as if in an unlawful communion with that old sea of magicians, slave dealers, exiles, and warriors, the sea of legends and terrors, where the mariners of remote antiquity used to hear the restless shade of an old wanderer weep aloud in the dark." (5)

In The Arrow of Gold there is this description:

- "From some receptacle I didn't see he poured a lot of
- (1) Joseph Conrad, The Mirror of the Sea, P. 171
 - (2) Joseph Conrad, The Arrow of Gold, P. 128
 - (3) Joseph Conrad, The Mirror of the Sea, P. 162
 - (4) Joseph Conrad, The Arrow of Gold, P. 131
 - (5) Joseph Conrad, The Mirror of the Sea, P. 176

Details in the description of Dornier's appearance
and the same in both books. In the History of the Air Force is

this description:

The picture made me remark that although his eyes were
not his eyes up to look. His rather-lean face, framed in
the nose, had an aspect of thinness and elegant form, with
the deep-set eyes looking far away. Without a word, like
the faintest, mysterious, almost open of a sea-bird. (1)

In the History of the Air Force the same picture is given

"The same time speaking as revealed him in the black
cloak with a hood of a military officer. His eyes looked
the same as those of a hawk." (2)

Dornier's black spectacles are emphasized in describing

him in both books too. In the History of the Air Force it says

of Dornier's "black spectacles, which were very heavy" (3)

in the History of the Air Force it says "heavy

spectacles." (4)

Dornier's unusual appearance and dark eyes are also in

describing him even further. In passages which are very similar

in both books Dornier emphasizes the experimental quality which

conditioned his work as a pilot. Dornier's dark hooded figure. In

The History of the Air Force it says

"...The air of hood turned imperceptibly over the stern, as
if in an unusual manner. It was a man of mystery,
dark, dark, dark, and dark, the air of mystery and
darkness, where the mystery of his eyes and his dark
features made of an air mystery deep and in the dark." (5)

In the History of the Air Force it says in this description:

- (1) "The same time speaking as revealed him in the black cloak with a hood of a military officer. His eyes looked the same as those of a hawk." (2)
- (2) "The same time speaking as revealed him in the black cloak with a hood of a military officer. His eyes looked the same as those of a hawk." (2)
- (3) "The same time speaking as revealed him in the black cloak with a hood of a military officer. His eyes looked the same as those of a hawk." (2)
- (4) "The same time speaking as revealed him in the black cloak with a hood of a military officer. His eyes looked the same as those of a hawk." (2)
- (5) "The same time speaking as revealed him in the black cloak with a hood of a military officer. His eyes looked the same as those of a hawk." (2)

water on the blaze, like a magician at the end of a successful incantation that had called out a shadow and a voice from the immense space of the sea. And his hooded figure vanished from my sight in a great hiss and the warm feel of ascending steam."
(1)

Dona Rita uses the exact words in commenting on Dominic in both books. In The Mirror of the Sea she says, "Mais il est parfait, cet homme," (2) and in The Arrow of Gold, "But he is perfect, this man." (3)

Since Conrad admits the Dominic in The Mirror of the Sea and the Dominic in The Arrow of Gold to be the same man, it is not strange that there should be many similarities between the two presentations. As for differences, the Dominic in The Arrow of Gold does not seem to be so violent a man as the Dominic in The Mirror of the Sea. But perhaps this is because his nephew does not appear in the novel. For it was the nephew who called forth Dominic's anger and disgust. Dominic in The Arrow of Gold is not so strong or vital a character as the real person depicted in The Mirror of the Sea. But I do not believe that this difference is so much in intention as in lack of success in bringing the character to life and in revealing the motives for his actions.

However, Conrad is not entirely unsuccessful in drawing the character of Dominic in The Arrow of Gold. I have already spoken of the effectiveness with which Dominic's character is brought out through what Dona Rita says of him and through

- (1) Joseph Conrad, Arrow of Gold, P. 128
- (2) Joseph Conrad, Mirror of the Sea, P. 164
- (3) Joseph Conrad, Arrow of Gold, P. 106

her conversations with Monsieur George about him. In one instance they sound as if she really would have said them:

"...One would like to put the care of one's personal safety into the hands of that man. He looks as if he simply couldn't fail one." (1)

Another way in which Dominic's character is made clear is through his own words and actions, particularly in the scene where Dominic and Monsieur George "were lying on a bit of dry sand under the lee of a rock, side by side, watching the light of our little vessel dancing away at sea in the windy distance ..." (2) Here Dominic emerges as a distinctive character. His wisdom mixed with simplicity, his scornful irony, and his devotion to Monsieur George are here functionally brought out. Dominic tells his young friend his ideas about women and love and life. His devotion to Monsieur George and Monsieur George's dependency on him are symbolically and vividly represented in this passage:

"We were climbing a precipitous path sufficiently dangerous in the dark, Dominic, more familiar with it, going first and I scrambling close behind in order that I might grab at his cloak if I chanced to slip or miss my footing. I remonstrated against this arrangement as we stopped to rest. I had no doubt I would grab at his cloak if I felt myself falling. I couldn't help doing that. But I would probably only drag him down with me.

- (1) Joseph Conrad, The Arrow of Gold, P. 106
 (2) Ibid., P. 126

(1) Joseph Conrad, The Arrow of Gold, P. 106

"With one hand grasping a shadowy bush above his head he growled that all this was possible, but that it was all in the bargain, and urged me onwards." (1)

On the whole, as may be seen from the quotations cited, Conrad has given us a pretty good idea of Dominic's character in The Arrow of Gold, functionally through Dominic's own words and actions and through what other characters say about him. However, the Dominic in the novel is not so strong and alive a person as the real person of whom Conrad wrote in the essay in The Mirror of the Sea. Of course Dominic held the center of the stage in the essay, while Monsieur George's experiences and emotions were the important things in the novel. Conrad concentrates on Dominic in the essay, vividly describing his character and appearance and dramatically telling of his part in the incident of the Tremolino. But the fact that in a novel one does not give a direct descriptive sketch of a character, and that each character must fit into his place in the story, should not mean that any character must therefore lack vitality. And these are not the reasons that Dominic in The Arrow of Gold is not so alive as he should be.

Conrad's lack of entire success in developing Dominic's character in The Arrow of Gold may be ascribed partly to the fact that some of the book is written as if it were extracts from a journal, and events or impressions are recounted briefly and in a cursory manner. In writing of Dominic in the following

(1) Joseph Conrad, The Arrow of Gold, P. 129

extract, Conrad seems to be forcing the impression of Dominic which he wishes to give.

"An enterprise that hangs on the punctuality of many people, no matter how well disposed and even heroic, hangs on a thread. This I have perceived to be also the greatest of Dominic's concerns. He, too, wonders. And when he breathes his doubts, the smile lurking under the dark curl of his moustaches is not reassuring." (1)

There is something about this way of writing about a person that just misses being effective. It gives a mysterious air to the man which is good, and which as we have seen, Conrad tries to create in other parts of the story. But the mysteriousness here seems somewhat forced or artificial. Perhaps because the impression is crowded into too few words, or because this kind of entry does not seem appropriate for a journal.

Another cause for Conrad's incomplete success in presenting Dominic to us may be the fact that often when Dominic appears in the story it is in the cafe of Madame Leonore and Conrad draws our attention to her rather than to Dominic. Thus when Dominic is first introduced to us through the "notes written at the end of that very day," Conrad writes:

"That I didn't know where he lived was nothing since I knew where he loved. The proprietor of a small, quiet cafe on the quay, a certain Madame Leonore, a woman of thirty-five with an open roman face and intelligent black eyes, had captivated his heart years ago. In that cafe with our heads close together over a marble table, Dominic and I held an earnest and endless confabulation while Madame Leonore, rustling a black skirt, with gold earrings, with her raven hair elaborately dressed and something nonchalant in her movements, would take occasion, in passing to an fro, to rest her hand for a moment on Dominic's shoulder." (2)

(1) Joseph Conrad, The Arrow of Gold, P. 94

(2) Ibid., P. 89

Madame Leonore holds the center of the stage and we are reminded of Dominic's presence when she rested her hand on his shoulder or, as in a later passage "touched lightly Dominic's curly head silvered on the temples..." (1) There is not a sufficient reason for giving Madame Leonore such a prominent place in the story, although she is used with some effectiveness to give us another view of Dona Rita. Her importance for this purpose, however, is not great enough to justify her overshadowing of Dominic in the scenes where they appear together.

Whether or not Madame Leonore really played so significant a part in Dominic's life as is shown in the story, I do not know. In The Mirror of the Sea Madame Leonore's cafe is spoken of, but Madame Leonore is barely mentioned and then, not in connection with Dominic. In any case, I think that it is all right and even good to have such a character as she in the story but I do not think that she should have been allowed to come between Dominic and the reader.

Dominic, after all, has a very significant role in the story. Without Dominic to depend upon, Monsieur George would not have been able to carry on the secret enterprise for Dona Rita and the carlist cause. If Dominic had been built up to assume this important position in the action of the story, the whole novel might have been more effective. Conrad seems to be striving to emphasize the romantic and unusual quality of his story and yet he neglects the most authentically romantic

(1) Ibid., P. 131 *The Arrow of God*, P. 209

character of them all.

Conrad's neglect of Dominic is most evident at the crucial point in the story, where it is necessary for the balancelle to be wrecked and the adventure which Dominic and Monsieur George have undertaken together is tragically ended. Conrad does not even bring out here, as he did effectively in The Mirror of the Sea, that it was Dominic who saw the necessity for wrecking the little ship and who gave Monsieur George the courage to do it. But Conrad's greatest failure in presenting Dominic's character is in not giving the motivation for Dominic's leaving Monsieur George alone and utterly discouraged after the wrecking of the ship. The feeling that Dominic "simply couldn't fail one" was built up throughout the story and then at the end Dominic does fail Monsieur George, to quote his own words:

"The little vessel, broken and gone like the only toy of a lonely child, the sea itself, which had swallowed it, throwing me on shore after a shipwreck that instead of a fair fight left in me the memory of a suicide. ...Even Dominic failed me, his moral entity destroyed by what to him was a most tragic ending of our common enterprise." (1)

It is conceivable that Dominic, a man of the sea, should be crushed by a shipwreck which was like a suicide, but in light of the character which has been developed up to this time in the story, it hardly seems possible that his moral entity should be destroyed. Such a sudden collapse is not plausible even in a man who was simple and superstitious as Dominic had been shown to be. These qualities denote perhaps a certain

(1) Joseph Conrad, The Arrow of Gold, P. 256

naivete but certainly do not detract from the courage and fidelity and dependability of the man, and in no way prepare one for the sudden, complete, and forlorn disappearance which he makes at the end of the story:

"...But he (Monsieur) George had to make two short visits to Marseilles. The first was prompted by his loyal affection for Dominic. He wanted to discover what had happened or was happening to Dominic and to find out whether he could do something for that man. But Dominic was not the sort of person for whom one can do much. Monsieur George did not even see him. It looked uncommonly as if Dominic's heart were broken. ...He spent most of that time conversing with Madame Leonore about Dominic. She was distressed, but her mind was made up. That bright-eyed, nonchalant, and passionate woman was making arrangements to dispose of her cafe before departing to join Dominic. She would not say where." (1)

Here is a mysterious disappearance in keeping with a romantic character, but even a mysterious disappearance should have motivation, and so should a broken heart. Dominic in his long experience on the sea must have had more than one catastrophe to face with fortitude. Such a brave reckless spirit as Dominic would not be utterly confounded even if he were forced by circumstances to wreck his ship.

As a matter of fact, Conrad gives the perfect motivation in The Mirror of the Sea for Dominic's otherwise inexplicable reaction. There Conrad reveals that the reason for the failure of the venture was that Dominic's nephew betrayed them to the guardacostas. To a proud and simple man who himself was the embodiment of fidelity, this would be a disgrace which could not be overcome. Perhaps we are supposed to surmise some circumstances such as this in the novel because of the fact that

(1) Ibid., P. 340

Conrad writes that Dominic's "moral entity was destroyed by what to him was a most tragic ending of our common enterprise," thereby intimating that for some reason the failure was especially tragic to Dominic. But I believe that reason should be given in order to do justice to Dominic who has been set up for us as a model of wisdom, audacity, dependability, and devotion. It has been said that Conrad wants you to be interested not in what happened but in how it happened and why,⁽¹⁾ but in this instance he neglected to explain the reason for Dominic's behavior. This neglect on Conrad's part may have been because he was so interested in writing of his own remembered emotions, which are the central part of the story, that he did not realize that he was slighting the character of Dominic. But this explanation does not to me make the neglect excusable.

Because Conrad failed in making Dominic a strong character, he failed in showing fidelity as one of the few simple ideas on which the world rests. If Conrad had shown that the disgrace of even an indirect connection with infidelity was strong enough to make Dominic leave his despairing friend, the importance of fidelity to Dominic and its significance in human relationships would have been effectively emphasized.

(1) G. Jean-Aubry, *Life and Letters of Joseph Conrad*.

Chapter 111

Attilio

Attilio in Suspense is not so close a counterpart to Dominic Cervoni as is the Dominic in The Arrow of Gold. Attilio, nevertheless, is also fundamentally like the original Dominic, and was probably inspired by that Mediterranean sailor whom Conrad knew so well. Jean-Aubry says that Attilio "reflects accurately the part Dominic played in his (Conrad's) life," (1) and points out parallel circumstances in the adventure with Dominic which Conrad recounts in both The Mirror of the Sea and The Arrow of Gold and the situation in Suspense:

"The scene of action is the Mediterranean, the subject is a political plot with a sea atmosphere, and the analogy of age and nationality between Attilio and Cosmo Latham in that story (Suspense) holds good of Dominic and Conrad in 1876." (2)

Conrad never finished Suspense and we cannot therefore be exactly sure of what he wanted to do finally with Attilio. But from the story as it stands it would seem that Conrad wanted a mysterious and romantic character with wisdom and audacity and the fidelity which would make him a trusted person for secret business and a true friend for the young Englishman, Cosmo, who was at that time in great need of a friend. Conrad also wanted a character who could play a more independent part in the story than the Dominic in The Arrow of Gold did. Attilio is the person really in command of the carrying out of the secret business, while Dominic in The Arrow of Gold worked co-operatively with

(1) G. Jean-Aubry, Life and Letters of Joseph Conrad

(2) *Ibid.*, P. 37

Monsieur George. Attilio is really the most interesting and prominent character in the story as it now stands. He is not prominent in the sense that dominates the story by his actual physical presence in a great number of the scenes. On the contrary, we catch only fleeting glimpses of him through the greater part of the book. He is introduced on the first page of the story as a "lank man in a shabby sailor's jacket and wearing a strange cap with a tassel." (1) His part in the conversation with Cosmo is so interesting and his secret business and his whole air so mysterious that we keep wondering about him throughout the rest of the story, although he does not appear in the foreground again till near the end. However, references to Attilio are skillfully brought in as the story progresses to hold and increase the interest in him. Cosmo's last words to his man, Spire, at the end of Part 1 were:

"...If you ever see in the street or in that room downstairs, where everyone comes in and out, as you say, a long fellow wearing a peculiar cap with a tassel, just try to find out something about him; or at any rate let me know when you have seen him. ...You could perhaps follow him for a bit and try to see where he goes." (2)

A little later in the story Spire came to Cosmo to tell him that "the fellow with the cap" (3) was in the room, and Cosmo looked in to see for himself:

"The room, very much like the dining room but smaller, was lighted gloomily by two smoky oil lamps hanging from the ceiling, over a trestle table having a wooden bench on each side. Bad as the light was Cosmo made out at once the peculiar cap.

(1) Joseph Conrad, Suspense, P. 1

(2) Ibid., P. 54

(3) Ibid., P. 68

The wearer, sitting on one of the benches, was leaning with both elbows across the table towards the fair head of a girl half-hidden by a lace scarf. They were engaged in earnest conversation so that they never turned their heads..." (1)

Attilio is again referred to when Cantelucci's political activities are revealed to the reader:

"The latest matter in hand had been the sending of some important documents to the conspirators in the south. He had found the messenger, had taken steps for getting him away secretly, had given him full instructions the last thing before going to bed." (2)

Attilio again comes into the story indirectly through the words of Checca, his love, who came to tell Cantelucci of Attilio's discovery when he had gone late at night to say good-bye to Checca. Cantelucci was very much disgusted that Attilio should have endangered the success of the mission just to say good-bye to Attilio, and Checca was heart-broken to think that saying good-bye to her had endangered Attilio's life.

These references to Attilio are brought in smoothly and functionally, really furthering the movement of the story. They would hardly be needed just to remind us of the man with the peculiar cap. As Cosmo said when Attilio left him that first night on the tower:

"...My friend, you don't seem somehow a person one could easily forget." (3)

When Attilio does finally appear in the story again at close range, he is given the center of attention without rivalry. Cosmo is dominated by Attilio's vibrant personality and is

(1) Ibid., P. 69

(2) Ibid., P. 198

(3) Joseph Conrad, Suspense, P. 16

inevitably drawn to follow him in his secret adventure.

As I have said, Attilio as Conrad wanted him for his story had the same basic qualities of character as Dominic. The fidelity in Dominic which Conrad valued above all is one of the qualities in Attilio's character. His fidelity is attested by the fact that he was entrusted with the important documents for the revolutionary conspirators in the south by Cantelucci who considered him "a young fellow...brave, intelligent, and resourceful, beyond the common." (1) And he could be depended upon to use his braveness, intelligence, and resourcefulness in accomplishing that with which he was entrusted.

One way of testing fidelity in a person is by the trust and confidence which he inspires in other people. According to this test, Attilio's fidelity would be well-proved. Cosmo, when, with the secret packet which Attilio had left in his hat, he was about to be captured by the guardsmen, thought for a moment of throwing away the packet:

"It was a sort of solution; but he discovered in himself an unsuspected and unreasoning loyalty. 'No! Somebody would find it and take it to the police,' he thought." (2)

Again Cosmo considered his feeling toward Attilio:

"He wondered at his loyalty to the astute Attilio. He would have been justified in regarding the transaction as a scurvy trick; whereas he found that he could not help contemplating it as a matter of trust." (3)

Attilio's fidelity is also shown in his concern for Cosmo. He did not take advantage of him when he literally had

(1) Ibid., P. 199

(2) Joseph Conrad, Suspense, P. 237

(3) Ibid., P. 240

him in his power.

"...Signore, you very nearly went away with us without any question at all, for our head pointed to seaward and you could have had no idea that I was coming in here. Confess, Signore, you didn't think of return then. I had only to hold the tiller straight another five minutes and I would have had you in my power." (1)

Attilio was willing to put him on shore although his help would have been invaluable to the success of Attilio's escape with the packet, and he also was eager to give Cosmo any help he could.

"Pity you don't know the town," Attilio's cautious voice was heard again, "or else I could tell you of a place where you could spend the remainder of the night and send word to your servant tomorrow." (2)

Attilio's fidelity for his mission is also great, however, and with great earnestness he persuades Cosmo to help him:

"Cosmo felt the subdued vibration of this appeal without having paid any attention to the words. They required no answer. Surely he was no friend of tyranny or of Austrian oppressors or he wouldn't refuse to serve a man whom some hidden power had thrown in his way."

Attilio is like Dominic in being superstitious. His superstition is more emphasized than Dominic's. He voices more superstitious beliefs and he really seems to believe in them. As with Dominic, in his superstition, Attilio also shows his simplicity. In the first conversation between Cosmo and Attilio in the tower Attilio said: "Luck is even better than courage, surer than wisdom and stronger than justice." (3) Then when Cosmo would not leave the tower so that Attilio could let down

(1) Ibid., P. 267

(2) Ibid., P. 264

(3) Joseph Conrad, Suspense, P. 4

the mysterious box secretly, Attilio became impatient and spoke of the devil:

"Each man has a devil not very far from his elbow. Don't argue, Signore, don't call him up in me." (1)

A little later when they were speaking of the boat which had come and gone so silently that it might have been a ghost ship, Cosmo said:

"Ghosts are of no account. Could there be anything more futile than the ghost of a boat?"

And Attilio replied:

"You are one of the strong-minded, Signore. Ghosts are the concern of the ignorant--yet who knows?" (2)

When Cosmo because of coincidence of circumstances was able to tell Attilio much more about his affairs than it seemed possible for him to know, Attilio ascribed this knowledge to supernatural forces. He was "incredulous and a little suspicious" and tried to discover exactly what Cosmo was doing when he found out all this information:

"As I have no demon," he began slowly, "to keep me informed about other people's affairs, I must ask you what you were doing here?" (3)

Conrad explained Attilio's feelings about Cosmo when he suddenly and unexpectedly found him in the midst of the stone blocks in hiding too:

"This was very extraordinary, as though some devil having his own means to obtain knowledge had taken on himself for a disguise the body of an English man of the kind that travels and stays in inns. The acquaintance of Cosmo's almost first hour

(1) Ibid., P. 9

(2) Ibid., P. 14

(3) Ibid., P. 232

in Genoa was very much puzzled and a little suspicious, not as before something dangerous but as before something inexplicable, obscure to his mind like the instruments that fate makes use of sometimes in the affairs of men." (1)

Attilio's considerations when it was necessary to leave the packet with Cosmo also show his superstitious nature:

"The discovery of Cosmo sitting amongst the stones was an event so extraordinary in itself that it revolutionized his rational view of life as a whole in the way a miracle might have done." (2)

Attilio thought that Cosmo had "the face and bearing of a man with whom it was lucky to be associated in anything." (3)

Attilio had "romantic qualifications" similar to those of Dominic. He had had many adventures and had traveled far. His deserting from his ship in South America to stay with the wise hermit was a particularly romantic episode. He told Cosmo about it in these words:

"I had come ashore to wander on the plain. I like to be alone sometimes. My ship was anchored in a bight of this deserted coast a good many miles away, too many to walk back in the dark for a stranger like me. So I spent the night in that old man's ranch, a hut of grass and reeds, near a little piece of water peopled by a multitude of birds. He treated me as if I had been his son. We talked till dawn and when the sun rose I did not go back to my ship." (4)

Attilio, as Dominic, loved adventure and was willing to take risks. When he was escaping in the boat after leaving the packet with Cosmo, he decided that he should get the packet again and therefore took the chance of staying in the harbour, practically under the noses of gendarmes who were looking for

(1) Joseph Conrad, Suspense, P. 233

(2) Ibid., P. 258

(3) Ibid., P. 259

(4) Ibid., P. 6

him.

"The galley being just then at the other end of her beat, Attilio saw his way clear to slip into the harbour. The state of perfect quietness over the whole extent of the harbour encouraged his native audacity. He began by pulling to the East side where the gendarmerie office was near the quay. Everything was quiet there. He made his men lay their oars amongst the shadows of the anchored shipping and waited. Sleep, breathless sleep, reigned on shore and afloat. Attilio began to think that Cosmo could not have been discovered. If so, then he must be near Cantelucci's inn by this time. He resolved then to board one of the empty coasters moored to the quay, wait for the morning there, and then go himself to the inn, where he could remain concealed till another departure could be arranged. He told his men to pull gently to the darkest part of the quay."

(1)

Immediately after this Attilio, hearing Cosmo's shout, made his way without hesitation toward the boat full of Sbirri, gave instructions to his men to hit them hard with the boat stretchers, and succeeded in rescuing Cosmo.

Attilio's appearance is one which captures the imagination. His picturesque dress of a Mediterranean sailor and particularly his strange cap with the tassel add to his romantic mysteriousness.

Mysteriousness, which added to the romantic quality of Dominic is also found in Attilio. In Suspense the mystery of the whole story is heightened because the book was never finished. As Richard Curle wrote in the introduction of the book:

"And perhaps its very incompleteness adds to the sense of mystery which enshrouds its pages..." (2)

We do not know what might have happened to Attilio.

(1) Joseph Conrad, Suspense, P. 259

(2) Ibid., P. VII

We do not know what particular fate he might have met. But I have an idea that he would have remained a mysterious person to the end as Dominic did.

Conrad has in several ways brought mysteriousness to Attilio. Keeping him in the background of the story and having Cosmo puzzled and curious about him makes him more mysterious. His secret business in the tower, his unexpected and sudden appearances and departures make him an elusive, shadowy person. The first night the interview between Cosmo and Attilio ended quite suddenly as

"The man in the cap, Attilio, bounded across the platform, dived into the black square opening on its landward side, and ran down the steps so lightly that not a sound reached the ears of the other. Cosmo went down the winding stair, but cautiously in the profound darkness. The door at the bottom stood open and he stepped out on to the deserted jetty. He could see on it nothing in the shape of a fleeting shadow." (1)

Attilio appeared very suddenly to Cosmo the next time they met, when Cosmo was hiding from the Sbirri among the blocks of stone by the harbour:

"Cosmo had caught the faint sound of running feet on the hard ground, and even before he had decided that it was no illusion it stopped short and a bulky object fell hurtling from the sky so near to him that Cosmo instinctively drew in his legs with a general start of his body which caused him to knock his hat off against the stone. He became aware of a man's back almost within reach of his arm. There could be no doubt he had taken a leap over the stone and had landed squatting on his heels. Cosmo expected him to rebound and vanish, but he only extended his arm to seize the hat as it rolled past him and at the same moment pivoted on his toes, preserving his squatting posture." (2)

The fact that Attilio never appears in the daylight, but that he is always seen in the dark and the shadows makes him

- (1) Joseph Conrad, Suspense, P. 16
 (2) Ibid., P. 230

seem more elusive and romantic.

This paragraph gives in a very few words a good impression of Attilio as a truly romantic character:

"Attilio, the wanderer of the seas along the southern shores of the earth and the pupil of the hermit of the plains that lie under the constellation of the southern sky, smiled in the dark, a friendly gleam of white teeth in an over-shadowed face." (1)

Attilio was wise in the ways of the sea, as was Dominic. His skill in maneuvering the boat through the dark harbour is proof of his seamanship, and the fact that he was padrone of the Felucca on board of which he and Cosmo come at the end is evidence of his knowledge and experience in regard to ships.

Attilio has the same kind of wisdom in his simplicity which Dominic showed when he told young Conrad that if he loved his ship well, "she must be killed...you must find the heart for that work too." (2) As a piece of canvas was thrown over the old man whose last work had been to steer Cosmo and Attilio across the harbour, Cosmo said:

"Where is his star now?" said Cosmo, after looking down in silence for a time.

"Signore, it should be out," said Attilio with studied intonation. "But who will miss it out of the sky?" (3)

Another characteristic which Attilio has in common with Dominic is ironic scepticism. In the first scene Attilio was extremely sceptical about the young Englishman who followed

(1) Ibid., P. 273

(2) Joseph Conrad, The Mirror of the Sea, P. 176

(3) Joseph-Conrad, Suspense, P. 274

him to the tower and he was ironic in some of his remarks to him. When Cosmo asked him whether the door at the foot of the tower was closed at night, Attilio replied:

"That is a matter worth consideration especially for those like you, for instance, who have a soft bed to go to for the night." (1)

Attilio's sceptical irony is also evident when he replied to Cosmo's question about what thoughts he might have:

"The thoughts of a common man, thoughts that could be of no interest to an English Milord," answered the other, in a grimly deprecatory tone. (2)

The kindness and thoughtfulness which Dominic is shown to possess in The Mirror of the Sea when, before he left him after the shipwreck, he took young Conrad in sight of a little hamlet and asked him if he could make his way to it alone, is also evident in Attilio's character. He showed solicitude for the old man who had been their steersman when they were putting him on board the Felucca:

"The first sound he, Cosmo, heard were the words, 'Take care,' pronounced by Attilio in connection with getting the old boatman on board..." (3)

There is also a certain fierceness of nature which is seen both in Dominic and Attilio. Dominic became quite explosive when his nephew aroused his fury, and gave vent to this anger by knocking down the wretched fellow. Attilio showed a similar temper when Cosmo refused to leave him alone in the tower to carry out his secret business:

(1) Ibid., P. 2

(2) Ibid., P. 5

(3) Joseph Conrad, Suspense, P. 272

"He couldn't repress an impulsively threatening movement in the direction of his inconvenient companion but it died out in perplexity." (1)

In addition to sharing these qualities of character, Dominic and Attilio have other things in common. They are both engaged in a similar kind of enterprise--political intrigue. In fact they are both padrones of ships used for this kind of enterprise. Both Dominic and Attilio have young friends who depend upon them and for whom they have a great amount of affection and respect which is not unmixed with a mildly superior sort of tolerance. Attilio's feeling about Cosmo is pretty well shown in these words:

"He felt suddenly an awed and confiding love for that marvellous person fate had thrown in his way." (2)

Cosmo's feeling about Attilio is just as strong and is more an instinctive than a reasoned feeling of affinity:

"Cosmo, feeling a sudden relief, wondered that he should have found it in the mere resolution to go off secretly... the the mere bidding of a man bound on some secret work, God knows where and for what object, and who had volunteered to him no statement except that he had cousins in every spot in Italy and a love affair with an ortolana." (3)

The great respect which Attilio has for his young friend is shown when they finally safely boarded the ship together and he said to Cosmo:

"Who would dare say now that our stars have not come together? Come to sit at the stern, Signore. I can find a rug to throw over a coil of rope for a seat. I am now the padrone of that Felucca, but of course barring her appointed work you are entirely the master of her." (4)

(1) Ibid., P. 9

(2) Ibid., P. 258

(3) Joseph Conrad, Suspense, P. 270

(4) Ibid., P. 273

Attilio's joking attitude of tolerance toward Cosmo is shown when he suggested that perhaps Cosmo might want to come along with him on the ship. Cosmo replied:

"I believe you are capable of carrying me off."

"Dio ne voglio," was Attilio's answer, "God forbid. The noise you would make would bring no end of trouble." (1)

There are also some specific concrete similarities between Dominic and Attilio. As I have already pointed out, they were both Italians, although Dominic was a Corsican while Attilio was "a native of a tiny white townlet on the eastern shore of the Gulf of Genoa." (2)

It is natural since they are both Italians that they should both have spoken sometimes in the Italian language.

Dominic in The Mirror of the Sea, whenever his rascally nephew was mentioned, exclaimed, "Canallia!" (3) and when one time he saw another ship skimming over the sea, he remarked:

"Chi va piano va sano. ...With a derisive glance over the side, in ironic allusion to our own tremendous speed." (4)

Attilio used such Italian phrases as "Va bene, va bene"⁽⁵⁾ "per dio,"⁽⁶⁾ and "dio ne voglio."⁽⁷⁾ Attilio as well as Dominic called his young friend "signorino." (8)

(1) Ibid., P. 267

(2) Ibid., P. 256

(3) Joseph Conrad, The Mirror of the Sea, P. 167

(4) Ibid., P. 171

(5) Joseph Conrad, Suspense, P. 250

(6) Ibid., 251

(7) Ibid., P. 267

(8) Ibid., P. 7, P. 16

Both Attilio and Dominic came from families of some note. Attilio's family fame, however, was the result of the fame of one of the members, "the well-known conspirator against the power of Dorias in the days of the Republic." (1) Dominic's family, on the other hand, was of very respectable family-- authentic Caporale, he affirmed. But be that as it may be. The Caporale families date back to the twelfth century." (2) At any rate, both were proud of their families. Of the noted member of his family "Attilio had heard only lately...with a certain satisfaction." (3)

The very tassel on the strange cap which Conrad always points out when Attilio is mentioned in the story and which, in fact, seems to be a kind of symbol for his mysteriousness, may have been suggested by the tassel on the dark sailor's hood which Conrad always emphasized in the descriptions of Dominic, as for example in this passage in The Mirror of the Sea:

"Above his motionless figure the little cord and tassel on the stiff point of the hood swung about inanely in the gale." (4)

Dominic and Attilio both used very picturesque speech, as can be seen in the quotations I have already given to illustrate other points such as their superstition and their simple wisdom. Attilio's speeches about the stars are very picturesque and Dominic sometimes spoke very vividly of his nephew:

"What made me ever own that spawn of a hungry devil

- (1) Joseph Conrad, Suspense, P. 256
- (2) Joseph Conrad, The Mirror of the Sea, P. 163
- (3) Joseph Conrad, Suspense, P. 256
- (4) Joseph Conrad, The Mirror of the Sea, P. 172

for our own blood." (1)

Although Attilio and Dominic are fundamentally alike, Attilio seems much younger in his thoughts and feelings and reactions--more impressionable and less of a hardened, inflexible adventurer. He is actually younger in years. In The Mirror of the Sea Conrad says of Dominic that "he may have been forty years old," while in Suspense Attilio's age is given as "only about thirty." (2)

But Conrad does not only tell us that Attilio was younger. He makes him really seem younger in many ways. The rapidity and ease with which he moved, making his sudden appearances and disappearances possible, and heightening the air of mystery about him, as I have already pointed out, also give him a youthful quality. Although Dominic was sure-footed and skillful in climbing the precipitous hill, and could help Monsieur George because of his strength and sureness, he does not at any time exhibit such speed and agility as Attilio does more than once.

Attilio's youth in contrast to Dominic is evident also in the nature of his love affair. Dominic and Madame Leonore were quite staid in their relationship. Attilio's love was in quite a different stage. In fact during the first meeting between Cosmo and Attilio, when Cosmo suggested that the tower was Attilio's trysting place, he was answered by a short, scornful laugh, (3) which might have implied an impatience with or a

(1) Joseph Conrad, Mirror of the Sea, P. 182
 (2) Joseph Conrad, Suspense, P. 256
 (3) Ibid., P. 10

contempt for such frivolities. The next time Cosmo saw Attilio he was in such deep conversation with a girl that they were both oblivious to all else. Such absorption in a conversation would suggest that Attilio's interest in the girl was youthful and warm, and yet does not necessarily contradict the earlier attitude. We get the impression throughout that Attilio loved in spite of himself. In talking to Cosmo about the circumstances of the ambush that was laid for him, he said:

"It's the first time in my life that I found it hard to say good-bye. I begin to believe," he went on murmuring, "that there are people it would be better for one not to know. There are women..." (1)

The youthful intensity of his love is shown in this passage:

"Attilio, still and silent by Cosmo's side, was not reproaching himself for having gone in the evening to say good-bye to Cecchina. The girl herself had been surprised to see him, for they had said good-bye already in the afternoon. But this love affair was not quite two months old and he could not have been satisfied with a hurried wordless good-bye, snatched behind a half-closed door, with several people drinking at the long table in Cantelucci's kitchen on one side and a crabbed old woman rummaging noisily in a storeroom at the end of the dark passage." (2)

Conrad gives several small touches which contribute effectively to the youthful impression we receive of Attilio. There is an aliveness about him when, in the boat, "he put his hand lightly upon his Cosmo's shoulder in a way that conveyed a sort of gentle exultation." (3) The vibrancy of his eagerness and enthusiasm in persuading Cosmo to go with him to the ship

(1) Joseph Conrad, Suspense, P. 262

(2) Ibid., P. 257

(3) Ibid., P. 250

also gives a youthful quality to his character.

The relation between Cosmo and Attilio, and Attilio's attitude toward Cosmo also show the youthfulness of Attilio in comparison to Dominic. It is true that Attilio felt himself to be older than Cosmo. One of the first things Attilio said to the young Englishman was:

"I wonder what thoughts pass through your head...Or perhaps you are too young yet to have many thoughts in your head." (1)

Nevertheless he had a great deal of awe and respect for Cosmo and did not have so commanding an attitude toward him as Dominic had toward young Conrad at times, as when Conrad in the face of treachery asked Dominic what was to be done, and received this reply:

"Nothing. Silence! Be a man, Signorino." (2)

This difference in attitude may be because of several circumstances as well as age. Attilio did not know Cosmo at all at the beginning of the story, while Dominic and Conrad were old friends at the time about which Conrad writes in *The Mirror of the Sea*. The coincidences of Attilio's and Cosmo's meetings made a great impression on Attilio's superstitious nature and he would quite naturally have respect for the person whom fate had seemed to put in his way. At the same time Attilio's youthfulness made him more impressed by his friend's lucky appearances and his gentlemanly behavior, it also made possible a closer sympathy between the

(1) Ibid., Pp. 4,5

(2) Joseph Conrad, Mirror of the Sea, P. 175

two. Both of them were a little puzzled about life in general and they talked it over together and exchanged ideas. While Dominic felt himself qualified to tell young Conrad (or Monsieur George) what it was all about.

I think that it was to bring this closer sympathy between Attilio and Cosmo that Conrad made Attilio younger. Because Attilio's real importance in the story--aside from the fact that he is an authentically romantic character and therefore full of interest in his own right--is in his friendship with Cosmo. Conrad seems to use their feeling of need for comradeship as a symbol for his belief that men can find comfort in standing together against the vicissitudes of life. This importance of human companionship is shown early in the book, as a kind of prelude to the further development of the theme, through Attilio's life with the hermit. He deserted from his ship on the coast of South America in order to stay with the hermit because, as he told Cosmo:

"...There was certainly no one there on the ship to address me as 'my son' in that particular tone--you know what I mean Signore." (1)

Another way in which Conrad makes the sympathy between Cosmo and Attilio closer than that between Dominic and Conrad or Dominic and Monsieur George is by giving Attilio a more purposeful intelligence than Dominic had. Dominic was interested in the political intrigue in which he was involved simply for the sake of adventure. Attilio really believed in what he was working

(1) Joseph Conrad, Suspense, P. 6

for.

"Like the polite innkeeper (Cantelucci) he (Attilio) believed in the absolute equality of all men. He respected all religions but despised the priests who preached submission and perceived nothing extravagant in the formation of an Italian empire...since there was a great man--a great emperor--to put at its head, very close at hand. The great thing was to keep him safe from the attempts of all these kings and princes now engaged in plotting against his life in Vienna--till the hour of action came. No small task, for the world outside the ranks of the people was full of his enemies." (1)

Attilio also seems to be more thoughtful and truly philosophical than Dominic. When Cosmo asked him what he learned from the hermit, he answered:

"Signore, his wisdom was not like that of other men and it would be too long to explain to you here on this tower and at this late hour of the day. I learned many things. How to be patient, for instance..." (2)

Although Attilio's wisdom is sometimes simple like Dominic's, it is sometimes deeper too. In these words he spoke wisely and philosophically of an age-old problem:

"Cantelucci's an experienced conspirator. He thinks that the force of the people is such that it would be like an uprising of the ground itself. May be, but where is the man that would know how to use it?" (3)

Cosmo is of course less wise than Attilio in many things because he is younger and has had less experience in the world. However, he is very intelligent and sensitive and Attilio's intelligence and sensitiveness make for a true affinity between the two which would not otherwise be possible.

Another difference between Attilio and the picture of the real Dominic which we have in The Mirror of the Sea or the

(1) Joseph Conrad, Suspense, P. 257

(2) Ibid., P. 7

(3) Ibid., P. 273

adaptation of him in The Arrow of Gold is that he is more artistically and effectively presented. Conrad has emphasized the qualities in Attilio which make him the kind of character which is needed in the story. His mysteriousness and his adventurous romantic spirit are made more intense than the same qualities in the original man as Conrad has shown him in The Mirror of the Sea, because these qualities were an integral part of the whole tone of the story. Still these qualities do not seem so exaggerated nor so consciously exploited as they did either in The Mirror of the Sea or in The Arrow of Gold. They fit into the story functionally and are integrated into it. I think that perhaps the mystery which is the keynote of the atmosphere of the whole story, typified by the title, Suspense, and of the character, Attilio, has more than a romantic significance to make a good story. I think that it may be symbolical of Conrad's awareness of the "mystery surrounding our lives." (1)

Attilio's fidelity and his instinctive and eager sympathy with Cosmo are emphasized repeatedly because of the significance to Conrad of the idea which they represented. Follett says of Conrad that "in his tales he stresses the solitariness of men and women to show the desperate ardor of their struggle for fraternity." (2)

Conrad is successful in making Attilio live for the reader. This success seems partly to be a result of his realization of the importance of the character (a realization which he

(1) Bookman, Vol. 43, P. 301

(2) Follett, P. 322

did not seem to have in the case of Dominic in The Arrow of Gold). He therefore developed Attilio carefully, having him enter the story at times when his character could be revealed functionally, and when he is needed for interplay with the other characters, particularly with Cosmo. He is effectively introduced at the very beginning of the story in an atmosphere of mystery and in conversation with Cosmo so that they are linked together from the beginning. He is brought into the story fleetingly but to good purpose several times, emphasizing further his romantic quality by showing him with Cecchina, and giving an idea of his dependability through Cantelucci's words about him. He later is presented on the scene very opportunely first to further convince of his symbolically fateful connection with Cosmo and more practically to leave the packet with him, and next still more practically, to rescue Cosmo from the Sbirri. Although Attilio is made to appear at times which are effective for characterization and for bringing out the ideas of the story, his appearances and disappearances and actions are properly motivated so that they are believable and are consistent with his character.

Attilio's tale is written so that it sounds very natural and what he says is functional in revealing the kind of person he is.

In Attilio Conrad gives us a character who is really a different person than Dominic from whom he undoubtedly drew his inspiration. Yet he has represented the true and living spirit of Dominic much better than he did in The Arrow of Gold where he

was admittedly transferring the person directly from life. This relative success might suggest that a writer can do better by using a real person merely as a suggestion or inspiration for a character rather than by trying to duplicate the real person in a story.

Because Conrad developed an authentic and consistent character in Atilio he was successful in representing effectively the idea that men can best face the mystery of the world by standing together, and that they can truly stand together only if they possess the quality of fidelity.

The underlying brotherhood of mankind is illustrated in Conrad's relationship with the other characters.

Since this was the kind of person Conrad wished to draw for us in *The Rover*, it is natural that Conrad should give Atilio many of the characteristics of Dominio. For Dominio was certainly a sea lover himself, and, as we have seen, possessed the quality of fidelity to a remarkable degree.

Atilio, like Dominio, was a romantic and adventurous person. Conrad described Atilio in one place in a way which vividly recalls the last picture of Dominio in *The Mirror of the Sea* as he takes his place in Conrad's memory "by the side of the legendary wanderer on the sea of marvels and terrors..." (1) Similarly Conrad writes of Atilio:

"On that sea ruled by the Gods of Olympus he might have been a pagan mariner subject to Jupiter's caprices; but like a defiant pagan he shook his fist vaguely at a god which

(1) Joseph Conrad, *The Mirror of the Sea*, p. 182.

Chapter 1V

Jean Peyrol

Conrad, in writing The Rover, used as his principal character an old sailor who is so similar in many of his characteristics to Dominic Cervoni that one can almost imagine Jean Peyrol to be an older Dominic. In this story Conrad wanted a character who would be strong enough to be the central point of interest and the pivoting force for the other characters. It is a story of an old sea rover, Jean Peyrol, who retired from the sea but never lost his love for it. The idea of fidelity and the underlying brotherhood of mankind is illustrated in Jean Peyrol and in his relationship with the other characters.

Since this was the kind of person Conrad wished to draw for us in The Rover, it is natural that Conrad should give Jean Peyrol many of the characteristics of Dominic. For Dominic was certainly a sea rover himself, and, as we have seen, possessed the quality of fidelity to a remarkable degree.

Peyrol, like Dominic, was a romantic and adventurous person. Conrad describes Peyrol in one place in a way which vividly recalls the last picture of Dominic in The Mirror of the Sea as he takes his place in Conrad's memory "by the side of the legendary wanderer on the sea of marvels and terrors..." (1) Similarly Conrad writes of Peyrol:

"On that sea ruled by the Gods of Olympus he might have been a pagan mariner subject to Jupiter's caprices; but like a defiant pagan he shook his fist vaguely at space which

(1) Joseph Conrad, The Mirror of the Sea, P. 183

answered him by a short and threatening mutter." (1)

Peyrol's life testifies to his romantic quality:

"...His character, formed under the sun of the Indian seas in lawless contests with his kind for a little loot that vanished as soon as grasped, but mainly for bare life almost as precarious to hold through its ups and downs..." (2)

As with Dominic, mysteriousness was also a part of Peyrol's romantic qualifications:

"His reticence about his past was of that kind which starts a lot of mysterious stories about a man." (3)

He was a complete mystery to the people on the farm where he came to spend the rest of his life. He simply arrived there one day and asked if he could stay. They did not know where he came from or why he wanted to stay. As Peyrol told Catherine (the straight old woman who was the only responsible person of the household, and before Peyrol's arrival had been the sole protector of her niece Arlette, shocked beyond reason by her contact with the bloody revolution, against her husband the fanatic Citoyen Scevola who had been responsible for the death of her parents):

"...You did not know me. You don't know anything of me even now." (4)

Catherine thought of Peyrol as "that stranger come from 'Par Dela Les Mers.'" (5)

The sense of his mystery was also in Arlette's consciousness when she was desperate at the disappearance of

- (1) Joseph Conrad, The Rover, P. 237
- (2) Joseph Conrad, The Rover, P. 1
- (3) Ibid., P. 3
- (4) Ibid., P. 168
- (5) Ibid., P. 168

Lieutenant Real whom she loved:

"...Arlette stood irresolute for a moment, but it was to Peyrol, the man of mystery and power, that her thoughts turned." (1)

He remained a mystery to the officials in Toulon. "Disparu" was written after his name in the books.

Fidelity which Conrad emphasized in telling of Dominic is very strong in the character of Peyrol. Captain Vincent, in command of the English corvette which Peyrol completely outwitted in his accomplishing of his mission for Lieutenant Real and his country, found "something in the whole episode that suggested a more than common devotion to duty." (2) Peyrol's fidelity is also illustrated in his feeling of loyalty toward Symons, the English sailor whom he captured, when he discovered him to be one of the brothers of the coast:

"In his view the claim of the brotherhood was a claim for help against the outside world." (3)

But Peyrol's personal loyalty was not limited to this one relationship. He realized that he also owed fidelity to the Lieutenant after their talk about the job which was to be undertaken for France.

"As against a wearer of epaulettes, mutual protection was the first duty between brothers of the coast. The unexpectedness of that claim coming to him after twenty years invested it with an extraordinary strength. What he would do with the fellow he didn't know. But since that morning the situation had changed. Peyrol had received the Lieutenant's confidence, had got on terms with him in a special way." (4)

(1) Ibid., P. 247

(2) Joseph Conrad, The Rover, P. 277

(3) Ibid., P. 132

(4) Ibid., P. 134

Peyrol's patriotism is another example of fidelity--a fidelity which was quite remarkable considering that his life had been spent far from his native land in activities which would not foster a patriotic spirit. But there was in Peyrol a feeling of loyalty to France which had not been effaced. As he and Lieutenant Real watched the English corvette which had been taken from the French not long before, Peyrol said:

"Aha, Lieutenant," said Peyrol, pressing his finger to his breast, "it hurts here, doesn't it? There is nobody but good Frenchmen here. Do you think it is a pleasure to me to watch that flag out there at her peak?" (1)

Peyrol's fidelity bound him to the poor old fisherman, Michel, whom he had taken under his protection, as truly as to his country.

"No," Peyrol exclaimed suddenly, after a moment of meditation, "I could not leave you behind." He extended his open palm towards Michel.

"Put your hand in there," he said.

Michel hesitated for a moment before this extraordinary proposal. At last he did so, and Peyrol, holding the bereaved fisherman's hand in a powerful grip, said:

"If I had gone away by myself, I would have left you marooned on this earth like a man thrown out to die on a desert island." (2)

Peyrol had a certain justifiable pride in his own fidelity. He simply and unconsciously took it for granted that everyone knew he could not be treacherous. He said to Citoyen Sccevola one time when they were discussing treachery: "You would not dare suspect me of treachery." (3)

(1) Ibid., P. 69

(2) Joseph Conrad, The Rover, P. 253

(3) Ibid., P. 181

Arlette's feeling about Peyrol's fidelity is especially interesting. When she was half crazy for fear something would happen to Real, she warned him not to trust Peyrol: "Don't trust Peyrol either...he has changed. I can trust him no longer..."

(1) And yet it was to Peyrol to whom she turned, when she was desperate:

"...Arlette stood irresolute for a moment, but it was to Peyrol, the man of mystery and power, that her thoughts turned. She was ready to embrace his knees, to entreat and to scold. 'Peyrol, Peyrol' she cried twice, and lent her ear as if expecting an answer. Then she shouted: 'I want him back.'" (2)

Peyrol had the same sort of simplicity in reasoning which Dominic showed in his dealing with his wretched nephew. When Peyrol talked with the hunchback, "there was something biting in the speech of that cripple, which confused his thoughts a little. Sarcasm was a mystery which he could not understand. (3) Further in the conversation when the cripple spoke of the village Almanarre,

"Peyrol interrupted him by remarking that he knew all about Almanarre. This, on his part, was a simple delusion because in reality he knew much less of Almanarre than of Zanzibar or any pirate village from there up to Cape Guardafui." (4)

Peyrol often showed his simplicity by his outspokenness. He said frankly what came to his mind without stopping to consider. When he and Michel were speaking of the English sailor, Symons, whom they had locked up in the cabin of the Tartane, Peyrol said:

"It takes a lot to even half kill a brother of the

- (1) Ibid., P. 216
- (2) Ibid., P. 249
- (3) Ibid., P. 94
- (4) Ibid., P. 95

coast. There are men and men. You, for instance," Peyrol continued placidly, "You would have been altogether killed if it had been your head that got in the way." (1)

He was equally frank in talking to Catherine, the old aunt:

"One evening as they were sitting alone in the kitchen Peyrol said to her: 'You must have been a handsome girl in your day, Catherine. It's strange you never got married.'" (2)

Peyrol's simplicity is also shown by the conception in his mind of the captain of the English ship whom he had been trying to outwit for a long time.

"...Peyrol's mind was contemplating maliciously the figure of a man with long teeth, in a wig and with large buckles to his shoes. Such was his ideal conception of what the captain of the Amelia ought to look like." (3)

As in Dominic, simplicity in Peyrol is shown by his superstition. When Catherine told him what a great effect he had had on Arlette the first time she saw him, he answered:

"Then it must be that some Indian witch has given me the power." (4)

Peyrol's superstitious nature is evident again when he ascribes to Catherine's belief that death made a sign for people. He thought about Real's return:

"His mind had nothing to do with his return. He had returned because in Catherine's words, 'Death had made a sign to him.'" (5)

Speaking to Real, Peyrol again gave expression to a

- (1) Joseph Conrad, The Rover, P. 102
- (2) *Ibid.*, P. 89
- (3) *Ibid.*, P. 264
- (4) *Ibid.*, P. 169
- (5) *Ibid.*, P. 204

superstitious belief:

"Hang it all, Lieutenant, I have heard you laugh once or twice, but the devil take me if I ever saw you smile. It is as if you had been bewitched in your cradle." (1)

With all his simplicity and superstition, Peyrol had a good deal of wisdom and even shrewdness. His wisdom was the kind that had been gained through long experience in life, just as Conrad wrote of Dominic that in his eyes there was a look "as though he had been provided with an extremely experienced soul."

(2) Peyrol, from the experience of his life, spoke to Catherine of death:

"Peyrol, who had seen death face to face many times, looked at Catherine's fine brown profile curiously."

"'It is a fact,' he murmured, 'that men who rush out to seek death do not often find it.'" (3)

Another piece of aphoristic wisdom (Dominic taught Conrad by his aphorisms) (4) which Peyrol imparted, this time to Arlette, was given when he told her that Real had gone to Toulon and she asked:

"What for? Speak the truth to me!"

"Truth is not for everybody to know," mumbled Peyrol..(5)

Peyrol's experience in the sorrows of the world, is shown in the words of half-bitter wisdom which he spoke to Michel as they left on the Tartane:

"Well, you are lucky, take my word for it...You have not even a dog to miss you." (6)

- (1) Joseph Conrad, The Rover, P. 206
- (2) Joseph Conrad, The Mirror of the Sea, P. 163
- (3) Joseph Conrad, The Rover, P. 175
- (4) Jean-Aubry, Life and Letters, P. 42
- (5) Joseph Conrad, The Rover, P. 175
- (6) Ibid., P. 253

During his full life Peyrol had developed a shrewdness and acuteness which are allied to wisdom. Conrad described Dominic in The Mirror of the Sea as "astute and resourceful." (1) Conrad shows Peyrol's shrewdness through Real's thoughts about him:

"What in that man impressed Lieutenant Real was the faculty of shrewd insight. The facts of Real's connection with the farmhouse on the Peninsula were much as Peyrol had stated." (2)

As Dominic was shrewd in figuring out the movements of the ship of the coast guards which was after the Tremolino, so Peyrol was successful in guessing what the English corvette was going to do. He said of the English captain: "I know that man's mind." (3)

Of course to be able to figure out the movements of a ship required more than native shrewdness developed by general experience. It required a special knowledge and experience in the ways of the sea and this, of course, is one of the things which Dominic and Peyrol have in common. They were both skilled seamen. During the pursuit of Peyrol's Tartane by the English ship Amelia, "Peyrol's skillful seamanship had twice extracted from Captain Vincent a low murmur..." (4)

Conrad writes of Dominic's audacity in the same phrase with his wisdom. Peyrol was certainly audacious in undertaking to fool the British ship, and his life as a sea rover gives evidence of a bold spirit.

Perhaps because of his great experience in the world,

- (1) Joseph Conrad, The Mirror of the Sea, P. 163
- (2) Joseph Conrad, The Rover, P. 71
- (3) Joseph Conrad, The Rover, P. 264
- (4) Joseph Conrad, The Rover, P. 261

perhaps because of the simple faithfulness of his own nature, Peyrol, as Dominic, was at times scornful and ironic.

"What he had gone through from a spell of crazy love for a yellow girl to the experience of treachery from a bosom friend and shipmate (and both those things Peyrol confessed to himself he could never hope to understand) with all the gradations of varied experience of men and passions between, had put a drop of universal scorn, a wonderful sedative into the strange mixture which might have been called the soul of the returned Peyrol." (1)

The objects of his scorn usually strongly deserve it.

He spoke of Scevola in this manner:

"He is a chicken-hearted spouter," said Peyrol contemptuously, but it did not affect Catherine's attitude of an old sibyl risen from the tripod to prophecy calmly atrocious disasters. "It's all his republicanism," commented Peyrol with increased scorn. "He has got a fit of it on." (2)

He also had a proper scorn for "epaulette-wearers."

"There was no trusting those epaulette-wearers. Any one of them was capable of jumping on his best friend on account of some officer-like notion or other." (3)

It is interesting to contrast his contempt with that of the Lieutenant:

"...Peyrol's striking personality had aroused Real's interest, a mistrustful liking mixed with some contempt of a purely doctrinaire kind. It was clear that the fellow had been next thing to a pirate at one time or another--a sort of past which could not commend itself to a naval officer." (4)

It seems to me that Peyrol had a more valid reason for his contempt in that it was a concrete, personal reason rather than being purely "doctrinaire." Peyrol had contempt for the revolutionists too:

"As to this upset (the Revolution) he took no side. It

- (1) The Rover, Joseph Conrad, P. 25
- (2) Ibid., P. 170
- (3) Ibid., P. 104
- (4) Ibid., P. 71

was too far--too big--also not distinct enough. But he acquired the revolutionary jargon quickly enough and used it on occasion, with secret contempt." (1)

His contempt was not placed merely where others had placed it before him. His contempt or scorn was based on his experience. He did not scorn women because he had not found them to be contemptible:

"Peyrol had no contempt for women. He had seen them love, suffer, endure, riot, and even fight for their own hand, very much like men. Generally with men and women you had to be on your guard, but in some ways women were more to be trusted." (2)

Dominic in his friendship with young Conrad showed himself to be a sensitive and understanding and responsive person. This kindly quality is strong too in Peyrol, in spite of his wide experience in the world which had given him a sardonic attitude about many things. Being responsive to his surroundings had been a part of his getting along in the world.

"He adapted himself to the character of the event and to the very spirit of it, with a profound responsive feeling of a particularly unsentimental kind. Sentiment in itself was an artificiality of which he had never heard and if he had seen it in action would have appeared to him too puzzling to make anything of. That sort of genuineness in acceptance made him a satisfactory inmate of the Escampobar Farm." (3)

It was this responsiveness and sympathy which made it possible for him to play the part in the story which he did of one who brought friendship to so many solitary desolate people. His kindness to Michel, taking him for his crew, after the dog, Michel's only companion had died; the interest he showed in the

(1) Joseph Conrad, The Rover, P. 25

(2) Ibid., P. 88

(3) Ibid., P. 34

hunchback, in whom he discovered a real man; his sympathy with Catherine's worry about Arlette; and finally his sending Real back to Arlette and going to meet death on the mission himself-- all these are instances of the genuine responsiveness of Peyrol's nature. Although Peyrol's adventurous life had made him take things in his stride, he had not become hardened to the extent of being unresponsive or insensitive to the feelings of other people. "The necessities of a lawless life had taught Peyrol to be ruthless, but he had never been cruel." (1) His sensitiveness is shown by his reaction to Arlette's promise to tell him about the Revolution.

"Yes. You may stay. I think we shall be friends. I'll tell you about the Revolution."

"At these words Peyrol, the man of violent deeds, felt something like a chill breath at the back of his head." (2)

Peyrol had an air of calmness and placidity which recalls Dominic of whom Conrad writes in The Mirror of the Sea: "...There was nothing in the world sudden enough to take Dominic unawares." (3) Of Peyrol Conrad says similarly: "There was in Peyrol a fund of self-command amounting to placidity." (4). Even more closely parallel to the description of Dominic is this statement about Peyrol:

"In Peyrol even extreme astonishment was deliberate. He had been famous for never looking as though he had been caught unprepared." (5)

(1) Joseph Conrad, The Rover, P. 35

(2) Ibid., P. 23

(3) Joseph Conrad, The Mirror of the Sea, P. 162

(4) Joseph Conrad, The Rover, P. 33

(5) Ibid., P. 174

This appearance of preparedness and calmness was a part of his authoritative quality. Dominic quite naturally took over the entire leadership of the Tremolino when danger approached. He knew what should be done and he was successful in commanding the others on the ship--even young Conrad who had at least shared the leadership with Dominic. Conrad attributes the same kind of ability in leadership to Peyrol:

"Peyrol had at times been a leader, without ever trying for it very much, for he was not ambitious. The lead used to fall to him mostly at a time of crisis of some sort." (1)

Peyrol had an air of authority, in general, though. He could speak "in a deep authoritative voice." (2) His Roman face with the severe aspect gave him an air of great authority," (3) and he is described as having "an air of mastery." (4)

Although Peyrol was usually calm and deliberate and authoritative, he was like Dominic, who was roused to fury when he thought of wretched nephew, in that he did at times feel anger and indignation when he watched the movements of the English ship which had a short time before been French, "he gnashed his teeth. It had come to this at last, that the captain of the Amelia could do nothing with his ship without putting Peyrol into a rage." (5)

In more concrete respects Dominic and Peyrol were also very much alike. Dominic's strength which enabled him casually to knock down his nephew whenever he was sufficiently annoyed is

(1) Joseph Conrad, The Rover, P. 133

(2) Ibid., P. 127

(3) Ibid., P. 119

(4) Ibid., P. 250

(5) Ibid., P. 152

found also in Peyrol. When Real became excited about Peyrol's knowledge of the doings of the English ship, and seized Peyrol by both shoulders and shook him violently, Peyrol remained "unshakable as a rock." (1)

Peyrol's manner of speaking in picturesque language also reminds one of Dominic. Conrad, in describing Arlette, used Peyrol's words, which is a very effective touch: "The fermiere..walked with her head drooping and her feet (as Peyrol used to say) touching the ground as lightly as falling leaves."

(2) Peyrol, while watching with Real the English corvette, said of the ship: "She would answer to a child's breath quicker than a feather..." (3) Peyrol described Real's appearance when he was about to leave Arlette, as he thought, forever, in these words: "Here is one who looks like a moth scorched in the fire."

(4) Perhaps Conrad gave Peyrol his family background because

Peyrol's "keen, searching glance" (5) recalls "the deep-set eyes of Dominic gazing far away fixedly, without a wink, like the intent, merciless, steady eyes of a seabird." (6)

Although in the character, Jean Peyrol, there can be seen many traces of the man, Dominic Cervoni, Peyrol is much more than a mere direct transfer into the novel of Dominic as Conrad knew him. Conrad used Dominic as a suggestion for the character he wished for his story, and invested the character with the same fundamental characteristics which Dominic possessed.

(1) Joseph Conrad, The Rover, P. 175

(2) Ibid., P. 48

(3) Ibid., P. 69

(4) Ibid., P. 231

(5) Ibid., P. 80

(6) Joseph Conrad, The Mirror of the Sea, P. 171

But from this basis Conrad developed a character who was distinctive in himself.

There are various rather technical differences between Dominic and Peyrol which set them apart from one another without really making an essential difference in their behavior. Peyrol's appearance, for one thing is less darkly romantic than Dominic's. Peyrol, instead of possessing massive black moustaches, had a clean-shaven lip (1) and looked like a bishop rather than "piratical and monkish" (2) as Dominic looked.

Another difference between the two which does not seem to me to have any particular significance is the fact that Peyrol did not know anything about his family, not even his name, while Dominic claimed to be "of very respectable family--authentic Caporale--," he affirmed, dating back to the twelfth century." (3)

Perhaps Conrad gave Peyrol no family background because he wanted to show how a native Frenchman with no family connections who had been away from France during the Revolution would feel about it--to show that one even of the lowest peasant class who had been away from the excitement and agitation could see the whole thing with true perspective. Peyrol had contempt for the Revolutionists. Yet he was not against the Revolution. When he was accused of having been a deserter from the navy, he replied:

"If there was anything of the sort it was in the time of kings and aristocrats," he said steadily. "And now I have brought in a prize, and a service letter from citizen Renaud, commanding in the Indian Seas. I can also give you the names of

- (1) Joseph Conrad, The Rover, P. 236
- (2) Joseph Conrad, The Mirror of the Sea, P. 164
- (3) Joseph Conrad, The Mirror of the Sea, P. 163

good republicans in this town who know my sentiments. Nobody can say I was ever anti-revolutionary in my life." (1)

This discussion of Peyrol's birth naturally leads us to the consideration of his nationality, and this difference between Dominic and Peyrol is an important one. That Peyrol should be French was necessary for the story. The setting for the story is in the period following the French Revolution when Napoleon was in power and the English and French were contending for victory on the sea. Peyrol had to be a Frenchman in order to have the instinctive patriotism which would make him willing to enter into the intrigue with Real to fool the English corvette. Peyrol's participation in this intrigue is essential to the plot and the idea of the story because through it Peyrol shows his fidelity to his country and in the end, by sending Real back, he proves his fidelity to Arlette, who is very dear to his heart, and to Catherine whose concern for Arlette is her whole life.

Peyrol was older than Dominic. He had retired from the sea when he was fifty-eight years old, (2) while Dominic at the time Conrad knew him and wrote of him was forty--in the prime of life. It was necessary that Peyrol be older in order to assume the role which Conrad wanted him to play. Only an older man, retired from the sea, would have been in a position to be the influence he was on the lives of the people at Escampbar, and to enter unselfishly into the particular kind of service for

(1) Joseph Conrad, *The Rover*, P. 163

(2) Joseph Conrad, *The Rover*, P. 249

his country which he did. The fact that he was older made him more understanding even than Dominic, and enable him to have the kind of interest and affection for Arlette which he had, and which was the motivation for his most heroic action in the story.

Conrad has made Peyrol into a much more complex character than Dominic, at least as he was shown in the short sketch in The Mirror of the Sea and in the novel The Arrow of Gold. He has made him the principal character and has thus developed him to a greater degree. But even so, Peyrol has greater depth than Dominic ever gave promise of having. The outstanding thing about this old retired seaman is that he never stopped learning things because he never stopped thinking. Some words with which Conrad describes Peyrol at a certain time would serve pretty well as a general description of him: "...Inwardly the old rover was intensely awake." (1) One evidence of the old seaman's continued mental growth is his increased awareness of the thoughts of the people around him. Peyrol in his full adventurous life on the sea had never taken much time to study people's thoughts.

"Till lately Peyrol had not concerned himself with the mental states of the people with whom he lived. Now, however, he wondered to himself what could be the thoughts of the ex-terrorist patriot, that sanguinary and extremely poor creature occupying the position of master of the Escampobar Farm." (2)

In his friendship with the hunchback, Peyrol learned for the first time one of the important things about life:

(1) Joseph Conrad, The Rover, P. 66

(2) Ibid., P. 79

"I tell you," insisted the rover roughly, and as if the insignificance of mortal envelopes had presented itself to him for the first time at the end of his roving life, "I tell you that there is that in you which would make a chum one would like to have alongside one in a tight place." (1)

As Catherine told him of her experiences in the Revolution, he had feelings and thoughts that he had never had before:

"Melancholy was a sentiment to which he was a stranger; for what has melancholy to do with the life of a sea-rover, a brother of the coast, a simple, venturesome, precarious life, full of risks and leaving no time for introspection or for that momentary self-forgetfulness which is called gaiety. Sombre fury, fierce merriment, he had known in passing gusts, coming from outside; but never this intimate inward sense of the vanity of all things, that doubt of the power within himself." (2)

Along with his kindness and sympathy, Peyrol's capacity for realization and appreciation of the significant things in people made it possible for him to fill the need for friendship and understanding of the various people with whom he came in contact. As a matter of fact, Peyrol served the purpose of bringing support to the other characters in the story who were in particular need of friendship. Real who had never a friend in his life felt drawn to Peyrol. And Peyrol, once their common ground as Frenchmen was established, came to understand and have sympathy with the Lieutenant. Arlette instinctively felt Peyrol's strong sympathy and it was with his arrival at the farm that she began to recover her lost senses.

"...Peyrol, so different from all mankind, who from the first moment when he stood before her had the power to soothe her aimless unrest. ...Every day had a tomorrow now, and all the people around her had ceased to be mere phantoms for her wandering glances to glide over without concern..." (3)

(1) Joseph Conrad, The Rover, P. 98

(2) *Ibid.*, P. 173

(3) *Ibid.*, P. 146

Peyrol also brought strength to Catherine who had borne much alone for a long time. Michel, who was left utterly alone at the death of his dog, came to Peyrol and was not disappointed in finding a friend. Peyrol even had a good effect on the Citizen Scevola, whose revolutionary fanaticism he was able to quiet. He was able to appreciate the true man beneath the crippled body of the hunchback and to bring him happiness by this appreciation and by his companionship.

Peyrol was the force which exerted its influence on the lives of the other people in the story, making the story itself possible. Conrad made him a much stronger character than Dominic as he was shown in *The Mirror of the Sea* and *The Arrow of Gold* because he had to be to play this part. Dominic was important only in his relation to young Conrad or Monsieur George. And in that relationship there was more equality in strength of character. Peyrol in every instance was the strong person who was able to help a weaker. In this way Conrad intensified the idea of the need of men to stand together in facing life. The Rover seems to symbolize the co-operative spirit which is able to bring some comfort and order to the chaos of life.

Conrad is fairly successful in the characterization of Peyrol. He has developed his character quite fully and has made him worthy to take his important place in the story.

Peyrol is not so natural and alive as Attilio was in *Suspense*. There are certain touches in the characterization which are very good. Peyrol's delight in his Tartane makes him

an authentic sailor, as does his interest in the maneuvers of the English ship. Conrad also successfully uses stream-of-consciousness and by revealing Peyrol's thoughts, clarifies his character. This passage shows his simplicity well:

"He came to himself with a start. What sort of occupation was this, 'Cre nom de nom, staring at a silly bench with no one on it? Was he going wrong in his head? Or was it that he was getting really old? He had noticed old men losing themselves like that. But he had something to do. First of all he had to go and see what the English sloop in the passe was doing.'" (1)

Peyrol would seem more real if, in the importance of his role, he had not been made almost a paragon of virtue. Attilio in Suspense almost upsets the whole scheme the perpetration of which had been entrusted to him, by dashing off to say a last good-bye to his love, and he does not even regret it. Peyrol always does the right thing, and Conrad sometimes becomes too expository in extolling the goodness of his character. The whole presentation of the character is not so artistically effective as in Suspense.

The underlying motives for Peyrol's action are made clear by the careful drawing of his character and by showing his attitude and relationship to the rest of the characters. In this passage characterization and description of action are skillfully combined to make the accomplishment of each more clear and more effective:

"That was the spot on which not twelve hours before, Peyrol, unable to rest in his bed and coming to seek sleep in his Tartane, had seen by moonlight a man standing above his vessel and looking down at her, a characteristic forked black shape

(1) Joseph Conrad, The Rover, P. 140

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SVG-CONTENT

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EVFCON

that certainly had no business to be there. Peyrol, by a sudden and logical deduction, had said to himself: 'Landed from an English boat.' Why, how, wherefore, he did not stay to consider. He acted at once like a man accustomed for many years to meet emergencies of the most unexpected kind. The dark figure, lost in a sort of attentive amazement heard nothing, suspected nothing. The impact of the thick end of the cudgel came down on its head like a thunderbolt from the blue." (1)

Conrad has been especially successful in this story in clarifying some of the ideas in which he strongly believed. The aloneness of everybody in the world, each one's longing for companionship, is strikingly illustrated by the characters in the story. And the great difference which the help of another human being can make in facing life is proved by the influence which Peyrol has on the lives of the other characters. In him fidelity in friendship is shown without doubt to be an important force in the world.

(1) Joseph Conrad, The Rover, P. 122

that certainly had no business to be there. Poyrol, by a sudden
and logical deduction, had said to himself: 'Landed from my
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Chapter V

Nostromo

In drawing the character Nostromo, Conrad's purpose was different from that in the other characters based on Dominic Cervoni. Dominic in The Arrow of Gold, Attilio in Suspense, Jean Peyrol in The Rover, and Tom Lingard were all men with a certain strength of character and were actually incorruptible, as Nostromo was reputed to be. Yet Nostromo was indisputably inspired by the original Dominic as the others were. Conrad assures us of this inspiration in the author's note to Nostromo:

"But mainly Nostromo is what he is because I received the inspiration for him in my early days from a Mediterranean sailor. Those who have read certain pages of mine will see at once what I mean when I say that Dominic, the padrone of the Tremolino, might under given circumstances have been a Nostromo. At any rate Dominic would have understood the younger man perfectly--if scornfully...Many of Nostromo's speeches I have heard first in Dominic's voice. His hand on the tiller and his fearless eyes roaming the horizon from within the monkish hood shadowing his face, he would utter the usual exordium of his remorseless wisdom: 'Vous autres gentilhommes.'"

"In a caustic tone that hangs on my ear yet. Like Nostromo! 'You hombres finos!' Very much like Nostromo. But Dominic the Corsican nursed a certain pride of ancestry from which my Nostromo is free; for Nostromo's lineage had to be more ancient still. He is a man with the weight of countless generations behind him and no parentage to boast of...like the people."
(1)

That Dominic under given circumstances might have been a Nostromo does not seem so likely as that Dominic would have understood the younger man perfectly, if scornfully. Dominic was without the fatal weakness of character--an over-powering vanity--which was the cause of Nostromo's downfall. Dominic had
(1) Joseph Conrad, Nostromo, P. XII

Chapter V

Postscript

In drawing the character Postremo, Conrad's purpose was different from that in the other characters found in Dominio. Conrad, Dominio in the matter of style, details in language, less typical in the novel, and the language were all seen with a certain amount of character and were actually interesting, as Postremo was intended to be. The Postremo was intentionally inspired by the original Dominio as the others were. Hence we see in this inspiration in the author's note to Postremo:

"The main Postremo is that he is because I received the inspiration for him in my early days from a Dominican sailor. Those who have read certain pages of mine will know once what I mean when I say that Dominio, the person at the Yacht-Club, might under circumstances have been a Dominican. At any rate Dominio would have understood the younger man better if he were actually of Postremo's species. I have heard first in Dominio's voice. His hand on the tiller and his feet free eyes remain the horizon from within the horizon head nodding his face, he would after the usual rotation of his eyes material wisdom 'You know Postremo'."

"In a certain sense that hangs in my ear yet. Live Postremo! You know Postremo! Very much like Postremo, the Dominio the horizon under a certain grade of intensity. The sailor of Postremo is true; the Postremo's language and so on are ancient still. He is a man with the weight of mountains against him and the weight of Postremo's heart of... like the people."

That Dominio might have given circumstances might have been a Postremo does not seem so likely as the Dominio would have understood the younger man better, if possible. Dominio was without the fatal weakness of another--an over-pondering vanity--which was the cause of Postremo's death. Dominio had

pride, to be sure, but not the overweening greed for admiration which dominated Nostromo's life. However Dominic may have had a tendency toward vanity and a desire for admiration which, if it had been gratified in his youth, and nurtured to so great a degree as Nostromo's, might have got as strong a hold on him as it did on Nostromo. But Dominic's character as it is presented to us in *The Mirror of the Sea* would not have enable him to act as Nostromo did. Dominic's interest and concern was not so much for his own well-being as for that of his young friend.

It is evident therefore that Conrad for this story wanted a man with a weakness of character not found in Dominic that would cause his own destruction. But he also wanted a man whose admirable characteristics were such that he would be in a position to bring about his own destruction through his vanity. In the South American revolutionary setting the vital and romantic characteristics of Dominic would be very effective in the make-up of a character who was to be admired by all the people and depended upon by all the important persons of Sulaco.

In *Nostromo* Conrad wanted to depict a character whose reputation was irreproachable, whose one concern was to be thought well of, in order to show that even such a one could be corrupted by "material interests" which brought trouble to the whole province and an end to the happiness of Dona Emilia because it took the attention of her husband from her. The effect of the silver on Nostromo is the concrete and obvious symbol for the destructive effect of "material interests" which Conrad has

guide, to be sure, but not the overwhelming guide for admission
which dominated Rousseau's life. However, Rousseau may have had
a tendency toward vanity and a desire for admiration which, if it
had been gratified in his youth, and nurtured to no great degree
as Rousseau's, might have got as strong a hold on him as it did
on Rousseau. But Rousseau's character as it is presented to us
in the story of the "Emile" would not have enabled him to get as
Rousseau did. Rousseau's interest and concern was not so much
for his own well-being as for that of his young friends.

If it is evident therefore that Rousseau for his story
wanted a man with a weakness of character not found in Rousseau
that would make his own destination. But he also wanted a man
whose habits and characteristics were such that he could be in a
position to bring about his own destruction through his vanity.
In the French Revolution, Rousseau's vanity, the wild and
his characteristics of Rousseau would be very effective in the
make-up of a character who was to be admired by all the people
and dependent upon by all the important persons of France.

In Rousseau's story, we find a character whose
reputation was irreproachable, whose one concern was to be
thought well of, in order to show that even such a one could be
corrupted by "material interests" which brought trouble to the
whole province and in the end to the happiness of Don Emilio's
house. It took the attention of his numerous friends. The effect
of the story on Rousseau is the complete and obvious symbol for
the destructive effect of "material interests" which Rousseau had

illustrated in the novel.

Conrad's own statement of the kind of character he wanted for his story is as follows:

"...It dawned upon me that the purloiner of the treasure need not necessarily be a confirmed rogue, that he could be even a man of character, an actor and possibly a victim in the changing scenes of a revolution..." (1)

Conrad made Nostromo an intensely romantic character because such a character was needed to capture the imagination and interest of the people of Sulaco and thus foster his vanity, the fatal flaw in his character. Probably another reason for making Nostromo a picturesque and romantic person is that he would appeal to the reader as well.

Nostromo was always doing picturesque and dashing deeds. This was principally, of course, because he was always called upon for dangerous and difficult undertakings because of his reputation for unflinching success and dependability. Nevertheless as Decoud, the journalist of Sulaco, said, "That man has a peculiar talent when anything striking to the imagination has to be done." (2)

Nostromo was romantic in appearance as well as in deed, as was Dominic. Nostromo's appearance, however, was picturesque in a more colorful and shining way than Dominic's sombre mysteriousness. He rode about the city and the country on his silver-grey mare. His dress was conspicuous in its bright elaborateness:

(1) Joseph Conrad, Nostromo, P. 1X

(2) Ibid., P. 226

"When the carriage moved on he took off his hat again, a sombrero with a silver cord and tassels. The bright colours of a Mexican serape twisted on the cantle, the enormous silver buttons down the seam of the trousers, the snowy linen, a silk sash with embroidered ends, the silver plates on headstall and saddle, proclaimed the unapproachable style of the famous capataz de cargadores--a Mediterranean sailor--got up with more finished splendour than any well-to-do young ranchero of the camp had ever displayed on a high holiday." (1)

Nostromo's love affairs, typified by the incident with the pretty Morenita whom he allowed to cut off all his silver buttons, his love for Giselle, and Linda's passionate love for him all add to his romantic quality.

There was a mysteriousness too about Nostromo which made him more romantic. In the early mornings after fiesta days, when Nostromo went to call his cargadores back to work, "when the snows of Higuerota gleamed pale over the town on a yet black sky, the appearance of a phantom-like horseman mounted on a silver-grey mare solved the problem of labour without fail." (2)

Nostromo also presented a mysterious appearance at night when he returned from work, as the time when Antonia and Decoud watched him from the window:

"The horseman had passed below them, with a gleam of dim light on the shining broad quarters of the grey mare, on a bright heavy stirrup, on a long silver spur; but the short flick of yellowish flame in the dusk was powerless against the muffled-up mysteriousness of the dark figure with an invisible face concealed by a great sombrero." (3)

Nostromo had been a Mediterranean sailor as was Dominic. This fact added even more picturesqueness to Nostromo's character than to Dominic's because his coming on a ship from far away to

(1) Joseph Conrad, Nostromo, P. 125

(2) Ibid., P. 95

(3) Ibid., P. 186

remain at Sulaco by chance made him seem strange to the people there.

Another quality which both Nostromo and Dominic possessed is a certain simplicity which seems appropriate for a Mediterranean sailor. When old Giorgio said to him that his son would have been "just such a fine young man" as Nostromo, Nostromo replied:

"What? Your son? But you are right, padrone. If he had been like me he would have been a man." (1)

In this instance, as often, Nostromo's simplicity is mixed with a perfectly sincere and naive good opinion of himself, which is an expression of his vanity as well as of his simplicity.

Decoud remarked more than once on Nostromo's careless simplicity. To Mrs. Gould he said of Nostromo:

"He talked with his usual carelessness, which, if he had been anything but a common sailor, I would call a pose or an affectation." (2)

At another time Decoud said of Nostromo, "He is more naive than shrewd, more masterful than crafty..." (3)

Of course, Nostromo's whole manner of living before the episode of the silver was an evidence of his simplicity in his craving for admiration. He would give up his money, his time and his energy to anything which would increase his reputation for courage and dependability and generosity. He did not count the material cost when this purpose could be gained. When he told Decoud of the money he had given to an old woman whose son

(1) Joseph Conrad, Nostromo,

(2) Ibid., P. 220

(3) Ibid., P. 248

...of the people...

there.

...and certain...

...for a...

...said to him...

...had been...

...

...had been like...

...in this...

...fixed with...

...which is an...

...Do not...

...To Mr. ...

...He called with...

..."

...At another...

...more...

...Of course...

...the object...

...the way...

...and his...

...the way...

...the material...

...the money...

- (1) ...
- (2) ...
- (3) ...
- (4) ...

had been killed in the rioting, Decoud asked him why he had done it, and whether he knew her. Nostromo answered:

"No, Senor. I don't suppose I have ever seen her before...but, old or young, they like money, and will speak well of the man who gives it to them." He laughed a little. "Senor, you should have felt the clutch of her paw as I put the piece in her palm." He paused. "My last, too," he added. (1)

Decoud described Nostromo as "a man for whom the value of life seems to consist in personal prestige." (2)

Nostromo's simplicity is also evidenced by his superstition. When he was alone by the old fort after leaving Decoud and the silver on the great Isabel, he was particularly susceptible to superstitious beliefs.

"...With a soft flutter and oblique flight, a big owl, whose appalling cry: 'Ya-acabo! Ya-acabo!--it is finished; it is finished'--announces calamity and death in the popular belief, drifted vaguely like a large dark ball across his path. In the downfall of all the realities that made his force, he was affected by the superstition, and shuddered slightly." (3)

Nostromo's words to Dr. Monygham when they met in the deserted building the night after the sinking of the lighter show his superstitious nature:

"...The king of the devils himself has sent you out of this town of cowards and talkers to meet me tonight of all the nights of my life." (4)

When Nostromo was able to return to the treasure and when he knew that he could use the silver at his own discretion, he again suspected that the devil had had a hand in it:

"He (Nostromo) had done it all alone. He had defeated the spell of poverty and starvation. He had done it all alone--

- (1) Joseph Conrad, Nostromo, P. 247
- (2) Ibid., P. 248
- (3) Ibid.
- (4) Ibid., P. 418

had been killed in the rioting, Deacon asked him why he had done it, and whether he knew her. Deacon answered:

"No, Deacon. I don't suppose I have ever seen her before... but as young, they like money, and will spend all of the money they get. He looked a little better, but you would have felt the desire of her eye as I get the place in her palm." He paused. "By Jack, see," he added. (1)

Deacon described Deacon as "a man for whom the value of life seems to consist in personal gratification." (2)

Deacon's identity is also evidenced by his signature. When he was shown by the old man after leaving Deacon on the river on the great launch, he was particularly susceptible to suggestions of a certain kind.

"... With a soft, fluster and collapse of the body, whose signaling was 'I'm finished'--it is finished! It is finished--composure, ability and health in the popular belief, are all gone. He is a man who has given up his life. In the downward and the realization that this is his last, he has taken by the suggestion, and answered accordingly." (3)

Deacon's words to Mr. Deacon when they met in the morning, during the night after the sinking of the launch, was the following nature:

"... The aim of the device itself has not yet been this form of device and rather to meet the demand of his life." (4)

When Deacon was able to return to the Deacon and when he knew that he could use the launch at his own discretion, he again expressed, that the Deacon had had a hand in it:

"The Deacon had done it all alone. He had detached the Deacon of poverty and starvation. He had done it all alone--"

- (1) Deacon's words, Deacon, p. 127
- (2) Ibid., p. 128
- (3) Ibid., p. 129
- (4) Ibid., p. 130

or perhaps helped by the devil." (1)

Another way in which Dominic and Nostromo are alike is in their scorn and contempt, particularly for these "hombres finos" that invented laws and governments and barren tasks for the people." (2) As Conrad said in the author's note:

"...He (Dominic) would utter the usual exordium of his remorseless wisdom: 'Vous autres gentilhommes!' in a caustic tone that hangs on my ear yet. Like Nostromo! 'You hombres finos!' Very much like Nostromo." (2)

Here are some specific instances of Nostromo's contempt for the fine gentlemen:

"Decoud had attended to the concealment of the silver as instructed, using the spade with some intelligence. But Nostromo's half-smile of approval changed into a scornful curl of the lip by the sight of the spade itself flung there in full view, as if in utter carelessness or sudden panic, giving away the whole thing. Ah! They were all alike in their folly..."(3)

"As to Captain Mitchell, Nostromo, after the manner of trusted subordinates, considered him as a person fitted by education perhaps to sign papers in an office and to give orders, but otherwise of no use whatever, and something of a fool." (4)

The authority which Dominic held and exercised on board the Tremolino is found in Nostromo's character. His ability to handle the cargadores of the port was a part of his invaluable-ness. During the rioting at the time of the Revolution, the capataz exhibited his capability for leadership of the lightermen in a striking manner:

"The company's lightermen, too, natives of the Republic, behaved very well under their capataz. An outcast lot of very mixed blood, mainly negroes, everlastingly at feud with the

- (1) Joseph Conrad, Nostromo, P. 502
- (2) Ibid., P. X11
- (3) Ibid., P. 494
- (4) Ibid., P. 419

other customers of low grog shops in the town, they embraced with delight this opportunity to settle their personal scores under such favourable auspices. There was not one of them that had not, at some time or other, looked with terror at Nostromo's revolver poked very close at his face, or been otherwise daunted by Nostromo's resolution. He was 'much of a man.' Their capataz was, they said, too scornful in his temper ever to utter abuse, a tireless taskmaster, and the more to be feared because of his aloofness. And behold! There he was that day, at their head, condescending to make jocular remarks to this man or the other."

"Such leadership was inspiring, and in truth all the harm the mob managed to achieve was to set fire to one--only one --stack of railway-sleepers, which, being creosoted, burned well." (1)

When the engineer of the mine was sending Nostromo with Sir John, the visiting railroad man, back to Sulaco, he said to Sir John:

"That's our camp-master...He seems to know how to rule all those muleteers and peons. We had not the slightest trouble with our people. He shall escort your diligencia right into Sulaco with some of our railway peons." (2)

The quality about Nostromo which the people of Sulaco valued most highly and spoke of most often was his absolute dependability and incorruptibility. It was this incorruptibility on which his reputation was built. Everyone was convinced of his complete trustworthiness. Even by Dr. Monygham, "whose laugh expressed somehow an immense mistrust of mankind." (3)

"Nostromo's faithfulness had never been questioned." (4) Nostromo

was known everywhere as "a perfectly incorruptible fellow." (5)

Whenever a particularly dangerous feat had to be accomplished, Nostromo was the man to be called, whether it was carrying a

(1) Joseph Conrad, Nostromo, P. 14

(2) Ibid., P. 43

(3) Ibid., P. 44

(4) Ibid., P. 432

(5) Ibid., P. 127

other business of low type in the town, they advised
 with delight this opportunity to settle their personal scores
 under such favorable auspices. There was not one of them that
 had not, at some time or other, looked with terror at Harrison's
 revolver pointed very close at his face, or been otherwise humbled
 by Harrison's resolution. He was 'tough of a man'. Their object
 was, they said, too fearful in his temper ever to offer advice,
 a physical coward, and the more so he feared because of his
 eloquence. The school there he was that day, at their hand,
 contemplating to make further remarks to this man or the other.

"Then leadership was indignity, and in truth all the
 said but was managed to solve was to set fire to one--only one
 --school of railway-spectre, which, being proceeded, turned
 well." (1)

When the engineer of the line was reading Westward
 Mr. John, the visiting railroad man, back to Dulaco, he said to
 Mr. John:

"That's our company, it seems to me for to this
 all those matters and people. We do not the slightest trouble
 with our people. He will never your diligences right into
 Dulaco with some of our railway men." (2)

The quality about Harrison which the people of Dulaco
 valued most highly and spoke of most often was his absolute

dependability and responsibility. If was this indispensability
 on which his reputation was built. Everyone was surprised at
 his complete straightforwardness. Even by Dr. Knappham, whose
 tongue expressed someone an intense distrust of mankind." (3)

Harrison's straightforwardness had never been questioned." (4) Harrison
 was known everywhere as "perfectly incorruptible fellow." (5)
 whenever a particularly dangerous job had to be accomplished,
 Harrison was the man to be called, whether it was carrying a

- (1) Joseph Gorman, Harrison, p. 12
- (2) Ibid., p. 12
- (3) Ibid., p. 12
- (4) Ibid., p. 12
- (5) Ibid., p. 12

message to the robber Hernandez, leading the cargadores to hold back the mob during the Revolution, taking away the lighter of silver, or finally making the wild dash by locomotive and horse to get the message to General Barrios which saved Sulaco.

That this man who had always proved himself incorruptible and dependable so that he was famed for this very quality should have been corrupted by the silver of the mine is symbolic of the great power of material interests.

Nostromo's reputation is significant in understanding his actions as well as in emphasizing the effect of "material interests." The fact that his reputation was so great made him unusually desirous of praise and appreciation. When he became afraid that he was not being properly appreciated he looked for other compensation.

The fact that Nostromo was finally corrupted is the greatest difference between him and Dominic. The reason that he became corrupted was that he had the weakness of character which Dominic did not have--vanity. Nostromo felt himself forced to be silent about the silver when he first came back from the sinking of the lighter. He shared the popular distrust of Dr. Monygham whom he met in the deserted Custom House, and he did not meet anyone else whom he could trust either:

"Before the wide eyes of the capataz, staring at the doorway of the dark staircase, floated the shape of the great Isabel, like a strange ship in distress, freighted with enormous wealth and the solitary life of a man. It was impossible for him to do anything. He could only hold his tongue, since there was no one to trust." (1)

(1) Joseph Conrad, Nostromo, P. 471

Later when he managed to get back to the island and to discover that Decoud was gone and with him four of the ingots of silver, it was his fear of ruining his reputation for incorruptibility which made him silent. He was afraid that they would suspect him of stealing part of the silver.

"And Decoud took four. Four ingots. Why? Picardia! To betray me? How could I give back the treasure with four ingots missing? They would have said I had purloined them. The Doctor would have said that." (1)

Another reason for his allowing himself to become enslaved to the silver was, as I have said before, his feeling that his undertaking the difficult task of taking the silver away from Sulaco for Don Carlos was not properly appreciated. His vanity was wounded. As he told Dona Emilia when he was dying:

"...You are the wife of Don Carlos, who put it into my hands and said, 'Save it on your life.' And when I returned, and you all thought it was lost, what do I hear? It was nothing of importance. Let it go. Up, Nostromo, the faithful, and ride away to save us, for dear life!" (2)

It was Teresa, old Giorgio's wife, who wanted Nostromo as a husband for one of her daughters, who really shook Nostromo's faith in the worth of the confidence and reputation which he enjoyed with the leaders of Sulaco. When she was dying, he refused to go for a priest because he had to go to save the silver of the mine. Then she spoke to him:

"Then God, perhaps, will have mercy upon me! But do you look to it, man, that you get something for yourself out of it, besides the remorse that shall overtake you some day."

(1) Joseph Conrad, Nostromo, P. 559

(2) Ibid., P. 559, 560

After when he managed to get back to the island and to discover that Dabont was gone and that his hour of the night of silver, it was his lack of taking his reputation for himself with which which made his silent. He was afraid that they would suggest him of feeling part of the silver.

"And Dabont took four, four ingots, why Dabont! To Dabont was I give back the ingots with four ingots missing? They would have said I had explained them. The Doctor would have said that." (1)

Another reason for his allowing himself to become enslaved to the silver was, as I have said before, his feeling that his understanding the different look of taking the silver away from Dabont for Don Carlos was not properly appreciated. The money was wounded. As he told Don Carlos when he was dying:

"... You see the wife of Don Carlos, she put it into my hands and said 'Give it to your life'. And when I returned, she said 'All through it was lost, what do I hear? It was nothing of importance. But it got up, Dabont, the faithful, and she away to save me, for that life!' (2)

It was Dabont, old Dabont's wife, who wanted Dabont as a husband for one of her daughters, and really when Dabont felt in the world in the confidence and reputation which he enjoyed with the leaders of Cuba. Then she was dying, he refused to go for a palace because he had to go to save the silver of his wife. Then she spoke to him:

"Then her message, will have mercy upon me, for do you look to it, man, that you get something for yourself out of it, besides the money that shall survive for some day."

She laughed feebly. "Get riches at least for once, you indispensable, admired Gian'Battista, to whom the peace of a dying woman is less than the praise of people who have given you a silly name--and nothing besides--in exchange for your soul and body." (1)

Nostromo answered her:

"A good name, Giorgio says, is a treasure, Padrona."

And Teresa concluded with this prophecy which Nostromo did not forget:

"They have turned your head with their praises," gasped the sick woman. "They have been paying you with words. Your folly shall betray you into poverty, misery, starvation. The very leperos shall laugh at you--The Great Capataz." (2)

The fear that the prophecy might come true--that poverty and misery and ridicule would come to him--was partly responsible for his being led to corruption by the silver. When he found the silver again where Decoud had buried it, and was convinced that Decoud was dead, he decided "to grow rich slowly." It seemed, he thought to himself, that "he had defeated the spell of poverty and starvation"--the spell of "the angry woman who had prophesied remorse and failure." (3)

He had lost his belief in the greatness of his value to the leaders of Sulaco, or at least in their proper appreciation of his service to them. He put the silver in the place of this appreciation, feeling confidence in its power to give him the means to gain admiration. Dr. Monygham, in talking to Mrs. Gould about Nostromo, said that in the secret societies "amongst the immigrants and natives Nostromo...is the great man. What

- (1) Joseph Conrad, Nostromo, P. 256
- (2) Ibid., P. 257
- (3) Ibid., P. 502

gives him that position? Who can say? Genius? He has genius. He is greater with the populace than ever he was before. It was as if he had some secret power; some mysterious means to keep up his influence." (1) But in spite of this evidence that Nostromo was able to further his reputation with the silver, he was not able to enjoy his power, because there was a certain spirit of fidelity in him which had been violated:

"Nostromo had lost his peace; the genuineness of all his qualities was destroyed. He felt it himself, and often cursed the silver of San Tome. His courage, his magnificence, his leisure, his work, everything was as before, only everything was a sham. But the treasure was real. He clung to it with a more tenacious mental grip. But he hated the feel of the ingots. Sometimes, after putting away a couple of them in his cabin--the fruit of a secret night expedition to the great Isabel--he would look fixedly at his fingers, as if surprised they had left no stain on his skin." (2)

It was his vanity which brought to corruption Nostromo, the incorruptible. And yet, though his vanity continued to be satisfied with the help of the silver, he was fundamentally so much like the honest and faithful Dominic that he called the silver "the accursed treasure" and it brought him no happiness.

Nostromo, in the first part of the story at least, was younger than Dominic at the time Conrad knew him. His careless gallantry with the Morenita, Teresa's motherly attitude and her counting on him as the husband for one of her daughters all point toward his youth. His youth may have been partly responsible for the intensity of his vanity, too. Finally, if he had not met temptation until he was older, he might have grown wise enough to

(1) Joseph Conrad, Nostromo, P. 511

(2) Ibid., P. 523, 524

realize the emptiness of a reputation built on deceit.

It is this lack of wisdom too which sets Nostromo apart from Dominic. To be sure, Dominic's wisdom was simple, but it was the result of experience and was fairly trenchant. Nostromo had not had sufficient experience to realize completely the emptiness of vanity. We do not find in Nostromo's speeches bits of philosophic reflection such as Dominic often spoke. The only philosophic conclusions which Nostromo seems to have reached were that fine people would take advantage of the common people whenever they could.

Conrad intensified the qualities in Nostromo's character which he had found in Dominic in order to make them stand out more sharply and clearly. He made him more colorfully romantic in order to give him the conspicuous place in Sulaco which he needed for his part in the story. Conrad made Nostromo's reputation for dependability and incorruptibility almost fabulous in order to make plausible his extreme vanity which caused him finally, ironically enough, to admit corruption into his life so that he might, as he thought, retain his reputation.

Conrad was especially successful in drawing the character of Nostromo. He made Nostromo undoubtedly the outstanding character in the book, and yet he introduced other more complex and subtle characters and developed them well too. The North American Review says that Nostromo was "ironically presented as the dominating or central figure," that "this very irony tends to lower the ultimate psychic impression." (1) There may have been

(1) North American Review, P. 208:451

realize the emptiness of a reputation built on details.

It is this lack of wisdom the which sets Hawthorne apart from Deans. To be sure, Deans's advice was simple, but it was the result of experience and was fairly straightforward. Hawthorne had not had sufficient experience to realize completely the emptiness of vanity, to do not find in Deans's opinion a kind of philosophical reflection such as Deans often gives. The only philosophical observation which Hawthorne can be made to have reached was that time people would not be aware of the common people when even they could.

Deans' intention in the matter of Hawthorne's behavior was which he had found in Deans's in order to make some words more sharply and clearly. He made his own carefully constructed in order to give him the same issues placed in Deans's when he needed for his part in the story. Deans made Hawthorne's reputation for dependability and respectability almost irrelevant in order to make Hawthorne his extreme vanity which causes him finally, ironically enough, to admit corruption into his life so that he might, as he thought, retain his reputation.

Deans was especially successful in drawing the character of Hawthorne. He made Hawthorne undoubtedly a outstanding character in the book, and he indicated other more notable and subtle characters and developed them well too. The North American Review says that Hawthorne was "ironically presented as the dominant or central figure," that "this very irony tends to lower the ultimate psychic reputation." (1) There may have been

(1) North American Review, 2, 302-303

some irony in Conrad's presentation of Nostromo as the central character but I do not believe that Conrad was being ironical in having Nostromo as the leading figure. The effect of the silver or material interests on him was just as tragically serious as it was on the Province of Sulaco or on Mrs. Gould. And in Nostromo's character and life he could show the effect most straightforwardly and colorfully. Nostromo was therefore the best person for him to use as his central character. Conrad's seriousness in dealing with Nostromo's character is proved by his statement in the author's note about the origin of the idea for the story:

"...It dawned upon me that the purloiner of the treasure need not necessarily be a confirmed rogue, that he could even be a man of character, an actor and possibly a victim in the changing scenes of a Revolution..." (1)

It is evident from this statement that Conrad's first purpose was to show Nostromo's character, and from this analysis he drew the wider significance of the generally insidious effect of "material interests."

Conrad, in holding the reader's interest in Nostromo while weaving the complicated threads of the plot which he did in Suspense to remind us of Attilio. Throughout the story our attention is repeatedly pointed toward Nostromo by unobtrusive but sharp references to him by the other characters.

Nostromo's character is revealed to a great extent through his actions which is of course the most functional and therefore the most effective method of characterization. We are not merely told that Nostromo was incorruptible and indispensable.

(1) Joseph Conrad, Nostromo, P. 1X

...It seemed to me that the publisher of the magazine had not necessarily had a definite target, that he would even be a man of opportunity, an actor and possibly a victim in the change of a revolution... (1)

It is evident from this statement that... It is evident from this statement that... It is evident from this statement that...

...It seemed to me that the publisher of the magazine had not necessarily had a definite target, that he would even be a man of opportunity, an actor and possibly a victim in the change of a revolution... (1)

It is evident from this statement that... It is evident from this statement that... It is evident from this statement that...

...It seemed to me that the publisher of the magazine had not necessarily had a definite target, that he would even be a man of opportunity, an actor and possibly a victim in the change of a revolution... (1)

It is evident from this statement that... It is evident from this statement that... It is evident from this statement that...

We are told of things that he had done to prove his incorruptibility and dependability--saving the life of Senor Ribiera, the dictator; leading the cargadores to keep the mob under control during the Revolution; making the daring ride to Cayta to bring word to General Barrios to come to save Sulaco. Nostromo's vanity is also shown by his actions--the spectacular interview with the Morenita, his choosing Linda who will give him nothing but admiration as his love, indeed his concealing of the whereabouts of the silver and bringing corruption to his spirit.

In this novel Conrad again brought out his idea of fidelity. Nostromo, in losing his fidelity, lost the whole genuineness and meaning to his life:

"Nostromo had lost his peace; the genuineness of all his qualities was destroyed. He felt it himself, and often cursed the silver of San Tome. His courage, his magnificence, his leisure, his work, everything was as before, only everything was a sham." (1)

The solitariness of human beings is strikingly shown. His infidelity had forced Nostromo to be completely alone in his dark secret of the silver. He could not even tell Giselle his love about it:

"...With a timid, tentative eagerness he murmured--

'Where is it? Where? Tell me that, Giovanni.'

He opened his mouth and remained silent--thunderstruck.

'Not that. Not that.' he gasped out, appalled at the spell of secrecy that had kept him dumb before so many people falling upon his lips again with unimpaired force. Not even to her. Not even to her. It was too dangerous. 'I forbid thee to ask,' he cried at her, deadening cautiously the anger of his voice."

(1) Joseph Conrad, Nostromo, P. 523

"He had not regained his freedom. The spectre of the unlawful treasure arose, standing by her side like a figure of silver, pitiless and secret, with a finger on its pale lips. His soul died within him at the vision of himself creeping in presently along the ravine, with the smell of earth, of damp foliage in his nostrils--creeping in, determined in a purpose that numbed his breast, and creeping out again loaded with silver, with his ears alert to every sound. It must be done on this very night--that work of a craven slave!" (1)

When some circumstance makes it necessary that man live entirely to himself in secret counsel, facing life alone, life becomes almost unbearable. Nostromo's aloneness is echoed in Dona Emilia, though she is alone in a different sense or for a different reason. The ultimate cause of her trouble, however, is also the silver of the mine.

"...She saw clearly the San Tome Mine possessing, consuming, burning up the life of the last of the costaguana Goulds; mastering the energetic spirit of the son as it had mastered the lamentable weakness of the father. A terrible success for the last of the Goulds. The last! She had hoped for a long, long time, that perhaps--- but no! There were to be no more. An immense desolation, the dread of her own continued life, descended upon the first lady of Sulaco. With a prophetic vision she saw herself surviving alone the degradation of her young ideal of life, of love, of work--all alone in the treasure house of the world. The profound, blind, suffering expression of a painful dream settled on her face with its closed eyes. In the indistinct voice of an unlucky sleeper, lying passive in the grip of a merciless nightmare, she stammered out aimlessly the words--'material interest.'" (2)

The fact that disproportionate material interest brings unhappiness and misfortune is the surface truth of the novel. But underlying this is Conrad's same theme--that men standing together with fidelity can better face the world than alone.

(1) Joseph Conrad, Nostromo, P. 541, 542

(2) Ibid., P. 522

Chapter VI

Tom Lingard in The Rescue

Tom Lingard, who appears in three of Conrad's novels--The Rescue, An Outcast of the Islands, and Almayer's Folly--has some traits of character which are strikingly similar to those which Conrad drew from Dominic Cervoni in creating Attilio, Jean Peyrol, and Nostromo. Jean-Aubry says that Tom Lingard "was created out of traits of the real Tom Lingard and others borrowed from Dominic Cervoni, who, from Conrad's seafaring days to the end of his literary life was a sort of familiar demon of his imagination." (1)

The real Tom Lingard was a captain of a schooner trading between Singapore, Bengarmassim, Cotter Bulungan and other Dutch places to the North. (2) It was from this man that Conrad drew at least the outward characteristics of his character, Tom Lingard. But, as Jean-Aubry says:

"Conrad gave Tom Lingard the soul and moral outlook of Dominic himself." (3)

Although Tom Lingard was evidently the same person in all three of the books in which he appears, in The Rescue he is in a different stage of his life than in the other two books--in an entirely different situation.

For the story of The Rescue Conrad needed a character with qualities like those of Dominic--simplicity, sensitiveness, authority, fieriness, wisdom, contempt for artificiality, a

(1) Jean-Aubry, Joseph Conrad, Life and Letters, P. 77

(2) Ibid., P. 97

(3) Ibid., P. 37

The Legend of the Ring

The legend, which appears in three of Conrad's novels--
The Hunchback of the Isles, and Almayer's Folly--has
some points of character which are strikingly similar to those
which Conrad drew from Don Juan's legend in Almayer's Folly, Lord
Jorrell, and Heart of Darkness. Technically, the legend was
derived out of a study of the real Tom Ligard and a series
of papers from Don Juan's legend, and from Conrad's reading
of the life of the latter. The legend was a part of the
legend of his imagination."

(1) The legend of his imagination."

The real Tom Ligard was a captain of a merchant ship
and had been in Singapore, Penang, and other
places in the East. It was from his life and that of
the other legends of his imagination that Conrad
derived the legend of his imagination. But, as I have already
said, the legend was a part of the legend of his imagination."

"Conrad was Tom Ligard the real and novel outside of
Don Juan himself." (2)

Although Tom Ligard was evidently the same person in
all three of the books in which he appears, in The Legend he is
in a different stage of his life than in the other two books--in
an entirely different situation.

For the story of The Legend to be a masterpiece
with qualities like those of Heart of Darkness, Almayer's Folly,
and Lord Jorrell, it must be a masterpiece in its own right, a
masterpiece of its own right, a masterpiece of its own right."

- (1) Almayer's Folly, Heart of Darkness, Lord Jorrell, p. 17
- (2) Idem, p. 17
- (3) Idem, p. 17

spirit of adventure, picturesqueness, and fidelity. Tom Lingard would have had to be a man of fidelity in order to have built up the trust and confidence which the natives had in him and which enabled him to accomplish The Rescue. He needed authority to make use of this trust. His simplicity and sensitiveness determined the effect which his love for Mrs. Travers had upon him. His adventurous spirit, fieriness, and picturesqueness all were necessary in order to have him in the original situation of the story--that of an English sailor who had lived such a long time away from Europe that all ties of that civilization were broken and was called upon to rescue some English people much to his own inconvenience. With all these qualities there was combined a certain power of personality which drew people to him. Nostromo had this power to an extraordinary degree as was evidenced by the great interest Teresa and Giorgio took in him as well as Linda's fierce love for him. We have a hint of this power of personality in the original Dominic in these words about him in The Mirror of the Sea:

"He could make himself interesting by a tactful and rugged reserve set off by a grim, almost imperceptible, playfulness of tone and manner." (1)

A much more convincing proof of the attraction of Dominic's personality is Conrad's own fondness and admiration for Dominic.

The power of Tom Lingard's personality is shown in many instances in The Rescue. Belarab, the native chief, whom

(1) Joseph Conrad, Mirror of the Sea, P. 169

spirit of adventure, gluttonousness, and laziness. Tom Hanks would have had to be a man of fidelity in order to have built up the trust and confidence which the natives had in him and which enabled him to outstrip the natives. He could not have made use of his strength. His simplicity and gentleness maintained the effect which his love for Mrs. Turner had upon him. His adventurous spirit, firmness, and persistence in his purpose in order to have him in the original position of the story--that of an English sailor who had lived with a long time among the natives that all the of that civilization were broken and was called upon to rescue some English people from his own hands. With all these qualities there was combined a certain power of personality which drew people to him. Hanks had this power to an extraordinary degree as was evidenced by the great interest taken and tragic look in his face as Linda's fiance love for him. He has a kind of power of personality in the original position in these words about

His in the spirit of the text

"He did it with himself interesting by a faculty and power reserve not only of energy, almost incredible, but also of calm and composure." (1)

A good many convincing proof of the attraction of Hanks's personality is found in his own comments and admissions for himself.

The power of Tom Hanks's personality is shown in any instance in the passage. Linda's, the native chief, when

(1) Joseph Conrad, Heart of the Darkness, p. 120

Lingard solicited to aid him in recovering the Wajo Kingdom for Immada and Hassim, felt the effect of Lingard's personality.

"...After listening in silence to all he (Lingard) had to say, Belarab, as if seduced by the strength and audacity of the white man, opened his heart without reserve." (1)

The serang of Lingard's brig was utterly devoted to his captain. When Lingard left the brig to go inland to the shore of refuge, Wasub begged to go with him: "If you go, Tuan, let us go together...Tuan, let me follow you." (2)

Mrs. Travers, of course, felt herself drawn to him a person of a background so different from hers, that this attraction in itself would prove the magnetism of Lingard's personality. As Jorgensen, the old and experienced white man whom Lingard had stationed at the shore of refuge to look out for his interests, said when Mrs. Travers left on the dangerous mission of taking the ring to Lingard:

"Nobody can resist that man...I couldn't." (3)

The devotion of Hassim and Immada, the Wajo brother and sister, to Lingard had been great from the beginning. Hassim, after their first acquaintance

"...began to urge Lingard to visit Wajo 'for trade and to see friends,' he said laying his hand on his breast and inclining his body slightly." (4)

Mr. D'Alcacer's sincere appreciation for Lingard is significant because Mr. D'Alcacer was without doubt a man of perception. Here is D'Alcacer's opinion of Lingard:

- (1) The Rescue, Joseph Conrad, P. 111
- (2) Ibid., P. 202,3
- (3) Ibid.,
- (4) Ibid., P. 76

Lindsay insisted to his wife in recovery of the late Lindsay for
Lindsay and Lindsay, felt the effect of Lindsay's personality.

"...After Lindsay is shown to his wife (Lindsay) and
to say Lindsay, he is shown to the effect of Lindsay's personality
the wife man, opened his heart without recovery." (1)

The nature of Lindsay's wife was strictly devoted to
his estate. When Lindsay felt the wife to be devoted to the
estate of Lindsay, Lindsay begged to be with him. "I do not
let us go together... Then, let us follow you." (2)

Mr. Lindsay, of course, felt himself drawn to his
person of a woman of a woman of a woman, that this Lindsay
was in itself would prove the devotion of Lindsay's personality
as Lindsay, the wife and experienced wife man who Lindsay had
relations of the estate of Lindsay to look out for his interests,
said when Mr. Lindsay felt on the dangerous mission of Lindsay
the wife to Lindsay.

"Nobody can resist that man... I couldn't." (3)
The devotion of Lindsay and Lindsay, the wife Lindsay
and Lindsay, to Lindsay, had been from the beginning. Lindsay
also, after that first acquaintance

"...begged to Mrs. Lindsay to visit with her Lindsay and
to see Lindsay," he said Lindsay, his heart on his present and
including his own slightly." (4)

Mr. Lindsay's wife - Lindsay's wife - Lindsay's wife
significantly because Mr. Lindsay was without doubt a man of
character, that is Lindsay's opinion of Lindsay.

- (1) The Lindsay, Lindsay Lindsay, Lindsay
- (2) Lindsay, Lindsay Lindsay
- (3) Lindsay, Lindsay Lindsay
- (4) Lindsay, Lindsay Lindsay

"He believed Lingard to be an honest man and he never troubled his head to classify him, except in the sense that he found him an interesting character. He had a sort of esteem for the outward personality and the bearing of that seaman. He found in him also the distinction of being nothing of a type. He was a specimen to be judged only by its own worth." (1)

Carter, the officer of the English yacht, whom Lingard left in command of the brig and the yacht when he went inland to recover the English prisoners, felt an involuntary liking for Lingard:

"...He could not find it in his heart to dislike Lingard. He was positive about this last..." (2)

When Lingard returned to the brig after the disastrous happenings on shore, Carter impulsively gave himself to Lingard, saying "and I am your man still." (3) He felt an anxious solicitude for Lingard:

"It was a sentiment perfectly new to him. He had never before felt this sort of solicitude about himself or any other man." (4)

Fidelity was the quality which was the solid basis in Lingard's character for this instinctive liking which people had for him. It was what enable him to be a true friend and to help others in facing and solving the sorrows of the world. Nearly everyone trusted him. When Mr. Travers refused to trust him, Lingard was deeply hurt and confused.

After her husband and D'Alcacer had been captured while walking on the sand bank, Mrs. Travers sent a message by Carter to Lingard:

(1) Joseph Conrad, The Rescue, P. 309

(2) Ibid., P. 230

(3) Ibid., P. 425

(4) Ibid., P. 726

"He relieved himself as an honest man and he never
frustrated his head to himself, and in the sense that he
found his an interesting character. He had a sort of respect for
the outward personality of the being of that person. He found
in his mind the satisfaction of being retained at a spot. He was
a specimen to be judged only by his own merits." (1)

Butter, the officer of the English yards, when Ligard
left in command of the brig and the yacht when he went inland to
recover the English prisoners. Left an involuntary victim for

Ligard:
"....He didn't stand in his heart to dislike his
good. He was positive about this last...." (2)

When Ligard returned to the brig after the steamer
had gone on shore, Ligard himself gave himself to Ligard,
saying "and I am your man still." (3) He felt an anxiety

anxiety for Ligard:
"It was a sentiment perfectly new to him. He had
never before felt this sort of anxiety about himself or any
other man." (4)

It was the quality which was the quality which was the quality which
Ligard's character for this individual living which people had
for him. It was what enabled him to be a true friend and to help
others in facing and solving the various of the world. He felt
everyone trusted him. Then he, Trevor, refused to trust him.
Ligard was deeply hurt and surprised.

After her husband and D'Alton had been captured
while walking on the sand bank, Mrs. Trevor sent a message to
Butter to Ligard:

- (1) Joseph Conrad, The Nigger, p. 208
- (2) Ibid., p. 218
- (3) Ibid., p. 228
- (4) Ibid., p. 238

"Mrs. Travers ordered me to say that no matter how this came about she is ready to trust you." (1)

Old Wasub, the serang, was to Lingard "symbolic of blind trust in his strength." (2)

Immada's utter confidence in Lingard's fidelity is shown in this conversation with her brother, Hassim:

"The nights of waiting are long," she murmured.

"And sometimes they are vain," said the man with the same composure. "Perhaps he will never return."

"Why?" exclaimed the girl.

"The road is long and the heart may grow cold," was the answer in a quiet voice. "If he does not return it is because he has forgotten."

"Oh, Hassim, it is because he is dead," cried the girl, indignantly." (3)

There would necessarily have to be some foundation for such complete trust. Lingard had proved himself a faithful friend to Immada and Hassim. He had saved their lives at one time and had been working with them since for the restoration of their kingdom.

Just as Lingard's fidelity was the basis for people's being drawn to him, so it also was the basis for his authority over people. But he also had a natural ability to lead people which Dominic also had to a certain extent, at least. This ability for leadership might be considered a phase of the power of his personality, but it was more than having people like him, it was making people do what he wanted them to do. Here is the native chief Daman's feeling about Lingard's authority:

"And now that white man had by the power of his speech

(1) Joseph Conrad, The Rescue, P. 186

(2) Ibid.

(3) Ibid., P. 67

"The, I've never ordered me to say that no matter how
this came about she is ready to spend you." (1)

Old woman, the woman, was to sing the "symbolic of

blind times in his strength." (2)

Imada's next confidence in Singer's fidelity is

shown in this conversation with her brother, a sister

"The night of sailing was long," she murmured.
"And sometimes they are vain," said the man with the
same response, "perhaps he will never return."

"But" she said, "the heart may grow cold," she
said, "the heart is long and the heart may grow cold," she
said, "the heart is long and the heart may grow cold," she

said, "the heart is long and the heart may grow cold," she

said, "the heart is long and the heart may grow cold," she

said, "the heart is long and the heart may grow cold," she

said, "the heart is long and the heart may grow cold," she

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said, "the heart is long and the heart may grow cold," she

said, "the heart is long and the heart may grow cold," she

said, "the heart is long and the heart may grow cold," she

said, "the heart is long and the heart may grow cold," she

(1) Joseph Conrad, The Nigger, p. 188

(2) Ibid., p. 188

(3) Ibid., p. 188

got them away from Belarab's people. So much influence filled Daman with wonder and awe." (1)

All the natives held Lingard in high regard and with this trust in him, he was able to exert his authority over them, to persuade them to give up the prisoners. He exercised his authority in other instances also as in his general dealings with the natives and in handling Carter when he came on board the brig.

Simplicity was another characteristic which Lingard possessed in common with Dominic. It also had something to do with the trust which people had in him. D'Alcacer evidently felt this way about Lingard's simplicity:

"With his natural gift of insight D'Alcacer told himself that many overseas adventurers of history were probably less worthy because obviously they must have been less simple." (2)

Lingard's simplicity is effectively shown in his thoughts when he learned that Carter had from the brig attacked the praus of the natives whom Lingard had promised not to attack. He felt that

"...the real cause of the disaster was...in himself... somewhere in the unexplored depths of his nature, something fatal and unavoidable...This was a conflict within himself. He had to face unsuspected powers, foes that he could not go out to meet at the gate. They were within, as though he had been betrayed by somebody, by some secret enemy. He was ready to look around for that subtle traitor. A sort of blankness fell on his mind and he suddenly thought: 'Why! It's myself!'" (3)

Lingard's simplicity is evident in his frank self-confidence which reminds us of Nostromo's attitude:

(1) Joseph Conrad, The Rescue, P. 276

(2) Ibid., P. 308,9

(3) Ibid., P. 329

got them away from Heinrich's people. So much intelligence filled
Langer's mind and was. (1)

All the natives held Langer in high regard and with
this trust in him, he was able to exert his authority over them
to persuade them to give up the prisoners. He extracted his
authority in other instances also as in his general dealings
with the natives and in handling Carter when he came on board
the ship.

Langer's attitude was another characteristic which Langer
possessed in common with Dominic. It also had something to do
with the fact that other people had in him. Langer evidently
felt this way about Langer's attitude.

With his natural gift of language Langer was able to
sell that many of the natives of his race were probably
less worthy because certainly they must have been able to.
(2)

Langer's attitude is effectively shown to him
throughout when he learned that Carter had been the only one
who had been shot and that Langer had promised not to attack
the group of the natives who had been shot.

...the real cause of the disaster was... in himself...
somewhere in the mysterious nature of his nature, something that
and unexplainable... This was a quality which Langer had
and an unexplained power, for that he could not be out of
heart at the time. They were afraid, as though he had been
prayed to answer, in some secret way. He was ready to look
around for that matter. A sort of pleasure fell on his
mind and he suddenly thought: "Why let's see!" (3)

Langer's attitude is evident in his first atti-
tudes which were as of Langer's attitude.

- (1) Joseph Conrad, The Nigger, p. 170
- (2) Ida, p. 200
- (3) Ida, p. 200

"...Here," he (Lingard) continued, "here, which is also my country--being an English craft and worthy of it too--I am powerful enough. In fact, I am Rajah here. This bit of my country is all my own." (1)

The thoughts of Lingard when he is planning to have Mrs. Travers aboard the brig while they are getting the yacht off the sand again show his simplicity:

"It'll be ten days before the schooner is ready. I'll take every scrap of ballast out of her. I'll strip her--I'll take her lower masts out of her, by heavens! I'll make sure. Then another week to fit out--and--good-bye. Wish I had never seen them. Good-bye--forever. Home's the place for them. Not for me. On another coast she would not have listened. Ah, but she is a woman--every inch of her. I shall shake hands. Yes. I shall take her hand--just before she goes. Why the devil not? I am master here after all--in this brig--as good as any one--by heavens, better than any one on earth." (2)

This conversation with Mrs. Travers when she came to seek the freedom of her husband is another example of Lingard's simplicity:

"His voice dropped. 'You want your happiness.'
She made an impatient movement and he saw her clench the hand that was lying on the table.
'I want my husband back,' she said, sharply.
'Yes. Yes. It's what I was saying. Same thing,' he muttered with strange placidity. She looked at him searchingly. He had a large simplicity that filled one's vision." (3)

Lingard's simplicity is shown by his superstitiousness just as was Dominic's. Lingard has a particularly superstitious belief in his luck. He seems to think that everything depends on it. When Carter came on board the brig from the open boat in which he had been looking for a ship, Lingard said to him:

"Look here, young fellow. I am Tom Lingard and there's not a white man among these islands, and very few natives, that

- (1) Joseph Conrad, The Rescue, P. 74
- (2) Ibid., P. 178
- (3) Ibid., P. 215

have not heard of me. My luck brought you into my ship--and now I've got you, you must stay. You must!" (1)

When misfortune came to him in the shape of Carter's attacking the praus, Lingard's natural conclusion was: "No. I am not a lucky man." (2)

It is interesting to notice that although Conrad made Lingard superstitious like Dominic, it was a more typically English sort of superstition having to do with luck rather than the more picturesque superstitions of Dominic which dealt with the spawn of the devil and such things.

Nevertheless Lingard was a very picturesque and romantic character in spite of his being an English sailor. For he was far from being typical. He had had great adventures and had not been near England for years. This description of his appearance emphasized his picturesqueness:

"He stared at the open sea, his arms crossed, with a reflective fierceness. His very appearance made him utterly different from everyone on board that vessel. The grey shirt, the blue sash, one rolled-up sleeve baring a sculptural forearm, the negligent masterfulness of his tone and pose were very distasteful to Mr. Travers..." (3)

In Mrs. Travers' thoughts we find the best expression of the romantic quality in Lingard:

"The glamour of a lawless life stretched over him like the sky over the sea down on all sides to an unbroken horizon. Within he moved very lonely, dangerous and romantic. There was in him crime, sacrifice, tenderness, devotion, and the madness of a fixed idea." (4)

Lingard used picturesque speech also as did Dominic:

- (1) Joseph Conrad, The Rescue, P. 37
- (2) Ibid. 329
- (3) Ibid., P. 122
- (4) Ibid., P. 215

have not heard of me. If you should see me by any means now
I've got you, you must stay. You must! (1)

When I returned home to him in the shape of a letter
attaching the names, I found his natural conclusion was "No, I
am not a lonely man." (2)

It is interesting to notice that although I have made
Lindsay's suggestions like points, it was a more typical
English sort of superficial beauty, so on the whole rather than
the more picturesque suggestions of Lindsay which dealt with
the aspect of the level and such things.

Nevertheless Lindsay was a very picturesque and
romantic character in spite of his being an English sailor. For
he was far from being typical. He had had great adventures and
had not been near England for years. This description of his
appearance emphasized his picturesque character.

"The station at the open sea, his eyes looked, with a
reflective firmness. His very appearance was his strength.
Different from anything on land that I had seen. The eyes were
the blue ones, and rolled up like a sea-gull's, and the
the negligent carelessness of his eyes was very
distinctive to me. (3)

In the Lindsay's thoughts he had the best expression
of the romantic quality in Lindsay.

"The glimmer of a faint life stretched over the
the sky over the sea down to an unbroken horizon.
Within he moved very lonely, uncertain and restless. There was
in his eyes, a certain, a certain, a certain, and the richness of
a kind ideal." (4)

Lindsay used picturesque words also in his letters.

- (1) I have heard, the names.
- (2) I have heard, the names.
- (3) I have heard, the names.
- (4) I have heard, the names.

Mrs. Travers, while listening to him,

"...Forgot that she was personally close to that tale which she saw detached, far away from her, truth or fiction, presented in picturesque speech, real only by the response of her emotion." (1)

Here is an example of that picturesque speech which he was using in this instance in speaking of Jorgensen:

"Do you think he would have kept them back if they hadn't expected me every day? His words would have been nothing without my fist."

"She heard a dull blow struck on the side of the yacht and concealed in the same darkness that wrapped the unconcern of the earth and the sea, the fury and the pain of hearts; she smiled above his head, fascinated by the simplicity of images and expressions."

The imagery in his speech as well as his superstition is of the English kind in contrast to Dominic's more Latin colorfulness.

His whole romantic nature is romantic in an essentially English way. Mr. D'Alcacer speaks of him in terms of chivalry:

"...This man is a knight," he murmured with conviction. "A knight as I live! A descendent of the immortal Hidalgo errant upon the sea." (3) Again, after the burial of one of the seamen, Lingard is spoken of as one would speak of an Englishman:

"In such acts performed simply, from conviction, what may be called the romantic side of the man's nature came out; that responsive sensitiveness to the shadowy appeals made by life and death, which is the groundwork of a chivalrous character." (4)

In the immediately preceding passage, Lingard's sensitiveness is pointed out in connection with his romantic quality.

- (1) Joseph Conrad, The Rescue, P. 163
- (2) Ibid., P. 157
- (3) Ibid., P. 142
- (4) Ibid., P. 74

His sensitiveness is evident in his gentleness which is akin to Dominic's gentleness and understanding his treatment of his young friend at the time of the shipwreck. Lingard had "a patient gentleness of tone and face...every time he spoke to the young girl (Immada)..." (1) Mrs. Travers also brought out the gentle side of Lingard: "Lingard gazed at her with that unconscious tenderness mingled with wonder which some men manifest toward girlhood." (2)

If sensitiveness is a part of Lingard's character which is romantic perhaps more especially in the English conception of the romantic, his mysteriousness is more universally picturesque or romantic. He was mysterious to everyone with whom he came in contact. D'Alcacer said of him:

"Rough, uncommon, decidedly uncommon of his kind. Not at all what Don Martin thinks him to be. For the rest--mysterious to me." (3)

To the people of Belarab he was also a mystery:

"It was the great whiteman. A very great man. A very rich man. A possessor of fore-arms, who could dispense valuable gifts and deal deadly blows, the friend of their ruler, the enemy of his enemies, known to them for years and always mysterious." (4)

Immada and Hassim could not understand him completely because the ways of white men are different no matter how long they have been away from their native land. The Europeans were mystified at this white man who knew the natives so well and had such great power over them.

(1) Joseph Conrad, The Rescue, P. 137

(2) Ibid., P. 249

(3) Ibid., P. 149

(4) Ibid., P. 414,415

his sensitiveness is evident in his general remarks which in this is
 Dominic's generalness and understanding his treatment of his
 young friend at the time of the earthquake. "Lingard had a
 national gentleness of tone and label... every time he spoke to the
 young girl (Lambert)...". (1) (1) "See, however also present are the
 gentle side of Lingard: "Lingard looked at her with that un-
 common comeliness which with tender words and her smiling
 forest friend." (2) (2)

It sensitiveness is a part of Lingard's character which
 is sensitive perhaps especially in the English conversation. It
 the sensitive, his generalness is more universal in its scope
 or sensitive. He was sympathetic to everyone with whom he came in
 contact. "Lingard said of him:
 "Though unworldly, doubtless unworldly unworldly of his kind, but
 of all that you have seen in him to be, for the rest..."
 one to see." (3) (3)

To the people of Ireland he was also a sympathy:

"It was the great Ireland, a very great man. A
 very rich man. A possessor of lordships, who could distinguish
 valuable gifts and deal nobly with them, the friends of their kind,
 the enemy of his enemies, known to them for years and always
 victorious." (4) (4)

Ireland and Russia could not stand alone his sympathy
 because the ways of which man are different no matter how long
 they have been used from their native land. The Europeans were
 qualified at this time and also the natives so well and had
 with great power over them.

- (1) Joseph Conrad, The Niggerist, p. 137
- (2) Ibid., p. 138
- (3) Ibid., p. 139
- (4) Ibid., p. 140, 141

Lingard also had wisdom such as Dominic had. His wisdom and skill in the ways of the sea is perhaps most closely to the wisdom of Dominic. Lingard's seamanship is illustrated in his sailing of his brig through difficult places as is described in this passage:

"For the next hour he handled his little vessel in the intricate and narrow channel with careless certitude, as if every stone, every grain of sand upon the treacherous bottom had been plainly disclosed to his sight. He handled her in the fitful and unsteady breeze with a matter-of-fact audacity that made Shaw, forward at his station, gasp in sheer alarm." (1)

Lingard's wisdom was also great in his dealings with the natives. Conrad states this effectively:

"The old adventurer (Jorgensen) looked on with a perfect understanding of the value of trifles, using his eyes for that other man (Lingard) whose conscience would have the task to unravel the tangle." (2)

Lingard, although he was English, had a certain fierceness of temper which was also found in Dominic. As Lingard himself said about his always going unarmed, "He was much too quick-tempered to carry firearms..." (3) His feeling about the intrusion of the white people into his life also shows his temper:

"He had been on board the yacht for more than an hour, and nothing, for him, had come of it but the birth of an unreasoning hate. To the unconscious demand of these people's presence, of their ignorance, of their faces, of their voices, of their eyes, he had nothing to give but a resentment that had in it a germ of reckless violence." (4)

Lingard's contemptuousness which Dominic also had may have been related to his temper. Anyway, he did not have much patience with some people and things, particularly those con-

(1) Joseph Conrad, The Rescue, P. 54

(2) Ibid., P. 175

(3) Ibid., P. 70

(4) Ibid., P. 121

nected with artificiality. He spoke of Mr. Travers in this manner:

"Yes, that's the man I mean," he said in a contemptuous tone. "I don't particularly like the name and I am sure I don't want to talk about him more than I can help. If he hadn't been your husband I wouldn't have put up with his manners for an hour. Do you know what would have happened to him if he hadn't been your husband?" (1)

As has been already shown, the differences in character between Dominic and Tom Lingard are rooted to a certain extent in their difference in nationality. Nationality of course accounts for their difference in appearance. Instead of having black hair and moustaches, Tom Lingard was fair. One of Lingard's most prominent characteristics can be explained by nationality, perhaps. This characteristic is a visionary idealism which is at least not emphasized in the picture of Dominic which Conrad has given us. Conrad admired the English character greatly and it may be that he saw a certain fineness in it which he thought would be appropriate to his English sailor, Tom Lingard. Lingard did have an idealism which was expressed clearly in his undertaking to help Immada and Hassim:

"When at the conclusion of some long talk with Hassim, who for the twentieth time perhaps had related the story of his wrongs and his struggle, he lifted his big arm and shaking his fist above his head, shouted: 'We will stir them up. We will wake up the country!' He was, without knowing it in the least, making a complete confession of the idealism hidden under the simplicity of his strength. He would wake up the country! That was the fundamental and unconscious emotion on which were engrafted his need of action, the primitive sense of what was due to justice, to gratitude, to friendship, the sentimental pity for the hard lot of Immada--poor child--the proud conviction that of all the men in the world, in his world, he alone had the means

(1) Joseph Conrad, *The Rescue*, P. 306

and the pluck 'to lift up the big end' of such an adventure." (1)

Mrs. Travers recognized this idealism when Lingard told her his story:

"What of it that the narrator was only a roving seaman; the kingdom of the jungle, the men of the forest, the lives secure! That simple soul was possessed by the greatness of the idea; there was nothing sordid in its flaming impulses." (2)

Tom Lingard is a well-developed character in *The Rescue*. He is pictured as a person who would behave the way he does in the story. It is only the force of circumstances which makes his attempt to do his duty for the Europeans and remain faithful to the natives at the same time fail. His simplicity makes plausible his utter absorption in his love for Mrs. Travers, and makes him believe that he would not have been able to act to save Immada and Hassim even if he had known of their danger. Conrad however makes it clear that Mrs. Travers was at fault, not Lingard. Lingard's character is effectively revealed by his actions, his thoughts, what he says, and what the other characters think and say about him.

Conrad in this story does not so clearly bring out his idea of fidelity as in the other books we have discussed. However Lingard felt responsible for the death of Immada and Hassim although he did not know of their danger. The aloneness of human beings is illustrated particularly in the character of Mrs. Travers and Lingard. In her impatience with the artificiality of European life, as well as in Lingard's contempt for it, a secondary idea is given expression.

(1) Joseph Conrad, *The Rescue*, P. 106

(2) *Ibid.*, P. 102,3

and the black 'to lift up the big end' of such an adventure." (1)
Mrs. Travers recognized this identical when Lingard told

her his story:

"What of it that the narrator was only a young man -
man; the kingdom of the jungle, the sea of the forest, the lives
course; that simple was possessed by the presence of the
idea; there was nothing exotic in the 'famous landscape.'" (2)

Tom Lingard is a well-developed character in the history

He is pictured as a person who would behave the way he does in

the story. It is only the type of circumstances which make his

attempt to do his duty for the Europeans and remain faithful to

the natives at one time or another. His slightly naive character

his story described in his love for Mrs. Travers, and makes his

believe that he could not have been able to not be able to

and he has even if he had known of their danger. Could he

know it clear that Mrs. Travers was at fault, was Lingard.

Lingard's character is effectively revealed by his actions, his

thoughts, what he says, and what the other characters think and

say about him.

There is one story does not so clearly bring out his

idea of things as in the other books we have discussed. How-

ever Lingard's responsibility for the death of Tom and

remains almost as if he did not know of their danger. The absence

of human beings is illustrated particularly in the character of

Mrs. Travers and Lingard. In her relationship with the author-

ship of European life, as well as in Lingard's contact for it

Chapter VII

Tom Lingard in An Outcast of the Islands

Tom Lingard in An Outcast of the Islands is an old man, but he still retains the qualities of character which made him distinctive and interesting in The Rescue.

In An Outcast of the Islands Lingard is not the central figure. Willems, the outcast, is, but Lingard is the force behind him and behind all the other characters as well. In order to have this position in the story Lingard must here as in The Rescue be a character of fidelity, authority, and wisdom. He must have the gentleness and kindness which he showed in The Rescue in order to make plausible his taking Willems under his protection and to help him escape from his disgrace at Macassar later. But he also needs the same firmness of character which he had in The Rescue in order to deal justice unflinchingly to Willems.

Lingard's authority and power over the natives is revealed in these words of Lingard himself:

"You see, Willems, I brought prosperity to that place. I composed their quarrels, and saw them grow under my eyes. There's peace and happiness there. I am more master there than his Dutch excellency down in Baravia ever will be..." (1)

Lingard's power is again shown in these words:

"I go where I like," said Lingard, emphatically, "and you may go to the devil; I do not want you any more. The islands of the seas shall sink before I, Rajah Laut, serve the will of any of your people." (2)

This phrase is also expressive of Lingard's power: "No

(1) Joseph Conrad, An Outcast of the Islands, P. 45

(2) Ibid., P. 240

Tom Hagar in an Aspect of the Islands

Tom Hagar in an aspect of the islands is an old man but he still retains the qualities of character which made his distinctive and interesting in the passage.

In an Aspect of the Islands Hagar is not the central

figure. William, the success, is, but Hagar is the force behind him and behind all the other characters as well. It is to have this position in the story Hagar must have as in the passage be a character of fidelity, energy, and wisdom. He must have the confidence and business which he shows in the

passage in order to make plausible his taking William under his protection and to help him escape from his grasp at Koolah later. But he also needs the same firmness of character which he has in the passage in order to deal justly with William so

Hagar's authority and power over the natives is exercised in those words of Hagar himself:

"You see William, I brought property to this place. I brought their property, and now they grow under my feet. Their power and influence there. I am more master there than the ruler would be here in Hawaii ever will be..." (1)

Hagar's power is again shown in these words:

"I'm where I like," said Hagar, "and that's the way to go. I'm not going to be driven out of my home. The islands of the sea shall mine mine. I'll have them, boys, and will of me at your service." (2)

This phrase is also expressive of Hagar's power: "So

(1) Joseph Conrad, An Aspect of the Islands, p. 40
(2) Ibid., p. 40

man cared to encounter the Rajah Laut." (1)

His power in Sambir is indicated in these words:

"His trade brought prosperity to the young state, and the fear of his heavy hand secured its internal peace for many years." (2)

Lingard's reputation bespeaks his power and influence. His boatman, Ali, knew that he served "the very greatest of white captains." (3)

That Lingard was the power behind Almayer too is shown by these thoughts of Almayer's:

"...Undoubtedly, Lingard was the man to stick to! The man undismayed masterful and ready. How quickly he had planned a new future when Willems' treachery destroyed their position in Sambir! (4)

Willems of course was almost entirely dependent upon Lingard for his whole life as it was.

As in The Rescue, Lingard's authority was at least partly based on the trust which people had in him, on the reputation he had for being faithful. The fidelity of his nature is also shown by the great effect which Willems' infidelity had upon him:

"The anger of his outraged pride, the anger of his outraged heart, had gone out in the blow; and there remained nothing but the sense of some immense infamy--of something vague, disgusting and terrible, which seemed to surround him on all sides, hover about him with shadowy and stealthy movements, like a band of assassins in the darkness of vast and unsafe places." (5)

"He felt a great emptiness in his heart. It seemed to him that there was within his breast a great space without any light, where his thoughts wandered forlornly, unable to escape,

(1) Joseph Conrad, An Outcast of the Islands, P. 51

(2) Ibid., P. 200

(3) Ibid., P. 279

(4) Ibid., P. 294

(5) Ibid., P. 265

man even to encounter the "Bajan" (1)

His power in Berlin is indicated in these words:

"His aims brought prosperity to the young state, and the fear of the heavy hand secured the internal peace for many years." (2)

King's reputation throughout his power and influence.

His position, it, then that he served "the very interests of

white Germany." (3)

That King was the power behind the throne is shown

by these thoughts of King:

"... Undoubtedly, King was the man to stick to the end and maintain order and peace. Not only so, but he was a man whose name William, scarcely hesitated their position in Berlin (4)

William of course was almost entirely dependent upon

King for his whole life as it was.

As in the passage, King's authority was at least

partly based on the great trust which King had in him, on the regard

that he had for King's interests. The loyalty of his nature in

also shown by the great effect which King's influence had upon

him:

"The anger of his outraged pride, the anger of his own regard for King, had gone out in the dust, and there remained nothing but the sense of some immense injury--of something which his nature and his sense of honor could not pardon. It was a wound which would never heal, and which would never be forgotten. It was a wound which would never be forgotten." (5)

"The King's great influence in his behalf. It seemed to him that there was within his power a great power which would lift him above the struggle and the strife, and make it cease."

(1) King's Character, An Outline of the History of the

- (a) 1811, p. 205
- (b) 1811, p. 205
- (c) 1811, p. 205
- (d) 1811, p. 205
- (e) 1811, p. 205

unable to die, to vanish--and to relieve him from the fearful oppression of their existence. Speech, action, anger, forgiveness, all appeared to him alike useless and vain, appeared to him unsatisfactory, not worth the effort of hand or brain that was needed to give them effect." (1)

Infidelity was something of which he could hardly conceive in somebody whom he had known and trusted, and which was beyond contempt of forgiveness:

"Do not expect me to forgive you. To forgive one must have been angry and become contemptuous, and there is nothing in me now--no anger, no contempt, no disappointment. To me you are not Willems, the man I befriended and helped through thick and thin, and thought much of...you are not a human being that may be destroyed or forgiven. You are a bitter thought, a something without a body and that must be hidden...You are my shame." (2)

To Lingard infidelity was so terrible that its disgrace extended from his protege to him--Willems was "the only thing in his life he wished to hide." (3)

Lingard's kindness is a prominent part of his character in this story. It is emphasized especially in his relationship with Willems. As he himself said to Willems when he found him that night on the jetty contemplating suicide:

"It is the second time, Willems, I take you in hand. Mind it is the last. The second time; and the only difference between then and now is that you were barefooted then and have boots now." (4)

Lingard had compassion for all people who suffered. He said to Willems about his wife, "I won't have that poor woman tormented," (5) and even brought her and the child to Sambir. Not guessing the situation there between Willems and the native

(1) Joseph Conrad, An Outcast of the Islands, P. 272

(2) *Ibid.*, P. 275

(3) *Ibid.*, P. 281

(4) *Ibid.*, P. 41

(5) *Ibid.*, P. 141

unable to die, so various--and he relieve him from the burden
organization of their existence. "Good, better, worst, forgive-
ness, all appeared to him with a suddenness and with a power to his
astonishment, not with the effort it had or that had
needed to "live then after." (1)

Indifference was something of which he could hardly con-
ceive; in necessity when he had known and trusted, and which was

beyond concept of forgiveness:

"Do not expect me to forgive you. To forgive one must
have been angry and become compassionate, and there is nothing in
me now--no anger, no contempt, no disappointment. To me you are
not William, the man I betrayed and talked through this and
that, and thought much of... You are not a human being but a
thing, and thought of forgiven. You are a bitter shade, a something
without a body and that must be hidden... You are an enemy." (2)

The kind indifference was so terrible that the distance
extended from his protest to his--William was "the only thing in

his life he wished to hide." (3)

William's sin was a prominent part of his character
in this story. It is emphasized especially in his relationship

with William, as he himself said to William when he found him
that night on the last, condemning winter:

"It is the reason that William, I take you to mean,
that it is the last. The second time and the only difference
between you and me is that you were pardoned then and have
never been." (4)

William had compassion for all people who suffered. He
said to William about his wife, "I don't have that poor woman

condemned." (5) and even brought her and the child to "condemned."
Not regarding the situation there between William and the native

- (1) Joseph Conrad, An Outcast of the Islands, p. 228
- (2) Ibid., p. 235
- (3) Ibid., p. 231
- (4) Ibid., p. 231
- (5) Ibid., p. 231

girl Aissa. After Willems' death he took care of them in Macassar. In spite of his almost abhorrent feeling toward Willems' infidelity, he was evidently relieved when he found out that Willems had escaped his punishment through death. He placed this inscription on Willems' tombstone:

"Peter Willems, delivered by the mercy of God from his enemy." (1)

Lingard's kindness, however, was sometimes unwisely placed. This is an evidence of simplicity such as we found in Dominic manifested in different ways. Almayer talked about this indiscriminate kindness of Lingard's in extravagant terms. He resented Lingard's interest in Willems particularly since it brought misfortune to the trading business at Sambir which Almayer was managing for Lingard. Here is what he said to Lingard:

"Your tender heart bleeds only for what is poisonous and deadly. I curse the day when you set your benevolent eyes on him (Willems). I curse it..."

"Yes ! It has always been so. Always. As far back as I can remember. Don't you recollect? What about that half-starved dog you brought on board in Bangkok in your arms. In your arms by...! It went mad next day and bit the serang..." (2)

Almayer felt abused, as he said, to have "to find out some issue for absurd situations created by the unreasonable sentimentality of Lingard's impractical impulses." (3)

Lingard in his simplicity showed a trace of the superstition which was strong in Dominic. When he came to see Willems after Willems had betrayed him, he said slowly: "You have been

(1) Joseph Conrad, An Outcast of the Islands, P. 364

(2) Ibid., P. 161

(3) Ibid., P. 304

...in the case of the ...
 ...in the case of the ...
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- (1) ...
- (2) ...
- (3) ...

possessed of a devil." (1)

Simplicity is also seen in his self-confidence and a certain vanity which is reminiscent of Nostromo:

"He had been a most successful trader, and a man lucky in his fights, skilful in navigation, undeniably first in seamanship in those seas. He knew it." (2)

His feeling about his importance to the people of Sambir shows his idea of his own worth:

"His deep-seated and immovable conviction that only he--he, Lingard--knew what was good for them was characteristic of him..." (3)

Lingard again expressed his simple self-confidence when Almayr complained about the ruin of the trade through Willems' lack of fidelity:

"Never you mind about Willems. I will look after him," said Lingard, severely. "And as to the trade...I will make your fortune yet, my boy. Never fear." (4)

In analyzing Lingard's character, Conrad emphasized its shortcomings resulting from his simplicity:

"The man of purpose does not understand, and goes on, full of contempt. He never loses his way. He knows where he is going and what he wants. Travelling on, he achieves great length without any breadth, and battered, besmirched, and weary, he touches the goal at last; he grasps the reward of his perseverance, of his virtue, of his healthy optimism: An untruthful tombstone over a dark and soon forgotten grave." (5)

Although the limited experience of Lingard's life had left certain deficiencies in his character, it had given him the sort of wisdom gained from just such experience. He told Almayr when he was distressed at the ruin of the trade:

(1) Joseph Conrad, An Outcast of the Islands, P.273

(2) Ibid., P. 197

(3) Ibid., P. 200

(4) Ibid., P. 174

(5) Ibid., P. 197

"If you had been in trouble as often as I have, my boy, you wouldn't carry on so. I have been ruined more than once. Well, here I am." (1)

His wisdom was of the comforting simple-philosophical kind:

"Well! Well! It's only those who do nothing that make no mistakes, I suppose." (2)

He believed himself that he had learned much from life:

"Common sense and experience taught a man the way that was right. The other was for lubbers and fools, and led, in seamanship, to loss of spars and sails or shipwreck; in life to loss of money and consideration, or to an unlucky knock on the head. He did not consider it his duty to be angry with rascals. He was only angry with things he could not understand, but for the weaknesses of humanity he could find a contemptuous tolerance." (3)

This contemptuous tolerance for human weakness was one of Dominic's outstanding characteristics (vous autres gentil-hommes!) Lingard displayed this contempt in various instances. When he was talking to Babalatchi, one of the natives, about a conversation with Willems, Lingard asked what Willems had said, receiving this reply:

"...Why should I repeat words of one white man to another? He did boast to Abdulla of having learned much from your wisdom in years past. Other words I have forgotten. Indeed, Tuan, I have..."

"Lingard cut short Babalatchi's protestations by a contemptuous wave of the hand and reseated himself with dignity." (4)

In this conversation with Willems, Lingard again showed contempt:

"Willems said: 'It's true. I give you my word.'

- (1) Joseph Conrad, An Outcast of the Islands, P. 163
- (2) Ibid., P. 173
- (3) Ibid., P. 199
- (4) Ibid., P. 231

'Your word,' muttered Lingard contemptuously." (1)

Although Lingard had learned a contemptuous tolerance from his experience with men, he at times gave way to his temper just as Dominic when he was sufficiently annoyed. Sometimes Lingard's patience was not enough to stand Almayer's selfish outlook. When Lingard told Almayer he must receive Willems' wife into the house which Lingard had built for Almayer, Almayer's response provoked Lingard's anger:

"My house!" cried Almayer, turning round.

"It's mine too--a little--isn't it?" said Lingard. "Don't argue," he shouted, as Almayer opened his mouth. "Obey orders and hold your tongue!" (2)

His anger was also justly aroused at Willems' deed:

"He was very angry. Angry with himself, with Willems. Angry at what Willems had done--and also angry at what he had left undone. The scoundrel was not complete." (3)

When he came and saw and talked to Willems, his anger overcame him:

"During that minute of silence Lingard's anger kept rising, immense and towering, such as a crested wave running over the troubled shallows of the sands. Its roar filled his ears; a roar so powerful and distracting that, it seemed to him, his head must burst directly with the expanding volume of that sound." (4)

"Then suddenly a face appeared within a few inches of his own. His face. He felt something in his left hand. His throat...ah! The thing like a snake's head that darts up and down...He squeezed hard...He delivered his blow straight from the shoulder, felt the jar right up his arm, and realized suddenly that he was striking something passive and unresisting. His heart sank within him with disappointment, with rage, with mortification." (5)

(1) Joseph Conrad, *An Outcast of the Islands*, P. 269

(2) *Ibid.*, P. 190

(3) *Ibid.*, P. 202

(4) *Ibid.*, P. 260

(5) *Ibid.*, P. 261

Although Lingard was exceedingly kind-hearted, he had an uncompromising sense of justice when an injustice roused him to realization. When Lingard recovered from his amazement and grief at Willems' unjust and unfaithful behavior, he went ahead, though reluctantly, and dealt what he considered justice to the man whom he had been accustomed to protect for many years.

"How he had liked the man: His assurance, his push, his desire to get on, his conceited good-humour and his selfish eloquence. He had liked his very faults--those faults that had so many, to him, sympathetic sides. And he had always dealt fairly by him from the very beginning; and he would deal fairly by him now--to the very end. This last thought darkened Lingard's features with a responsive and menacing frown. The door of justice sat with compressed lips and a heavy heart, while in the calm darkness outside the silent world seemed to be waiting breathlessly for that justice he held in his hand--in his strong hand:--ready to strike--reluctant to move." (1)

Lingard would not stand for excuses from Willems for his manifest treachery:

"Willems said hurriedly: 'It wasn't me. The evil was not in me, Captain Lingard.'"

" ' And where else--confound you! Where else?'" (2)

His determination that justice should be given recalls Dominic's disposal of his nephew:

"I struck once, and the wretch went down like a stone--with the gold. Yes. But he had time to read in my eyes that nothing could save him while I was alive. And had I not the right--I, Dominic Cervoni, padrone who brought him aboard your fellucca--my nephew, a traitor?" (3)

Perseverance is another quality of character found in Tom Lingard which Dominic practiced in dealing with his nephew. Dominic was perpetually trying "to make a man" out of his nephew,

(1) Joseph Conrad, An Outcast of the Islands, P. 223, 224

(2) Ibid., P. 273

(3) Ibid., P. 181

Although history was exceedingly kind-hearted, he had an understanding sense of justice when an injustice toward him to retaliation, when history recovered from his punishment and trial at William's unjust and villainous behavior, he was able through his ability, and doubt that he considered justice to the man whom he had been sentenced to protect for many years.

How he had lived his life. His memories, his pain, his desire to get on his knees, his sorrow and his selfish desire. He had lived his very best--there justice that had so much to him, sympathetic sides, and he had always been loyal to him from the very beginning, and he would have felt by him to the very end. This last thought concerned William's behavior with a responsive and sensitive heart. The case of justice very often progressed like a heavy heart, while in the same darkness outside the silent world seemed to be waiting obediently for that justice he held in his hands--in his strong hands--(read) an entire-reinforcement to move." (1)

History would not stand for excuses from William for his behavior's responsibility.

"William said hurriedly: 'It wasn't me. The evil was not in me, Captain Linger.'"

"And were else--something you? What else?" (2)

His determination that justice should be given would be

William's opinion of his nephew:

"I struck once, and the wretch went down like a stone with the coil. You see he had time to read in my eyes that certain words gave him pain. I was alive, I think I was not right--I, William Linger, because the thought had passed your mind--my nephew, a traitor?" (3)

Parasitism is another quality of character found in Tom Linger which William practiced in dealing with his nephew. Dominic was perpetually trying "to make a man" out of his nephew,

(1) Joseph Conrad, An Outcast of the Islands, p. 225, 226
 (2) Ibid., p. 223
 (3) Ibid., p. 181

although the task might well have been considered hopeless. Lingard showed his persevering spirit by immediately planning his new enterprise of gold hunting when the trade at Sambir was ruined.

A romantic picturesqueness and adventurousness would naturally be a part of Lingard's character in this story as it was in The Rescue. An English sailor holding such an influential position among the natives in the East Indies is a romantic character just for that reason. Although, in a way, Lingard seems to have become more commonplace and typically like an old English sailor in language and attitude, his romantic quality may have been a little increased because of the fact that he had with the years had more romantic adventures and there was therefore more about him to wonder at.

"Always visiting out-of-the-way places of that part of the world, always in search of new markets for his cargoes--not so much for profit as for the pleasure of finding them--he soon became known to the Malays, and by his successful recklessness in several encounters with pirates, established the terror of his name." (1)

Lingard's romantic quality in this book is also heightened by the fact that he, as Attilio and Nostromo, was not actually on the scene during most of the story. He was a mysterious person who was always in the minds and on the lips of the other characters. When the natives were planning intrigues or plotting changes Lingard was always in their thoughts:

"It would not do to let it be seen that they had any hand in introducing a new element into the social and political life of Sambir. There was always a possibility of failure, and

(1) Joseph Conrad, An Outcast of the Islands, P. 14

although the fact might well have been considered hopeless. Lizard showed his persevering spirit by immediately planning his new enterprise of gold hunting when the trade at Siam was turned.

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"It would not do to fail to be seen that they had any hand in introducing a new element into the social and political life of Siam. There was always a possibility of failure, and

(1) Joseph Conrad, An Outcast of the Islands, p. 14

in that case Lingard's vengeance would be swift and certain. No risk should be run. They must wait." (1)

Lingard was also a person of importance in the calculations of Almayer and Willems. He departed hurriedly from Sambir after leaving Willems in Almayer's care and remained mysteriously absent while his return was anxiously awaited.

"The two white men did not get on well together. Almayer, remembering the time when they both served Hudig, and when the superior Willems treated him with offensive condescension, felt a great dislike toward his guest. He was also jealous of Lingard's favour." (2)

At the end of the story Almayer tells of Captain Lingard's disappearance in Europe--an appropriately mysterious ending.

"Fancy a man like Captain Lingard disappearing as though he had been a common coolie. Friends of mine wrote to London asking about him there! Fancy! Never heard of Captain Lingard!" (3)

Certain characteristics of appearance and manner were different from those of Dominic both in the young Tom Lingard of *The Rescue* and in Lingard as we have him in *An Outcast of the Islands*. Here again, these differences are to a great extent a result of the difference in nationality between Dominic and Lingard.

One of Lingard's most important qualities of character is, in this book as in *The Rescue*, his idealism. It is the quality that is not found to a marked degree in Dominic's character and which may have seemed to Conrad a particularly English

(1) J. Conrad, *An Outcast of the Islands*, P. 58

(2) *Ibid.*, P. 64

(3) *Ibid.*, P. 364

quality. Lingard's interest in Sambir was the expression of his idealism:

"--he dreamed of Arcadian happiness for that little corner of the world which he loved to think all his own." (1)

Lingard himself said of this enterprise of his:

"Money belongs to him who picks it up and is strong enough to keep it--but this thing was different. It was part of my life. ...I am an old fool." (2)

Conrad is very successful in this book in his characterization of Lingard. Keeping him in the background, as a more or less mysterious power, Conrad makes his power felt and his person alive. When Lingard does enter the story it is always at a crucial point when his entrance is made very effective. His first appearance is at night unexpectedly on the jetty just in time to rescue Willems from his despair and take him to Sambir. His second entrance into the story is at Sambir after his arrival has been long and impatiently awaited by Almayer. Then he goes to see Willems in the camp of the natives and his conversations, first with Babalatchi, then with Aissa, and finally with Willems are vividly presented. After that Lingard fades out of the story and at the end we are told that he had simply disappeared in Europe. It is surprising that with just these few presentations of Lingard in action that we should have such a clear idea of his character. But, as has already been pointed out, Lingard has such an important part and reflection in all the other characters, that in telling about them, it is natural that Lingard

(1) Joseph Conrad, An Outcast of the Islands, P. 200

(2) Ibid., P. 273

should be brought into their thoughts.

Another way in which Lingard's character is shown functionally, yet not through his actions, is through his reactions to Almayer's recounting of the unfortunate events in Sambir during his absence. The bringing in of Lingard's thoughts makes Almayer's exposition less stereotyped and dull. The stream-of-consciousness presentation of Lingard's thoughts is very effective in revealing his true character.

The underlying motives for Lingard's behavior in the book are made clear by establishing his character and past life by the methods just discussed, and by following the actions of the other characters and explaining their effect on Lingard.

Conrad sets forth the idea of fidelity vividly by showing the way Lingard was affected by the infidelity of the man whom he had known and liked. The loneliness of human beings and their dependence on the fidelity of each other to get along in the world are again illustrated in this book. Lingard spent his life "in obedience to his benevolent instincts, shaping stray lives he found here and there under his busy hands." (1) The fact that he was not always successful in his attempts does not prove that he should not have tried, but, perhaps that he should have used more than just instinct in trying. The loneliness of the human soul is effectively expressed in this passage about Aissa, the native girl who was deserted by Willems:

"...To her, the savage, violent, and ignorant creature --had been revealed clearly in that moment the tremendous fact

(1) Joseph Conrad, An Outcast of the Islands, P. 198

of our isolation, of the loneliness impenetrable and transparent, elusive and everlasting; of the indestructible loneliness that surrounds, envelopes, clothes every human soul from the cradle to the grave, and, perhaps, beyond." (1)

The significance of idealism in a man's character is emphasized by calling it the "divine folly" which set Lingard apart from the rest:

"The breath of his words, of the very words he spoke, fanned the spark of divine folly in his breast, the spark that made him--the hard-headed, heavy-handed adventurer--stand out from the crowd, from the sordid, from the joyous, unscrupulous, and noisy crowd of men that were so much like himself." (2)

In Almayer's Folly Tom Lingard is only referred to by the other characters as the person whom Almayer had always depended upon and who had disappeared in Europe. His same qualities of character are emphasized as in An Outcast of the Islands.

- (1) Joseph Conrad, An Outcast of the Islands, P. 250
 (2) *Ibid.*, P. 273

Conclusions

Conrad's use of Dominic Cervoni as the basis for five distinctly individualized characters gives convincing proof of his creative power as an artist. For, although each of the five characters can be clearly traced to the model in his fundamental qualities of character, and each has been made to seem more alive because he was drawn from this real person, Conrad molded each character into the particular kind of person he needed for a particular story.

Conrad accomplished this individualization of character principally by two methods--by emphasizing the quality in the character which was needed in order to make the actions of the character in the story plausible; and by having each character manifest the same qualities in a different way.

Dominic in The Arrow of Gold was supposed to play the same part that the real Dominic in Conrad's experiences with him, but in this characterization Conrad gives neither the proper emphasis to the qualities in his character nor does he have the character show these qualities by his actions. Perhaps Conrad's falling down in this characterization may be explained by the fact that he was not trying to create a character--he was merely transferring Dominic directly from life into the story, and he therefore did not give sufficient

attention to the development of the character.

In the character of Attilio in Suspense Conrad emphasized the qualities which would make him a sympathetic friend for Cosmo, the young Englishman, whose problem of adjustment in the world was the principle one of the book. In order to bring the two characters closer together, Conrad made Attilio younger and gave him greater sensitiveness and thoughtfulness than Dominic seemed to have. Conrad also emphasized Attilio's general romantic qualities in order to arouse Cosmo's interest in him at the beginning, and in particular his mysteriousness which is the pervading quality in the whole book. The title Suspense gives credence to the idea that Conrad in this novel was trying to show the mystery that surrounds our lives. He has developed Attilio very skillfully to heighten this impression. Conrad further individualized Attilio's character to increase his affinity with Cosmo who was a serious-minded person by having Attilio really believe in the cause for which he was working.

In The Rover Conrad emphasized qualities in Peyrol's character which would make him capable of holding the dominating position in the story. He made Peyrol an older man because as a retired seaman Peyrol could concentrate on helping others. Conrad increased Peyrol's understanding and sympathy and perceptiveness so that he was capable of bringing happiness to the other characters in the story. By having Peyrol's effect on the happiness of others unmistakable, Conrad was able to show vividly the value of cooperation in living, of standing together to face the vicissitudes of life.

Conrad also differentiated Peyrol's character by having his fidelity manifested in his patriotism. This was necessary to the plot of the story and involved making Peyrol a Frenchman rather than an Italian.

In Nostromo Conrad emphasized a different one of Dominic's qualities, namely the simplicity which manifested itself in vanity in Nostromo's character and caused his downfall. This difference in emphasis was because Conrad was trying to show in this novel how a man of many good qualities could by force of circumstance be tempted to evil. But in order to be tempted he must have a weakness of character such as Nostromo's vanity. Nostromo possessed Dominic's fidelity but it did not manifest itself strongly enough to prevent his corruption caused by his vanity. However Nostromo's basic fidelity of character is shown by his inability to derive pleasure from the fruits of his infidelity. The significance of fidelity in a man's life is further stressed by the fact that Nostromo through his lack of fidelity was left entirely alone with his guilty secret. In this way the relation between fidelity and man's aloneness and his seeking for companionship is clearly illustrated.

In the character of Tom Lingard in The Rescue simplicity is again emphasized, but it manifests itself in an entirely different way. Tom Lingard's simplicity might be described as lack of sophistication which makes him able to understand the natives and to be trusted by them, and therefore to have authority over them. His simplicity causes a great scorn for the artificiality of civilization and in this scorn he is brought into close sympathy with Mrs. Travers. His simplicity also directly influences his relation to Mrs. Travers which is one of great devotion and is very important to the plot of the whole story. In this devotion Lingard's fidelity is illustrated too, and his ability to be faithful to both his old friends, Immada and Hassim, and his new friend, is a forceful manifestation

of this quality of fidelity.

In An Outcast of the Islands another quality of character is emphasized in Tom Lingard, namely his unfaltering sense of justice. This quality is seen in Dominic in his disposal of his treacherous nephew but it is not strongly emphasized in any of the other characters drawn from Dominic. In this story this sense of justice and the dealing of justice is of chief importance for Lingard's role. Lingard's sense of justice is another manifestation of the fidelity which is found in all the characters we have been discussing. Tom Lingard was passing judgment on infidelity and to him that was something he could not understand or forgive.

Conrad showed a great degree of creative and imaginative power in his development of these really diverse characters from the fundamental qualities of one person. Not only did he make each character a different age and put him in a different situation historically, geographically, and functionally in the plot. He made each character a different personality by emphasizing different ones of the fundamental qualities which they all had, and by having these qualities manifest themselves in different ways. Conrad differentiated each character according to the particular situation in human relationships through which he was trying to express ideas which he considered important. In each of these novels the situations are given to show the same fundamental ideas of fidelity and the aloneness of human beings and their desire and need for companionship and cooperation.

In this preoccupation with the idea of fidelity and cooperation Conrad's repeated use of Dominic as the basis for his characters can be explained. Dominic was to Conrad the embodiment of fidelity and in his friendship with Conrad had given a concrete example of the idea that men by standing

together can make life easier to face. of the qualities which were
 Dominic's romantic qualities were undoubtedly another reason for
 Conrad's abundant use of him in his characters. In the first place a
 man leading an unusual life of strange adventure is more likely to feel
 himself alone, to feel the need of human companionship, and to be eager
 to cooperate with others just because of his feeling of aloneness. Conrad
 could therefore clearly bring out these ideas through the use of a char-
 acter with romantic qualities, suggested by those of Dominic, though
 sometimes manifested in different ways.

Another reason for Conrad's interest in the romantic qualities of
 Dominic was his distrust and dislike of city civilization. Dominic as
 a Mediterranean sailor was free from the corruption of financial and
 economic forces. Dominic's romantic quality as a man of the sea was of
 course particularly appealing and significant to Conrad. He knew sailors
 better than he knew any other kind of men and it is natural that he should
 choose to write about them.

But aside from these more logical explanations of Conrad's interest
 in Dominic as a romantic character there is "the exotic or cavalier side of
 Conrad's nature" (1) which was interested in romantic people and places
 and situations for their own sake. He probably realized too that other
 people have an adventurous side to their natures also and would like to
 read adventurous tales.

The fact that Conrad, with great creative power, used Dominic
 as the model for more of his characters than he used any other person

(1) Morton Dauwen Zabel, "Conrad: The Secret Sharer." The New Republic.
 Vol. 104, No. 16, Part Two: 567-574. April 21, 1941.

may be explained by Dominic's possession of the qualities which were illustrative of the ideas which Conrad wanted to bring out in these novels. Dominic had demonstrated to Conrad the meaning of friendship and cooperation. Dominic in his romantic quality was also appropriate for the stories and ideas which Conrad wanted to express.

Dominic Cervoni, a Mediterranean writer, was a very good friend of Conrad's and was his initiator into the ways of the sea. He was a picturesque character and a man of great fidelity. It is not surprising that Conrad, a writer of adventure stories and a believer in fidelity as one of the few simple ideas on which the world rests, should use Dominic as the basis for characters in his novels.

Dominic Cervoni served as the inspiration for the lives of Conrad's characters: Dominic in The Arrow of God, Little Is Different, Just Past in The Rover, Maximus in Eastward, and Tom Merton in The Shadow of the Palace, and Algeria's Folly. In The Shadow of the Palace the character Dominic is very close to the original Dominic because it is a story of Conrad's own experience at the time he lived in Africa. The character therefore has the same qualities that Dominic would have had. They are not brought out in the character as effectively as they might have been. Because the character was not well-developed and his actions well-motivated, the idea of fidelity is not successfully presented in this novel.

Little Is Different is a similar situation in the way in which Dominic was engaged in political intrigue. The idea of the novel is not brought out in his position as a friend to Conrad's other characters. He possesses the same fundamental qualities as the other characters, but

Abstract

Dominic Cervoni, a Mediterranean sailor, was a very good friend of Conrad's and was his initiator into the ways of the sea. He was a picturesque character and a man of great fidelity. It is not surprising that Conrad, a writer of adventure stories and a believer in fidelity as one of the few simple ideas on which the world rests, should use Dominic as the basis for characters in his novels.

Dominic Cervoni served as the inspiration for five of Conrad's characters: Dominic in The Arrow of Gold, Attilio in Suspense, Jean Peyrol in The Rover, Nostromo in Nostromo, and Tom Lingard in The Rescue, An Outcast of the Islands, and Almayer's Folly. In The Arrow of Gold the character Dominic is very close to the original Dominic because it is a story of Conrad's own experiences at the time he knew Dominic. The character therefore has the same qualities that Dominic Cervoni possessed but they are not brought out in the character so effectively as they might have been. Because the character was not well-developed nor his actions well-motivated, the idea of fidelity is not successfully presented in this novel.

Attilio in Suspense is in a similar situation to the one in which Dominic was--engaged in political intrigue. His role in the story is most important in his position as a friend to Cosmo, a young Englishman. He possesses the same fundamental qualities as Dominic--fidelity, simpli-

city, romantic qualities, ironic scepticism. However he is drawn as a younger, more truly intelligent person than Dominic so that there will be a closer affinity between him and Cosmo. The characterization of Attilio is very effective in making him seem a real person and also in adding to the general atmosphere of mysteriousness to the story and in bringing out the idea of the great part which fidelity and fraternity play in human relationships.

Jean Peyrol is very much like Dominic might have been as he grew older. He is a retired sailor, having led a romantic and adventurous life. His fidelity is remarkable. He has a simplicity similar to Dominic's and wisdom and sympathy and understanding. The way in which Conrad has developed Peyrol into a distinct individual is by giving him greater perceptiveness than Dominic had. Peyrol was continually and increasingly aware of the thoughts and the true worth of the people around him. Peyrol's character is developed fully and he is made to assume his role in the story as an important influence on the other characters. He illustrates well the idea of human cooperation in facing the hardships of life.

Nostromo is quite different from the other characters based on Dominic in that his ruling quality of character was vanity. Although this quality is not prominent in Dominic, it grew out of a simplicity which was one of the outstanding characteristics of Dominic. Nostromo also possessed fidelity although it was not strong enough to keep him from being corrupted in order to satisfy his vanity. His underlying fidelity did, however, make it impossible for him to enjoy the silver for which he had violated his integrity of character. Nostromo like Dominic had romantic qualities. Conrad empha-

city, romantic qualities, from the... however he is seen as a
 wanderer, more truly intelligent person than... as that there will be
 a closer affinity between him and... The characterization of...
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sized these qualities in Nostromo in order to make his vanity more plausible and to give him his conspicuous position in the province of Sulaco. The characterization of Nostromo is very effective and the idea of fidelity is made outstanding by the disastrous result to Nostromo's happiness from his corruption. Nostromo is also used as a concrete and obvious illustration of the insidious effect of "material interest."

Tom Lingard is drawn from both the original Tom Lingard, an English sailor, and Dominic. Lingard in The Rescue has many qualities in common with Dominic, especially simplicity and fidelity. His simplicity is shown in his understanding of the natives and his scorn for the artificiality of civilization. His fidelity is seen in his devotion to Mrs. Travers and to his friends, Immada and Hassim. The chief way in which he differs from Dominic is in his possession of a kind of visionary idealism which may have seemed to Conrad a characteristically English quality. Lingard's character is well developed to play his part in the story and to emphasize the idea of fidelity and of the artificiality of civilization.

In An Outcast of the Islands Tom Lingard is older and his chief role is as the person whom the other characters depend on and respect, and who must deal justice to the infidelity of Willems. His great kindness is emphasized so that the seriousness of infidelity may be shown by the fact that infidelity was one thing which he could not forgive. Lingard's character is effectively presented although he does not actually appear in much of the story.

In Almayer's Folly Lingard is referred to by the other characters recalling the part that he played in An Outcast of the Islands.

Conrad showed great creative ability in developing these five individ-

also qualified in business in order to make his writing more clear-
 told and to give him his conclusions in the province of business.
 The characterization of Hamilton is very attractive and the line of thought
 is well explained by the discussion given in Hamilton's business plan
 his criticism. Hamilton is also used as a concrete and obvious illustration
 of the business effect of "political interests".

The subject is drawn from both the original text itself, as written
 earlier, and Hamilton. It is based in the business and very qualified in business
 with business, especially in the line of thought. His simplicity is shown
 in his understanding of the nature and his course for the establishment of
 civilization. His thought is seen in his devotion to the "country" and to
 his friends, family and nation. The chief way in which he differs from
 Hamilton is in his possession of a kind of rational business which may have seemed
 needed to control a characteristically English quality. Hamilton's character
 is well developed to play his part in the story and to emphasize the idea of
 rationality and of the establishment of civilization.

In the Character of the Islands the subject is clear and his chief role
 is as the person whom the great characters depend on and respect, and who
 must have influence on the intelligence of William. His great influence is
 emphasized so that the responsibility of intelligence may be shown by the fact
 that intelligence was one thing which he could not forgive. Hamilton's
 character is effectively presented although he does not actually appear
 in much of the story.

In Hamilton's Early History is referred to by the other characters
 recalled the fact that he played in the Character of the Islands.
 General showed great creative ability in developing these five subjects.

ualized characters from the fundamental qualities of one person. The fact that Dominic's qualities of character were especially suited to help in bringing out the ideas which Conrad wanted to present explains his repeated use of Dominic Cervoni as the basis for his characters.

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