leads in many cases to the glossing of innocuous words such as “occasion”, “mind”, and “griefs”, as bawdy innuendo. Nevertheless, Papadinis’s decision to reclaim the “perverse gore and carnal glee” of the play must be viewed alongside her statement that “the ultimate determination of Shakespeare’s intent justly lies with the individual”, an editorial approach which here results in an open, original text, and a new set of multilayered and provocative interpretations.

Bibliography


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Let’s be clear about one thing: this review does not purport to judge Conrad’s fiction. The publication of this Cambridge edition says all we need to know about its enduring appeal, and the artefacts themselves do justice to that reputation. The striking black and yellow dustjackets protect black boards with gold-trimmed spines, which boast a vivid red imprint of Conrad’s exuberant signature. The Cambridge Edition of the Works of Joseph Conrad aims to be definitive, and these volumes have both scholarly and physical weight. A wealth of useful material complements the texts, which according to the copyright declaration are “correctly established from the original sources”. The rationale behind these corrections is detailed clearly and explained extensively, and the editors are keenly conscious of the material text: manuscripts are described precisely. The introductory essays provide a wealth of information about Conrad’s inspiration, source materials and critical reception in the subsequent century; a deep appreciation for the author is combined with a vast amount of painstaking work. To date eleven volumes have appeared, moving from a rather fragmented initial publication schedule to the regular appearance of further volumes; The Shadow-Line, A Confession and Under Western Eyes are both due for publication in autumn 2013.

It is perhaps worth a reminder where these works sit in Conrad’s career; to help, the Cambridge Conrads each contain volume-specific chronologies. Conrad was still working to establish himself in the British literary scene around the turn of the twentieth century. Following his first novel, Almayer’s Folly (1895), the short stories collected in Tales of Unrest were composed and published individually from 1896 through to the volume publication in March 1898. “An Outpost of Progress” is literally that, in terms of Conrad’s technique, on the way to enduring favourite Heart of Darkness, which was published serially in 1899. It was combined with the previous year’s “Youth” and the newly-written “The End of the Tether” in Youth: A Narrative and Two Other Stories (1902). The genesis of Lord Jim (1900) was as a story for the Youth volume; Simmons and Stape omit the novel from their chronology (Tales of Unrest,