

Joseph Conrad

Tim Middleton

**Routledge
Guides to
Literature**

Joseph Conrad



Tim Middleton

First published 2006

by Routledge

2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Simultaneously published in the USA and Canada

by Routledge

270 Madison Ave, New York, NY 10016

Routledge is an imprint of the Taylor and Francis Group, an informa business

© 2006 Tim Middleton

Typeset in Sabon and Gill Sans by RefineCatch Limited, Bungay, Suffolk

Printed and bound in Great Britain by

TJ International Ltd, Padstow, Cornwall

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging in Publication Data

Middleton, Tim, 1962–

Joseph Conrad / by Tim Middleton.

p. cm.—(Routledge guides to literature)

Includes bibliographical references.

I. Conrad, Joseph, 1857–1924—Criticism and interpretation.

I. Title. II. Series.

PR6005.O4Z7785 2006

823'.912—dc22

2006009934

ISBN 10: 0-415-26851-6 (hbk)

ISBN 10: 0-415-26852-4 (pbk)

ISBN 13: 0-978-26851-6 (hbk)

ISBN 13: 0-978-26852-3 (pbk)

Acknowledgements

I'd like to thank Bath Spa University for funding various library visits during which the essential research for this project was undertaken. I'm also grateful to the University for supporting my attendance at conferences on Conrad in the UK, USA, and Poland. Elements of the present work have been aired at these conferences and I'm grateful to Conrad colleagues for feedback and advice.

At Routledge, Liz Thompson has been a patient editor and I must thank her, series editor Dr Jan Jedrzejewski and the readers of the first draft of this book for their helpful and supportive feedback.

A particular debt that I'm pleased to acknowledge is to Dr Keith Carabine, Chairperson of the Joseph Conrad Society (UK). As an undergraduate at the University of Kent in the 1980s I was fortunate to study Conrad's work with Keith and was inspired to undertake postgraduate studies by his passion and insight. I'm delighted to work with him now as a member of the organising committee of the Joseph Conrad Society UK.

My final thanks are to Gaynor for her unstinting support.

Abbreviations, frequently cited works and cross-referencing

Primary texts

All quotations from and references to the works of Joseph Conrad are keyed to the texts of Dent's Uniform Edition (London, Dent, 1923–8).

***A Personal Record* (1912)**

First published in the *English Review* in December 1908–June 1909 as ‘Some Reminiscences’, this autobiographical work provided period critics with important material on Conrad's early life and it remains an essential text in any account of his life and work. The collection was published in England in 1912 as *Some Reminiscences* and a US edition was published in the same year under the title of *A Personal Record* and this title was then used for the second English edition published in 1916. For simplicity's sake I will refer to the work by its more familiar second title throughout this book.

Conrad's letters

The majority of quotations from Conrad's letters are taken from the texts given in the Cambridge *Collected Letters*. These are attributed by the abbreviation CL and the number of the volume, followed by page reference(s).

Cross-referencing

Cross-referencing between sections is a feature of each volume in the Routledge Guides to Literature series. Cross-references appear in brackets and include section titles as well as the relevant page numbers in bold type, e.g. (see *Life and Contexts*, pp. 14–15).

Introduction

Józef Teodor Konrad Korzeniowski was born on 3 December 1857 into a family of Polish landowners in a part of the Polish Ukraine that had been annexed by Russia since 1793: known as Joseph Conrad he would die on 3 August 1924 at the age of sixty-six in an English village just outside Canterbury in Kent, having become one of the most celebrated novelists of his age. In between these dates Conrad famously lived ‘three lives’ – as the son of Polish revolutionaries, as a British merchant seaman, and as one of the greatest novelists of the twentieth century. Referring to his dual Polish and English allegiances he once described himself as ‘homo-duplex’ (CL3: 89) – the double man. In what follows I will introduce some of the key contexts in relation to which the interpenetration of these varied lives continue to be studied.

Part 1, ‘Life and Contexts’, provides readers with an overview of his Polish childhood and discusses his sea career in terms of its impact on his fiction, and the coverage here is supplemented by a detailed biographical chronology which outlines key aspects of his pre-writing life (see Chronology, pp. 168–81). This section also offers a selective account of his writing life which concentrates upon his stylistic and thematic debts to French and Russian authors and his literary friendships in terms of their influence on his approach to his craft. Part 2, ‘Works’, provides a detailed account of all of Conrad’s completed novels and short stories. Drawing extensively on his revealing letters, this section records his creative struggles when composing his fiction and assesses the development of his work from the early Malay novels of the 1890s through the great works of his middle period to conclude with an account of the often maligned late fiction of the 1920s. In recent years some of the most innovative and insightful work in Conrad studies has been devoted to his late fiction and short stories – see, for example, Hampson’s work on the late fiction in *Joseph Conrad: Betrayal and Identity* (1992) or Vulcan’s *The Strange Short Fiction of Joseph Conrad* (1999) – and this volume reflects this shift in critical attention by devoting equal space to canonical works and overlooked collections. Thus the present volume does not scruple in giving equal coverage to flawed but fascinating lesser known collections like *A Set of Six* (1908) or the convoluted history of the writing of *The Rescue* (1920) – a work whose composition can tell readers a great deal about Conrad’s shifts in technique and artistic ambition from the 1890s to the 1920s – whilst devoting attention to the established classics of his canon such as *Lord Jim* or *Nostramo*. In an

introductory work it seems to me essential that readers are helped to make up their own minds about the relative merits of a text and to this end my coverage includes details of the composition and subsequent critical reception of each book along with a concise commentary on its story and plot which highlights key scenes and sequences and reflects on the ways in which these illuminate aspects of Conrad's technique. Discussion of each text concludes with a concise account of its subsequent critical reputation, keyed to representative suggested further reading.

As this is an introductory work I do not seek to offer new interpretations of Conrad's work but, instead, provide a summary of the critical history of each text along with details of current critical perspectives from which readers can commence their own analyses of the work in question. Part 3, 'Criticism', provides a survey of the milestones in the critical study of Conrad's work from the first full-length study in 1914 to the work of today's leading scholars. This section also contains discussion of some key topics in current Conrad studies, offering concise outlines of works dealing with his fiction in terms of its engagement with debates around notions of national identity, post-colonialism, or the politics and poetics of revolution or gender. This section eschews interpretative commentary in favour of concise summaries of the main argument or critical position adopted in the work under discussion, supplemented by remarks on its place in the development of Conrad studies. The work concludes with a detailed contextual chronology, which provides readers with a concise overview of Conrad's life and works and sets this material in the wider cultural context of the epoch in which he lived.

The book as a whole is organised with detailed cross-referencing, a thematic index, and a full bibliography so as to permit the reader to use it as a reference text, pursuing particular topics in the writer's life and works, but also enabling it to be read from cover to cover as a comprehensive introduction to the life and work of Joseph Conrad.

Contents

Acknowledgements	xii
Abbreviations, frequently cited works and cross-referencing	xiii
Introduction	xiv
1: Life and contexts	1
A Polish childhood	1
Sea life	4
Literary and cultural contexts	7
Conrad the reader	8
Literary friendships and literary culture	9
Conrad the writer	14
Englishness	18
2: Works	21
<i>Almayer's Folly</i> (1895)	22
Commentary	22
Early reviews	26
Later critical response	27
<i>An Outcast of the Islands</i> (1896)	28
Commentary	28
Early reviews	30
Later critical response	31
<i>The Nigger of the 'Narcissus'</i> (1897)	31
Commentary	32

Early reviews	35
Later critical response	35
<i>Tales of Unrest (1898)</i>	36
Commentary	36
Early reviews	39
Later critical response	40
<i>Lord Jim (1900)</i>	43
Commentary	44
Early reviews	46
Later critical response	47
<i>Youth: A Narrative and Two Other Stories (1902)</i>	48
Commentary	48
Early reviews	53
Later critical response	55
<i>Typhoon and Other Stories (1903)</i>	57
Commentary	57
Early reviews	61
Later critical response	61
<i>Nostromo (1904)</i>	63
Commentary	64
Early reviews	67
Later critical response	68
<i>The Secret Agent (1907)</i>	69
Commentary	70
Early reviews	72
Later critical response	73
<i>A Set of Six (1908)</i>	74
Commentary	74
Early reviews	78
Later critical response	79
<i>Under Western Eyes (1911)</i>	82
Commentary	83

Early reviews	86
Later critical response	87
<i>A Personal Record (1912)</i>	88
Commentary	88
Early reviews	92
Later critical response	92
<i>'Twi'xt Land and Sea (1912)</i>	92
Commentary	93
Early reviews	96
Later critical response	97
<i>Chance (1914)</i>	98
Commentary	99
Early reviews	102
Later critical response	103
<i>Within the Tides (1915)</i>	104
Commentary	104
Early reviews	106
Later critical response	107
<i>Victory (1915)</i>	107
Commentary	108
Early reviews	112
Later critical response	113
<i>The Shadow Line: A Confession (1917)</i>	114
Commentary	114
Early reviews	116
Later critical response	117
<i>The Arrow of Gold (1919)</i>	117
Commentary	118
Early reviews	120
Later critical response	120
<i>The Rescue: A Romance of the Shallows (1920)</i>	121
Commentary	124

Early reviews	125
Later critical response	125
The Rover (1923)	127
Commentary	127
Early reviews	129
Later critical response	129
Posthumously published works	130
<i>Tales of Hearsay</i> (1925)	130
Commentary, early reviews and later critical response	130
Uncollected works	134
'Laughing Anne' and 'One Day More' (1924)	134
<i>Suspense</i> (1925)	135
<i>The Sisters</i> (1928)	135
3: Criticism	137
Early studies: 1914–30	138
Richard Curle, <i>Joseph Conrad: A Study</i> (1914)	138
Wilson Follett, <i>Joseph Conrad: A Short Study of his Intellectual and Emotional Attitude towards his work and of the Chief Characteristics of his Work</i> (1915)	138
Ruth Stauffer, <i>Joseph Conrad: His Romantic-Realism</i> (1922)	140
Ford Madox Ford, <i>Joseph Conrad: A Personal Remembrance</i> (1924)	140
Gustav Morf, <i>The Polish Heritage of Joseph Conrad</i> (1930)	141
The changing critical reputation: 1930–60	143
F. R. Leavis, <i>The Great Tradition</i> (1948)	143
Thomas Moser, <i>Joseph Conrad: Achievement and Decline</i> (1957)	144
Albert Guerard, <i>Conrad the Novelist</i> (1958)	145
Boom years: 1960–80	145
Jocelyn Baines, <i>Joseph Conrad: A Critical Biography</i> (1960)	146
Norman Sherry, <i>Conrad's Eastern World</i> (1966) and <i>Conrad's Western World</i> (1971)	148
Edward Said, <i>Joseph Conrad and the Fiction of Autobiography</i> (1966)	148
Ian Watt, <i>Conrad in the Nineteenth Century</i> (1979)	150
Frederic Karl, <i>Joseph Conrad: The Three Lives</i> (1979)	150
Zdzislaw Najder, <i>Joseph Conrad: A Chronicle</i> (1983)	153

Theory and after: 1980–present	154
Editions, guides and introductions	157
Thematic studies	158
Nation and location	158
Colonialism and post-colonialism	160
Politics and revolution	163
Gender and sexuality	165

4: Chronology **168**

A Polish childhood	168
Sea life	170
Writing life	175
Bibliography	182
Index	199



Life and contexts

A Polish childhood

Although he was naturalised as a British citizen in 1886, Conrad's own attempt at autobiography, *A Personal Record*, suggested the importance of his Polish childhood for an understanding of his fiction, describing it as 'that inexorable past from which his work of fiction and their personalities are remotely derived' (25). He was born on 3 December 1857 in Berdyczów, a small town in a part of Poland which had been annexed by Russia in 1793 and is today a part of the Ukraine. His parents were active in revolutionary circles working to overthrow the foreign occupation, and his full name – Józef Teodor Konrad Korzeniowski – captures some of their political commitment:

His first name, given after his maternal grandfather, was connected with a legacy of anti-romanticism, political opportunism, and enlightened conservatism in social opinions. The second name the boy received after his paternal grandfather, ex-captain of the Polish Army and a fervent patriot. But the most heavily loaded with meaning was his third name, which had been made popular in Poland by two heroes of Adam Mickiewicz's poems.

(Najder 1964: 4)

Polish Romantic poet Adam Mickiewicz's *Konrad Wallenrod* (1827) told of a Lithuanian boy raised by Teutonic knights who schemes to overthrow his German captors whilst his *Dziady* (1832) presented the awakening of nationalist sensibilities in a romantic egocentric who adopts the name Konrad as a symbol of his ideological transformation. If these associations were not enough of a burden for the child to live up to, Conrad's father, Apollo, wrote his own poem for his baby son, saturated in his dreams for a renewed nation-state:

Baby son, tell yourself
You are without land, without love,
Without country, without people,
While *Poland* – *your Mother* is in her grave.
For your only *Mother* is dead – and yet

She is your faith, your palm of martyrdom.
 Hushaby, my baby son!
 (Najder 1983b: 33)

When Conrad was only five years old, his father was arrested for his political activity and, after a period of imprisonment, the family were exiled in 1862 to Vologda, some 300 miles north-east of Moscow. The journey was difficult, and the young boy and then his mother fell ill with pneumonia. Vologda was 'a huge quagmire' where there were only 'two seasons', a white winter which 'lasts nine and a half months' and a green winter which persists for 'two and a half'; during the white winter the temperature falls to minus 30 Fahrenheit (Najder 1983b: 67). During this time, Apollo wrote and anonymously published his pamphlet on 'Poland and Muscovy' which examined human history as a conflict between barbarity and civilisation – Poland, unsurprisingly, is on the side of the angels whilst Russia is depicted as 'the plague of humanity' (Najder 1983b: 77). Whilst in exile, Apollo completed translations into Polish of works by Charles Dickens, Victor Hugo and Shakespeare, works which first introduced Conrad to English literature.

In their exile, Conrad's mother, Ewa, suffered from extended periods of illness and, despite brief respites, her health declined and she died in April 1865 when Conrad was seven. He recalled his mother as more 'than a mere loving, wide-browed, silent, protecting presence, whose eyes had a sort of commanding sweetness' (*A Personal Record*, 24). Apollo's few remaining letters from this period catch something of the depths of his despair – he writes of spending 'the greatest part of my days by the grave', of his 'torments' and suffering (Najder 1983b: 94–5). He acknowledged that 'the little mite is growing up as though in a cloister, the grave of our Unforgettable is our *memento mori*' and noted that 'the little one, seeing nobody, burrows too deeply into books' (Najder 1983b: 102, 104). Apollo's own health declined after Ewa's death, but he continued to care for Conrad, overseeing his education and encouraging his reading of Polish Romantic poetry and of those authors he was translating. As several biographers have noted, Conrad had a lonely childhood, nursing a father gripped by despair, psychological and physical illness in an atmosphere of 'mysticism touched with despair' (CL2: 247).

Conrad had little formal education during the years between seven and eleven but he seems to have read widely, wrote patriotic dramas and recited Mickiewicz's poetry (Najder 1964: 10). In 1869, they moved to Kraków where Apollo was to further his journalistic work, but his health rapidly deteriorated and he died on 23 May. His funeral became the occasion for popular protest and the young Conrad led a funeral procession that comprised several thousand people. His account of this experience, for all its after-the-event writerly hyperbole, captured the emotional challenge of this occasion:

the small boy . . . following a hearse; a space kept clear in which I walked alone, conscious of an enormous following, the clumsy swaying of the tall black machine, the chanting of the surpliced clergy at the head, the flames of tapers passing under the low archway of the gate, the rows of bared heads on the pavements with fixed, serious eyes. Half the population has turned out on that fine May afternoon.

(*'Poland Revisited'*, *Notes on Life and Letters*, 169)

After the death of his father, Conrad was initially cared for by his father's friend Stefan Buszczyński and then by his devoted maternal grandmother Teofila Bobrowska, who became his official guardian in 1870. Conrad lived with her in Kraków until May 1873, but the management of his education was subject to the influence of his maternal uncle, Tadeusz Bobrowski. Bobrowski had little time for his brother-in-law's politics, and biographers have speculated on the psychological tensions which Conrad might have experienced whilst trying to remain true to his father's memory and accommodate the views of his influential uncle. Conrad was initially placed in a Kraków boarding school, but his lack of prior formal education meant he was behind his year group and the family appointed a personal tutor, a young medical student called Adam Marek Pulman, who also accompanied Conrad on his long summer holidays. His uncle faced many worries as Conrad continued to be not only sickly but also somewhat independently minded. On top of this Conrad was still deemed to be a Russian citizen and could be expected, in future, to be subject to a period of military service – potentially disastrous for the son of a known opponent of the State. To try and prevent this, the family sought Austrian citizenship for Conrad but this was unsuccessful.

It was in late 1872 that Conrad stunned his family by announcing that he wished to have a career at sea – a declaration that 'stirred up a mass of remonstrance, indignation, pitying wonder, bitter irony and downright chaff' (*A Personal Record*, 42). His plans were initially resisted. After a trip to Switzerland for medical treatment in May 1873 and a brief period back in Kraków with his grandmother, Bobrowski decided that Conrad would be best cared for at his cousin Syroczyński's boarding house and school in Lwów. He told Conrad that the move was intended to 'help harden you, which is something that every man needs in his life' (Najder 1983a: 35). This move to stricter environs may have been part of Bobrowski's attempt to put a dampener of his seafaring ambitions but Conrad appears to have been an unruly pupil, fretting under the rules of the boarding house, and in September 1874 he was moved back to Kraków by his uncle, perhaps because of Syroczyński's disapproval of a developing flirtation between Conrad and his cousin Tekla. In October, Conrad, having finally persuaded his uncle of the merits of a sea career, travelled to Marseilles to begin life as a sailor on French ships.)

The long-term influence of Polish culture on Conrad's work remains a contested area of scholarly debate. Conrad spent most of his life away from his home country and bereft of his immediate Polish family, and this isolation brought with it a critical distance from the cultural and social concerns of his homeland. It is clear from his letters that he was touchy about suggestions that he had abandoned his country by electing to write in English, and critics have noted a Polish heritage in his syntax and fondness for adverbs (Busza 1966, Morzinski 1994). Through his father, Conrad was exposed to the Romantic nationalism of Mickiewicz and his romantic-nationalist compatriots and imbibed their heady brew of selfless fidelity and obsession with the preservation of honour at an impressionable age. In their works, personal happiness comes very much second to patriotic duty, and critics have seen evidence of these Polish concerns in Conrad's fictions – whether it be in Jim's self-destructive adherence to a code of conduct in *Lord Jim*, or Marlow's choice of nightmares in 'Heart of Darkness' (see *Works*, pp. 44–6, 49–52). Conrad's childhood experience of revolutionary action, filtered by

Bobrowski's disapproval, may have informed his withering account of nationalist ambitions in *Nostromo* and his wry study of bungling revolutionaries in *The Secret Agent*, and is undoubtedly central to his great study of honour and betrayal, *Under Western Eyes* (see Works, pp. 64–7, 70–2, 83–6). Whilst his critical view of revolutionary action owes much to the views of his uncle, his ability to capture its idealism owes a debt to the Romantic nationalism of his father. For his leading Polish critic, 'the curse of Conrad's inner life and bitter inspiration for his art' seems to stem from this tension between Polish Romantic idealism and Polish pragmatism (Najder 1964: 19). Polish characters and settings do not, however, feature large in his canon, with the exception of the short story 'Prince Roman' (see Works, pp. 131–2). We can see little direct engagement with Polish history and culture in his work aside from some heavily inflected reflections in *A Personal Record* and the essays 'Autocracy and War', 'The Crime of Partition', 'A Note on the Polish Problem', and 'Poland Revisited' collected in *Notes on Life and Letters*. For most commentators, it is the less obvious manifestations of his Polish background that shape his themes. For his most influential Polish critic, it is Conrad's Polish background that makes him 'a man disinherited, lonely, and (for a Western writer of that time) exceptionally conscious of the sinister brutalities hidden behind the richly ornate façade of bourgeois political optimism. And these characteristics are precisely what makes Conrad our contemporary' (Najder 1964: 31).

Sea life

Having left his homeland at the age of sixteen, Conrad did not return to it until 1890 when he was thirty-two, and during those sixteen years of travel, sea life and associated personal growth, he added crucial elements to his experience that would shape his fiction just as profoundly as his Polish childhood. It is important to stress that whilst Conrad spent many years working as a merchant mariner, to claim him as a writer of sea stories would be a mistake. To be sure, there are some key works in which the 'wrestle with wind and weather' (CL2: 354) are integral such as 'Youth', *The Nigger of the 'Narcissus'*, 'Typhoon' or *The Shadow Line* (see Works, pp. 48–9, 32–5, 57–8, 114–16), and others in which events afloat are a key part of the text – one thinks of Jim's voyage on the *Patna* in *Lord Jim* or Decoud and Nostromo's night voyage in the lighter in *Nostromo*, for example (see Works, pp. 44–6, 64–7). In these texts, the sea voyage is figured as part of a rite of passage, a testing ground for a character's beliefs and values. In his reflections on things maritime, Conrad suggested that whilst 'from sixteen to thirty-six cannot be called an age, . . . it is a pretty long stretch of that sort of experience which teaches a man slowly to see and feel' (*The Mirror of the Sea*, xi), and in writing about men and the sea Conrad found a fluid and formidable mirror in which to refract the tensions and predilections of his epoch. Twixt land and sea he found not only a title for a collection of short fiction but also a terrain that a marginal outsider in English letters could make his own.

Conrad's first study of men and the sea was *The Nigger of the 'Narcissus'* – a key text in the history of his writing since it marked his turn from the 'exotic' settings of his early fiction and focused on English ships and the passions of those

who worked on them. His seafarers in that novel were, by and large, simple men from the age of sail and in this great paean to the English merchant marine he decisively broke away from settings that had begun to pigeonhole him as the Kipling of the Malay Archipelago and firmly aligned himself with his new country's traditions, addressing issues of class conflict and national character in ways designed to chime with the politics of the period. As Jonathan Raban has remarked, in his sea fiction Conrad is

J. Raban

building a counterworld; a mirror-world of shimmering lucidity, unlighted by the horrors of nineteenth century industrial democratic life. His love for the one is sustained by his hatred of the other, and it is poignantly sharpened by . . . [his] knowledge that he is writing about a dying age in the life of the sea

(1992: 20)

Whilst writing of men and the sea in the age of sail might be seen as part of a reactionary politics – given that the modern diesel engines had been invented some five years earlier and screw-driven steam ships such as Brunel's SS *Great Britain* had been in service since the 1840s – the novel's narrative method was startlingly contemporary (see Works, pp. 32–5).

(Conrad's ship-based fictions provided him with settings that offered a social microcosm within which societal and cultural mores could be carefully put into play in ways that challenged and at times debunked his era's dominant ideologies.) Although in many of these sea fictions it is the physical challenge of the sea-based world for humanity that his work explores – in 'Typhoon', the examination of the 'disintegrating power of a great wind' (40), the disease-haunted, delay punctuated voyage in *The Shadow Line* or the limping progress of the *Judea* in *Youth* (see Works, pp. 57–8, 114–16, 48–9) – to read these as sea fictions in the tradition of Frederick Marryat's *Mr Midshipman Easy* (1836), Fenimore Cooper's *The Pilot* (1839), or R. H. Dana's *Two Years Before the Mast* (1840) is to overemphasise their settings' significance when compared to their thematic concerns. The great tradition of American writing about the sea is one that celebrates humanity's exploration of the natural world, whilst in Britain the legacy of a Romantic awe when faced by the power of the natural world fed the industrial epoch's sense of the separation of nature from mankind and meant that writers were less concerned to classify and explain the seaborne world than they were interested in evoking its alien, sublime strangeness. In his fictional works about the sea and sailors, Conrad is a writer first and merchant sailor second. This isn't to say that he doesn't pay attention to seamanship but rather to suggest that knowledge of it is not a prerequisite for enjoying his novels. Tests of character and resolve are central themes in Conrad's sea stories, and it is the value of solidarity and collaborative endeavour that is being celebrated in works such as *The Nigger of the 'Narcissus'*, which showed an ethnically disparate crew wedded together by the fellowship of the craft and the rules of merchant sea life despite the provocations of the agitator Donkin and the sentimentalising allure of the dying James Wait (see Works, pp. 32–5). We might take a cue from this novel for a view of the relative importance of things nautical in Conrad's sea fiction for, with one or two exceptions (the vicious killer ship of *The Brute* springs to mind (see Works, p. 76)), Old Singleton's assertion that 'ships are alright. It's the men in them' (*The*