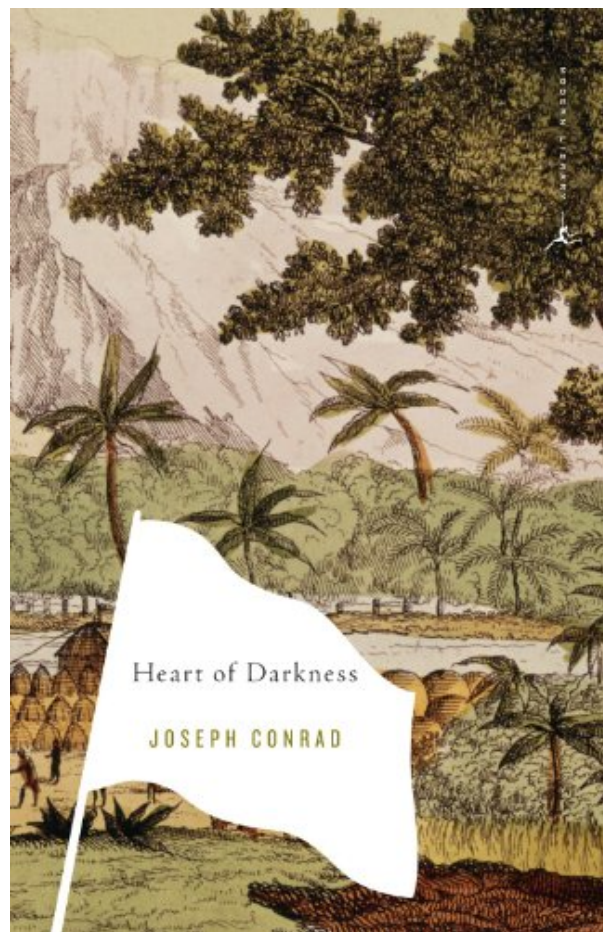
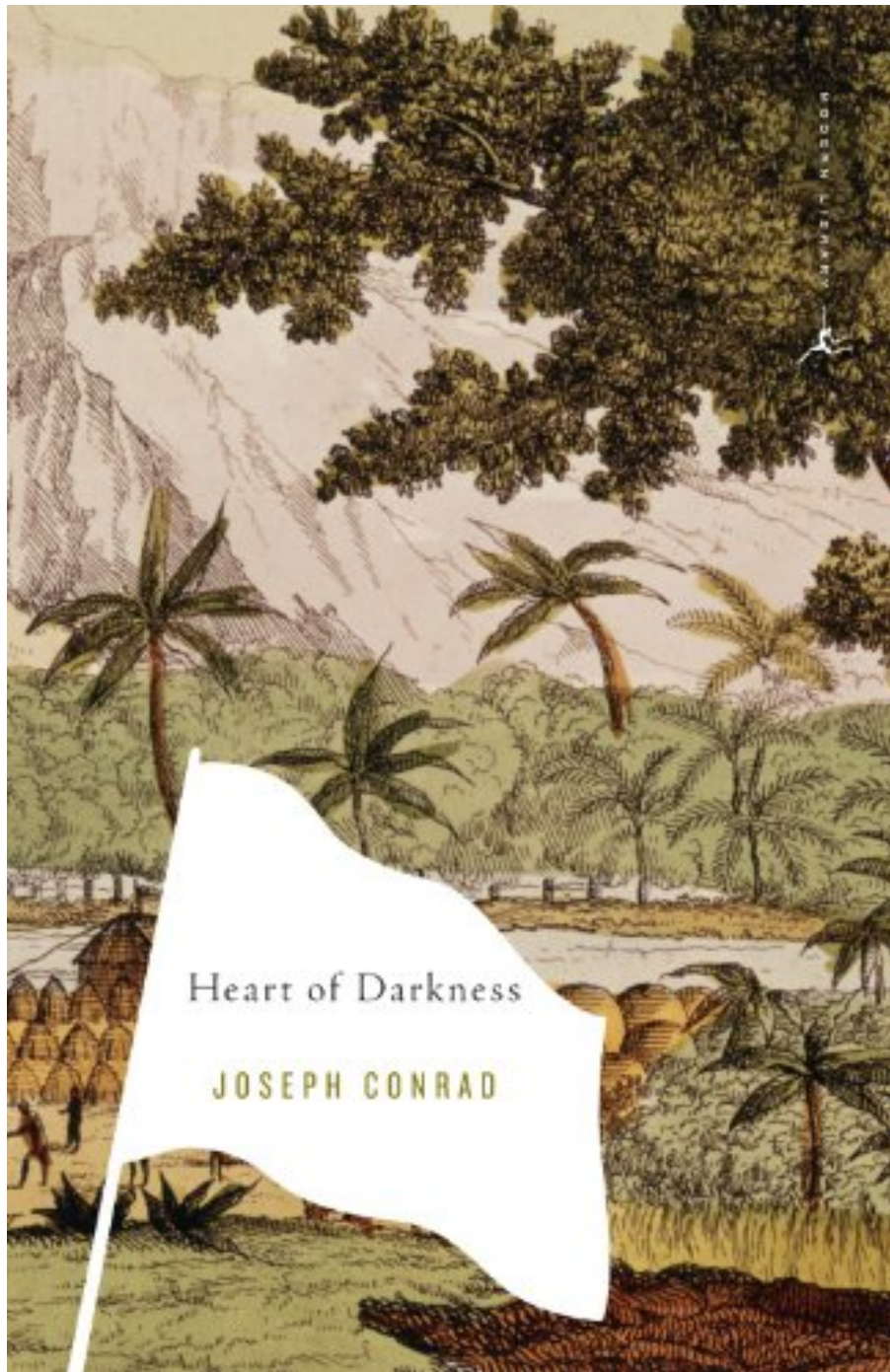


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From the Inside Flap

With an Introduction by Caryl Phillips

Commentary by H.L. Mencken, E.M. Forster, Virginia Woolf, Ernest Hemingway, Bertrand Russell, Lionel Trilling, Chiua Achebe, and Philip Gourevitch

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Selected by the Modern Library as one of the 100 best novels of all time

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I've had to read this for a few classes and ...

By Fern

I've had to read this for a few classes and I'm not a huge fan. The writing is a bit dense. I'm not particularly knowledgeable about literature, but I know there's quite a bit of analysis to be done here. I see this as more of a personal preference thing- I'd rather be reading Louise Gluck or Tracy Brimhall, that's all.

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Don't bother

By J. J. Van Belkum

Terrible. Would not recommend.

10 of 10 people found the following review helpful.

Excellent edition of classic novel

By C. Ebeling

Published in 1899, Joseph Conrad's *HEART OF DARKNESS* is like a fingerpost for its time, pointing the way of human preoccupations as they probed the final frontiers left in the world to discover, both geographically and intrapersonally, equipped only with a 19th century worldview. Where fear and discomfort with the unknown had once been associated with leaving land and heading into the open sea, Conrad now placed it in turning inward, turning from the sea up a river that penetrates an unknown land.

This is the story related one night to a group of London dwellers gathered on a dock boat in the safety and familiarity of the Thames. The speaker, a garrulous veteran seaman named Marlow, remembers how as a younger man he had pushed for the adventurous assignment of taking a steamboat up the Congo in search of a company's missing agent, Kurtz. His is a tale of horror, of what can happen to a person disengaged from civilization as it is known. This is an atmospheric exploration of knowledge, experience, innocence and morality. Conrad's language is complex but not opaque, has action but also a lot of description. As Virginia Woolf once said, Conrad could not write badly to save his own life.

That his vision requires rooting the horror in a hostile jungle culture and its customs can present a problem for a contemporary audience. The Modern Library has done a good job in introducing this edition with notable criticism, positive and negative, excerpted from across the 20th century, including pieces by Mencken, Virginia Woolf, E.M. Forster and, more recently, Chinua Achebe. This edition also includes passages from Conrad's 1890 journal when he was traveling in the Congo. Several different publishers are publishing this novel, but this edition is the best I found.

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