

A38 THE ARROW OF GOLD 1919

A. *First American edition.*

(1) *First printing*

*The* ARROW of GOLD | A STORY BETWEEN TWO NOTES | BY | JOSEPH CONRAD | *Celui qui n'a connu que des hommes | polis et raisonnables, ou ne connaît pas | l'homme, ou ne le connaît qu'à demi.* | Caractères. | [publisher's device] | GARDEN CITY NEW YORK | DOUBLEDAY, PAGE & COMPANY | 1919

*Collation:* [1–24]<sup>8</sup> [25]<sup>4</sup>; pp. [i–vi] [1–2] 3–385 [386]; 188 x 125 mm.; printed on wove paper.

*Contents:* p. i, half-title 'THE ARROW OF GOLD | [circular ship device]'; p. ii, list of eighteen works by Conrad plus the two collaborations with Ford; p. iii, title; p. iv, 'Copyright, 1919, by | DOUBLEDAY, PAGE & COMPANY | All rights reserved, including that of | translation into foreign languages, | including the Scandinavian'; p. v, dedication to Richard Curle; p. vi, blank; p. 1, second half-title 'THE ARROW OF GOLD | [circular ship device]'; p. 2, blank; pp. 3–385, text; p. 386, '[printer's device] | THE COUNTRY LIFE PRESS | GARDEN CITY, N.Y.'

*Binding:* Dark blue linen finish cloth. Front cover stamped in gold '[within a frame of two rules terminating at the base in a circular ship device, a gold panel with lettering in cover cloth] THE ARROW | OF GOLD | [rule] | JOSEPH CONRAD'; spine stamped in gold 'THE ARROW | OF GOLD | [rule] | JOSEPH | CONRAD | DOUBLEDAY | PAGE & CO.' All edges trimmed. White wove end-papers. White wove paper dust wrapper printed on the outside in blue and orange, and on the inside in black with a biographical note and a photograph of Conrad.

*Copies examined:*

(2) *Second printing*

[within a double rule border] THE ARROW | OF GOLD | [two rules] | By JOSEPH CONRAD | [publisher's device] | GARDEN CITY NEW YORK | DOUBLEDAY, PAGE & COMPANY | 1919

*Collation:* [1–12]<sup>16</sup> [13]<sup>4</sup> pp. [i–vi] [1–2] 3–385 [386]; 180 x 114 mm.; printed on sized wove paper.

*Contents:* As in the first printing.

*Binding:* Blue-green limp leather. Front cover stamped in gold '[within an ornamental frame; a gold panel lettered in cover leather] THE | ARROW | OF | GOLD | JOSEPH | CONRAD'; spine stamped in gold '[ship] | [two rules] | THE | ARROW | OF | GOLD | CONRAD | [rule above a scroll] | DOUBLEDAY | PAGE & CO.' All edges trimmed, top edge gilt. White wove end-papers printed in blue-green and pink with a seascape. Dust jacket of white wove paper printed in green.

*Copies examined:*

*(3) Third printing*

Title page as in the first printing.

*Collation:* [1–24]<sup>8</sup> [25]<sup>4</sup>; pp. [i–vi] [1–2] 3–385 [386]; 188 x 125 mm.; printed on wove paper.

*Contents:* As in the first printing except that the list of works by Conrad on p. ii contains nineteen titles plus the two collaborations with Ford, adding as the twelfth item *The Shadow-Line*.

*Binding: a.* As in the binding of the first printing except that the distance between the baseline of Conrad's name and the top of the publisher's name is decreased from 141 mm. to 139 mm.

*b.* As in the *a* binding, above, except the distance between the baseline of Conrad's name and the top of the publisher's name is further decreased to 137 mm.; the length on the publisher's name on the spine is decreased from 28 mm. to 26 mm.; the tongue of the ampersand in the publisher's name slopes diagonally in the *a* binding and is horizontal in the *b* binding.

*Copies examined:*

*(4) Fourth printing*

Title page as in the second printing.

*Collation:* [1–12]<sup>16</sup> [13]<sup>4</sup>; pp. [i–vi] [1–2] 3–385 [386]; 180 x 114 mm.; printed on sized wove paper.

*Contents:* As in the third printing.

*Binding:* As in the second printing.

*Copies examined:*

*Notes*

*First printing:* By the end of June 1918 a typescript of *The Arrow of Gold* was in Pinker's hands. Conrad wrote to him June 24: "Miss Hallowes was at your office to complete and put in order the original corr<sup>ed</sup> type of the A of G which I believe you wish to deliver to Dent. But pray my dear fellow *don't* let him set up from that copy – the two clean sets will be in your hands in a couple of days." Pinker successfully negotiated serial rights for the novel in England and forwarded a copy of the typescript to Doubleday in the hope he could do the same in America but the American efforts were unsuccessful. On December 21st Conrad wrote to Doubleday, "The question of what is or is not fit for publication reduces itself, when all is said and done, to a single point of 'suspended interest.' That, I judge, is the 'master-quality' of a serial; and it is not always to be obtained by the mere multiplicity of episodes." But American magazine editors wanted episodes and no takers could be found for the new novel. Doubleday, therefore, urged immediate book form publication. That fall, and possibly even the preceding spring, Doubleday's travelers had carried with them dummies (A22 above) heralding Conrad's then untitled New Book (though Conrad referred to the book as "the A of G" in his letter to Pinker 24 June 1918, various other titles had also been suggested including *Dona Rita* and *The Lost Arrow*) and an announcement that *The Arrow of Gold* would be ready about the middle of January had been sent to *Publishers' Weekly*. (It

appeared in the 25 December 1918 issue though, by that time, it had been decided to hold the book until spring.)

Conrad, however, objected to early publication in America. "I think, however," he wrote in the December 21st letter, "that I was right in the objection I raised against the proposal to publish *A. of G.* in book form in January. First of all, it seemed to me that, at the date the proposal reached me, there was not enough time left to make the business and publicity arrangements for a novel by J. C., whose merit is not of that kind that could secure a response without all the help that the standing, influence and organization of Doubleday, Page & Co. can give him. I also doubted the advisability of publishing a book at a time when, for the next three months or more, the public mind is bound to be absorbed by the problems of peace and the settling of political questions all over the world. Besides, I felt that in justice to myself, and also to your efforts in my behalf, I must see the proof sheets not for material alteration, but for the exact setting of the text. I felt this the more because your printers would be setting up from a typewritten copy which I myself had not seen, but which, I am sure, contains the usual amount of errors and mistakes of a kind that cannot be easily discovered by the most conscientious of proof readers. I am perfectly aware that I had no book proofs from you for the previous books, but this was only because then the setting up at Garden City was done from printed texts which were already carefully revised by me."

The fact that the novel was being serialized in England in *Lloyd's Magazine* may also have contributed to Conrad's desire to delay American publication. English book form publication could not occur until the serial was fairly well advanced and if the American edition got the jump on the English by too much it might jeopardize the sale of the Canadian rights which Unwin eventually sold to William Briggs of Toronto.

Galley proofs were sent from Doubleday to Pinker who forwarded them to Conrad who revised them the first week of January 1919. Inevitably, in reading the galleys "for the exact setting of the text" Conrad made changes so the text as published in *Lloyd's Magazine* and that in the first Doubleday, Page printing vary. Still further changes were made between the first American and the first English Editions. These were incorporated into the third and subsequent printings of the first American Edition as noted below. While there are no Doubleday, Page production records known to survive, the application for copyright states *The Arrow of Gold* was printed from plates by J. J. Little & Ives Co. and that printing was completed 1 April 1919. Apparently two printings were completed before publication, one for issue in the standard cloth binding and the other on thinner paper for the "Deep Sea" format. On the evidence of type wear the sheets for the cloth bound copies were printed before those for the "Deep Sea" copies. While no verifiable figures for the sizes of the early printings are available, Conrad wrote to Pinker, 30 April 1919, "By cable from John Quinn I hear that the first edition of *A. of G.* was 15,000 and that a further 5,000 are being printed which is just exactly a fortnight after the date of publication." Wise also gives 15,000 copies as the size of the first printing. It is possible 5,000 copies were printed for the "Deep Sea" format. In the 21 May 1920 issue of *Publishers' Weekly* Doubleday, Page claims *The Arrow of Gold* had made 41,000 readers for *The Rescue* which may indicate 41,000 copies of *The Arrow of Gold* had been sold by that date. Such figures are speculative at best.

*Publication:* 12 April 1919, at \$1.50 in cloth and \$2.00 in the "Deep Sea" limp leather. Interim copyright was entered for Doubleday, Page on 20 March 1919 for that part of the novel which has appeared in the March 1919 issue of *Lloyd's Magazine*, a copy of which was deposited. The April issue of *Lloyd's* was deposited soon after. Two copies of the cloth bound printing were deposited 15 April 1919 to secure full copyright. Whether the "Deep Sea" copies appeared on the same day as the cloth bound copies is not certain. The dust wrapper on the cloth copies notes that the book is available in both formats while the weekly record announcement in *Publishers' Weekly* 12 April 1919 lists only the cloth copies.

*Subsequent printings:* A third printing (for the cloth bound format) and a fourth (for the “Deep Sea” format) were made before the end of the year. Both incorporate the changes Conrad had made between the initial printings of the first American and first English editions. As has been noted above in the descriptions, *The Shadow-Line* is added to the list of Conrad’s works on page ii. In addition the following textual changes will aid in proper identification of the copy in hand:

	1st & 2nd printings	3rd & 4th printings
p. 5, lines 16-17	with proper credentials and appar-   ently	with proper credentials and who appar-   ently
p. 16, line 24	almost absolute strangers	almost complete strangers
p. 248, lines 6-7	as though she had never been   kissed before.	as though she had never even heard of   such a thing as a kiss in her life.

A fifth printing from the first American edition plates was made in 1920. Thereafter the book was printed from the “Sun-Dial Edition” setting.

#### *B. First English edition.*

##### *(1) Domestic issue*

THE | ARROW OF GOLD | A STORY BETWEEN TWO NOTES | BY | JOSEPH  
CONRAD | Celui qui n’a connu que des hommes | polis et raisonnables, ou ne connaît  
pas | l’homme, ou ne le connaît qu’a demi. | CARACTERES. | LONDON: T. FISHER UNWIN,  
LTD. | ADELPHI TERRACE

*Collation:* π<sup>6</sup> 1–21<sup>8</sup>; pp. [2] [i-iv] v [vi] vii-x [1] 2–336, 197 x 128 mm.; printed on wove paper.

*Contents:* First two pages, blank (first leaf frequently pasted down); p. 1, half-title ‘THE ARROW OF GOLD’; p. ii, publisher’s advertisement for three works by Conrad; p. iii, title; p. iv, ‘*First published in 1919 | ALL RIGHTS RESERVED*’; p. v, dedication to Richard Curle; p. vi, blank; pp. vii-x, 1–336, text; on p. 336, ‘[*short rule*] | *Printed in Great Britain by Hazell, Watson & Viney, Ltd., | London and Aylesbury.*’

*Binding:* a. Dark green vertically ribbed cloth. Front cover stamped in gold ‘THE | ARROW OF GOLD | BY | JOSEPH CONRAD’; spine stamped in gold ‘[*within a single rule frame*] THE | ARROW | OF | GOLD | JOSEPH | CONRAD | [*below the first frame, within a second single rule frame*] T.FISHER UNWIN’. All edges trimmed, top edge stained dark green. White wove end-papers at rear. Copies have been noted with (a) no end-papers at the front and the first leaf pasted down; (b) a single binder’s leaf tipped in before the half-title and the first leaf pasted down; (c) with white wove end-papers at the front as well as at the rear and the first leaf not pasted down. The depository copies in the British Museum and the Bodleian and the dedication copy all have a end-papers. (The National Library of Scotland depository copy has been rebound.) Two dust wrappers have been noted: (a) white wove paper with a colored illustration on the front and the letterpress on the spine, back, and flaps printed in blue; (b) white wove paper with letterpress in blue and a arrow in gold on the front and the spine. Wrappers on advance copies agree with the a dust wrapper.

(b) As in the *a* binding except spine stamped in gold '[*Within a single rule frame*]  
THE | ARROW | OF | GOLD | JOSEPH | CONRAD | [*below the frame*] UNWIN'S | LIBRARY'.  
The only copy in this binding examined has *c* end-papers.

*Copies examined:*

(2) *Canadian issue*

THE | ARROW OF GOLD | A STORY BETWEEN TWO NOTES | BY | JOSEPH  
CONRAD | Celui qui n'a connu que des hommes | polis et raisonnables, ou ne connaît  
pas | l'homme, ou ne le connaît qu'à demi. | CARACTERES. | TORONTO | WILLIAM  
BRIGGS | 1919

*Collation:*  $\pi^6$  1–21<sup>8</sup>; pp. [2] [i–iv] v [vi] vii–x [1] 2–336; 197 x 128 mm.; printed on wove paper.

*Contents:* As in the English issue except that the first leaf is not pasted down and pages ii and iv are blank.

*Binding:* Dark green vertically ribbed cloth. Front cover stamped in gold 'THE | ARROW OF GOLD | BY | JOSEPH CONRAD'; spine stamped in gold '[*within a single rule frame*]  
THE | ARROW | OF | GOLD | JOSEPH | CONRAD | [*below the first frame, within a second single rule frame*] BRIGGS'. All edges trimmed, top edge stained dark green. White wove end-papers. No specimen of the dust jacket has been seen.

*Copies examined:*

*Notes*

*First printing:* Conrad's progress report to Pinker, 27 May 1918, stated, "She [Jessie] will bring with her Parts II and IV of Arrow of Gold to be clean typed. Pts III & V will follow as soon as possible. I've III to revise and V to finish – last 10–15 pp. Devil of a pull – what's done of pt V is almost all revised already." Then, on June 4, came the report, "*Finished this moment*, but I won't come up till Thursday as I must have a day with the last pages." The completed, and "corrected," typescript went off to Pinker at the end of June, but accompanied with admonitions that it not be used as copy-text as two "clean sets" would follow in a couple of days.

Dent was to publish *The Arrow of Gold* in England after serialization in *Lloyd's Magazine* and Doubleday was to have the American bookrights and responsibility for placing the serial rights in the U.S. But that winter two problems developed. Serial rights had not sold in America and Doubleday was pushing for January publication on his side of the Atlantic and, in England, Conrad learned that Unwin was putting forth his claim to the novel on the basis of an old contract. He managed to get Doubleday to delay the book until spring which he wished for reasons already discussed in the notes to the American edition, but the Unwin matter was more difficult. In February 1919 Conrad had written to Pinker, "... I learned that F. U. told him [Doubleday] that he had a signed contract with me for a novel, which is a very horrible thing to hear." The contract dated from Conrad's early association with Unwin and the book intended to fill it was *The Rescue* which Conrad finally was completing, having had it on his hands since 1896. His first thought was to offer Unwin *The Rescue* so Dent could go ahead with *The Arrow of Gold* but, as long as this ended his obligation to Unwin and it was handled without upsetting Dent, he left Pinker free to work out the arrangements.

"To be explicit as to the matter now in hand," he wrote to Pinker 15 March 1919, "Yes, I'll be glad if the transfer of the *A of G* can be arranged. I take note that there is no further engagement

with F. U. I agree with you that Dent should not be upset. The man who sold 2000 copies of *Nostramo* [a slight exaggeration, but the reference is to Dent's 1918 revised edition] in 18 months deserves some consideration. *I* would *not* be upset if the transfer failed.

"I understand clearly the bearing of your view of the *Rescue* (as "old book") on the F. U. engagment. It would save the Napo<sup>ic</sup> novel [*Suspense*, not yet written] from his clutches but it would be at the cost of prolonged unpleasantness with that man who would make a great fuss. It would be better to satisfy him as soon as possible I think, but "the point is worth consideration, later, if necessary."

Fisher Unwin refused to be put off any longer so Pinker was obliged to ask Dent to release the book which he did, taking the rights to *The Rescue* in its place. On March 19, Conrad wrote to Pinker, "I am sending you in a parcel by the sane post (1) Sheets of *Arrow*, complete and duly corrected for F. U. (2) An envelope containing directions for the same correction which you will please send to Doubleday, Page, to be applied to the American text as a final revise. I have also changed the dedication, because Curle intends to inscribe his travel books to me and I don't want the thing to look like an exchange of compliments. . ." The changes, however, were too late for the American edition, printing of which was completed April 1, which also meant it was too late to change the dedication in the American edition so it was therefore allowed to remain unchanged in the English.

In the absence of publisher's records precise details on the Unwin printings of *The Arrow of Gold* are not available. The press run was completed late in July and the first bound copies reached Unwin's offices the first week in August. The British Museum depository copy was received August 5th and on the 6th Conrad inscribed the dedication copy to Richard Curle. T. J. Wise states 20,000 copies were printed but the source of his information is not given and it is not known whether this figure represents only the English issue or the complete first printing.

Canadian rights had been sold to William Briggs of Toronto and so the printers were instructed to run special preliminaries (signature \*) for these copies. Except for the prelims, sheets for the English and Canadian issues are from the same printing.

The frequently cited "issue point" of the missing 'A' in the running head on p. 67 must be regarded as indicating only the state of signature 5. It is present in the earliest state, deteriorates during the course of printing and finally disappears before the first printing is completed. However, the first sheets printed are not necessarily the first sheets used. Thus, an advance copy in wrappers in the Lilly Library has the later state of this signature with the 'A' missing. The missing letter was replaced and is present in all later printings.

*Publication:* English issue, 6 August 1919, at 8s.

*Subsequent printings:* Without publisher's records a complete and accurate listing of later printings from the first edition plates cannot be made. However, the following later printings are known: London, Unwin, 1921, published at 3s 6d; London, Nash & Grayson, 1923, published at 2s 6d; London, Unwin [1924] in "Unwin's Cabinet Library" and called the sixth impression, published at 3s 6d in cloth and 5s in leather; London, Nash & Grayson [1927] at 2s 6d; London, Grayson & Grayson [1935] at 2s 6d. Unwin also reprinted *The Arrow of Gold* once for the Ryerson Press, a later imprint of "William Briggs". This printing is undated.

*C. Second American edition.*

*(1) First American printing*

Published as volume XV of the Doubleday, Page 'Sun-Dial Edition' of Conrad's works (see B1a, below).

(2) *First English printing*

Published in the Dent 'Uniform Edition' of Conrad's works (see B1b, Vol. XVII, below).

*D. Second English edition.*

Published as volume XVI of the Heinemann edition of Conrad's works (see B2, below).