

A49 THE RESCUE 1920

A. *First American edition.*

(1) *First printing*

[*within a single rule border printed in red; within a double rule border*] THE RESCUE | A ROMANCE OF THE SHALLOWS | [*two rules*] | BY | JOSEPH CONRAD | [*on a blind stamped panel within a blind stamped frame, in red: publisher's device (book)*] | 'Allas!' quod she, 'that ever this sholde happe! | For wende I never, by possibilittee, | That swich a monstre or merveille mighte be!' | – THE FRANKLEYN'S TALE | GARDEN CITY NEW YORK | DOUBLEDAY, PAGE & COMPANY | 1920

Collation: [1]⁸ (1₂+1) [2–26]⁸; pp. [2] [i–viii] [1–2] 3–404 [405–406] [2]; 185 x 127 mm.; printed on wove paper. Some copies of the first printing have been seen with the final blank leaf, 26₈, excised.

Contents: first two pages, blank; p. 1, half-title 'THE RESCUE | [*circular ship device*]'; p. ii, list of twenty works by Conrad plus the two collaborations with Ford; p. iii, title; p. iv, 'COPYRIGHT, 1920, BY | DOUBLEDAY, PAGE & COMPANY | ALL RIGHTS RESERVED, INCLUDING THAT OF TRANSLATION | INTO FOREIGN LANGUAGES, INCLUDING THE SCANDINAVIAN | COPYRIGHT, 1919, BY THE RIDGWAY COMPANY'; p. v, dedication to Frederic Courtland Penfield; p. vi, blank, p. vii, 'CONTENTS'; p. viii, blank; p. 1, sectional title 'PART I | THE MAN AND THE BRIG | [*circular ship device*]'; p. 2, blank; pp. 3–404, text; p. 405, '[*printer's device*] | THE COUNTRY LIFE PRESS | GARDEN CITY, N. Y.'; p. 406 and the last two pages, blank.

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 RESCUE | [*rule*] | JOSEPH CONRAD'; spine stamped in gold 'THE | RESCUE | [*short rule*] | JOSEPH | CONRAD | DOUBLEDAY | PAGE & CO.' All edges trimmed. White wove end-papers. White wove paper dust jacket printed in green and orange. The dust jacket was originally printed with the price on the inner front flap 'Net \$1.90' but the price was increased before publication and the dust jackets were corrected by overprinting the original figure with four type ornaments and printing the corrected one 'Net \$2.00' below. All specimens seen from the first printing of the jacket are in the corrected state. Later printings of the jacket have the corrected price only. Copies of the first printing of *The Rescue* have been seen with first and later printings of the jacket.

Copies examined:

(2) *Second printing*

Title page as in the first printing.

Collation: [1]¹⁶ (1₂+1) [2–13]¹⁶, pp. [2] [i–viii] [1–2] 3–404 [405–406] [2]; 185 x 127 mm.; printed on wove paper.

Contents: As in the first printing.

Binding: As in the first printing. Copies of the second printing of *The Rescue* have been seen with both first and later printings of the dust jacket.

Copies examined:

(3) *Third printing*

The title page is as in the first printing except: . . . ‘CONRAD | [*in red: publisher’s device (dolphin and anchor)*] | Allas!’ . . .

Collation: [1–13]¹⁶; pp. [i–viii] [1–2] 3–404 [405–406] [2]; 179 x 103 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 | RESCUE | JOSEPH | CONRAD’; spine stamped in gold ‘[*ship*] | [*two rules*] | THE | RESCUE | CONRAD | [*two rules 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. No specimen of the dust jacket seen.

Copies examined:

Notes

First printing: *The Rescue* was Conrad’s albatross, the book which hung about his neck from the beginning of his writing career until almost the end of his life. It was begun in 1896 as an attempt to capitalize on the popularity of *Lingard*. “If the virtues of *Lingard* please most of the critics, they shall have more of them. The theme of it shall be the rescue of a yacht from some Malay vagabonds and there will be a gentleman and a lady cut out according to the regulations pattern,” he wrote to Heinemann 9 April 1896. But the story bogged down and was set aside. Though it had been offered to the *Illustrated London News* and to McClure in New York, his successive attempts to get on with it failed. In November 1896 Smith, Elder offered an advance of £50 to secure the book rights, but Conrad demurred.

On 5 March 1898 Conrad wrote to R. B. Cunninghame Graham: “I’ve sold my American *serial* rights to the *Rescuer* for £250 to McClure (of New York): I’ll get another £50 on accept. of book rights in the States (15% royalty). I think. – upon the whole, – this is not bad. Pawling [of Heinemann’s] arranged it all for me, – free of charge. The worst is the book is not finished yet and must be delivered end July at the latest.” But it was not delivered. August 26th he wrote again to Cunninghame Graham: “Shorter of the *Illustrated London News* who bought *Rescue* from McClure suddenly decided to put it into the last quarter of the *News*. Begins in October. I thought I had months before me and am caught. The worst is I had advances from McClure. So I must write or bust. It is too awful. Half the book is not written and I have only to 1st Nov. to finish it.” But the book just would not sort itself out and it took Conrad another twenty years, working on it sporadically, before the much laboured over manuscript was finally completed 25 May 1919.

Before the final manuscript was completed *The Rescue* serialization began in *Land and Water* where it ran from 30 January through 31 July 1919. This kept Conrad under continual pressure to provide new copy and left little or no time for revision. Copies of the typescript prepared for *Land and Water* were also sent to Doubleday for use in securing serialization in America which he did,

placing the book with a new magazine, *Romance*, where it ran from the first issue, November 1919, through May 1920. Because of the haste with which the text had been prepared, Conrad wished to revise the work before book form publication. This he did, extensively. Long descriptive passages were cut, unnecessary sentences were removed and, as always when Conrad was revising, word substitutions were made in the search for greater preciseness. Unfortunately, these revisions did not reach Doubleday before he had set the book for the American edition. We can imagine his reaction when Pinker communicated to him the following letter, dated 24 February 1920, which Pinker had received from Conrad: "I am sure you will be glad to know that yesterday I have finished my severe revision of "The Rescue". The last pages are entirely re-written.

"We dispatched the revised slips of R without loss of time yesterday evening to Dent, who may pull off a proof now as soon as he likes. Doubleday galley slips went addressed to Garden City by the same post. It is very obvious that they are in a state which may well reduce a printer to despair but it is D.'s own fault. Why did he not wait for Dent's revised text in first proof to set up from, as indeed it was arranged with him? Why did he rush in and set up from typescript which he had been warned not to do? Of course once I got his slips, (to my extreme dismay) I felt bound to correct them. Having been set from typescript they had to be changed, first, with all the corrections that have been made on the Land & Water proofs and on top of that had to receive all the corrections of the revised text for book form. You may imagine in what state those Doubleday slips are! But what else could I do? I dared not disregard them altogether for fear they should start printing the book from them. In fact I had no option but to do what I have done, though I do honestly believe it would have been easier for them to reset the whole directly they get the first proof from Dent. If the question is raised by Doubleday you will be able to deal with it personally; and whether they correct from slips or reset from Dent I am glad you will be there to tell them plainly that the text as amended by me *must* be followed exactly in the American 1st edition." Whether Doubleday corrected or reset we do not know, but the text in the first American edition agrees with that in the first printing (not published) of the first English edition. It does not incorporate the final changes Conrad made before publication of the book in England.

While there are no Doubleday, Page production records known to survive, the application for copyright states *The Rescue* was printed from plates and that printing was completed 23 April 1920. T. J. Wise states 25,000 copies were printed and, in light of Doubleday's statement published in the 21 May 1920 issue of *Publishers' Weekly* that *The Arrow of Gold* had made 41,000 readers for *The Rescue*, a initial printing of 25,000 does not seem out of line.

Publication: 21 May 1920 at \$2.00. Copies of *Land and Water* with the serial version of *The Rescue* were deposited in the Library of Congress between 13 March 1919 and 15 August 1919 by Doubleday, Page to secure interim copy-right and on 26 May 1920 the required two copies of the book were deposited to secure full copyright.

Subsequent printings: Generally Doubleday, Page published Conrad's books simultaneously in the cloth and the limp leather "Deep Sea" formats. In the case of *The Rescue*, however, the initial advertisements mention only the cloth bound copies. The first listing in *Publishers' Weekly* of the "Deep Sea" copies is 6 November 1920. Presumably, the second and third printings of the book were run in October. Because one of these was to be for the "Deep Sea" copies which were on a thinner paper the plates were imposed for gatherings in 16s rather than 8s, Progressive type wear indicates the copies on the regular paper for binding in cloth were printed before those for the "Deep Sea" format. There were no further printings from the first American edition plates.

B. First English edition.

(1) First printing (not published)

[*within a single rule border*] [*within a single rule frame*] JOSEPH CONRAD | [*below the frame, rule*] | THE | RESCUE | [*ship device*] | 1920 | LONDON & TORONTO | J. M. DENT & SONS LTD. | PARIS: J.M. DENT ET FILS

Collation: π^4 A-2B⁸ 2C⁴; pp. [2] [i-iv] v [vi] [1-2] 3–408; 194 x 133 mm.; printed on wove paper.

Contents: first two pages, blank p. i, half-title 'THE RESCUE'; p. ii, blank; p. iii, title; p. iv, blank; p. v, 'CONTENTS'; p. vi, blank; p. 1, sectional title 'PART I | THE MAN AND THE BRIG'; p. 2, blank- pp. 3–408, text; on p. 408, 'THE | TEMPLE PRESS [*dandelion device*] LETCHMORTH | ENGLAND'.

Binding: Red or light brown lime cloth wrappers. Top edge trimmed, fore and bottom edges rough trimmed. White wove end-papers.

Copies examined:

(2) Second printing, (first published) domestic issue

THE | RESCUE | A ROMANCE OF THE | SHADOWS | BY | JOSEPH CONRAD | [*ship device*] | "Allas!" quod she, "that ever this sholde happe! | For wende I never, by possibilitee, | That swich a monstre or meseille mighte be!" | THE FRANKLEYN'S TALE. | 1920 | LONDON & TORONTO | J. M. DENT & SONS LTD. | PARIS: J. M. DENT ET FILS | (17)

Collation: A-2C⁸; pp. [1–6] 7–416; 194 x 131 mm.; printed on wove paper.

Contents: p. 1, half-title 'THE RESCUE'; p. 2, 'All rights reserved'; p. 3, title; p. 4, blank except for the imposition guide figure '(1)'; p. 5, dedication to Frederic Courtland Penfield; p. 6, blank except for the imposition guide figure '(19)'; p. 7, 'CONTENTS'; p. 8, blank except for the imposition guide figure '(5)'; p. 9, sectional title 'PART I | THE MAN AND THE BRIG'; p. 10, blank; pp. 11–416, text; on p. 416, 'THE | TEMPLE PRESS [*dandelion device*] LETCHWORTH | ENGLAND'.

Binding: a. Green smooth cloth. Front cover blind stamped '[*within a single rule border, publisher's device*]'; spine stamped in gold 'THE | RESCUE | JOSEPH | CONRAD | J·M·DENT & S^oNS·L^D'. All edges trimmed. White wove or white laid end-papers. Dust jacket of light beige wove paper printed in light blue, ochre, and gold. Two printings of the dust jacket have been noted. The type used for the price on the spine varies and the publisher's imprint at the base of the back wrapper varies, reading 'LTD.' in one and 'Ltd.' in the other. No priority has been established.

b. Green smooth cloth. Front cover printed in black with a single rule border; spine printed in black 'THE | RESCUE | JOSEPH | CONRAD | J·M·DENT & S^oNS·L^D!'. All edges trimmed. White wove end-papers.

Copies examined:

(3) Second printing, (first published) colonial issue

No copy located.

(4) *Second printing, (first published) Canadian issue*

No copy located.

Notes

First printing: Working from a set of proofs from *Land and Water* Conrad revised *The Rescue* for book form publication. These proofs, now preserved in the Beinecke Library, are described by George Keating in *A Conrad Library*: "Original proof-sheets with almost countless deletions and corrections, the text being so much changed that it is in some cases necessary to insert portions of typewritten pages. The latter portion is entirely in typescript also heavily corrected in the autograph of the author." Basically, the changes are of two sorts: extensive deletions in the descriptive passages, and single word alterations with an eye to increased precision of language. From these revised proofs Dent had the book set, sending a set of galleys to Doubleday and another to Conrad.

While the American edition was set immediately and published without further revision by Conrad, the English edition was delayed "Because of some muddle in the delivery of the paper," as Conrad reported to Edward Garnett, 27 April 1920. Meanwhile, Dent caused to be run off a preliminary printing for advance distribution to reviewers and some booksellers. In reply to Wise's enquiry about the number of advance copies printed, H. R. Dent wrote on 16 August 1920: "I believe 40 copies was the number we printed of the galley proofs⁶⁶ of *The Rescue*. You will know that this is unique because it has not the final corrections of the Author. I have been trying to get the books back, and have managed to get two or three returned from the Press. They ought not to be about except in very careful collectors' hands."

Keating states that the text of these advance copies differs from both the first American edition and the published printing of the first English edition. In fact, excepting only a few editorial commas inserted or deleted, the text of the Dent advance copies and the first American edition is the same. However, further revisions were made between printing the advance copies and the published version of the first English edition. Again, these reflect Conrad's continuing effort to polish and perfect his language.⁶⁷

Dent's order for the first printing for publication was for 23,750 copies. These were received from the printer 22 June 1920. The first binding order, for 10,000 domestic issue copies and 1,750 colonial issue copies, had been placed June 15th and was followed on the 18th with an order for 650 copies in colonial paper wrappers. Of these the domestic copies were received June 23–30, the colonial cloth copies on July 1st and the colonial paper wrapped copies on July 8th. By the end of the year a total of 17,100 copies had been ordered bound for the domestic issue, 4,600 in colonial cloth, 750 in colonial paper wrappers and 500 in Canadian cloth. That left a balance of 800 copies in unbound sheets. The actual number of copies which had been taken out of stock (i.e., were either sold or in the hands of booksellers) was 15,778 by 24 December 1920, exactly six months after publication.

The 800 copies which remained in sheets at the end of the year were not bound until after Conrad's death: 200 were ordered bound 11 October 1924 and 200 more 8 July 1925, and other small binding orders followed in the 1930's. Presumably, these post-1920 copies were in the *b* binding, printed in black rather than stamped in gold.

Imposition guide figures appear on all or part of the first four leaves of alternating signatures from A to Z. The book was printed on three full sheets, each containing 128 pages of text, plus a quarter sheet with 32 pages, imposed for gathering in 8's. The final two signatures, printed on the quarter sheet, have no imposition guide figures. In answer to Wise's query about these figures,

H. R. Dent replied, 4 September 1920: "We have made enquiries from the printer concerning the figures at the foot of several pages of "The Rescue", and we hear that the figures were inserted in the stereo-plates as a guide to laying them down for the printing machine, but, of course, they should have been placed so that when the book was bound they were cut off in the binding. You will notice that they appear not only in the early part of the book, but on a good many pages throughout the volume."

Publication: 24 June 1920 at 9s. Dent's file copy is dated 25 June 1920 and the British Museum depository copy was received 28 June 1920. The publication date of the colonial issue is not recorded, but it could not have been prior to 1 July 1920 when the first colonial copies were received from the binder.

Subsequent printings: The plates of the first English edition were used, after modification of the prelims, running heads, and the printer's colophon, to reprint *The Rescue* for publication in May 1924 in Dent's "Wayfarer's Library" at 2s. and again in April 1933 in their "New Adelphi Library" at 3s.

6d.

C. Second American edition.

(1) First American printing

Published as volume XVII 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. XVIII, below).

D. Second English edition

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