**Conrad Contracts: Dramatisations, Books, Translations**

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In March 2020 Angela Day, one of Paul Kirschner’s former graduate students, handed Robert Hampson a box of legal documents relating to Conrad that came from the office of Conrad’s agent, J. B. Pinker (see Stape).[[1]](#footnote-1) The box contained over fifty documents – some original typescripts, some carbons, and one xerox added later – covering the period 1913 to 1941. (The J. B. Pinker agency closed in 1944.) There is also an undated cable from New York to ‘Bookishly London” (the Pinker office) with the terse message “CONRAD OMNIBUS DOUBLEDAYS GRANTS PERMISSION”.[[2]](#footnote-2) The documents had been given to Angela by the daughter of one of the typists for J. B. Pinker. It is recognised, at the outset, that these are likely to be a fairly random selection of documents, but they might throw some additional light on dramatisations of Conrad’s work, on the reception of Conrad’s work, and on the transmission of Conrad’s work through translation. They provide some data on the economics of authorship, and they also hint at some of the social networks behind the dramatisation of Conrad’s works.[[3]](#footnote-3)

**Dramatisations: “One Day More” (1913)**

Documents relating to dramatisations feature from early on. The earliest document in this category is a contract of 17 November 1913 with the Fine Arts Theatre of Chicago granting them the right to perform “One Day More” during the eight-week repertory season of 1913. The agreement states that the play will be performed at least eight times, and Conrad will be paid $10 for each performance. In a letter to Pinker, with the attributed date 29 October 1913, Conrad seems to be discussing this contract: he mentions the fee of $10 dollars (“that’s £2 isn’t it”) and adds: “I hardly think there will be less than 5 performances in the 8 weeks” (CL5, 298). The £10 he would expect from 5 performances is badly needed “to pay the rent” (CL5, 298). The Fine Arts Theatre is represented by the English actor and director, Ben Iden Payne. Payne had been engaged as stage director at the Abbey Theatre, Dublin, by W. B. Yeats, Lady Gregory and J. M. Synge. In 1913, after a period at the Manchester Repertory Company, he had been invited to organise a season of plays for the Chicago Theatre Society.

According to Najder, Conrad had adapted his short story “Tomorrow” into a one-act play “One Day More” in February 1904 at the instigation of Sidney Colvin and with “considerable assistance” from Ford Madox Ford (Najder 2007, 339). A first draft was clearly finished by early February, when he wrote to Colvin expressing his distress at how much of his “valuable time” Colvin was “giving up to that trifle”, explaining his attempt at “verisimilitude of dialogue”, and arranging a meeting to discuss the play further (CL3, 110-11). Several months later, in a letter to J. B. Pinker (8 November 1904), Conrad mentions that J. M. Barrie had asked to see the play and that he had asked him for “a critical, instructive opinion” (CL3, 181). The manuscript was also seen by George Bernard Shaw, who made suggestions for its improvement. Thus, in a letter to Pinker from Capri (24 April 1905), after mentioning Shaw’s suggestions, Conrad observed self-deprecatingly that Shaw seemed “to attach much more importance to the thing than I do myself” (CL3, 233). In the same letter, he mentions that the Incorporated Stage Society wanted to perform it “early in June” (CL3, 232). When it came to signing the agreement with the Stage Society, however, Conrad had certain anxieties about the extent of Ford’s contribution. He wrote to Colvin (28 April 1905), justifying his claim to sole authorship and referring to some of the changes Shaw had suggested (CL3, 236). He did some further work on the play when he returned to London in May, and the play received three evening performances and two matinees at the Royalty Theatre, London, on June 25, 26 and 27. Conrad and his wife attended the final performance on June 27. “One Day More” was put on together with Laurence Alma-Tadema’s three-act comedy *The New Felicity* (1905) and was produced by George R. Foss. It was performed by William Farren, Jr (Hagberd), Constance Collier (Bessie), Julian L’Estrange (Harry), A. G. Poulton (Josiah Carvil), and Kempe Forrest (lamplighter). The play received more than forty reviews, but the response to the play was mixed, although the favourable reviews somewhat outweighed the negative reviews. Nevertheless, after that experience, Conrad had written to Galsworthy: “I don’t think I am a dramatist” (CL3, 272).

A programme for a production of George C. Hazelton and J. H. Benrimo’s *The Yellow Jacket* (1913) at the Fine Arts Theatre in Chicago includes “One Day” Moreamong the possible plays to be performed in the near future by a visiting company sponsored by Ben Iden Payne, but it appears that the play may not have been chosen for performance in the end since it does not seem to be listed among those plays actually performed by the company. An announcement on 31 October 1913 by the Chicago Theatre Society notes “A Season of Modern Plays” to be performed in The Fine Arts Theatre beginning on 11 November 1913. It lists “One Day More” along with some dozen or more plays from which these performances will select. “The Master of the House” and “Phipps” by Stanley Houghton, “Press Cuttings” by Bernard Shaw, and “A Florentine Tragedy” by Oscar Wilde were to be performed on 11 November 1913, but whether “One Day More”was ever actually performed at a later date is unclear. No reviews of this performance have been found, and there is no definitive proof that a performance actually took place. Conrad states in a 7 August 1919 letter to J. B. Pinker that the play was performed for a week in Chicago (CL6, 460), but he does not specify exactly when or who performed it. Richard Curle dates a Chicago performance as 1914 (however, since he mistakes the date of the Stage Society’s 1926 performance of the play, he may be wrong about the Chicago performance as well) (Curle 1914: 55). Most commentators have suggested that this performance was by the Sunday Theatre Society in Chicago based upon Conrad’s 25 September 1913 letter to Pinker mentioning a performance by the Sunday Theatre Society (CL5, 285), but no theatre society by that name has been identified.[[4]](#footnote-4) “One Day More” proved to be Conrad’s most successful foray into drama and has been performed by professional and amateur companies on more than two dozen occasions (see Peters).[[5]](#footnote-5)

**Dramatisations: *Victory* (1916)**

The second earliest document in this category is a carbon copy of an agreement (26 August 1916) with Basil Macdonald Hastings for the dramatisation of *Victory*. In this document, Macdonald Hastings is required to submit a complete manuscript of the play to Conrad within six months, and any monies accruing from the performance of the play will be equally divided. Conrad had been approached by an actor (who subsequently disappeared to Australia) with the proposal of a dramatisation of *Victory* on 6 January 1916 (CL5, 551). This was a slight complication when, in July 1916, Henry B. Irving (prompted by Macdonald Hastings) wrote to Conrad proposing an adaptation of *Victory* (with himself as Heyst) (CL5, 623). Conrad then met Hasting and Irving for lunch at the Garrick Club on August 3. He received a complete scenario of the play later in the month, although it took Hastings until December to complete the stage version. The collection of documents includes the original typescript of the agreement (3 May 1917) made between Conrad and Hastings (as authors) and Irving, as the manager of the Savoy Theatre, London, for performing *Victory*.[[6]](#footnote-6) The agreement grants Irving the sole licence to produce the play in Great Britain, Australia, New Zealand and South Africa for a period of five years. Irving was required to pay £200 as an unreturnable advance on royalties, and royalties were set at 7½% of gross weekly receipts if these did not exceed £800 and 10% on anything above £800. In addition, Irving undertook to produce the play at the Savoy Theatre not later than 31 December 1917.[[7]](#footnote-7) If he failed to do this, the rights reverted to the authors. In this document, the authors reserved to themselves the “moving picture” rights.

There is also a carbon copy of the contract with the Globe Theatre (February 1919) about performing *Victory*. This is a contract between Conrad and Hastings as the authors and Anthony Prinsep and Marie Löhr representing the Globe. It grants the latter pair the licence to present the play “in Britain and Ireland and the Colonies and Dependencies (Canada excepted)” for five years. In return, it requires an unreturnable advance of £200. As in the contract with Irving, royalties are calculated at 7½% if the gross weekly receipts are under £800 and at 10% if they exceed £800. The contract also requires at least 50 performances per year for the agreement to remain in force.[[8]](#footnote-8) The first performance of *Victory* took place at the Globe Theatre on 26 March 1919 with Murray Carrington playing Heyst and Marie Löhr playing Lena. Löhr also directed the play. (Conrad had had dinner with Löhr on 3 March.) The play went through 83 performances (Najder 2007, 513). The collection of relevant documents also includes an angry letter to Pinker from Macdonald Hastings (29 May 1919) demanding his share of the film rights to *Victory*. On 20 May, Conrad had sold the “world cinema rights” for *Chance*, *Victory* and *Lord Jim* to Laurence Giffen of the Alice Kauser Agency acting on behalf of Famous Players Lasky for $17,500 (Moore, 45). There was no mention of film rights in Conrad’s 1916 agreement with Hastings, but the contract with Irving implicitly included Hastings in the authorial reservation of the film rights, and Hastings affirms in his letter that Conrad does not contest his entitlement. In January 1928, there is another contract with Anthony Prinseps in relation to the Macdonald Hastings dramatisation. Conrad’s executor Sir Ralph Wedgewood and the publisher Samuel French signed an agreement with Prinseps, granting him the sole right to perform Hastings’s dramatisation of *Victory* in Australia for one year. Prinseps paid £50 on account and agreed to pay royalties at the rate of 5% on the gross receipts. Samuel French Ltd published acting editions of stage plays, but also acted as a licensing agent for performance rights as in this agreement.

During this same period, there were also negotiations with John Cromwell, an actor and theatre director based in New York, about the dramatisation of *Victory*.[[9]](#footnote-9) In May 1917, a contract was signed with Cromwell by Conrad and Macdonald Hastings, granting him a 5-year licence for the performance of Hastings’s dramatisation of *Victory* in the United States and Canada. Cromwell was required to pay an unreturnable $1,000 as an advance on royalties. Royalties were to be 7½% of the gross weekly receipts on the first $5,000 and 10% thereafter. Cromwell agreed to produce an evening run of the play in a first-class New York theatre within twelve months and also agreed to arrange for at least 75 performances per year. Conrad and Hastings reserved to themselves the moving picture rights. Cromwell had hopes of putting on the play in Atlantic City and New York (CL6, 135), but, by the end of 1917, relations between Cromwell and Hastings became strained with Cromwell threatening to “give up the play” (CL6, 155). There was a New York try-out in May 1918 (CL6, 154, 186).

The collection includes a second agreement, a typescript from October 1925, between Sir Ralph Wedgwood and Richard Curle as Conrad’s executors and John Cromwell and Robert Presnell, which assigns the latter the right to make a new dramatisation of *Victory*.[[10]](#footnote-10) Profits would be divided three ways, with one third going to the Conrad Estate and one third each to Cromwell and Presnell. The collection also includes the typescript of another agreement (dated 30 March 1928) between Wedgwood, Curle and Cromwell also relating to *Victory*. This agreement is for a dramatisation by Cromwell to be delivered before 30 September 1928. It further requires Cromwell to arrange a performance of the play “by a first-class management” in either the United States or Britain by 30 September 1929. The proceeds would be divided with 40% going to the Conrad Estate and 60% to Cromwell after J. B. Pinker & Sons had taken a 10% cut as agent. This contract also seems to have lapsed. However, this did not end Cromwell’s connection with *Victory*: in 1940, he directed a film adaptation of *Victory* for Paramount with Fredrick March as Heyst, Betty Field as Lena, and the English actor Cedric Hardwicke as Mr Jones. Paramount owned the film rights to the novel and had already filmed it twice: as *Victory* (directed by Maurice Tourneur) in 1919 and as *Dangerous Paradise* (directed by William A. Wellman) in 1930.

The London performance was not, however, the first performance. The American producer William A. Brady had a four-act version of Macdonald’s adaptation staged 6-11 May 1918 at the Wieting Opera House in Syracuse, New York.[[11]](#footnote-11) The cast included Alice Lindahl (Lena), A. E. Anson (Heyst), Edward Ellis (Mr Jones), Carl Sauerman (Schomberg), Geoffrey Stein (Ricardo), Edouard Durand (Zangiacomo), and Anthony Andre (Pedro), with P. J. Woods, M. J. Rale, and Gilda Vareal, in minor roles. The production received generally favourable reviews in various Syracuse newspapers and elsewhere. Brady intended the Syracuse performance to be a dry run for a subsequent production in New York, which does not appear to have ever taken place.

After the London production at the Globe Theatre, the play was performed in the provinces. A provincial touring production company under the direction of Cecile Barclay and Rupert Lister performed the play in early March 1920 at the Cheltenham Theatre. The cast included Barclay (Lena), Lister (Heyst), Walter Kennison (Mr Jones), Harry Tilbury (Schomberg), G. Hayton (Pedro). and Arthur J. Stratham (Wang). It received a lukewarm review in the *Cheltenham Chronicle*. The play was performed the week of 12 April 1920 at the Royal Opera House in Leicester, with some differences to the cast: Barclay (Lena), Lister (Heyst), Victor Lorraine (Mr Jones), Archie Selwyn (Ricardo), and Arthur J. Stratham (Wang). Other performers include Harry Tilbury, Cecil Ravenswood, R. C. Hall, James Weston, Marie Mackenzie, Ida Warrington, and G. Hayton. The performance was favourably reviewed in the *Leicester Mail* and the *Leicester Daily Post*. The company also brought the play to the Theatre Royal in Birkenhead in mid-May 1920. Barclay and Lister played the leads, with Lorraine again performing Mr Jones and Stratham playing Wang. A positive review of the production appeared in the *Liverpool Post & Mercury*. In late July, the company took the production to the Grand Theatre in Hull. The roles were somewhat altered from prior performances: Barclay (Lena), Lister (Heyst), Lorraine (Mr Jones), Harry Tilbury (Ricardo), and R. C. Hall (Wang). The production received a positive review in the Hull *Daily Mail*. The company also performed the play at the Grand Theatre, Southhampton. The cast included Barclay, Lister, Tilbury, Lorraine, Ravenswood, Weston, Mackenzie, Warrington, Selwyn, and Stratham, but their roles and the performance dates are not known. It is unknown if, when, or where else the company may have performed the play.

Shortly before Conrad’s death, *Victory* was revived in 1923 and performed at the Liverpool Playhouse, with William Armstrong as producer. The cast included Herbert Lomas (Heyst), Hannam Clarke (Mr Jones), James Harcourt (Ricardo), Una Dysart (Lena), Arthur Hammond (Schomberg), and Hugh Williams (Wang). Elsie Irving, Michael Hogan, and John Langdon appeared in minor roles. A favourable review of this performance appeared in the 15 November issue of *Stage*, while a less generous one was published in the *Liverpool Echo*.

**“One Day More” and Other Dramatisations (1918-1935)**

There are further contracts (and correspondence) relating to other dramatisations in this period. In September 1918, there was an agreement with John Drinkwater of the Birmingham Repertory Theatre for performances of “One Day More”.[[12]](#footnote-12) This granted Drinkwater the right to perform “One Day More” for one week during “his repertory season of Spring 1918”. The performances took place 21-27 September 1918, along with Allan Monkhouse’s *The Grand Cham’s Diamond* (1918) and Anton Chekhov’s *The Bear* (1888). It was reviewed, generally favourably, in the *Birmingham Gazette*, *Birmingham Mail*, *Birmingham Post*, *Evening Dispatch* (Birmingham), and *Stage*. The director was John Drinkwater, and the performers were William J. Rea (Hagberd), Margaret Chatwin (Bessie), Scott Sunderland (Harry), Eric Ross (Josiah Carvil), and Arnold Ridley of “Dad’s Army” fame (lamplighter).

In January 1926, there is a contract with The Stagers Inc. New York, for performances of “One Day More”. The agreement granted The Stagers the exclusive right to produce the play “on the speaking stage” of a theatre in New York City for one year. It required an unreturnable $50 advance on royalties, and royalties were to be calculated as 2% of gross weekly receipts. In the event, this was a particularly important production. It appeared on Broadway at the Princess Theater and ran from 18 March to 10 April 1926 for 28 performances (Peters 2019, 430). It was produced by Edward Goodman and presented together with August Strindberg’s *Easter* (1901) and featured Whitford Kane (Hagberd), Josephine Hutchinson (Bessie), Warren Williams (Harry), William Crimans (Josiah Carvil), and Edwin A. Brown (lamplighter). This production received more than fifty reviews, but, as with the reviews of the original London performance, these were mixed.[[13]](#footnote-13)

Perhaps more interesting is the agreement (December 1916) with the playwright Harold Brighouse for a dramatisation of *Almayer’s Folly*. Brighouse undertook to complete his dramatisation within six months “unless he is prevented from so doing by military duties”. All monies accruing from performances of the play would be divided 50/50 between Conrad and Brighouse after Pinker had taken his 10% cut. Brighouse, a protégé of Ben Iden Payne, had recently had a success with his play *Hobson’s Choice*.[[14]](#footnote-14) This had had its premiere at the Princess Theater in New York in November 1915 in a production by Iden Payne. It then transferred to the Apollo Theatre in London in June 1916 before moving on to the Prince of Wales Theatre in November 1916 (with Norman McKinnel as Henry Hobson) for a London run of 246 performances. There is a further contract (February 1926) with Brighouse about the adaptation of *Almayer’s Folly*, and then a letter of August 1932, signed by Muriel Pratt (on behalf of Pinker), inquiring whether the 1916 contract “can be considered as cancelled”. The hand-written response from Brighouse confirms that this agreement has been cancelled. Eric Pinker’s patience perhaps reflects Brighouse’s status at this time.

In the meantime, there was an agreement with the actor Norman McKinnell (November 1920) granting him a 5-year licence for performances of Conrad’s dramatisation of *The Secret Agent*. “on the Theatre Stage in all parts of the British Empire (with the exception of Canada)”.[[15]](#footnote-15) McKinnel was required to pay an unreturnable advance of £100 and royalties (for the London run) at the rate of 5% of the gross weekly receipts if they were under £700 and 7½% if they exceeded £700. (For the provinces, this became £800.) In addition, McKinnel had agreed that the play would be produced for a run at “a first-class West End London theatre” within a year. Conrad had considered dramatizing *The Secret Agent* early in 1919, and had discussed this with Pinker by May (CL6, 424). By July he was ready to start work on it (CL6, 443), and by early October he could tell Pinker that he was “well-advanced” with the first act of his four-act dramatisation (CL6, 501-02). With assistance from Frank Vernon, the second Act was finished by 9 November (CL6, 519). Act III was finished by 22 November (CL6, 530), but, because of health problems, the first draft wasn’t complete until 15 March 1920 (CL7, 54). Conrad had a meeting with McKinnel in April 1921, but McKinnel seems to have had some reservations about the play. He showed it to Galsworthy, and Galsworthy wrote to Conrad suggesting that Act III (“Lady Mabel’s Drawing Room”) could be cut (CL7, 296-8). Galsworthy was himself a successful playwright, but Conrad appears to have ignored most if not all of Galsworthy’s recommendations (Galsworthy: 8-14). After a further meeting with McKinnel in June, Conrad thought well enough of him to send him his translation of *The Book of Job* (CL7, 304). However, the idea of staging the play “at once” had been given up (CL7, 303) and, by November 1921, McKinnel announced that he had abandoned the idea of staging the play altogether (CL7, 383). It is probably relevant that his previous three plays had all been failures. As Conrad observed to Pinker, “the chapter is closed; but I don’t think the tale is” (CL7, 383). *The Secret Agent. Drama in Four Acts* was privately printed for Conrad by H. J. Goulden in November 1921, and Conrad later produced a version in three acts (1,000 copies privately printed by T. Werner Laurie in 1923).[[16]](#footnote-16)

The collection of Pinker’s papers includes the contract (16 October 1922) with Chimorden Ltd for the Ambassadors Theatre, London.[[17]](#footnote-17) The contract stipulates that *The Secret Agent* would be “the next play presented at the Ambassadors Theatre after the termination of the run of ‘Charles I’” and that no fewer than fifty performances would be given in Great Britain and Ireland each year. Royalties were to be 5% of the gross weekly receipts if these were less than £700; 7½% for the next £300; and 10% of anything over £1,000. There were different arrangements for royalties in the provinces and Ireland and for royalties in the British Colonies and Dependencies. The agreement also contained a provision that, for a payment of £150 to Conrad within one month of the first London performance, Chimorden had the option of producing and performing the play in America and Canada.[[18]](#footnote-18) The play ran from November 2 to November 11 (Hallowes 227). In a letter attached to the contract (14 November 1922), Malcolm Morley (who played Michaelis) refers to a conversation with Eric Pinker in which “our option on the American right” in the dramatisation of *The Secret Agent* is to be “extended to ninety days from the date of the London production” and claiming 10% “of any sum realised from the sale of the film rights … should this be made within six months from this date”.[[19]](#footnote-19) The play does not appear to have ever been performed in the United States.

During October 1922 Conrad was frequently in London, having discussions with the producer, J. H. Benrimo, and attending rehearsals. He even gave an interview to the *Daily News* (27 October 1922) about his writing of the play (Peters 2019: 116-17). The production opened at the Ambassadors on 2 November. Conrad attended the dress rehearsal the previous day, but not the first night (out of nervousness), instead giving an interview to R. L. Mégroz, which appeared the following day in the *Manchester Guardian* (Peters 2019: 149-50). He spent 3 November making cuts to the play after its unfavourable reception. Like The Stagers’s production of “One Day More”, this was a particularly important production because of the high anticipation surrounding it. The play ran, however, only from 2 November through to 11 November 1922 (11 performances). It featured such performers as Miriam Lewes (Winnie), H. St. Barbe West (Verloc), Russell Thorndike (Ossipon), Malcolm Morley (Michaelis), Jevan Brandon-Thomas (Heat), Frank Vosper (Mr Vladimir), Clifton Boyne (the Professor), Ellie Royter (Winnie’s mother), Seton Blackden (Assistant Commissioner), George Barran (Yundt), Freddie Peisley (Stevie), and Amy Brandon-Thomas (Lady Mabel). It received hundreds of reviews and notices, and the opening night was attended by a host of well-known figures from society and the literary world such as Henry Arthur Jones, John Galsworthy, H. G. Wells, and St John Ervine (see Hand 2001). The play became a victim in part of its pre-production hype. The reviewers roundly criticized the play, and Benrimo complained bitterly in the newspapers of what he felt was the reviewers’ unfairly negative response (Peters 2019: 200-01).[[20]](#footnote-20)

*The Secret Agent* appears to have been produced only once since the original London production. In this case, the play was directed by L. B. Ransden and performed by the Leeds Art Theatre, an amateur company, on 12, 13, 16, and 17 November 1923 at Albert Hall, Leeds. The cast included Ruby Wigoder (Winnie), G. Frederick Hellewell (Verloc), W. Peirson (Stevie), L. B. Ramsden (Assistant Commissioner), J.W. Glew (Heat), with Reginald Waithman, Reginald Tate, and R. Jarman in minor roles. Reviews praising the actors’ performances but reiterating some of the complaints of the London reviewers of dullness and wordiness in relation to the play itself appeared in the *Leeds Mercury*, *Yorkshire Post*, and *Yorkshire Evening Post*.

The collection of papers also includes the typescript of the contract with Lizzie P. Bliss (30 January 1926) for the dramatisation of *The Rescue*, and the carbon of a further agreement with her (May 1928). Lizzie Bliss is Lizzie Plummer Bliss (1864-1931), the daughter of Cornelius N. Bliss (1833-1911), a multimillionaire banker. Lizzie Bliss was a collector of modern art and, in this capacity, a contributor to the 1913 Armoury Show. She was a central figure in the founding of the Museum of Modern Art (MOMA) in New York, and, after her death, she left 150 art works to MOMA, including works by Gauguin, Matisse, Modigliani and Picasso. She was also a friend of John Quinn, the New York lawyer and collector of modern art and literary manuscripts (including Conrad’s). In 1921, she and Quinn, together with Louisine Havemeyer, promoted an exhibition at the Metropolitan Museum of Modern Art, the “Loan Exhibition of Impressionist and Post-Impressionist Art”, to which Quinn lent 26 paintings and Bliss lent 12 (including three Cézannes and a Degas).

The 1926 agreement begins by stating that Miss Bliss has made a dramatisation of *The Rescue*. The Executors approve the dramatisation and grant her exclusive stage rights in return for 60% of the royalties.[[21]](#footnote-21) The agreement notes also the proposed contract with Walter Hampden, Inc, for the production of the play. On the same day, 30 January 1926, the Executors signed a contract with Walter Hampden, Inc for a dramatisation of *The Rescue*. Walter Hampden, stage and later film-actor, became actor-manager at the Colonial Theatre on Broadway in 1925, which was then renamed Hampden’s Theatre. He was also part of Lizzie Bliss’s parent’s social circle. The agreement with Hampden notes that Lizzie P. Bliss’s adaptation has been approved by the Executors and copyrighted in the United States in 1925. The contract sets out the financial details in relation to gross weekly box-office receipts and the 60/40 split of royalties between Pinker and Bliss. To avoid misunderstandings, it ends by noting that the “motion picture rights” for the relevant territories are invested in the film producer Robert L. Giffen of New York City. The second contract (13 May 1928) begins with the agreement by Miss Bliss to pay a $500 advance on royalties. It notes that, if no production has been secured by 1 November 1929, this deadline could be extended for twelve months on the payment of another advance of $840.

After Conrad’s death, there were further proposals for dramatisations. There was an agreement (December 1925) with A. C. Lewis to dramatise *Lord Jim* (perhaps for a BBC radio broadcast).[[22]](#footnote-22) Also intriguing is an agreement with G. Kane Campbell (December 1925), granting him dramatic rights to *The Rover* for the United States “and all other parts of the world” in exchange for 50% of the royalties. Kane Campbell had recently adapted *The Enchanted April*, the 1922 best-seller by Elizabeth von Arnim, and this had run for 32 performances on Broadway. Campbell’s dramatic rights were conditional on him contracting for the dramatic production of the play by 1 June 1926 and for that production to take place “for a consecutive run, on an evening bill … in a first class theatre, in a first class city” before 1 February 1927. A letter from Kane Campbell to Eric Pinker (dated 22 April 1926) explains that he has returned to his office “after a month’s illness” and that work on *The Rover* will “suffer some for at least a week or two”. He expects still to meet the target of 1 February 1927 for the production of the play, but he asks for an extension of the deadline for contracting the production to be extended to 1 August 1926. The agreement expressly reserves the film rights to *The Rover*.

There are also a number of contracts relating to radio adaptations – often with connections to the BBC, which was established in October 1922. The earliest of these is a contract of 20 March 1929 which gives Cecil Lewis exclusive world rights for a radio-adaptation of *An Outcast of the Islands*. From the address provided for Lewis (c/o James B. Pinker & Sons), it is clear that Pinker was also Lewis’s agent. The financial arrangements for broadcasting the radio-play on the BBC are specifically excluded from the contract. An earlier agreement with Lewis (29 December 1925) had licensed him to produce a dramatisation of *Lord Jim* “for production at a first-class theatre”, but a pencil comment on the top of the document suggest that this agreement was “terminated”.

Another agreement from the same year (26 May 1929) grants Phillip Lane the exclusive rights for a radio-adaptation of *Almayer’s Folly*. This granted world rights with a 50/50 division of proceeds between Lane and the Conrad Estate. The BBC is probably in the background of another agreement, dated 23 January 1932, which gave John Gough, the composer, permission to use the words of “The Lagoon” in a musical composition. More specifically, the agreement allowed him to “set with incidental music by orchestra and small chorus the words spoken by the character of Asat [*sic*]”.[[23]](#footnote-23) The copyright for the composition would be the joint property of the Estate and the composer, and any earnings from performance or publication would be shared equally between the two. John Jeffrey Gough (1903-51) was an Australian-born composer, radio producer and radio playwright who worked for the BBC as musical director and features producer. He arrived in England with a scholarship for composition to the Royal College of Music in London, where he was taught by Ralph Vaughan Williams. Richard Curle’s ex-wife, Cordelia was the sister-in-law of Vaughan Williams. Gough perhaps came to Conrad through this route, or perhaps this link is just a coincidence.

In 1935, Curle and Wedgwood drew up an agreement with Thomas Browne by which Browne undertook to dramatise the short story “Tomorrow”. Browne had to complete the dramatisation within three months and any money accruing from subsequent performances or film representations would be divided 50/50 between Browne and the Conrad Estate. (The carbon copy leaves a gap before the year 1935 to be filled in when the top copy of the document is signed.) A second contract with Browne (dated 22 March 1935) observes that Browne has now “dramatised the story” and that the dramatisation has been approved. It offers Browne a better deal than the previous contract: 60% of profits from stage performances and film representations.

**Books**

Most of the contracts in the collection relate to publishing deals. The earliest document in this category, dated 31 December 1913, is the contract for Richard Curle’s book, *Joseph Conrad*: *A Study*, brought out by Doubleday, Page in 1914. (It was brought out in the UK, in the same year by Kegan Paul, Trench, Trübner & Co.) Conrad had first met Curle in November 1912 at one of Edward Garnett’s Mont Blanc Restaurant lunches. Curle had written a review of *Under Western Eyes* in the *Manchester Guardian* the previous year and an article on Conrad’s works generally for the November 1912 issue of *Rhythm*. According to a letter from Conrad to Curle (25 July 1913, CL5, 263), Conrad had written to Doubleday to encourage the publication of Curle’s book as part of Doubleday’s campaign to introduce Conrad to the American market.

The next book contract is an agreement with the author and editor Wilfred Partington (25 September 1924) to bring out two plays, “Laughing Anne” and “One Day More”, with a preface by John Galsworthy.[[24]](#footnote-24) Partington, the editor of *The Bookman’s Journal and the Print Collector*, had contacted Conrad in November 1922, after the closure of *The Secret Agent* at the Ambassadors, about an article by Thomas Moult, “Joseph Conrad as Playwright”.[[25]](#footnote-25) The next document is an agreement (29 September 1925) with J. M. Dent for the volume *Last Essays*, which was published in 1926. In November 1928, there is a contract with Thomas Nelson (on behalf of the Conrad Estate and Ford Madox Ford) to publish *Romance* at a selling price of 2/- and 2/6d.[[26]](#footnote-26) In December 1928, there is an agreement with Ernest Benn Ltd to bring out four novels in a single volume – *Almayer’s Folly*, *The Arrow of Gold*, *An Outcast of the Islands* and *The Rover* – at a selling price of 7/6d. This was published as *The First and Last of Conrad* (1014 pages) in 1929. These four novels also appeared as four slim volumes in Benn’s “Essex Library” series – three of them in 1929, and *Almayer’s Folly* in 1930 – but the agreement relating to this separate publication is not in the collection. There is a contract with Dent (18 May 1931) to bring out Conrad’s translation from Polish of Bruno Winawer’s play, *The Book of Job*.[[27]](#footnote-27) And there is a 1930s letter from Dent (with an incomplete date) asking for formal approval to bring out “a cheap edition” of *Last Essays* “next Spring”.

A lot of the documents relate to bringing together Conrad’s short stories in a *Conrad Omnibus*. A letter to Ralph Pinker from George Blackwood (28 June 1933) gives permission to include “Youth” with the proviso that “Youth” should not be issued separately.[[28]](#footnote-28) A second letter (30 June 1933) from Ernest Benn gives permission to include *Tales of Unrest* and *Tales of Hearsay* and proposes a fee of £50. Benn reminds Ralph of Benn’s own attempt to arrange such a volume some years earlier, which had failed because “other publishers were unwilling to fall into line”. Another letter (5 July 1933) from Dent gives permission for the inclusion of *’Twixt Land and Sea* and *Within the Tides* for a fee of £50 (while recognising that this is not really in their interest), and one from Methuen (8 July 1933) gives permission for the inclusion of *A Set of Six* for a fee of £35. There is also a letter from the Ryerson Press, Toronto, (15 July 1933) willingly acceding to the request for permission to include *Tales of Hearsay*. The telegram from Doubleday quoted at the start obviously belongs to this period. In August 1933, Hutchinson was given permission to publish this omnibus volume of Conrad short stories “in the British Empire” to be sold at 7/6d. On the day of publication, Hutchinson would pay £250 as an advance on royalties. The volume was to have the terrible title, *Adventures and Gales*, derived from the statement in *Lord Jim*: “There are many shades in the danger of adventures and gales”. This suggests that Hutchinson was planning to market Conrad as a writer of sea stories and adventure stories. In the event, Hutchinson published the volume as *The Complete Short Stories of Joseph Conrad* in 1933.

The collection also includes a contract with the Ryerson Press (11 November 1924) for the publication of *Tales of Hearsay* in Canada. This is why Ryerson had to give permission for the inclusion of these stories in the omnibus edition. There are then a number of contracts with Methuen. The first is a contract with Methuen (17 October 1933) for the publication of a volume containing four of the stories from *A Set of Six*; (“The Brute”, “The Anarchist”, “The Duel”, and “Il Conde”). This volume was to be included in Methuen’s Modern Classics series and to sell at a price of 1/6d. There is a further agreement with Methuen (29 May 1934) for the volume *Three Plays* (*The Secret Agent*, “Laughing Anne”, and “One Day More”) to be sold “in the British Empire” at 5/-. Another agreement with Methuen (2 July 1934) was for an edition of *The Mirror of the Sea* with illustrations by Laurence Irving to be sold at either 12/6d or 15/-.[[29]](#footnote-29)

There are then a series of contracts with Dent. The first (14 June 1935) is for the inclusion of *Lord Jim* in the Everyman’s Library in exchange for an advance of £50 and 10% royalties. In an attached letter (18 June 1935), George Blackwood observes that he waived any claim to the payment which Dent is prepared to make. As in his letter about the Omnibus volume, Blackwood’s priority is that this return will go to “Mrs Conrad”. There is then a letter from Dent (25 July 1935) outlining their proposal for “a short list of books bound in real leather”. They want to include *The Mirror of the Sea*, *Nostromo*, *The Rescue*, and *The Shadow-Line* alongside Walter de la Mare’s *Story and Rhyme* and *A Hugh Walpole Anthology*. Dent was already publishing *The Mirror of the Sea* in their Open Air Library series and the other three in their New Adelphi Library series, where they sell for 3/6d. The leatherbound editions would sell for 5/-. A letter from Methuen to Ralph Pinker (13 August 1935) agrees to the Dent proposal for *The Mirror of the Sea*. By comparison, in a very different development, a letter from Ernest Benn (30 August 1935) agrees to permit John Lane to publish *Almayer’s Folly* and *The Arrow of Gold* in the newly-founded Penguin Books series subject to receiving half the proceeds. The collection also includes the contract for *Almayer’s Folly* with Penguin Books (10 March 1936).[[30]](#footnote-30) Penguin was founded as a series within Bodley Head in 1935; it became a separate company in 1936. In line with other books published by Penguin, *Almayer’s Folly* would sell for 6d.

Unsurprisingly, a lot of the documents relate to Doubleday, Page. The earliest of these are the agreements to bring out *The Warrior’s Soul and other Stories* (25 October 1924) and a volume containing “Laughing Anne” and “One Day More” (2 January 1925). There is then an exchange of letters relating to the publication of *Suspense* (23 April 1925 and 15 July 1925). The first letter (from S. A. Everitt) asks for the exclusive American publishing rights and proposes to issue 25,250 copies of a library edition and 377 copies in a special limited edition. Everitt offers a payment of $5,000 to be made on 1 December 1925 and a further $6,183 to be paid on 1 March 1926. The second letter (from Eric Pinker) begins with a formal expression of the executors’ approval of the proposal. It then mentions a “scheme” for the publication of “the Conrad Life and Letters” and goes on to discuss the best time to publish a “volume of unpublished essays”. As a follow up to this exchange, the next two documents (both dated 18 September 1925) are contracts for *Last Essays* and for Jean-Aubry’s *Joseph Conrad: Life and Letters*.[[31]](#footnote-31) (The agreement with Dent for *Last Essays* was signed on 29 September 1925). Two years later, there is a further exchange of letters about the *Life and Letters* volume (22 and 23 November 1927). Nelson Doubleday mentions a customer who has bought 500 copies of the Sun-Dial Edition and wants to add Conrad’s *Life and Letters* to the set. To offset the expense of production, Doubleday seeks a reduction of the royalty to 15% for these 500 volumes. Pinker accepts the proposal. Earlier that year, there was another document involving Doubleday – a contract for a volume combining *The Nature of a Crime* with Conrad’s three plays (30 June 1927). Interestingly, the contract makes no mention of Ford as co-author of *The Nature of a Crime*, while asserting that there is no infringement “upon the copyright of others”.[[32]](#footnote-32) The accompanying letter, however, raises “the question of compensation” to Ford, suggesting that he should receive “one half of one quarter, or one eighth of the total royalty”. The final document relating to Doubleday is a copy of a letter (29 August 1933), signed by Sylvia Meech, Eric Pinker’s assistant, approving the inclusion of *Tales of Hearsay*.in Doubleday, Doran’s Dollar Book Club.

**Continental and Translation Rights**

On 3 September 1941, Pinker sent Withers, the Conrad family solicitor, a list of foreign translation rights. The document concludes with a list of agreements with the Leipzig-based publisher Tauchnitz. According to this list, between 1911 and 1937 Tauchnitz acquired the continental rights to publish a number of works by Conrad in English.[[33]](#footnote-33) The earliest agreement mentioned was for *Under Western Eyes* (25 October 1911). *Under Western Eyes* was published by Tauchnitz in 1911 as volume 4296 in their Collection of British and American Authors. This was followed by agreements for ’*Twixt Land and Sea* (6 November 1912), *Chance* (12 February 1914), and *The Rover* (29 November 1923). ’*Twixt Land and Sea* was published in 1912 as volume 4371; *Chance* in 1914 as two volumes, volumes 4465 and 4466; *The Rover* in 1924 as volume 4621. In each case, the agreement with Tauchnitz was made shortly after book publication in the UK. *Under Western Eyes* was published by Methuen on 5 October 1911; *’Twixt Land and Sea* was published by Dent on 14 October 1912; *Chance* was published by Methuen on 15 January 1914; and *The Rover* was published by T. Fisher Unwin on 3 December 1923. This pattern was repeated with two posthumous works: the agreement for *Tales of Hearsay*, published by T. Fisher Unwin in 1925, is dated 2 February 1925, and the agreement for *Suspense*, which was published by Dent in September 1925, was dated 1 October 1925. These works were published by Tauchnitz in 1925 as volumes 4674 and 4705 respectively. There is then a second phase of posthumous agreements beginning with *Lord Jim* and *Youth* (both 8 July 1927); followed by *The Nigger of the “Narcissus”* (17 December 1927), *Typhoon* (10 April 1928), *The Shadow-Line* (12 April 1928), *Victory* (27 April 1929), and *The Rescue* (24 July 1935); and concluding with *Within the Tides* (28 June 1937).[[34]](#footnote-34)

Other agreements mentioned in Pinker’s note also relate to publishing works of Conrad in English. An agreement of 16 July 1921, for example, gave Collins the continental rights to publish *The Rescue.[[35]](#footnote-35)* Another agreement (of 12 November 1931) gave “Albatross Press” the continental rights to publish *The Arrow of Gold*. This perhaps refers to Albatross Books, a Hamburg-based publisher of mass-market paperback books. It was founded in 1932 and modelled on Tauchnitz as the producer of inexpensive reprints for the mainland European market. Between 1932 and 1939, it published reprints of D. H. Lawrence’s *The Rainbow*, Virginia Woolf’s *To the Lighthouse* and Ernest Hemingway’s *The Sun Also Rises*.[[36]](#footnote-36) Works by Conrad would not be out of place in this list – though Albatross’s options were presumably limited by the agreements already made with Tauchnitz. A later agreement with Albatross Books (26 February 1936) added *The Mirror of the Sea*. And, perhaps as confirmation of this identification of Albatross Press with Albatross Books, Albatross 4802, published in 1947 (after the date of Pinker’s letter), was *Lord Jim*.

The most interesting of this set of agreements is that of 31 July 1933 which gave Kenkyusha permission to publish *The Nigger of the “Narcissus”* and *Typhoon* in English in Japan. Kenkyusha, a major sponsor for The English Literary Society of Japan, was a leading, traditional publishing company which specialised in English literature. The two works were published as a single volume *The Nigger of the “Narcissus” and Typhoon.* This was part of a well-known English and American Literature series with volumes edited by then famous university professors of English literature. The books in the series were widely used as textbooks or as reference books, and many libraries in Japan still keep them. *Typhoon and The Nigger of the “Narcissus”* was first published in 1922 with an introduction and notes by Professor Rintarō Fukuhara; and had reached a third edition by 1928.[[37]](#footnote-37) Although its sounds as if, as in many other countries, Conrad’s Japanese reception begins with presenting him as the author of sea stories, Kaoru Yamamoto observes that, after mentioning Conrad’s life as a sailor in a brief biographical sketch, Fukuhara presents Conrad as a modernist, as the creator of a new kind of literature. He describes Conrad as a genius for his combination of “romantic incidents” and “psychological realism”. More importantly, he emphasizes the psychological aspects of the two works and compares Conrad in this respect to Henry James.

Almost all the remaining agreements mentioned in this note relate to translations. The earliest is an agreement (dated 26 August 1915) with John Martin for the Danish-Norwegian rights.[[38]](#footnote-38) Over the next sixteen years, Martins Forlag published a substantial number of translations of Conrad’s works: *Almayer’s Folly* (1916), *The Nigger of the “Narcissus”* (1917), *The Secret Agent* (1917), *Typhoon* (1918), *Under Western Eyes* (1918), *An Outcast of the Islands* (1919), *Freya of the Seven Isles* (1919), *Victory* (1920), *The Rescue* (1921), *The Rover* (1924), *The Arrow of Gold* (1925), *The Planter of Malata* (1926), *The Mirror of the Sea* (1929), and *Chance* (1931). As further evidence of the Scandinavian interest in Conrad’s works, there is an agreement (dated 29 September 1919), which granted Swedish rights to the Stockholm-based publisher Albert Bonnier. As Claes Lindskog notes, Swedish was the first language in which a book translation of Conrad’s works appeared (*Tales of Unrest* from Wahlström & Widstrand in 1903), and, by 1919, a number of other works had also appeared in Swedish translations: *Almayer’s Folly* (Hierta, 1908), *An Outcast of the Islands* (Ljus, 1909), *The Secret Agent* (Hierta, 1910), *’Twixt Land and Sea* (Bonnier, 1914), *Victory* (Bohlin, 1916), and *Typhoon* (Bonnier, 1918).[[39]](#footnote-39) In most of these cases, after the first two translations, publication in Swedish followed shortly after publication in English. Thus, after this agreement, Bonnier brought out a translation of *Chance* in 1919 and *The Arrow of Gold* in 1920. The 1919 agreement presumably gave Bonnier the right to translate these two works. Bonnier did not publish any more original Conrad translations after 1920, but brought out a reprint of “The Secret Sharer” in 1959, a reprint of “Youth” in 1977, and a re-issued audio-book of “Heart of Darkness” in 2007.

Another important item on the list is the agreement made with the *Nouvelle Revue Française* for French rights (15 December 1915).[[40]](#footnote-40) Two other items on the list refer to this important relationship with Gaston Gallimard and the *Nouvelle Revue Française*. The list makes reference to a letter (28 September 1928) to G. Jean-Aubry and G. Gallimard regarding French serial rights, and then subsequently notes the agreement (1 February 1930) with Librairie Gallimard to publish *Les Lettres Françaises*. This collection of Conrad’s correspondence with Jean-Aubry, André Gide, Henry James, H.-D. Davray and others was first published by Gallimard in 1929 with an Introduction and notes by Jean-Aubry. There was a special edition of 100 numbered copies brought out by the Editions de la Nouvelles Revue Française.in 1930.

Two other early items mentioned on the list are the agreement with “Mdlls Zagorska” for the Polish rights (dated 5 November 1921) and the agreement with “Uitgevers-Maatschappij” (which, unhelpfully, is simply Dutch for “publishing company”) for the Dutch rights (dated 3 July 1922). In 1922 the Warsaw publishing house Ignis began publishing Conrad’s Selected Works. The first volume was *Almayer’s Folly* translated by Conrad’s cousin, Aniela Zagórska. Conrad described himself as “satisfied and even more than satisfied” by the translation. Zagórska subsequently went on to translate more than eight volumes in a projected 24-volume Complete Works.[[41]](#footnote-41) As Ewa Kujawska-Lis observes, Zagórska was “highly esteemed as a sympathetic translator of her cousin’s works”, and her 1933 translation of *Lord Jim*, with emendations by Zdzisław Najder, remains one of the most accurate reproductions of the original in Polish.[[42]](#footnote-42) As Robert Steltenpool demonstrated, the first published translations of Conrad’s work appeared in Holland. This was the serialisation of *Almayer’s Folly* (*Almayers Luchtkasteel*) that was published in *Het Nieuws van den Dag* in May-July 1896.[[43]](#footnote-43) There were some early Dutch book translations – *Chance* (Elsevier, 1927) and *Romance* (Het Nederlandsche Boekhuis, 1927) – but there seems to be a long gap until the publication of a book version of *Almayer’s Folly* (Uitgeverij, 1941), and then there was a sudden spate of post-war publications beginning with a new translation of *Almayer’s Folly* (C. Hafkamp 1947), followed by *The Shadow-Line* (L.J. Veen / Het Kompas, 1947) and *Victory* (De Arbeiderspers, 1947). Hallowes’s notebook reveals that the 1922 agreement was with Elsevier: Elsevier was contracted to publish Dutch translations “in serial & book form” of every work by Conrad (Hallowes, 231). In the event, the 1927 edition of *Chance* was the only title published under the agreement.

Pinker’s list includes the cancellation of German rights for Kurt Ehrlich (29 December 1924) and the granting of German rights to Fischer Verlag (13 December 1925). As Anthony Fothergill has argued, it was “only with the start of the Fischer Verlag translations that Conrad arrived, belatedly, for most German readers”.[[44]](#footnote-44) Fischer Verlag published only the most progressive literary writers, and Fischer’s publishing project put Conrad on the German cultural map (Fothergill 2006, 32). Between 1926 and 1939, Fischer Verlag published effectively a complete edition of Conrad’s works: *Chance* (1926), *The Secret Agent* (1926), *The Shadow-Line* (1926), *Youth* (1926*), Lord Jim* (1927), *Nostromo* (1927), *The Nigger of the “Narcissus”* (1927), *Victory* (1927), *A Personal Record* (1928), *Freya of the Seven Isles* (1929), *The Rover* (1930), *The Rescue* (1931), *The Arrow of Gold* (1932), *Heart of Darkness* (1933), *Under Western Eyes* (1933), *An Outcast of the Islands* (1934), *Almayer’s Folly* (1935), *Suspense* (1936), *Tales of Hearsay* (1938), and *The Mirror of the Sea* (1939).

Fischer Verlag were not Conrad’s first German publishers, however. For example, Pinker’s list records the granting of the German rights to “Youth”, *The Mirror of the Sea* and *The Secret Agent* (on 28 March 1914) to Albert Langen. The Munich-based Albert Langen had already brought out a translation of *The Nigger of the “Narcissus”* and a volume of short stories (“The Brute”, “The Informer”, and “An Anarchist”) in 1912, as well as a translation of *Under Western Eyes* in 1913. He went on to bring out the remaining stories from *A Set of Six* in a second volume of short stories (“The Duel”, “Gaspar Ruiz”, and “Il Conde”) in 1914, but he did not bring out translations of the works mentioned in Pinker’s list.[[45]](#footnote-45)

Pinker’s list also mentions the assignment of Hungarian rights to the publisher Genius (4 March 1924)[[46]](#footnote-46). As Balász Csizmadia has shown, Genius published three Conrad translations in the 1920s: *Almayer’s Folly* (1925), *The Arrow of Gold* (1925), and *The Shadow-Line* (1926).[[47]](#footnote-47) The following year, on 31 October 1927, as the list shows, an agreement was made with Pantheon-Irodalmy for the Hungarian rights. Pantheon subsequently published *The Nigger of the “Narcissus”* (1927), *An Outcast of the Islands* (1928) and a volume of short stories (“Youth”, “The End of the Tether”, “Amy Foster”, and “Tomorrow”). As Csizmadia observes, the translation of Conrad’s works “got off to a relatively early and promising start” in Hungary in the 1920s through the efforts of Genius and Pantheon; however, there was then a fifteen-year gap before the next translation (Csizmadia 2022: 309, 310).

Two other important items on the list are the granting of Spanish rights to Montaner y Simon (15 August 1924) and the granting of Czechoslovakian rights to Melantrich (12 September 1927). As Daniel Zurbano García observes, the first book-form translations of Conrad into Spanish were published shortly after his death by Montaner y Simon, one of the most distinguished publishing houses in Spain, in 1925.[[48]](#footnote-48) The original project seems to have been to publish all of Conrad’s works in Spanish translation. Between 1925 and 1935, when publication was disrupted by the outbreak of the Spanish Civil War, a substantial tranche of Conrad’s works had appeared in translation from Montaner y Simon, beginning with *Under Western Eyes* and *Almayer’s Folly* in 1925 and ending with *The Arrow of Gold*.[[49]](#footnote-49) What is not evident from Pinker’s list is that Montaner y Simon’s agreement covered not only publication in Spain but also publication in South America (Puxan-Oliva 2022: 228). When the Madrid publishing house Atenea had contacted Pinker in March 1920 about publishing translations of *Almayer’s Folly* and “Typhoon”, Conrad had expressed his reservations about an agreement which offered him only £25 per book “considering the enormous South American market open to Spanish publishers” (CL7, 52). In Czechoslovakia, as Zdeněk Beran shows, the turning point in Conrad’s reception begins in 1929 with Melantrich’s publication of a translation of *Victory*.[[50]](#footnote-50) Melantrich was a new company specialising in good quality, hardback editions of modern authors. During the course of the 1930s, Melantrich began what was planned as a collected edition of Conrad’s works with translations of *The Secret Agent*, *Lord Jim*, *The Rover*, *Chance*, *The Arrow of Gold*, *Nostromo*, and *The Rescue*.

Two further items in the collection are the agreement with Livraria do Globo for Portuguese rights to *Typhoon*, *Lord Jim*, *The Secret Agent*, and *The Arrow of Gold* (19 May 1933) and the agreement with Ciornei for the Rumanian Rights for *Almayer’s Folly* (27 September 1938). Livraria do Globo was based, not in Portugal, but in Porto Alegre in Brazil. As part of their policy of publishing translations of the great works of world literature, Globo brought out translations of *The Arrow of Gold* in 1941, *Victory* in 1942, and *Typhoon* in 1943. These were published alongside works by Balzac and Proust. As with the Spanish rights given to Montaner y Simon, we see in these contracts the basis for Conrad’s early penetration of South American literary culture. Ciornei National Publishing House brought out a Rumanian translation of *Almayer’s Folly* in 1938 (with a title that translates as *Almayer’s Inn*). A second edition came out (under the same title) from Universul Publishing House. This new translation was republished by Mens Sana Publishing House in 1992. The difficulty in translating the title of this work is reflected in two later Rumanian translations: these carried titles that translate back into English as *Almayer’s Palace* (Minerva Publishing House, 1980) and *Almayer’s Nonsense* (Echinox Publishing House, 1992), appropriately registering the two different meanings of Conrad’s English title.

One of the puzzling items on the list is the reference to an agreement made (on 11 August 1915) with Louis Conrad in relation to *Within the Tides*. We have been unable to trace Louis Conrad and the outcome of this particular publication agreement.

**Conclusion**

In 2013, Alexandre Fachard published an article “Conrad’s Contracts with William Heinemann, Ltd”. In this article he published six memoranda of agreement, signed by Conrad and William Heinemann Ltd, from the Random House Archive. These contracts related to the English and American serial and book rights to *The Nigger of the “Narcissus”*, *The Inheritors*, *Typhoon*, *The Rescue*, and *Notes on My Books*. In addition, Fachard published, as an Appendix, Heinemann’s memoranda of registration for “Typhoon”, “Tomorrow” and “Amy Foster”. These contracts covered the period from March 1897 (*The Nigger of the “Narcissus”*) through to October 1920 (*Notes on My Books*) and contributed to the publication history of Conrad’s works. Because of the number of documents in this small collection from Pinker’s office, a full transcription seemed unfeasible. Instead, we have aimed to contextualise the documents by reference to the productions of dramatisations (where applicable) and resulting publications in English or in translation. This essay aims to add another piece to the jigsaw of the publication and reception histories of Conrad’s works.

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1. It is intended that the documents will be given to the University of London Library. [↑](#footnote-ref-1)
2. Given the subject, this telegram can be dated to June / July 1933. [↑](#footnote-ref-2)
3. These documents also provide a useful supplement to the notebook kept by Lillian M. Hallowes from 1919 until Conrad’s death in 1924. See L.M. Hallowes, “Notebook of Joseph Conrad”. [↑](#footnote-ref-3)
4. In a later letter to Pinker, Conrad writes: “Those people in Chicago are all right; a sort of Stage Society” (CL5, 298). [↑](#footnote-ref-4)
5. “One Day More” first appeared in print in the August 1913 issue of the *English Review* (16-35). It was reprinted multiple times thereafter. [↑](#footnote-ref-5)
6. For a fuller account of this production, see Hand 2009. [↑](#footnote-ref-6)
7. In the end, the play was performed at the Globe Theatre without Irving playing Heyst. [↑](#footnote-ref-7)
8. A transcript of this contract is included in Lillian Hallowes’s notebook, 222-24. [↑](#footnote-ref-8)
9. John Cromwell (1886-1979) made his Broadway debut in 1912 as John Brooke in an adaptation of Louisa M. Alcott’s *Little Women*. It was a great hit and ran to 184 performances. In 1915, he joined the New York Repertory Company, with whom he performed in the United States premieres of two plays by George Bernard Shaw, *Major Barbara* and *Captain Brassbound’s Conversion*. In 1928 he joined Paramount Famous Lasky as a screen actor, but almost immediately moved into film directing with the transition from silent film to talkies. [↑](#footnote-ref-9)
10. Robert Presnell Snr (1894-1969) was a journalist, playwright and screen-writer. In 1928, he was signed by Famous Players Lasky. He made his name in Hollywood as a writer of screen adaptations. [↑](#footnote-ref-10)
11. Two Wilmington, Delaware newspapers, *Every Evening* (27 April 1918) and the *Evening Journal* (26 April 1918), published notices that this production would take place the week of 6 May at the Playhouse in Wilmington. Presumably, Brady changed venues at the last minute since the same company that performed the play in Syracuse the week of 6 May is listed as being scheduled to perform it in Wilmington. Furthermore, no reviews exist of a performance in Wilmington. [↑](#footnote-ref-11)
12. John Drinkwater (1882-1937), perhaps best known today as a poet, was appointed as the Rep’s first manager when it opened in 1913. [↑](#footnote-ref-12)
13. The producer’s production scrapbook and original photos of the performance are held at the Billy Rose Theatre Collection of the New York Public Library. [↑](#footnote-ref-13)
14. *Hobson’s Choice* was made into a film directed by David Lean in 1953 and performed by the National Theatre at the Old Vic, London, in 1964 (with Michael Redgrave, Joan Plowright and Frank Finlay). [↑](#footnote-ref-14)
15. In a letter to Richard Curle (9 October 1920), Conrad had described McKinnel’s interest in the play as the “sensation of the moment in the household” (CL7, 188). [↑](#footnote-ref-15)
16. A resumé of this agreement is provided by Hallowes, 228. [↑](#footnote-ref-16)
17. The *London Stage* (1922) has an entry on a production of *The Yellow Jacket* (by George C. Hazelton and J. H. Benrimo) which says that it is presented by “Benrimo and Associates (Chimorden) Ltd”. Hallowes gives the date for the contract as 20 October 1922 (Hallowes, 226). [↑](#footnote-ref-17)
18. Lillian Hallowes records the details of these agreement in her notebook, 226-27, 228. [↑](#footnote-ref-18)
19. Malcolm Morley (1890-1966) was an actor, manager and stage director. He played Michaelis in the Ambassadors production and was manager of the Birmingham Repertory Company in the 1940s. The University of London Library has the Michael Morley Collection (of some 4,000 items relating to all aspects of the English and American Theatre) and the Michael Morley papers. [↑](#footnote-ref-19)
20. Benrimo’s production scrapbook is held at the Billy Rose Theatre Collection of the New York Public Library. [↑](#footnote-ref-20)
21. What Conrad’s view of this might have been is suggested by a letter to J. B. Pinker (7 August 1919) refusing to let “an obscure writer (who does not even profess herself to be a dramatist)” have permission to dramatise “Tomorrow” (CL6, 460). [↑](#footnote-ref-21)
22. The National Broadcasting Company Network gave a radio broadcast dramatisation of “Laughing Anne” (Conrad’s play based on his story “Because of the Dollars”) on 6 December 1932. The cast included Florence Malone (Anne), Ned Weaver (Davidson), Eustace Wyatt (Hollis), Joseph Granby (Bamtz) and Horace Sinclair (Fector). [↑](#footnote-ref-22)
23. The National Asian-American Theatre Company performed “One Day More” and an original play, *Arsat* (based upon Conrad’s “The Lagoon” and written by Christine Thompson), at the Baruch Performing Arts Center in New York from 3-25 October 2003. [↑](#footnote-ref-23)
24. This was published by John Castle in London (1924) and by Doubleday in 1925. For further details of the agreement, see Hallowes 228-29. According to Hallowes, Partington was to bring out a limited edition (175 numbered copies) ‘in the Edition-de-luxe form of our Vine Book Series’, a series for subscribers to *The Bookman’s Journal and Print Collector* (Hallowes, 229). The Vine Books publication included only “Laughing Anne” (1923). These details are not included in the contract from Pinker’s office. [↑](#footnote-ref-24)
25. For Partington’s account of Conrad as a playwright, see Moore, 2000; see also Partington’s article in *The Bookman’s Journal and the Print Collector*. [↑](#footnote-ref-25)
26. *Romance* had been published as a seven-penny edition in 1909 as part of the “Nelson’s Library” reprint series (CL4, 230). [↑](#footnote-ref-26)
27. Conrad completed the translation in 1921 (*CL* 7 301), but, as far as can be determined, it has never been performed. Dent did publish the play (in 1931), and it received a dozen or more reviews in the UK and abroad. [↑](#footnote-ref-27)
28. It is unclear whether this permission refers to the whole volume or just the story “Youth”. [↑](#footnote-ref-28)
29. Laurence Irving (1897-1988) was the son of the actor H. B. Irving and grandson of the actor Henry Irving. He specialised in landscape and marine painting before turning to book illustration and art direction in Hollywood. [↑](#footnote-ref-29)
30. The collection also includes an undated communication from Hope Leresche, writing for Diane Ross, Secretary to Mr John J. Geoghegan, of Coward McCann and Geoghegan Inc, Madison Avenue, about the possibility of an American paperback version of Borys Conrad’ s *My Father: Joseph Conrad* (Calder & Boyars, 1970). John Geoghegan was president of the publishers Coward McCann from 1961 to 1981. The company added his name sometime after 1961. It had been taken over by G. P. Putnam in 1936 and run as a Putnam imprint until the 1980s.

    [↑](#footnote-ref-30)
31. *Last Essays* was published in the UK by Dent in 1926; *Joseph Conrad: Life and Letters* was published in the UK by Heinemann in 1927. [↑](#footnote-ref-31)
32. Ford’s name does appear in the published volume, however. Interestingly, the publication date on the title page is 1926. [↑](#footnote-ref-32)
33. Presumably for their Collection of British Authors series. This changed its name in 1914 to Collection of British and American Authors. See William B. Dodd and Ann Bowden. [↑](#footnote-ref-33)
34. The publication dates by Tauchnitz are as follows: *Lord Jim* and *Youth* (both 1927), *The Nigger of the “Narcissus”* (1928), *Typhoon* (1928), *The Shadow-Line* (1928), *Victory* (1929), *The Rescue* (1935), and *Within the Tides* (1937). [↑](#footnote-ref-34)
35. For details of the contract, see Hallowes 225. [↑](#footnote-ref-35)
36. See Michelle K. Troy, “Behind the Scenes at the Albatross Press: A Modern Press for Modern Times, 202-19; and Alistair McCleery, “Tauchnitz and Albatross: A ‘Community of Interests’ in English-Language paperback publishing, 1934-51”, 297-316. [↑](#footnote-ref-36)
37. We are grateful to Kaoru Yamamoto for the information in this paragraph. [↑](#footnote-ref-37)
38. For a fuller account of Conrad’s reception history in Denmark, see Ebbe Klitgård, ‘Joseph Conrad’s Translations and Reception in Denmark’ in Hampson and Pauly 2022, 291-300. [↑](#footnote-ref-38)
39. Claes Lindskog, “The Swedish Uses of Conrad” in Hampson and Pauly (2022), 363-80, 363 [↑](#footnote-ref-39)
40. Hallowes provides the details of this agreement, 234-35. [↑](#footnote-ref-40)
41. Agnieszka Adamowicz-Pośpiech, “The Reception of Joseph Conrad in Poland (1896-2021)”, in Hampson and Pauly 2022, 21-34, 26, 27. [↑](#footnote-ref-41)
42. Ewa Kujawska-Lis, “The Polish Translation and Reception of *Lord Jim*”, Hampson and Pauly 2022, 35-55, 42, 55. [↑](#footnote-ref-42)
43. Steltenpool, Robert (n.d.) “The First Serialization and Translation of Conrad: *Almayer’s Folly* in *Het Nieuws van den Dag* (Amsterdam), May–July 1896”, *Conrad First*, conradfirst.net/conrad/scholarship/authors/steltenpool.htm [↑](#footnote-ref-43)
44. Fothergill 2006, 20. [↑](#footnote-ref-44)
45. A comprehensive list of German-language translations is offered by Frank Förster (2005). [↑](#footnote-ref-45)
46. Hallowes again provides a summary of this agreement, 232-33. [↑](#footnote-ref-46)
47. For a full account of the translation, publication and reception history of Conrad in Hungary, see Csizmadia, “The Reception of Joseph Conrad in Hungary” in Hampson and Pauly (2022), 309-22. We are indebted to Csizmadia for the bibliographical information in relation to Hungarian translations. [↑](#footnote-ref-47)
48. Martin Zurbano García, “The Reception of Conrad in Spain” in Hampson and Pauly 2022, 191-204, 192. [↑](#footnote-ref-48)
49. For the full list, see Marta Puxan-Oliva, “The Spanish and Catalan Reception of Conrad’s Poetics: A History in Three Vignettes” in Hampson and Pauly 2022, 227-42, 229. [↑](#footnote-ref-49)
50. This account of Melantrich’s role in the Czechoslovakian reception of Conrad is based on Zdeněk Beran’s essay, “*Within the Tides*: The Czech Reception of Joseph Conrad” in Hampson and Pauly 2002, 277-90, 280. [↑](#footnote-ref-50)