**1931**

**General**

It took more than two years for the economy to decline to its lowest levels after the stock market crash of 1929. Modern Library sales fluctuated as the economy declined, but on the whole the series appears to have been well suited to the Depression book market. Few mainstream books sold for less than the ML’s retail price of 95 cents. Annual ML sales passed the million copy mark for the first time in 1930; sales for September 1931 were the best of any month in the Modern Library’s history up to that time (Cerf, “The Modern Library and the Price of Books,” *PW*, 7 December 1929, p. 2665; *PW*, 10 October 1931, p. 1649).

Modern Library Giants, a subsidiary series created to enable the ML to include works that were too long to fit into the regular format and to accommodate substantialcollections and anthologies, were introduced in fall 1931. The first three titles were Tolstoy, *War and Peace* (G1), Boswell, *Life of Samuel Johnson* (G2), and Hugo, *Les Misérables* (G3). The Giants were full-sized books, measuring 8¼ x 5½ in. (209 x 140 mm) with hard covers and wider margins than regular ML books. Many of the volumes exceeded 1,000 pages in length. The Giants sold initially for one dollar a copy, only five cents more than regular ML books. They were ideally suited to the Depression book market and were an immediate success.

In contrast, the market for the fine limited editions that Cerf and Klopfer distributed and published under the Random House imprint collapsed. Many formerly wealthy collectors began searching for buyers for their collections. One collector, whose library included a large number of Kelmscott Press books, including *The Works of Geoffrey Chaucer*, together with volumes issued by the Ashendene, Golden Cockerel, Nonesuch, and Shakespeare Head presses and practically everything designed by Bruce Rogers, appealed to one of the RH sales representatives to help find a buyer for his books. When Klopfer was asked for suggestions, he could only reply, “I don’t know a soul who wants to buy a lot of press books today” (Carl Smalley to Cerf and Klopfer, 29 February 1932; Klopfer to Smalley, 4 March 1932). By 1933 Random House was offering overstocked fine press books at a fraction of the original price. The Random House edition of H. G. Wells’s *Time Machine* designed by W. A. Dwiggins ($12.50 list) was available for $2.00; the two-volume Nonesuch Press edition of Montaigne ($42.00 list) was reduced to $10.00; and the two-volume Gregynog Press Euripides ($85.00 list) was $15.00.

Cerf and Klopfer published thirteen titles in the public domain under the Carlton House imprint, which theyused mainly for “specials” intended for sale in department stores. The books were printed from ML plates. The 1931 titles were about the size of ML Giants and printed on good quality paper, bound in green, blue, or maroon leather with gilt tops, and were sold in black slip cases at a retail price of $2.50. The venture was regarded as an experiment. Only 500 copies of each title were printed. The books were placed in selected department stores in major cities in time for the Christmas season. Most of the stores did not do well with the books. One of the sales representatives noted that they would have been all right before the Crash, but that 1931 “was one of those years when even $2.50 was a high priced book” (Carl Smalley to Cerf, 18 August 1932).

RH revived the Carlton House imprint for the 1932 Christmas season, but the books were very different. Fifteen titles were printed from ML plates in print runs of 3,000 copies each, with a retail price of 50 cents.

**Number of titles**

Twenty-one titles were added to the regular ML in 1931 and five were discontinued, bringing the number of active titles to 198. Minor discrepancies between the number of titles indicated here and on inside panels of ML jackets are due primarily to the ML’s practice of including titles projected for January publication on fall lists. The new ML Giants series was introduced in fall 1931 with three titles: Tolstoy, *War and Peace* (G1), Boswell, *Life of Samuel Johnson* (G2), and Hugo, *Les Misérables* (G3).

**Format**

All new titles except Conrad, *Lord Jim* (230) were published in the standard format with the binding measuring 6⅝ x 4⅜ in. (168 x 110 mm) and the leaves trimmed to 6½ x 4¼ in. (164 x 107 mm). *Lord Jim* was 6⅞ x 4⅝ in. (175 x 117 mm) with the leaves trimmed to 6¾ x 4½ in. (171 x 113 mm).

The ML’s standard format was enlarged in 1939. The new binding measured 7¼ x 4⅞ in. (182 x 123 mm) with a trim size of 7 x 4¾ in. (177 x 120 mm). In 1969 a taller, slightly slimmer format was introduced with the binding measuring 7½ x 4¾ in. (190 x 120 mm) and a trim size of 7¼ x 4½ in. (182 x 115 mm). All dimensions indicated are approximate.

Most books through 1954 were printed with 16 pages on each side of the sheet and bound in gatherings of 16 leaves (32 pages); by 1956 most books were being printed with 32 pages on each side of the sheet and bound in gatherings of 32 leaves (64 pages).

**Title page**

All new titles had the final version of Elmer Adler’s title page with the title in open-face type and torchbearer A2, A3, or A6 (see individual entries). Beginning in January 1931 Cerf and Klopfer added their names to the imprint:

BENNETT A. CERF · DONALD S. KLOPFER

T H E M O D E R N L I B R A R Y

NEW YORK

The imprints of three 1931 titles—Fielding, *History of Tom Jones* (208), Boccaccio, *Decameron* (209), and Balzac, *Droll Stories* (221)—differed from the standard format. *The History of Tom Jones* had a colon instead of a dot between Cerf and Klopfer’s names; *The Decameron* and *Droll Stories* reverted to the two-line format without Cerf and Klopfer’s names.

The imprint for newly published titles reverted to the previous 2-line format in March 1936 after the Modern Library acquired the publishing firm Harrison Smith and Robert Haas, and Haas and Smith joined Cerf and Klopfer as partners.

**Binding**

Balloon cloth binding C, with Kent’s torchbearer (1⅛ in.; 27 mm) stamped in gold on the front panel and the 2-line imprint MODERN LIBRARY stamped in gold at the base of the spine, was used through April 1931. Balloon cloth binding D, with the front panel as binding C and the stylized initials “ML” added in gold above the 2-line imprint on the spine, was introduced in May and remained in use through spring 1939.

Balloon cloth bindings continued to be available in four colors: red, blue, green, and brown, with each title published simultaneously in all four bindings.

The Siegbert Book Cloth Corporation, which supplied some or all of the ML’s balloon cloth, decided to liquidate. Holliston Mills, Inc., took over Siegbert’s stock, trademarks, and patent rights.

**Endpaper**

Rockwell Kent endpapers in moderate orange (53). Moderate orange endpapers were used with all balloon cloth bindings from fall 1930 through spring 1939, except for three spring 1939 titles that were published in the larger format that the ML would adopt for all titles beginning that fall. An enlarged version of Kent’s endpaper was introduced in spring 1940. The central panels featuring Kent’s torchbearer were unchanged, but the surrounding patterns of open books and “ml” initials were extended to fill the larger space.

**Jackets**

Twelve of the 1931 titles were published in individually designed pictorial jackets. Five were published in uniform typographic jacket D and three in uniform typographic jacket E. The individually designed jacket of Wells, *Tono-Bungay* (225) features the 2-line title sandwiched between six strong yellow green bands, simulating a barrel labeled TONO BUNGAY.

**Price**

95 cents.

**Dating keys**

(Spring) Conrad, *Lord Jim* xBalzac, *Droll Stories*. (Fall) Balzac, *Droll Stories* xDreiser, *Sister Carrie*; Giants through G3.

**Titles sought, suggested, declined**

Cerf wanted to include Rudyard Kipling’s *Kim* in the ML, possibly as a replacement for *Soldiers* *Three* which was dropped from the series in 1931. The novelwas originally published in 1901, but Doubleday, Doran was not ready to grant reprint rights (Daniel Longwell to Cerf, 17 February 1931). He asked again nearly two years later (Cerf to Nelson Doubleday, 3 December 1932) with the same result. *Kim* (433) did not appear in the ML until 1950. Another book Cerf wanted was Henry Adams, *Mont-Saint-Michel and Chartres*, the trade edition of which was originally published by Houghton Mifflin in 1913. He was told that there was very strong opposition at Houghton Mifflin to a moderately priced edition (Roger L. Scaife, Houghton Mifflin, to Cerf, 24 January 1931). Herschel Brickell, head of the trade department at Henry Holt & Co., asked why Gogol’s *Dead Souls* wasn’t in the ML. Klopfer replied, “Dead Souls isn’t in the Modern Library yet because we haven’t got around to it. I think you’re right; it should be there” (Brickell to Cerf, undated; Klopfer to Brickell, 3 March 1931). *Dead Souls* (290) was published in the ML in 1936.

Cerf wanted to include a collection of short stories by Arthur Schnitzler (Cerf to Richard L. Simon, 28 October 1931), perhaps as a potential replacement for Schnitzler’s novel *Bertha Garlan* (38) which was discontinued the following year. Simon and Schuster had published a collection of ten Schnitzler stories under the title *Little Novels* in 1929. It is not clear whether Simon and Schuster rejected the offer or Cerf abandoned it. When Cerf edited the ML anthology *Great German Short Novels and Stories* (256), published in April 1933, he included Schnitzler’s story “The Fate of the Baron” from the Simon and Schuster collection.

Cerf considered including Siegfried Sassoon’s *Memoirs of a Fox Hunting Man*, which had been suggested by Tom Coward of Coward-McCann. Cerf was interested at first, but the plates were too large for the ML’s format, and he had reservations about Sassoon’s popularity in the United States. He eventually declined: “Maybe something will come along to increase Sassoon’s popularity in America, and in this case we hope that you will allow us to reopen negotiations on this book” (Cerf to Coward, 10 February 1931; 9 July 1931).

R. I. Warshow of Greenberg: Publisher suggested *Wolfgang Goethe*, a two-volume biography by the Danish writer Georg Brandes, for the ML Giants series which was being launched in the fall. Cerf replied, “Cheers! What a lousy idea” (Cerf to Warshaw, 24 March 1931; underlining in original).

When M. A. Dominick of Frederick A. Stokes Co. suggested the inclusion of a Louis Bromfield title, Cerf replied, “I have the very definite feeling that ed. & Dunlap have gotten all there is to be gotten out of the reprints of Mr. Bromfield’s books” (Cerf to Dominick, 22 October 1931). Stanley Rinehart of Farrar & Rinehart suggested Floyd Dell’s *Moon-Calf*, *The Briary-Bush*, or *Janet March*, which were then the property of Doubleday, Doran. Cerf responded, “I frankly don’t think that Dell’s old books are read widely enough today to justify their inclusion in a reprint series such as ours. I should think that be belonged with the heroes of yesterday like Cabell and Anderson. Or am I wrong?” (Rinehart to Cerf, 21 December 1931; Cerf to Rinehart, 22 December 1931).

**New titles**

Bennett, *Old Wives’ Tale* (1931) 207

Fielding, *History of Tom Jones* (1931) 208

Boccaccio, *Decameron* (1931) 209

Conrad, *Lord Jim* (1931) 210

Adams, *Education of Henry Adams* (1931) 211

Swift, *Gulliver’s Travels, A Tale of a Tub, The Battle of the Books* (1931) 212

Morley, *Parnassus on Wheels* (1931) 213

Mansfield, *Garden Party* (1931) 214

Calverton, ed., *Making of Man: An Outline of Anthropology* (1931) 215

Gide, *Counterfeiters* (1931-1946) 216.1\*

Suetonius, *Lives of the Twelve Caesars* (1931) 217

Artzibashev, *Sanine* (1931) 218

Cather, *Death Comes for the Archbishop* (1931) 219

Corvo, *History of the Borgias* (1931) 220

Balzac, *Droll Stories* (1931) 221

Corneille and Racine, *Six Plays* (1931) 222

McFee, *Casuals of the Sea* (1931) 223

Polo, *Travels of Marco Polo* (1931) 224

Wells, *Tono-Bungay* (1931) 225

McDermott, ed., *Sex Problem in Modern Society* (1931) 226

Merejkowski, *Peter and Alexis* (1931) 227

\**The Counterfeiters* was discontinued in fall 1946 and restored to the ML in 1962 when it was published in one volume with Gide’s *Journal of The Counterfeiters*.

**Discontinued**

Brown, *House With the Green Shutters* (1927)

Goncourt, *Renée Maupérin* (1919)

Hauptmann, *Heretic of Soana* (1928)

Kipling, *Soldiers Three* (1917)

Morrison,*Tales**of**Mean**Streets* (1921)

***Spring***

**207**

**ARNOLD BENNETT. THE OLD WIVES’ TALE. 1931**–**1972. (ML 184)**

**207a. First printing (1931)**

[within double rules] THE OLD WIVES’ TALE | [rule] | BY | ARNOLD BENNETT | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–xii, [1–2] 3–640 [641–642]. [1–20]16 [21]8

[*1*] half title; [*2*] pub. note D5; [i] title; [ii] *First Modern Library Edition* | 1931 | [short double rule]; [iii] dedication; [iv] blank; v–ix *PREFACE TO THIS EDITION* signed p. ix: *ARNOLD BENNETT*.; [x] blank; xi–xii CONTENTS; [1] part title: BOOK I | MRS. BAINES; [2] blank; 3–640 text; [641–642] blank.

*Jacket A:* Pictorial in grayish reddish purple (245) and black on cream paper depicting two women seated at a table having tea; borders in grayish reddish purple, lettering in black. Signed: J. L. (*Fall 1930*)

*Jacket B:* As jacket A except borders in light violet (210) instead of grayish reddish purple.

Front flap:

It is generally conceded by critics, and certainly it is staunchly maintained by hosts of readers, that Arnold Bennett’s most notable literary achievement is *The Old Wives’ Tale*. This chronicle of the Five Towns and France during the Siege of Paris is a project of heroic proportions, accomplished with infinite skill, and of a scope that invites comparison with the greatest novels of the Victorian era. It is a tale of ordinary people during extraordinary times, told with an insight encountered only in the works of the masters of fiction. (*Spring 1935*)

Originally published in U.S. by Hodder & Stoughton, 1909. New bibliographical edition with preface by Bennett published by George H. Doran Co., 1911, and subsequently by Doubleday, Doran & Co. ML edition printed from plates made from a new typesetting that Doubleday, Doran appears to have made for the ML’s exclusive use. Published January 1931. *WR* 14 February 1931. First printing: Not ascertained. Discontinued 1972.

Cerf and Klopfer secured reprint rights in spring 1930 to four long-sought Doubleday titles—Bennett’s *Old Wives’ Tale*, Maugham’s *Of Human Bondage* (199), Walpole’s *Fortitude* (201), and Huxley’s *Point Counter Point* (203)—as part of a deal to buy the Sun Dial Library from Garden City Publishing Co., the Doubleday reprint subsidiary. The ML had exclusive reprint rights to *The Old Wives’ Tale* and paid Doubleday, Doran a $3,000 advance against royalties of 12 cents a copy. There was a second printing of 5,000 copies in November 1931, a third printing of 3,000 copies in December 1932, and two printings of 3,000 copies each in 1933. Cerf stated in 1946 that *The Old Wives’ Tale* “remains, year in and year out, one of the most popular novels in the Modern Library” (Cerf, “Trade Winds,” *SRL* 29, 24 August 1946, p. 18).

*The Old Wives’ Tale* was the third best-selling ML title during the first six months of 1931 (RH box 117, Publicity file). It sold 6,816 copies during the eighteen-month period May 1942–October 1943, placing it in the second quarter ML and Giant titles. It did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**207b.** **Title page reset (c. 1940)**

[within single rules] [7-line title and statement of responsibility within second single-rule frame] THE | OLD | WIVES’ | TALE | BY | ARNOLD | BENNETT | [below inner frame: torchbearer D6 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination and collation s 207a.

Contents as 207a except: [*2*] blank; [ii] publication and manufacturing statements within single rules.

*Variant:* Pagination as 207a. [1–19]16 [20]8 [21]16. Contents as 207b except: [ii] PUBLISHED, 1908. COPYRIGHTED IN THE U.S.A. | COPYRIGHT, 1911, BY GEORGE H. DORAN COMPANY. (*Fall 1946 jacket*)

*Jacket:* Pictorial in deep yellow green (118), medium gray (265) and black on coated white paper depicting a white flower with stem and leaves in deep yellow green on inset black patch; lettering mostly against black patch in reverse and medium gray, all against white background. Signed: E. McKnight Kauffer. Front flap as 207a. (*Fall 1946*) Front flap reset with additional sentence at end: “*The Old Wives’ Tale* is a classic among twentieth-century novels.” (*Fall 1959*)

**208**

**HENRY FIELDING. THE HISTORY OF TOM JONES. 1931–1971; 1985– . (ML 185)**

**208.1a.** **First printing** **(1931)**

[within double rules] THE HISTORY OF | TOM JONES | A FOUNDLING | [rule] | BY | HENRY FIELDING | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF : DONALD S. KLOPFER | THE MODERN LIBRARY | PUBLISHERS : NEW YORK

Pp. [i–iv] v–xxiii [xxiv], 1–861 [862–864]. [1–27]16 [28]12

[i] half title; [ii] pub. note D5; [iii] title; [iv] *First Modern Library Edition* | 1931 | [short double rule]; v–viii dedicatory letter; ix–xxiii CONTENTS; [xxiv] blank; 1–861 text; [862–864] blank.

*Jacket:* Pictorial in deep reddish orange (36) and black on cream paper with left profile illustration of Tom Jones holding a walking stick and three-cornered hat; borders in deep reddish orange, lettering in black. Signed: ZIM. (*Spring 1931*)

Front flap:

It is now almost two hundred years since Henry Fielding developed in *Tom Jones* a new approach and a new field for the novel. Treasured as one of the greatest achievements in the literature of fiction, it retains all the vitality and contemporaneity of the eternally human. Its unrestrained commentaries on the life of the period, its ridicule of the pretensions and its tolerance of the frailties of mankind, its naturalness and its unforgettable characters, assure the permanence of *Tom Jones* through the ages. (*Spring 1934*)

ML edition printed from plates made from a new typesetting. Published January 1931. *WR* 14 February 1931. First printing: Not ascertained. Discontinued 1971/72. New bibliographical edition (reissue format), 1985.

*The History of Tom Jones* sold 9,438 copies during the eighteen-month period May 1942–October 1943, placing it in the first quarter of ML and Giant titles. Sales declined to 4,071 copies during the twelve-month period November 1951–October 1952, but *Tom Jones* continued to rank in the first quarter of ML and Giant titles in terms of sales.

Fielding was one of four authors to be published in the regular ML, ML Giants, and Illustrated ML. The others works included in all three series were Cervantes, *Don Quixote* (1930: 197), Giant (1934: G14), Illus ML (1946: IML 16); Dostoyevsky, *Brothers Karamazov* (1929: 171), Giant (1937: G34), Illus ML (1943: IML 2); and Fielding, *History of Tom Jones* (1931: 208), Giant (1940: G52), Illus ML (1943: IML 5); and Whitman, *Poems* (1921: 94), title changed to *Leaves of Grass* (1929: 94); Giant (1940: G48), Illus ML (1944: IML 12).

**208.1b.** **Title page reset (1940)**

THE HISTORY OF | TOM | JONES | A FOUNDLING | *by* HENRY FIELDING | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 208.1a.

Contents as 208.1a except: [ii] blank; [iv] publication and manufacturing statements within single rules.

*Jacket:* Non-pictorial on cream paper in very deep red (14) and dark gray (266) with title and author in very deep red on inset cream panel; background in dark gray with series and torchbearer in reverse below inset panel. Designed by Joseph Blumenthal. Front flap as 208.1a. (*Spring 1940*)

**208.2a. Text reset (1944)**

[within single rules] [ornamental rule] | THE HISTORY OF | TOM JONES | *A FOUNDLING* | *by* | Henry Fielding | [torchbearer E1] | THE MODERN LIBRARY | *NEW YORK* | [ornamental rule]

Pp. [i–iv] v–xxiv, 1–885 [886–888]. [1–26]16 [27]8 [28–29]16

[i] half title; [ii] blank; [iii] title; [iv] publication and manufacturing statements within single rules; v–viii dedicatory letter; ix–xxiv CONTENTS; 1–[886] text; [887–888] blank.

*Jacket:* As 208.1b. (*Fall 1947*)

Printed from plates made in 1944 for the Illustrated ML edition (IML 5.2) and subsequently used for printings in the regular ML. Decorations by Warren Chappell.

**208.2b.**  **Sherburn introduction added (1950)**

HENRY FIELDING | THE HISTORY OF | TOM JONES | *A FOUNDLING* | [rule] | *Mores hominum multorum vidit.* | [rule] | INTRODUCTION BY | GEORGE SHERBURN | PROFESSOR OF ENGLISH, | HARVARD UNIVERSITY | [torchbearer E5] | THE MODERN LIBRARY | *NEW YORK*

Pp. [i–iv] v–xvi [xvii–xxxvi], [*2*], 1–885 [886–890]. [1–29]16

Contents as 208.2a except: [iv] *Copyright, 1950, by Random House, Inc.*; v–xiv INTRODUCTION | By George Sherburn; xv–xvi BIBLIOGRAPHY; [xvii–xx] dedicatory letter; [xxi–xxxvi] CONTENTS; [*1*] fly title; [*2*] blank; [887–890] blank. *Note:* Page numerals removed from dedicatory letter and table of contents.

*Variant:* Pagination as 208.2b. [1]16 [2–13]32 [14]16 [15]32 [16]16. Contents as 208.2b except: [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC.; [887–888] ML Giants list; [889–890] blank. (*Spring 1963*)

*Jacket A:* As 208.1b with front flap rewritten:

Henry Fielding’s story of a foundling is now more than two hundred years old, but still it has the vitality and appeal it had for its readers in the middle of the eighteenth century. Then, with few predecessors, Fielding created his own form and brought forth a pioneer work of English fiction. Now, with countless imitators, his book is read with the kind of appreciation one reserves for a novel that understands the ageless frailties of mankind and forgives them. A book that makes pretensions ridiculous and shows tolerance for weakness is ageless. *Tom Jones* is remembered with affection by readers of every variety for its complete naturalness and for its vivid characters. After two centuries the permanence of Henry Fielding’s novel is assured. (*Fall 1956*)

*Jacket B:* As jacket A except on coated white paper with title and author in dark yellow (88) on inset white panel and background in moderate red (15). (*Fall 1963*)

Originally published 1950 in MLCE and subsequently in the regular ML. Sherburn received $200 for the introduction (Stein to Sherburn, 24 January 1950). Edmund H. Booth of Dartmouth College pointed out errors in the reset text that were corrected for the MLCE edition (Booth to Cerf, 30 May 1950).

**208.2c.** **Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 208.2b through line 9; lines 10–12: [torchbearer K] | THE MODERN LIBRARY | *NEW YORK*

Pagination as 208.2b. [1]16 [2–13]32 [14–17]16

Contents as 208.2b variant. (*Spring 1967*)

*Jacket:* Fujita pictorial jacket in brilliant orange yellow (67), deep reddish orange (36) and black on coated white paper with drawing of Tom Jones standing between two women and another man; title in deep reddish orange, other lettering in black, all against brilliant orange yellow background.

Front flap:

Ever since its publication in 1749, *Tom Jones* has been a classic of English literature. Unforgettable characters and episodes emerge in its pages: Tom himself—loving, high-spirited, brimming with impetuous vigor; irascible Squire Western with his dogs and drink; Sophia Western, who sees through sham with a gentle “Fie!,” and marvelously understands how to manage her prickly father; Mr. Allworthy, seeker of justice, blinded by his own good heart; Square the philosopher; Mr. Thwackum the divine; the black Blifil; and the author himself, permeating every page with kindly admonitions, scorn of hypocrisy, and admiration of the true virtue found in clarity of vision and a prudent disciplining of the spontaneous urgings of one’s own good nature. Picaresque novel, comic mock epic in prose, *Tom Jones* ranks in the forefront of world literature.

**208.3. Reissue format; text edited by Fredson Bowers (1985)**

HENRY FIELDING | [title in reverse within single rules in reverse all on black rectangular panel] TOM JONES | [below panel] WITH AN INTRODUCTION | BY MARTIN C. BATTESIN [*sic*] | THE TEXT EDITED | BY FREDSON BOWERS | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [*4*], [1–3] 4–982 [983–988]. Perfect bound. 8¼ x 5½ in. (209 x 140 mm)

[*1*] woodcut illustration of Tom Jones by Stephen Alcorn; [*2*] blank; [*3*] title; [*4*] FIRST MODERN LIBRARY EDITION 1985 | Copyright © 1975 by Martin C. Battestin and Fredson Bowers; [1] fly title; [2] blank; [3]–8 dedicatory letter signed p. 8: Henry Fielding; [9]–29 contents; [30] blank; [31]–982 text; [983] ABOUT THE AUTHOR; [984–988] blank.

*Jacket:* Pictorial on kraft paper in strong reddish brown (40) and black with inset woodcut illustration of Tom Jones. Designed by R. D. Scudellari; woodcut illustration by Stephen Alcorn.

Front flap:

An enormous, exuberant novel of appetite—for food, drink, women, experience—*Tom Jones* is, according to Samuel Coleridge, one of the most nearly perfect plots in the world. A foundling, Tom, is discovered one morning by Squire Allworthy and his squarish sister Bridget and brought up as a son in their household until it is time for him to leave and seek not only his fortune but his real identity. Athletic, charismatic, generous, filled with what Fielding called “the glorious lust of doing good” but with a tendency toward dissolution, Tom Jones is one of the first characters in fiction ever to display legitimate sides of good and evil. *Tom Jones*, the novel is one of the first examples of the “novel of incident,” one which develops character along with plot, and a crucial influence upon the development of modern fiction.

Bowers edition originally published in two volumes by Wesleyan University Press, 1975, and reprinted in one volume. ML edition (pp. [3]–982) printed from offset plates photographically reduced from the one-volume Wesleyan University Press edition with the following material omitted: dedication (“To Ruthe”), table of contents, list of plates, preface signed by Battestin and Bowers, Battestin’s introduction, fly title (a reproduction of the title page of the 1749 edition), and all appendices (chronology of important dates, select bibliography, index to the corrections, abbreviations used in the notes). The illustrations by Warren Chappell (color plates and line drawings) and the color map on the endpapers are also omitted, as is the list of plates. Published spring 1985 at $10.95. ISBN 0-394-60519-5.

*The History of Tom Jones* (208.3) is in the 8¼ x 5½ inch format formerly used for ML Giants.

Lines 3–4 of the title page are doubly flawed: Battestin’s introduction is not included in the ML edition, and Battestin’s name is misspelled.

The full-page color and black-and-white illustrations by Warren Chappell in the one-volume Wesleyan University Press edition were originally created for the Illustrated Modern Library edition of *The History of Tom Jones* (IML 5, 1943). Chappell’s black-and-white vignettes at the head of the dedication, each of the eighteen books, and the end of the Illustrated Modern Library edition are omitted; in their place the Wesleyan University Press substitutes two flourishes and a swelled rule at the head of the introduction, a swelled rule and fluerons below the heading for each book, and a drawing of a couple walking arm-in-arm at the end of the text. All of these illustrations are omitted from the ML edition, which otherwise is a photographic reproduction of pp. [3]–982 of Wesleyan University Press edition, printed by offset lithography with the type page photographically reduced in size.

Also in the Modern Library

Fielding, *Joseph Andrews* (1939–1971) 323

Fielding, *History of Tom Jones* (Giant, 1940–1951) G52; Illustrated ML (1943–1947) IML 5

**209**

**GIOVANNI BOCCACCIO. THE DECAMERON. 1931–1972. (ML 71)**

**209.1a.** **First printing** **(1931)**

[within double rules] THE DECAMERON | [rule] | OF | GIOVANNI BOCCACCIO | [rule] | TRANSLATED BY | JOHN PAYNE | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | PUBLISHERS : NEW YORK

Pp. [i–vi] vii–xxii, [1–2] 3–830 [831–834]. [1–26]16 [27]12

[i] half title; [ii] pub. note D11; [iii] title; [iv] *First Modern Library Edition* | 1931 | [short double rule]; [v] translator’s dedication; [vi] blank; vii–xx CONTENTS; xxi–xxii FOREWORD signed p. xxii: Morris L. Ernst. | New York, | *December,* 1930.; [1] part title: PART ONE | DAYS I–V; [2] blank; 3–830 text; [831–834] ML list. (*Spring 1931*)

*Variant:* Pp. [i–vi] vii–xxii, [1–2] 3–830. [1–26]16 [27]8(8+1.2). Contents as 209.1a except: [11] pub. note D8; [iv] manufacturing statement. (*Fall 1932 jacket*)

*Jacket:* Pictorial in deep yellowish pink (27) and black on cream paper depicting a minstrel with lute; borders in deep yellowish pink, lettering in black. Signed: Loederer. (*Spring 1931*)

Front flap:

For more than five centuries Giovanni Boccaccio’s *The Decameron* has stood virtually unchallenged in its supremacy as the world’s greatest collection of tales. Chaucer, Shakespeare, Keats and many other literary immortals found in these Florentine stories a never-failing inspiration and a veritable source book for plot material. To the modern reader, *The Decameron* affords undiminished stimulation and pleasure, despite the strictures and the vain attempts at suppression by hysterical censors. Boccaccio’s lusty book is one of the best-selling titles on the Modern Library list. (*Fall 1939*)

Payne translation originally published in London, 1886. ML edition printed from plates made from a new typesetting. Published February 1931. *WR* 21 March 1931. First printing: Not ascertained. Superseded 1955 by Winwar translation (209.2a).

Cerf and Klopfer took special precautions to insure that *The Decameron* would not invite the attention of censors. It had been the subject of occasional obscenity prosecutions in the 1920s, and the U.S. Treasury Department did not officially rescind the Customs ban against its importation until 1931 (Boyer 2002, p. 237). Working through Edwin A. Falk, the ML’s attorney, they sought the advice of Morris L. Ernst, who indicated that there was little danger unless they planned to include shocking illustrations in the volume (Ernst to Falk, 27 December 1930).

The ML asked Ernst to write a foreword that was intended as a warning to John S. Sumner, the head of the New York Society for the Suppression of Vice. Ernst’s foreword emphasized the literary significance of *The Decameron*, its inclusion in the curricula of leading American universities, and the failures of previous attempts to suppress it. He stated: “At this time The Decameron is accepted as legal literature” (p. xxii).

Cerf and Klopfer originally planned to publish the foreword anonymously, but Ernst suggested that his name be attached: “. . . if the enclosed foreword is signed with my name, it might deter to a slight degree our friend Mr. Sumner. I have licked him in every case I had so far. I rather think that he, William J. Schieffelin and his other directors, might shy off in case they see my name in the volume” (Ernst to Falk, 27 December 1930). Klopfer put Ernst’s name on the foreword but not on the title page. Ernst received $50 for the foreword and $100 in legal fees. Cerf assured booksellers in an article in *PW* that the Payne translation combined “the advantages of being complete and of satisfying the sometimes unaccountable whims of the governmental guardians of public morals” (Cerf, “The Modern Library and the Price of Books,” *PW* 119, 14 February 1931, p. 842).

Sumner did not challenge the ML edition, but *The Decameron* remained a controversial book in some quarters. When a Chicago book wholesaler who specialized in the small town market requested an illustration of a ML jacket for its fall 1932 catalogue, the request specifically noted: “Any title at all will do . . . with the exception of the DECAMERON and the DROLL STORIES” (Wilcox & Follett to ML, 11 August 1932). A ML sales representative in the South who submitted an order for an assortment of titles for the college store of a North Carolina women’s college asked Lewis Miller, the ML sales manager, to select the books. But he advised: “Leave out Faulkner & Decameron so as not to sully the minds of Southern maidenhood. They love this stuff of course but the faculty raise a stink” (James S. Russell to Miller, 22 September 1940).

*The Decameron* was the best-selling ML title during the first six months of 1931 (RH box 117, Publicity file). It sold 10,988 copies during the eighteen-month period May 1942–October 1943, placing it the first quarter of ML and Giant titles. During the twelve-month period November 1951–October 1952 it sold 5,308 copies, retaining its position in the first quarter of ML and Giant titles but ranking a little lower than in the 1940s. Sales totaled 164,904 copies by spring 1958.

**209.1b.** **Title page reset (c. 1940)**

THE | DECAMERON | OF | GIOVANNI | BOCCACCIO | TRANSLATED BY | JOHN PAYNE | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–vi] vii–xxii, [1–2] 3–830 [831–842]. [1–27]16

Contents as 209.1a except: [ii] blank; [iv] publication and manufacturing statements within single rules; [831–836] ML list; [837–838] ML Giants list; [839–842] blank. (*Fall 1945*)

*Jacket:* Pictorial in moderate violet (211), brilliant yellow (83) and black on textured white paper with illustration of an open book with a heart and arrow on the recto page and a trailing brilliant yellow bookmark; “DECAMERON” in reverse shaded in brilliant yellow, other lettering in black or reverse, all against moderate violet background with white and yellow stars. Front flap as 209.1a. (*Spring 1944*) Front flap slightly revised, with “hysterical censors” replaced by “meddling and squeamish censors.” (*Spring 1954*)

**209.2a.**  **Winwar translation (1955)**

THE | DECAMERON | OF | GIOVANNI | BOCCACCIO | TRANSLATED | FROM THE ITALIAN | BY FRANCES WINWAR | [torchbearer E5] | THE MODERN LIBRARY *New York*

Pp. [i–v] vi–xxxviii, [1] 2–666. [1–2]16 [3–12]32

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1955 | Copyright, 1930, The Limited Editions Club, Inc. | Copyright, 1955, by Random House, Inc.; [v]–vi TRANSLATOR’S NOTE signed p. vi: F. W.; [vii]–xxi CONTENTS; [xxii] blank; [xxiii]–xxxviii THE DECAMERON | [row of 3 asterisks] | PREFACE TO THE | LADIES; [1]–666 text.

*Variant:* Pagination as 209.2a. [1]16 [2–11]32 [12]16. Contents as 209.2a except: [iv] COPYRIGHT, 1930, THE LIMITED EDITIONS CLUB, INC. | COPYRIGHT, 1955, BY RANDOM HOUSE, INC. (*Fall 1964 jacket*)

*Jacket:* Non-pictorial in strong greenish blue (169), vivid reddish orange (34) and black on coated white paper with lettering in reverse on three overlapping panels in strong greenish blue, black and vivid reddish orange; series in strong greenish blue below panels, all against white background. Signed: [George] Salter. Front flap as 209.1b spring 1954 revision with last sentence replaced by following: “The editors to the Modern Library are pleased to present here for the first time in an unlimited edition a new and distinguished translation by Frances Winwar.” (*Spring 1955*)

Winwar translation originally published in two volumes by the Limited Editions Club, 1930. ML edition printed from plates made from a new typesetting with revisions by the translator. Published summer 1955. *WR* 23 July 1955. First printing: 7,000 copies. Discontinued 1972/73.

The ML began to consider a new translation of *The Decameron* in 1953 when Barry Ulanov of Barnard College submitted a six-page sample translation. Stein sent Ulanov’s sample to a number of readers but the response was generally unfavorable. Several readers suggested Frances Winwar’s translation as the best available. Stein wrote Winwar in December to express interest in using her translation (Stein to Winwar, 22 December 1953). She subsequently sent ten pages of revisions that were incorporated into the ML edition.

**209.2b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 209.2a except line 9: [torchbearer K].

Pagination as 209.2a. [1–11]32

Contents as 209.2a except: [iv] MODERN LIBRARY EDITION, 1955 | Copyright 1930 by The Limited Editions Club, Inc. | Copyright © 1955 by Random House, Inc.

*Jacket:* As 209.1b except Salter’s design slightly reduced and white background enlarged. Front flap as 209.1b through “*The Decameron* affords undiminished stimulation and pleasure.” Remainder replaced by a new paragraph: “The distinguished translation by Frances Winwar offers the reader a faithful and highly readable English-language version of Boccaccio’s spirited and original Italian.”

Printed from offset plates photographically reduced from letterpress printings of 209.2a.

**210**

**JOSEPH CONRAD. LORD JIM. 1931–1973. (ML 186)**

**210a.** **First printing (1931)**

[within double rules] LORD JIM | [rule] | BY | JOSEPH CONRAD | [rule] | INTRODUCTION BY | J. DONALD ADAMS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–vii [viii], [vii] viii–ix [x], [1–2] 3–417 [418]. [1–13]16 [14]8 . 6⅞ x 4⅝ in. (175 x 117 mm) with the leaves trimmed to 6¾ x 4½ in. (171 x 113 mm). *Note:* Later printings of 210a revert to the standard format with smaller margins.

[*1*] half title; [*2*] pub. note D5; [i] title; [ii] *Copyright,* 1899, 1900, *by* Joseph Conrad | *Copyright,* 1921, *by* Doubleday, Doran & Co., Inc. | *Introduction Copyright,* 1931, *by* The Modern Library | [short double rule] | *First Modern Library Edition* | 1931; [iii] dedication; [iv] blank; v–vii INTRODUCTION signed p. vii: J. Donald Adams. | New York | *December,* 1930.; [viii] blank; [vii]–ix AUTHOR’S NOTE signed p. ix: J. C. | *June*, 1917.; [x] blank; [1] fly title; [2] blank; 3–417 text; [418] blank.

*Jacket:* Pictorial in moderate yellowish green (136) and black on cream paper depicting a man with pith helmet and pipe against a background of jungle foliage; borders in moderate yellowish green, lettering in black. Signed: Loederer. (*Spring 1931*)

Front flap:

*Lord Jim* is by all odds the most popular novel by Joseph Conrad, as well as one of the most exciting adventure stories ever written. It is the story of a heroic man victimized by his own integrity. Conrad wrote an admirer “I will have no favorites, but I do not feel grieved that you prefer ‘*Lord Jim*’ to all my other books. I won’t even say that ‘I fail to understand’ . . .” (*Spring 1936*)

Originally published in U.S. by Doubleday & McClure Co., 1900. New bibliographical edition published in Doubleday, Doran & Co.’s Sun Dial Library (1928), *The Malay Edition of the Works of Joseph Conrad* (1929), and possibly elsewhere. ML edition (pp. [iii], [vii]–417) printed from Sun Dial Library/Malay Edition plates with decorations in the Malay Edition omitted from pp. [iii–iv] and [1–2] of ML printings. Published February 1931. *WR* 21 March 1931. First printing: Not ascertained. Discontinued 1973/74.

*Lord Jim* was the first of eleven Sun Dial Library titles added to the ML after Cerf and Klopfer bought the Doubleday series in 1930. The ML paid Doubleday, Doran royalties of 10 cents a copy.

The Doubleday contract authorizing the ML reprint mistakenly included Canadian rights. British publishers normally retained Canadian rights when they sold rights in the U.S. market, as did American publishers when they sold British rights. The ML’s Canadian distributor, the Macmillan Co. of Canada, sold *Lord Jim* for five months before Blackwood and Sons, Conrad’s British publisher, became aware of the transgression. Blackwood’s protested to Doubleday, and the ML stopped selling *Lord Jim* in Canada. But Cerf was irritated; after Canadian sales were halted he wrote, “This should satisfy those English bastards” (Daniel Longwell, Doubleday, Doran to Klopfer, 25 August 1931; Cerf to Longwell, 4 September 1931).

*Lord Jim* sold 9,450 copies during the eighteen-month period May 1942–October 1943, placing it thirty-ninth out of 281 ML and Giant titles. Conrad’s *Victory* (238) sold 7,335 copies during the same period. Sales of *Lord Jim* totaled 115,000 copies by 1949. By the early 1950s Conrad was one of the best-selling authors in the ML. *Lord Jim* sold 8,669 copies during the twelve-month period November 1951–October 1952, making it the 11th best-selling title in the regular ML; *Victory* was the 15th best-selling title. *Nostromo* (438), published in November 1951, appears to have lagged behind Conrad’s other titles; it did not rank among the 100 best-selling titles in the regular ML at this period.

**210b.** **Title page reset (c. 1940)**

LORD JIM | BY JOSEPH CONRAD | Introduction by j. donald adams | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 210a.

Contents as 210a except: [*2*] blank; [ii] COPYRIGHT, 1899, 1900, BY JOSEPH CONRAD | COPYRIGHT, 1921, BY DOUBLEDAY, DORAN & CO., INC. | INTRODUCTION COPYRIGHT, 1931, | BY THE MODERN LIBRARY, INC. *Note:* Fly title reset.

*Jacket A:* Non-pictorial in grayish blue (186) and dark red (16) on cream paper; title and author in dark red on inset cream panel, background in grayish blue with series and torchbearer in reverse. Front flap as 210a. (*Spring 1941*)

Front flap revised:

Perhaps the most popular of all his novels, *Lord Jim* is undoubtedly Joseph Conrad’s most exciting adventure story. Its theme of a heroic man victimized by his own integrity and destroyed by his sense of lost honor is one of the most appealing in the literature of idealism. All the powers of a great descriptive artist and a thinker concerned with courage and devotion and the crises of conscience are lavished upon this tale of a man who stakes his life on a high principle and loses. “I will have no favorites,” Conrad wrote to an admirer, “but I do not feel grieved that you prefer *Lord Jim* to all my other books.” (*Spring 1955*)

*Jacket B:* Non-pictorial in pale orange yellow (73) on coated white paper with lettering and decorations in deep reddish orange (36), moderate greenish blue (173) and black, with “O” in title suggesting a compass; background in pale orange yellow simulating parchment. Front flap as jacket A revised text. (*Spring 1957*)

**210c. Title page with reset torchbearer (1964)**

Title as 210b through line 3; lines 4–6: [torchbearer I at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–v] vi–vii [viii], [vii] viii–ix [x], [1–2] 3–417 [418]. [1]16 [2–5]32 [6]24 [7]32 [8]16

Contents as 210b except: [v]–vii INTRODUCTION signed as 210a. *Note:* page numeral “v” removed from plates.

*Jacket:* As 210b jacket B. (*Fall 1964*)

**210d. Title page reset; Adams introduction omitted (1967)**

LORD JIM | *by* | Joseph Conrad | [torchbearer J] | THE MODERN LIBRARY | New York

Pp. [i–vii] viii–ix [x], [1–2] 3–417 [418–422]. [1]16 [2–6]32 [7]24 [8]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1899, 1900 by Joseph Conrad | Copyright, 1921 by Doubleday, Doran & Co., Inc.; [v] dedication; [vi] blank; [vii]–ix AUTHOR’S NOTE signed p. ix: J. C. | *June, 1917*.; [x] blank; [1] fly title; [2] blank; 3–417 text; [418–422] blank.

*Jacket:* As 210b jacket B.

Printed from offset plates photographically reduced from an earlier ML printing.

Also in the Modern Library

Conrad, *Victory* (1932–1971) 238

Conrad, *Nostromo* (1951–1970; 1983– ) 438

**211**

**HENRY ADAMS. THE EDUCATION OF HENRY ADAMS. 1931–1978. (ML 76)**

**211a.**  **First printing (1931)**

[within double rules] THE EDUCATION | OF HENRY ADAMS | [rule] | BY | HENRY ADAMS | [rule] | INTRODUCTION BY | JAMES TRUSLOW ADAMS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–v] vi–x, [v] vi–x, [1–3] 4–517 [518–520]. [1–16]16 [17]8 [18]4

[i] half title; [ii] pub. note D5; [iii] title; [iv] *Copyright,* 1918, *by* THE MASSACHUSETTS HISTORICAL | SOCIETY | [short double rule] | *Copyright,* 1931, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1931; [v]–x INTRODUCTION signed p. x: James Truslow Adams | London, *January,* 1931.; [v]–vi CONTENTS; [vii]–viii EDITOR’S PREFACE signed p. viii: Henry Cabot Lodge | *September,* 1918; [ix]–x PREFACE dated p. x: *February* 16, 1907; [1] fly title; [2] blank; [3]–505 text; [506] blank; [507] part title: INDEX; [508] blank; [509]–517 INDEX; [518–520] blank.

*Jacket A:* Typographic in moderate bluish green (164) and black on pale yellow green (121) paper; borders in moderate bluish green, lettering in black. (*Spring 1931*) Also in deep reddish orange (36) with lettering in black on cream paper. (*Fall 1932*)

Front flap:

Concededly the most important autobiography that has yet been written in America, *The Education of Henry Adams* has exercised an enormous influence upon a generation now coming into its full maturity. An edition of one hundred copies, printed privately in 1907, had aroused profound admiration among scholars. When it was published in 1918, it immediately won and has since held an assured place among the significant works in American literature. This chronicle of a brilliant career and a constant spiritual quest is one of our great national literary treasures. (*Spring 1936*)

*Jacket B:* Pictorial in vivid reddish orange (34), deep red (13) and gold on coated white paper with inset portrait of a young Henry Adams in deep red within a gold frame with city buildings outside frame at left and right; borders in gold, title in reverse on front panel, other lettering in deep red, all against vivid reddish orange background. Designed by Paul Galdone, April 1938; unsigned. Front flap as jacket A. (*Spring 1938*)

Privately printed by Adams in an edition of 100 copies, 1907. Trade edition published by Houghton Mifflin Co., 1918, shortly after Adams’s death. New bibliographical edition (“Popular Edition”) published 1927 and reprinted in Houghton Mifflin’s Riverside Library, 1928. ML edition (pp. [v]–517) printed from Popular Edition/Riverside Library plates. Published March 1931. *WR* 28 March 1931. First printing: 8,000 copies. Discontinued 1978/79.

*The Education of Henry Adams* was one of the first titles Cerf tried to get after he and Klopfer bought the ML. At that time the original edition was still selling too well for Houghton Mifflin to consider a reprint edition (Robert Linscott, Houghton Mifflin, to Cerf, 25 August 1925). By 1930 Houghton Mifflin was willing to consider a ML reprint. Cerf assumed that the work would have to be reset since the plates of the original edition were far too large for the ML’s format, and he told Houghton Mifflin that the cost of making new plates would have to be taken into account in any reprint agreement (Cerf to Roger L. Scaife, Houghton Mifflin, 1 August 1930). He then learned that Houghton Mifflin had reset the book in a smaller format. After examining it he noted, “It will be a very tight squeeze and will not make a book we can be very proud of” (Cerf to Scaife, 11 August 1930).

He offered a $3,000 advance against royalties of 12 cents a copy—two cents more, he noted, than any other reprint house paid for nonfiction—and the offer was accepted (Scaife to Cerf, 4 August 1930; Cerf to Scaife, 11 August 1930; Scaife to Cerf, 12 August 1930). Cerf did not realize that the ML would be sharing the market with the one-dollar Riverside Library edition. Two weeks later Houghton Mifflin reduced the advance to $2,500 against royalties of 10 cents a copy (Scaife to Cerf, 27 August 1930). The royalty was increased in the 1950s to 10 percent of the list price. James Truslow Adams received $50 for writing the introduction (Cerf to Adams, 22 October 1930).

Scaife complimented Cerf on the appearance of the Modern Library edition: “You have done remarkably well, considering the size of the plates, in making it an attractive volume” (Scaife to Cerf, 8 April 1931). When the ML switched to printing by offset lithography in the mid 1960s the type page was reduced photographically by about 4 mm.

Later in 1931 Cerf and Klopfer ordered a single printing of *The Education of Henry Adams* in the format of the new ML Giants series. Around the same time they bought the remaining stock of a special printing of Young’s *The Medici* in the same format that had been made for Charles Boni earlier in the year. It was also bound in the style of the first three Giants, except the imprint on the spine identified the publisher as Charles Boni. The books were printed in editions of 1,500 each and were marketed to department stores as dollar “specials.”

*The Education of Henry Adams* was the thirteenth best-selling ML title during the first six months of 1931 (RH box 117, Publicity file). It sold 6,932 copies during the eighteen-month period May 1942–October 1943, placing it high in the second quarter of ML and Giant titles. During the twelve-month period November 1951–October 1952 it climbed into the first quarter of ML and Giant titles with sales of 5,782 copies.

**211b.** **Title page reset (1941)**

THE EDUCATION | OF | HENRY ADAMS | BY HENRY ADAMS | INTRODUCTION BY | JAMES TRUSLOW ADAMS | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–v] vi–x, [v] vi–x, [1–3] 4–517 [518–528]. [1–17]16

Contents as 211a except: [ii] blank; [iv] COPYRIGHT, 1918, | BY THE MASSACHUSETTS HISTORICAL SOCIETY | COPYRIGHT, 1931, BY THE MODERN LIBRARY, INC.; [518] blank; [519–523] ML list; [524–525] ML Giants list; [526–528] blank. (*Spring 1941*)

*Jacket:* Enlarged version of 211a jacket B. (*Spring 1941*) Front flap reset with third sentence revised: “When it was published for general circulation, in 1918 . . .” (*Fall 1959*)

**211c.** **Title page reset; offset printing (1966)**

THE | EDUCATION | OF | HENRY ADAMS | *by HENRY ADAMS* | *Introduction by* | JAMES TRUSLOW ADAMS | [torchbearer J] | THE MODERN LIBRARY | *New York*

Pp. [i–v] vi–xvi, [1–3] 4–517 [518–528]. [1]8 [2–9]32 [10]8

Contents as 211a except: [ii] blank; [iv] Copyright, 1918, | by The Massachusetts Historical Society | Copyright, 1946, by Charles Francis Adams | Copyright, 1931, by The Modern Library, Inc.; [xi]–xii CONTENTS; [xiii]–xiv EDITOR’S PREFACE; [xv]–xvi PREFACE; [518] blank; [519–526] ML list; [527–528] ML Giants list. (*Fall 1966*) *Note:* Table of contents, editor’s preface and preface repaginated.

*Jacket:* As 211b except in strong orange (50) with deep purple (219) in place of deep red.

Printed from offset plates with the type page photographically reduced by 4 mm from earlier ML printings.

**211d. Offset printing; 7½ inch format (1970)**

Title as 211c.

Pagination and collation as 211c.

Contents as 211c except: [iv] MODERN LIBRARY EDITION, 1931 | Copyright © 1918 by | The Massachusetts Historical Society | Copyright © 1931 by The Modern Library, Inc.; [519–520] ML Giants list; [521–526] ML list with pages out of order; [527–528] blank. (*Fall 1970*)

*Jacket:* Enlarged version of 211b in strong brown (55) in place of vivid reddish orange and black in place of deep red; portrait of Adams on inset gold panel.

Front flap:

“Few books have had so unexpected success as *The Education of Henry Adams*. Printing the manuscript privately in 1907 in an edition of one hundred copies only for distribution among his friends, the author declined to allow the book to be published during his lifetime. He bequeathed the copyright, however, to the Massachusetts Historical Society, and in 1918, about six months after his death, the first published edition appeared. Although *The Education* had aroused a deep interest among all those who had been able to have access to one of the original copies, few if any would have predicted for it a great popular success. Yet it has already sold more copies than many ‘best sellers,’ and has won an assured place not only among the significant works in American literature but among those which command a wide and steadily enlarging public. Especially among the younger generation, the influence of the book is markedly increasing.” — from the Introduction

**212**

**JONATHAN SWIFT. GULLIVER’S TRAVELS, A TALE OF A TUB, THE BATTLE OF THE BOOKS. 1931–1957. (ML 100)**

**212a. First printing (1931)**

[within double rules] GULLIVER’S TRAVELS | A TALE OF A TUB | THE BATTLE OF THE BOOKS | [rule] | BY | JONATHAN SWIFT | [rule] | INTRODUCTION BY | CARL VAN DOREN | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xiii [xiv], [1–2] 3–550 [551–554]. [1–17]16 [18]12

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Introduction Copyright,* 1931, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1931; v–vi PREFATORY NOTE; vii–viii CONTENTS; ix–xiii INTRODUCTION signed p. xiii: Carl Van Doren | New York, | *December,* 1930.; [xiv] blank; [1] part title: facsimile title page of *Gulliver’s Travels*, 2d. ed., vol. 1 (1727); [2] blank; 3–337 text; [338] blank; [339] part title: facsimile title page of *A Tale of a Tub,* 5th ed. (1710); [340]–513 text; [514] blank; [515] part title: facsimile title page of *The Battle of the Books* (1710); [516] blank; 517–550 text; [551–554] ML list. (*Spring 1931*)

*Jacket:* Pictorial in pale blue (185), dark gray (266) and black on coated white paper with cartoon illustration of Gulliver being fed by stick figures carrying baskets of food to his head on ladders. Signed: RIK. (*Spring 1931*)

Front flap:

“No more savage book was ever written,” says Carl Van Doren of *Gulliver’s Travels*. Far from being the children’s book that simple-minded people have made it, Swift’s fierce satire burns with hatred and revenge. It is a book for adults who must perceive beyond the record of imaginary travels among pygmies and giants an account of mankind in all its silly, vicious and hypocritical posturings. Included in this volume are Swift’s bitter comedies *A Tale of a Tub* and *The Battle of the Books*. (*Fall 1936*)

ML edition printed from plates made from a new typesetting. Published March 1931. *WR* 28 March 1931. First printing: Not ascertained. Superseded 1958 by *Gulliver’s Travels and Other Writings* (502).

The text of *Gulliver’s Travels*, according to the Prefatory Note, “is substantially that of the second edition, with the corrections in Ford’s interleaved copy” (p. v). The text of *Tale of a Tub* and *Battle of the Books* “is based on that of the fifth edition published in 1710. Together with the original notes from this edition are given a few from Hawkesworth’s edition of Swift’s Works (1755–75) and from Sir Walter Scott’s (1814); these are marked respectively with the initial H and S” (p. vi). Van Doren received the ML’s standard $50 fee for writing the introduction.

*Gulliver’s Travels, A Tale of a Tub, The Battle of the Books* sold 5,463 copies during the eighteen-month period May 1942–October 1943, placing it low in the second quarter of ML and Giant titles. It did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**212b. Title page reset (1940)**

GULLIVER’S | TRAVELS | A Tale of a Tub • The Battle of the Books | BY JONATHAN SWIFT | *Introduction by* CARL VAN DOREN | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–iv] v–xiii [xiv], [1–3] 4–550 [551–554]. [1–17]16 [18]12

Contents as 212a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1931, | BY THE MODERN LIBRARY, INC.; [3]–337 text; [551–554] blank. *Note:* The severely battered page numeral “3” is illegible and was subsequently removed from plates.

*Variant:* Pp. [i–iv] v–xiii [xiv], [1–3] 4–550 [551–562]. [1–18]16. Contents as 212b except: [551–556] ML list; [557–558] ML Giants list; [559–562] blank. (*Spring 1948*)

*Jacket:* Non-pictorial in moderate blue (182) and deep brown (56) on cream paper with title and author in reverse on inset moderate blue panel; background in cream with series and torchbearer in deep brown above inset panel. Front flap as 212a. (*Spring 1940*)

**212c. Heilman introduction added (1950)**

*GULLIVER’S TRAVELS* | [ornament] | *A TALE OF A TUB* | [ornament] | *THE BATTLE OF THE BOOKS* | *By Jonathan Swift* | INTRODUCTION BY *Robert B. Heilman* | PROFESSOR OF ENGLISH AND | EXECUTIVE OFFICER, DEPARTMENT OF ENGLISH | UNIVERSITY OF WASHINGTON | [torchbearer E5] | *THE MODERN LIBRARY · NEW YORK*

Pp. [i–iv] v–xxx, [1–3] 4–550 [551–562]. [1–17]16 [18]8 [19]16

Contents as 212b variant except: [iv] *Copyright, 1950, by Random House, Inc.*; v–vi CONTENTS; vii–xxviii INTRODUCTION | *by* Robert B. Heilman; xxix–xxx BIBLIOGRAPHY. (*Fall 1952*)

*Variant*: Pp. [iii–iv] v–xxix [xxx], [3] 4–550. [1]16 [2–9]32 [10]16. Contents as 212c except: half title leaf omitted; xxviii (cont.)–xxix BIBLIOGRAPHY; [xxx] part title as 212a, p. [1]. (*Fall 1955 jacket*)

*Jacket A:* As 212b with deep brown (56) in place of moderate blue and series and torchbearer in deep green (142).

Front flap:

At whatever age *Gulliver’s Travels* may be read, it opens new worlds to the imagination. For the child this chronicle of fabulous travels among pygmies and giants is an adventure in strange encounters and dramatic conflicts. For the adult it is a commentary and revelation on the mind and behavior of mankind in all its frauds and attempts at honesty, its fatuous and earnest struggles to live in some kind of amity and its preposterous posturings. It is fierce satire with rich meanings for every age and circumstance; it is pure fantasy and startling reality that explores and exposes the frailty of man. Included in this volume are Swift’s bitterly ironic comedies *A Tale of a Tub* and *The Battle of the Books*. (*Spring 1951*)

*Jacket B:* Pictorial in light greenish blue (172) and deep purple (224) on coated white paper with stylized left profile of Gulliver in deep purple with his eye represented by sailing ship and Lilliputian looking up at him from lower left; lettering in reverse and deep purple, background in light greenish blue. Front flap reverts to 212a text. (*Fall 1955*)

Originally published 1950 in MLCE and subsequently in the regular ML. Heilman received $150 for writing the introduction (Albert Erskine to Heilman, 1 February 1950).

Also in the Modern Library

Swift, *Gulliver’s Travels and Other Writings* (1958–1974; 1979–1991) 502

**213**

**CHRISTOPHER MORLEY. PARNASSUS ON WHEELS. 1931–1954. (ML 190)**

**213a.**  **First printing (1931)**

[within double rules] PARNASSUS ON | WHEELS | [rule] | BY | CHRISTOPHER MORLEY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*4*], [1–2] 3–190 [191–196]. [1–6]16 [7]4

[*1*] half title; [*2*] pub. note A6; [*3*] title; [*4*] *Copyright,* 1917, 1925, *by* DOUBLEDAY, PAGE & CO. | [short double rule] | *First Modern Library Edition* | 1931; [1] fly title; [2] blank; 3–190 text; [191–194] ML list; [195–196] blank. (*Spring 1931*) *Note:* Dedication omitted.

*Variant*: Pagination and collation as 213a. Contents as 213a except: [1] dedication; [191–196] ML list. (*Fall 1934*) *Note:* The dedication, which had been omitted from the first printing, replaces the fly title.

*Jacket:* Pictorial in pale purplish blue (203) and black on coated white paper depicting a horse-drawn caravan; borders and title in reverse, other lettering in black. Signed: J.E.S. (*Spring 1931*)

Front flap:

Scratch a book seller and you find an evangelist of literature, a quaint idealist and a grim fighter for the holy cause of enlightenment. And who better embodies all the quixotic zeal of the book missionary than Professor Roger Mifflin as he rides through the countryside with his caravan of culture? Pegasus, hitched to his wagon-load of books, carries him and the liberated Helen McGill to adventures and a romance as charming as any on the shelves of his wandering library. (*Spring 1934*)

Originally published by Doubleday, Page & Co., 1917. ML edition (pp. [1]–190) printed from Doubleday, Doran (and subsequently Lippincott) plates with Morley’s preface, “A Letter to David Grayson, Esq.,” omitted and the dedication omitted in the first printing. Publication initially announced for August 1931. Published March 1931. *WR* 28 March 1931. First printing: 8,000 copies. Discontinued 1 January 1955.

*Parnassus on Wheels* was the second of eleven Sun Dial Library titles added to the ML after Cerf and Klopfer bought the Doubleday series in 1930. Cerf and Klopfer planned to include at least one of Morley’s books—*The Haunted Bookshop* was also in the Sun Dial Library—and settled on *Parnassus on Wheels*. Publication was announced for August 1931 but moved forward to March. “The demand for this title has been so great,” Cerf explained, “that there was no point in waiting so long to bring it out, since the plates were already in our possession” (Cerf to Hugh Eayrs, Macmillan Co. of Canada, 21 February 1931). When the ML wrote Doubleday, Doran in December 1937 requesting the plates for a new printing they were informed that the plates and publishing rights had been sold to J. B. Lippincott. Subsequent ML printings were arranged with Lippincott.

Morley’s novel *Kitty Foyle* was a best-seller in 1939 and 1940 (Hackett and Burke, pp. 127–29), but his popularity appears to have diminished after the United States entered the Second World War. *Parnassus on Wheels* sold 1,814 copies during the eighteen-month period May 1942–October 1943, making it the ML’s second worst-selling title. Morley was the only American among the authors of the ML’s ten worst-selling titles—and he had two books in that category. *Human Being* (334), which lasted just over five years in the series, outsold *Parnassus on Wheels* by nearly 300 copies.

**213b.**  **Title page reset (c. 1940)**

PARNASSUS | ON | WHEELS | *by* | Christopher Morley | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination as 213a. [1–12]8 [13]4

Contents as 213a variant except: [*2*] blank; [*4*] COPYRIGHT, 1917, 1925, BY DOUBLEDAY, PAGE & CO.; [191–195] ML list; [196] blank. (*Spring 1942*)

*Jacket:* Enlarged version of 213a in light grayish green (154) in place of pale purplish blue and with borders omitted. (*Fall 1946*)

Also in the Modern Library

Morley, *Human Being* (1940–1945) 335

**214**

**KATHERINE MANSFIELD. THE GARDEN PARTY. 1931–1955. (ML 129)**

**214a.**  **First printing (1931)**

[within double rules] THE GARDEN PARTY | [rule] | BY | KATHERINE MANSFIELD | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], 1–255 [256]. [1–8]16 [9]4

[*1*] half title; [*2*] pub. note D5; [*3*] title; [*4*] *Copyright,* 1922, *by* ALFRED A. KNOPF, INC. | [short double rule] | *First Modern Library Edition* | 1931 | [short double rule]; [*5*] dedication; [*6*] blank; [*7*] CONTENTS; [*8*] blank; 1–255 text; [256] blank.

*Jacket:* Pictorial in moderate green (145) and black on cream paper depicting a woman in sun hat with flowers; borders in moderate green, lettering in black. Signed: L. Trevisan. (*Spring 1931*)

Front flap:

Katherine Mansfield’s sharp perceptions of significant detail, her vivid strokes of characterization and her ability so sensitively to merge reality with unreality give to her short stories the qualities of a remembered experience rather than those of a tale merely well told. In this collection are gathered the stories which reflect her spirit as well as her skill. They have been selected with the purpose of conveying the rare artistic integrity and the consuming passion for truth so evident in her life and work. (*Spring 1934*)

Originally published in U.S. by Alfred A. Knopf, 1922. ML edition (pp. [*5*]–255) printed from Knopf plates. Published April 1931. *WR* 2 May 1931. First printing: 7,000 copies. Discontinued 1 January 1956.

Cerf and Klopfer wanted a Mansfield title in the ML and signed a reprint contract with Knopf in October 1929 for *The Dove’s Nest*, paying a $500 advance. *The Garden Party* was not considered because an inexpensive reprint was already available in the Sun Dial Library. When the ML bought the Sun Dial Library from Doubleday in 1930, Knopf agreed to cancel the contract for *The Dove’s Nest* so that the ML could include the more popular title. The ML increased the advance to $700 against royalties of 10 cents a copy (Cerf to Knopf, 30 October 1930). The royalty rate was adjusted to 10 percent of the list price in 1947 when the ML increased its list price to $1.25 (Klopfer to Knopf, Inc., 9 June 1947).

*The Garden Party* had a steady if unspectacular sale in the ML. There were printings of 2,000 copies each in 1933, 1934, 1935, 1936, 1938, 1941, and 1943. When the reprint contract was renewed in 1938 for an additional three years, the ML guaranteed royalties for 5,000 copies during the renewal period (Klopfer to Joseph C. Lesser, Knopf, 15 June 1938). *The Garden Party* sold 3,830 copies during the eighteen-month period May 1942–October 1943, placing in the third quarter of ML titles. It was not among the 100 best-selling titles in the regular Modern Library during the twelve-month period November 1951–October 1952.

**214b.**  **Title page reset (1941)**

[torchbearer E3] | [6-line title and statement of responsibility within single rules] THE | GARDEN | PARTY | BY | KATHERINE | MANSFIELD | [below frame] MODERN LIBRARY · NEW YORK

Pp. [*8*], 1–255 [256–264]. [1–8]16 [9]8

Contents as 214a except: [*2*] blank; [*4*] COPYRIGHT, 1922, BY ALFRED A. KNOPF, INC.; [257–261] ML list; [262–264] blank. (*Spring 1941*)

*Variant:* Pagination as 214b. [1–7]16 [8]8 [9]16. Contents as 214b except: [*4*] COPYRIGHT, 1922, BY ALFRED A. KNOPF, INC. | COPYRIGHT, 1950, BY J. MIDDLETON MURRY; [257–262] ML list; [263–264] ML Giants list. (*Fall 1954*)

*Jacket:* Non-pictorial in very deep red (14) and dark bluish gray (192) on cream paper with title and author in reverse on inset dark bluish gray panel; background in very deep red with series and torchbearer in reverse above inset panel. Front flap as 214a. (*Spring 1941*) Front flap reset with minor revisions. (*Spring 1954*)

**215**

**V. F. CALVERTON, ed. THE MAKING OF MAN. 1931–1970. (ML 149)**

**215a.**  **First printing (1931)**

[within double rules] THE | MAKING OF MAN | AN OUTLINE OF ANTHROPOLOGY | [rule] | EDITED BY | V. F. CALVERTON | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xv [xvi], 1–879 [880]. [1–28]16

[i] half title; [ii] pub. note D11; [iii] title; [iv] *Copyright,* 1931, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1931; [v] dedication; [vi] blank; vii–xii PREFACE signed p. xi: V. F. Calverton. | New York, | *September* 10, 1930.; xiii–xv CONTENTS; [xvi] blank; 1–37 INTRODUCTION | Modern Anthropology and the Theory of Cultural | Compulsives | *By* *V. F. CALVERTON*; [38] blank; [39] part title: I | FOSSIL AND PREHISTORIC MAN; [40] blank; 41–861 text; [862] blank; [863] part title: BIOGRAPHIES; [864] blank; 865–872 biographies of contributors; [873] part title: BIBLIOGRAPHY; [874] blank; 875–879 BIBLIOGRAPHY; [880] blank.

*Contents:* I. Fossil and Prehistoric Man. Fossil Men, by Marcelin Boule – The Structure of Prehistoric Man, by Wilson D. Wallis – The Tasmanians, by W. J. Sollas – The Art of the Reindeer Epoch, by Joseph Déchelette – The Peking Man, by J. H. McGregor. II. Race and Language. The Problem of Race, by Franz Boas – Language, Race, and Culture, by Edward Sapir. III. Social Organization. Das Mutterrecht, by J. Bachofen – Organization of Society upon the Basis of Sex, by Lewis H. Morgan – Motherright, by E. S. Hartland – Group Marriage and Sexual Communism, by Robert Briffault – Property, by W. H. Rivers – The Solidarity of the Individual with His Group, by Lucien Lévy-Bruhl – Initiation Ceremonies, by Baldwin Spencer and F. J. Gillen – The Coming of the Warriors, by W. J. Perry – Law and Anthropology, by Huntington Cairns – Totemism, by Alexander Goldenweiser – The Influence of Ancient Egyptian Civilization in the East and in America, by G. Elliot Smith – Causality and Culture, by F. Graebner – Banaro Society, by Richard Thurnwald – Technology, by Clark Wissler – Cannibalism, by William Graham Sumner. IV. Sexual Customs and Social Practice. The Origin of Love, by Robert Briffault – Homosexual Love, by Edward Westermarck – The Relations between the Sexes in Tribal Life, by Bronislaw Malinowski – Formal Sex Relations in Samoa, by Margaret Mead – The Savage’s Dread of Incest, by Sigmund Freud – The Intermediate Type as Prophet or Priest, by Edward Carpenter. V. Religion. Animism, by Sir Edward B. Taylor – The Conception of Mana, by R. R. Marett – Animism and the Other World, by Geza Róheim – Magic and Religion, by Sir James Frazer – The Growth of a Primitive Religion, by A. L. Kroeber – Woman and Religion, by Robert H. Lowie. VI. Evolution of Attitudes. Evolution of Human Species, by Robert Briffault – Collective Representation in Primitives’ Perceptions and the Mystical Character of Such, by Lucien Lévy-Bruhl – The Science of Custom, by Ruth Benedict – Concept of Right and Wrong, by Paul Radin – Class Relations, by L. T. Hobhouse.

*Jacket:* Uniform typographic jacket D. (*Fall 1930*)

Front flap:

All the basic concepts of anthropology have undergone a change in the light of revised evolutionary theories and the findings of modern biology, psychology and the social sciences. The purpose of this volume is to bring together the greatest contemporary authorities in anthropology and thereby effect a unity of thought and principle concerning the nature of primitive man. This compilation provides the lay reader with an accurate as well as an authoritative and easily comprehended outline of the most enlightened views on the general subject of anthropology. (*Fall 1933*)

Original ML anthology. Published April 1931. *WR* 2 May 1931. First printing: Not ascertained. Discontinued 1970/71.

Calverton published his introduction to *The Making of Man* three times. Prior to its appearance in the ML it was published as “Modern Anthropology and the Theory of Cultural Compulsives” (the title he used in the ML) in the British journal *Psyche*, vol. 11, no. 2 (October 1930), pp. 42–62. It also appeared under the title “The Compulsive Basis of Social Thought: As Illustrated by the Varying Doctrines as to the Origins of Marriage and the Family” in *American Journal of Sociology*, vol. 36, no. 5 (March 1931), pp. 689–720.

**215b.**  **Title page reset (c. 1940)**

THE | MAKING | OF | MAN | *An Outline of Anthropology* | EDITED BY | V. F. CALVERTON | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 215a.

Contents as 215a except: [ii] blank; [iv] COPYRIGHT, 1931, BY THE MODERN LIBRARY, INC.

*Jacket:* Non-pictorial in dark yellowish green (137) and deep brown (56) on cream paper with title in deep brown on inset cream panel; background in dark yellowish green with other lettering in reverse below panel. Front flap as 215a. (*Spring 1946*)

Also in the Modern Library

Calverton, ed., *Anthology of American Negro Literature* (1929–1944) 183

Calverton, ed., *Making of Society* (1937–1959) 308

**216**

**ANDRÉ GIDE. THE COUNTERFEITERS. 1931–1946. (ML 187).** **THE COUNTERFEITERS with JOURNAL OF THE COUNTERFEITERS. 1962– . (ML 327)**

**216.1a.** **First printing (1931**)

[within double rules] THE | COUNTERFEITERS | (LES FAUX-MONNAYEURS) | [rule] | TRANSLATED FROM THE FRENCH OF | ANDRÉ GIDE | [rule] | BY | DOROTHY BUSSY | [rule] | INTRODUCTION BY | RAYMOND WEAVER | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xx, [1–2] 3–372. [1–12]16 [13]4

[i] half title; [ii] pub. note D5; [iii] title; [iv] *Introduction copyright*, 1931, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *Copyright,* 1927, *by* ALFRED A. KNOPF, INC. | [short double rule] | *First Modern Library Edition* | 1931; [v] dedication; [vi] blank; vii–ix CONTENTS; [x] blank; xi–xx INTRODUCTION signed p. xx: Raymond Weaver | Bône | 1931; [1] part title: First Part | PARIS; [2] blank; 3–372 text.

*Jacket:* Uniform typographic jacket D. (*Spring 1931*)

Front flap:

André Gide combines a rich and supple imagination with a conscience that tolerates no squeamishness in the disclosure of the most personal intimacies. The unspeakable has no existence for him; his service to his own truth is constant and uncompromising. Of the thirty distinguished volumes he has published, many of them rare and unobtainable because of their revelations, *The Counterfeiters* is his only novel, and he has avowed in his Journal: “Without reserve, I want to pour into it everything.” The translation is complete and unexpurgated. (*Spring 1936*)

Bussy translation originally published by Alfred A. Knopf, 1927. ML edition printed from plates made from a new typesetting. Published May 1931. *WR* 23 May 1931. First printing: 6,000 copies. Discontinued fall 1946. *The Counterfeiters* with *Journal of the Counterfeiters* published spring 1962 (see 216.2).

Cerf approached Knopf in 1929 about a ML edition of *The Counterfeiters*, offering a $700 advance against royalties of 7 cents a copy on the first 10,000 copies with royalties to rise to 10 cents a copy thereafter. The reduced initial royalty (amounting to $300) was intended to cover half of the cost of making new plates (Cerf to Knopf, 18 July 1929). The original Knopf plates were too wide for the ML’s 6½ x 4¼ inch (164 x 107 mm) trim size.

Knopf did not object to a ML edition, but he thought a 1930 publication date was too soon and asked Cerf to take it up with him again the following year. He indicated that the ML could have Gide’s *Lafcadio’s Adventures*, which he described as “an even more amusing book,” in spring 1930, but Cerf preferred to wait for *The Counterfeiters* (Knopf to Cerf, 22 July 1929; Cerf to Knopf, 24 July 1929). The terms of the final reprint contract have not been ascertained but were probably similar to what Cerf proposed in 1929. When the contract came up for renewal in 1939, Cerf indicated that he would like to keep *The Counterfeiters* in the ML: “This is a book that doesn’t sell in any spectacular fashion, but it is a nice one for us to have” (Cerf to Knopf, 24 October 1939).

*The Counterfeiters* sold 5,205 copies during the eighteen-month period May 1942–October 1943, placing it high in the third quarter of ML and Giant sales.

**216.1b.** **Title page reset (1941)**

The Counterfeiters | LES FAUX-MONNAYEURS | by André Gide | *Translated from the French by* DOROTHY BUSSY | *Introduction by* RAYMOND WEAVER | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–vi] vii–xx, [1–2] 3–372 [373–380]. [1–12]16 [13]8

Contents as 216.1a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1931, | BY THE MODERN LIBRARY, INC. | COPYRIGHT, 1927, BY ALFRED A. KNOPF, INC.; [373–377] ML list; [378–380] blank. (*Spring 1941*)

*Jacket:* Non-pictorial in dark greenish blue (174) and black on cream paper divided along diagonal axis into upper panel in cream with lettering in black and lower panel in dark greenish blue with lettering in reverse. Front flap as 216.1a. (*Spring 1941*)

The ML edition was discontinued in fall 1946.

**216.2. The Counterfeiters with Journal of The Counterfeiters (1962)**

THE | COUNTERFEITERS | WITH | Journal of “The Counterfeiters” | ANDRÉ GIDE | The Novel translated from the French by Dorothy Bussy | The Journal translated from the French | and annotated by Justin O’Brien | [torchbearer H] | THE MODERN LIBRARY · NEW YORK

Pp. [*10*], [1–3] 4–432 [433–438]. [1]16 [2–7]32 [8]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1927, 1951, by Alfred A. Knopf, Inc. | Copyright Renewed, 1955, by Alfred A. Knopf, Inc.; [*5*] dedication; [*6*] blank; [*7*–*9*] CONTENTS; [*10*] blank; [1] part title: PART ONE | *Paris*; [2] blank; [3]–365 text; [366] blank; [367] part title: JOURNAL OF | *“The Counterfeiters”*; [368] note; [369] dedication; [370] blank; [371] CONTENTS; [372] blank; [373]–417 text; [418] blank; [419] part title: APPENDIX; [420] blank; [421]–432 appendix; [433–438] ML list. (*Spring 1962*)

*Jacket:* Pictorial in dark greenish yellow (103) and black on coated white paper with small drawing of Gide; title in black, author and series in reverse, other lettering in black.

Front flap:

The history of world literature during the first half of the twentieth century is now being written. Among the novels of that era a small handful seem assured of permanence. They are Thomas Mann’s *The Magic Mountain*, James Joyce’s *Ulysses*, Marcel Proust’s *Remembrance of Things Past*, and—without question—André Gide’s *The Counterfeiters*.

Dorothy Bussy’s excellent translation of *Les Faux-Monnayeurs* was first published in 1927. To this edition of *The Counterfeiters* has been added the first English translation (by Justin O’Brien, well-known authority on Gide and translator of the *Journals of André Gide*) of the daybook kept by Gide while writing the novel. This Journal of “The Counterfeiters” (*Journal des Faux-Monnayeurs*) supplies a unique view into the mind of a great novelist at work. (*Spring 1962*)

Originally published by Alfred A. Knopf, 1951, with *The Counterfeiters* printed from plates of the 1927 Knopf edition and *Journal of “The Counterfeiters”* printed from a new typesetting. ML edition (pp. [*5*]–432) printed from Knopf plates. Published spring 1962. *WR* 4 June 1962. First printing: Not ascertained. Also published in Vintage Books, February 1973.

Sixteen years after the original ML edition was discontinued, *The Counterfeiters* was restored to the ML in a single volume with Gide’s *Journal of “The Counterfeiters*.” In 1971 the ML was paying royalties of 8 cents a copy to Knopf.

**216.3a. Text reset; offset printing (1967)**

[left page of 2-page spread: design of 9 ornaments] | [right page of 2-page spread] *The Counterfeiters* | *With* | *Journal of* [torchbearer J] | *“The Counterfeiters”* | *by André Gide* | *The Novel Translated from the French* | *by* DOROTHY BUSSY | *The Journal Translated from the French* | *and Annotated by* JUSTIN O’BRIEN | THE MODERN LIBRARY : *New York*

Pp. [i–vii] viii–ix [x], [1–3] 4–467 [468–470]. [1]16 [2–6]32 [7]16 [8]32 [9]16

[i] half title; [ii–iii] title; [iv] Copyright, 1927, 1951, by Alfred A. Knopf, Inc. | Copyright Renewed, 1955, by Alfred A. Knopf, Inc.; [v] dedication; [vi] blank; [vii]–ix [ornament] *Contents*; [x] blank; [1] part title: *Part One* [ornament] | [ornament] *Paris*; [2] blank; [3]–397 text; [398] blank; [399] part title: *Journal of* [ornament] | [ornament] *“The Counterfeiters”*; [400] note; [401] dedication; [402] blank; [403] [ornament] *Contents*; [404] blank; [405]–451 text; [452] blank; [453] part title: *Appendix* [ornament]; [454] blank; [455]–467 appendix; [468] blank; [469–470] ML Giants list. (*Spring 1967*)

*Jacket:* As 216.2.

**216.3b. 7½ inch format (1969/70)**

Title (pp. [ii-iii]) as 216.3a.

Pagination as 216.3a. [1–15]16

Contents as 216.3a.

*Jacket:* Enlarged version of 216.2 in strong greenish yellow (99) instead of dark greenish yellow with Fujita “ml” symbol added to front panel and Fujita torchbearer on spine.

Also in the Modern Library

Gide, *The Immoralist* (1983– ) 630

**217**

**SUETONIUS. THE LIVES OF THE TWELVE CAESARS. 1931–1970. (ML 188)**

**217a.** **First printing (1931)**

[within double rules] THE LIVES OF THE | TWELVE CAESARS | [rule] | BY | SUETONIUS | [rule] | AN UNEXPURGATED ENGLISH VERSION | EDITED WITH NOTES AND AN | INTRODUCTION BY | JOSEPH GAVORSE | [rule] | [torchbearer A6] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–vi] vii–xvi, [1–2] 3–361 [362–366]. [1–12]16

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1931, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1931; [iii] CONTENTS; [iv] blank; [v] chronological table headed: THE TWELVE CAESARS; [vi] blank; vii–xvi INTRODUCTION signed p. xvi: – Joseph Gavorse. | Tentrees. | *May,* 1931.; [1] part title: BOOK I | JULIUS CAESAR; [2] blank; 3–361 text; [362–366] blank.

*Jacket:* Pictorial in deep reddish orange (36) and black on cream paper depicting Caesar with eagle behind him; borders in deep reddish orange, lettering in black. Signed: J.L. (*Fall 1931*)

Front flap:

The world owes its intimate knowledge of the Caesars to the researches of Suetonius, who viewed Imperial Rome from the vantage point of the first years of the Christian era. With a wealth of realistic detail, with constant access to the private records in the possession of Hadrian and with a first-hand supply of scandalous anecdote, Suetonius enriched history with his vivid portraits of the flesh and blood Caesars. The veracity and impartiality of this record of personalities and events have made it endure through the centuries. (*Fall 1933*)

ML edition printed from plates made from a new typesetting. Published June 1931. *WR* 15 August 1931. First printing: Not ascertained. Discontinued 1970/71.

The ML did not know the identity of the translator.

**217b.** **Title page reset (1940)**

[torchbearer E3] | [9-line title and statement of responsibility within single rules] THE LIVES | OF THE | TWELVE | CAESARS | BY | SUETONIUS | An unexpurgated English version | Edited with notes and an introduction | BY JOSEPH GAVORSE | [below frame] MODERN LIBRARY · NEW YORK

Pagination and collation as 217a.

Contents as 217a except: [*2*] blank; [ii] COPYRIGHT, 1931, BY THE MODERN LIBRARY, INC.; [362–366] blank.

*Variant:* Pagination as 217a. [1]16 [2–6]32 [7]16. Contents as 217b except: [ii] COPYRIGHT, 1931, 1959, BY THE MODERN LIBRARY, INC.; [362] blank; [363–364] ML Giants list; [365] American College Dictionary advertisement; [366] blank. (*Spring 1959/Spring 1960*)

*Jacket A:* Non-pictorial in brownish orange (54) and black on cream paper with title and author in black on inset cream panel; background in brownish orange with other lettering in reverse. Front flap as 217a. (*Spring 1940*)

*Jacket B:* As jacket A except in dark grayish reddish brown (47) or grayish reddish brown (46) instead of brownish orange. Flap text as 217a except “it” in last sentence replaced by “his biographies of the early Roman rulers.” (*Spring 1956; Spring 1960*)

*Jacket C*: As jacket A except in strong bluish green (160) and dark purple (224) on coated white paper with background in strong bluish green and lettering on inset panel in dark purple. (*Fall 1964*)

**218**

**MICHAEL ARTZIBASHEV. SANINE. 1931–1935. (ML 189)**

**218.** **First printing (1931)**

[within double rules] SANINE | [rule] | BY | MICHAEL ARTZIBASHEV | [rule] | TRANSLATED BY | PERCY PINKERTON | [rule] | WITH A PREFACE BY | ERNEST BOYD | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF : DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–x, 1–380 [381–382]. [1–12]16 [13]4

[i] half title; [ii] pub. note D13; [iii] title; [iv] *Copyright, 1926, by the Viking Press, Inc.* | [short double rule] | FIRST MODERN LIBRARY EDITION | 1931; v–x PREFACE signed p. x: Ernest Boyd; 1–380 text; [381–382] blank.

*Jacket:* Uniform typographic jacket D. (*Spring 1931*)

Pinkerton translation originally published in U.S. by B. W. Huebsch, 1914, using sheets of the British edition published by Martin Secker. New bibliographical edition published by Viking Press with preface by Ernest Boyd, 1926. ML edition printed from plates made from a new typesetting. Published July 1931. *WR* 15 August 1931. First (and only) printing: 6,000 copies. Discontinued fall 1935.

The ML paid Viking an $800 advance against royalties of 8 cents a copy. The ML had to reset the text because the Viking plates were too large for its format.

Sales in 1931 totaled 3,684 copies, of which standing orders and other advance sales accounted for 2,238 copies. Sales during the first six months of 1932 totaled 242 copies. Cerf attributed the decline to competition from an unauthorized one-dollar reprint in a format larger than the ML’s. The edition published by the Illustrated Editions Co. in 1932 featured illustrations by Cameron Wright and was over three inches taller than the ML edition.

The ML reprinted *Sanine* on the mistaken assumption that Viking Press owned the copyright. The manufacturing clause of the 1891 Copyright Act restricted American copyright to books that were manufactured in the U.S., and Huebsch’s use of British sheets in 1914 had cast *Sanine* irretrievably into the U.S. public domain. Cerf recognized that the unauthorized edition was not Viking’s fault, but he asked Harold Guinzburg, the president of Viking Press, if some adjustment could be made. He indicated that the ML had paid an advance on 10,000 copies and would not be reprinting (Cerf to Guinzburg, 14 November 1932). Cerf suggested an allowance of $240 but emphasized that the decision was entirely up to Viking Press. Guinzburg noted that half of the advance had been paid to Martin Secker, the English publisher of the Pinkerton translation, but he promised to lift some of the burden from the ML’s shoulders and indicated that he would also try to sell the ML’s plates (Guinzburg to Cerf, 6 December 1932). Secker had no use for the plates, and Viking Press paid the sum Cerf suggested as a rebate for unsold copies (Guinzburg to Klopfer, 25 January 1933).

***Fall***

**219**

**WILLA CATHER. DEATH COMES FOR THE ARCHBISHOP. 1931–1937; 1984– . (ML 191)**

**219.1.** **First printing** **(1931)**

[within double rules] DEATH COMES FOR | THE ARCHBISHOP | [rule] | BY | WILLA CATHER | [rule] | *“Auspice Maria!”* Father Vaillant’s signet-ring | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*6*], 1–303 [304–306]. [1–9]16 [10]12

[*1*] half title; [*2*] pub. note D12; [*3*] title; [*4*] *Copyright,* 1926, 1927 *by* WILLA CATHER | [short double rule] | *First Modern Library Edition* | 1931; [*5*] *CONTENTS*; [*6*] blank; 1–303 text; [304–306] blank.

*Jacket:* Pictorial in strong brown (55) and black on cream paper depicting a man in cape on horseback; borders and title in strong brown, other lettering in black. (*Fall 1931*) *Note:* The jacket art by Harold Von Schmidt is from the Knopf jacket; the ML jacket generally echoes that of the Knopf edition.

Front flap:

Of all the distinguished novels written by Willa Cather, none has brought her greater prestige or a wider circle of readers than *Death Comes for the Archbishop*. This historical chronicle of the apostolic mission of Father Latour in the frontier Southwest among the Hopi and Navajo Indians is a romance of faith and invincible simplicity. Its rich humanity and its stirring account of the tenacity of a race giving way to the inevitable make it a memorable book to readers of every shade of religious conviction and literary taste. (*Spring 1935*)

Originally published by Alfred A. Knopf, 1927. ML edition (pp. [*5*]–303) printed from Knopf plates with fly title omitted. Published September 1931. *WR* 19 September 1931. First printing: 15,000 copies. Discontinued spring 1937. Restored to ML, 1984.

Willa Cather was one of the first authors that Cerf and Klopfer tried to include in the ML after they acquired the series from Horace Liveright. Cerf approached Houghton Mifflin in August 1925 about Cather’s *My Ántonia* or *The Song of the Lark*, offering royalties of eight cents a copy for the former or six cents for the latter. Robert Linscott, who was then at Houghton Mifflin, declined the offer. Four years later they approached Alfred A. Knopf about a ML reprint of *Death Comes for the Archbishop*, offering royalties of twelve cents a copy for a ML reprint.

The ML paid Knopf a $4,200 advance against royalties of 12 cents a copy. The advance sale was the largest the ML had ever had (Cerf to Hugh Eayrs, Macmillan Co. of Canada, 2 September 1931). Subsequent ML printings were as follows: 10,000 copies (November 1931), 5,000 copies (December 1932), 4,000 copies (July 1933), 5,000 copies (January 1934), 5,000 copies (August 1934), and 15,000 copies (June 1935). Sales of the ML edition during its first five years totaled 49,488 copies as follows: 14,309 copies; 11,842 copies; 7,935 copies; 7,492 copies; and 7,910 copies (Cerf to Kenneth Roberts, 23 November 1938).

After the ML edition was published Cather decided that she did not want any of her books to be available in reprint editions, and she asked Knopf not to renew the ML contract when it expired in 1936. The terms of the contract were vague about the disposal of books remaining in stock after the contract expired, and Knopf, acting on Cather’s behalf, indicated that he hoped that sales could be discontinued after September 25th (Knopf to Klopfer, 9 June 1936). Klopfer suggested the following:

In reading over the contract, it seems to me that it is open to so much dual interpretation that the best thing we had better try to do is to use common sense. We have a little over 8,000 copies of DEATH COMES FOR THE ARCHBISHOP in stock, or about a six months’ supply. It seems to me that it would be much more advantageous to Miss Cather, and certainly infinitely preferable from our point of view, to keep the book in the Modern Library through the Fall season, when we will undoubtedly sell out all of our copies at the regular price. The other alternative would be for us to remainder these copies before the 25th of September and I frankly would hate to do that, because it would probably mean having them placed all around the country at a remainder price. I don’t believe we are asking too much to be allowed to sell out the balance of this edition in our normal way, withdrawing the book from our list at the end of the year. Don’t you think that is the most sensible solution to the ambiguity of the wording of the contract?

. . . It is with the utmost regret that we are being compelled to give up the reprint rights to DEATH COMES FOR THE ARCHBISHOP. Both Bennett and I feel very strongly that we would do anything within reason to renew this contract with you, but as you have explained how Miss Cather feels on the subject, there doesn’t seem to be anything more to say (Klopfer to Knopf, 10 June 1936).

Knopf accepted Klopfer’s proposal. “I shall pass the good word—good from her point of view, I mean—on to Miss Cather” (Knopf to Klopfer, 11 June 1936). Sales appear to have continued past the end of 1936. *Death* *Comes* *for* *the* *Archbishop* was listed in the ML’s spring 1937 catalogue, but the ML edition was out of stock by May 1937 (Klopfer to Eayrs, 28 May 1937).

In 1971, twenty-four years after Cather’s death, Random House, which had acquired Alfred A. Knopf, Inc., in 1960, published *Death Comes for the Archbishop* in its paperback series Vintage Books.

**219.2.** **Reissue format (1984)**

WILLA CATHER | [2-line title in reverse within single rules in reverse all on black rectangular panel] DEATH COMES FOR | THE ARCHBISHOP | [below panel: torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [*10*], [1–2] 3–299 [300–302]. Perfect bound.

[*1*] woodcut illustration by Stephen Alcorn of figure with crucifix and walking stick leading a horse; [*2*] blank; [*3*] title; [*4*] Copyright © 1927 by Willa Cather | Renewal Copyright 1955 by the Executors of the Estate of | Willa Cather; [*5*] *CONTENTS*; [*6*] blank; [*7*] *“Auspice Maria!”* | FATHER VAILLANT’S SIGNET-RING; [*8*] blank; [*9*] fly title; [*10*] blank; [1] part title: *PROLOGUE: AT ROME*; [2] blank; 3–299 text; [300] blank; [301] biographical note; [302] blank.

*Jacket:* Pictorial in strong reddish brown (40) and black on kraft paper with inset woodcut illustration of figure with crucifix and walking stick leading a horse. Designed by R. D. Scudellari; woodcut illustration by Stephen Alcorn.

Front flap:

Widely regarded as Willa Cather’s masterpiece, *Death Comes For The Archbishop* is set in the mid-19th century. Two French missionaries—Jaen Marie Latour and Joseph Vaillant—make their way into the harsh, unexplored, mountainous region of New Mexico in the hope of revivifying there the religion that had been brought by Spanish priests and then left to decay in the hands of an insubordinate and materialistic clergy. Father Latour, first bishop of the diocese, knows how to win the confidence of the Indians and to become a father indeed to the Mexicans. Slowly and firmly he gains control of the padres of the region, gradually replacing the slothful with men stamped by his own ardor. The cathedral that he builds in Santa Fe, using the stones of the region so that it will fit into its surroundings, is the crown of his missionary labor, in which he has succeeded in harmonizing two elements: the Catholic religion and the New Mexican way of life.

“There is a great, a very great, love story in Miss Cather’s masterly quiet narrative. It is a severe, purely designed chalice of handbeaten silver, filled to the brim with the white essential wine of love. . . .” — *Saturday Review*

New bibliographical edition published by Knopf, 1945. ML edition (pp. [*5–7*], [1]–299) printed from offset plates photographically reproduced from the 1945 Knopf edition. Published spring 1984 at $8.95. ISBN 0-394-60503-9. First printing: Not ascertained.

**220**

**FREDERICK BARON CORVO. A HISTORY OF THE BORGIAS. 1931**–**1959. (ML 192)**

**220a.** **First printing (1931)**

[within double rules] A HISTORY OF | THE BORGIAS | [rule] | BY | FREDERICK BARON CORVO | [rule] | INTRODUCTION BY | SHANE LESLIE | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxxiii [xxxiv], [1–2] 3–408 [409–414]. [1–14]16

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright*, 1931, *by* The Modern Library | [short double rule] | *First Modern Library Edition* | 1931; v–xxiii INTRODUCTION signed p. xxiii: Shane Leslie.; [xxiv] blank; xxv–xxxi PREFACE signed p. x–xxi: Frederick Baron Corvo. | Rome; [xxxii] blank; xxxiii CONTENTS; [xxxiv] blank; [1] fly title and epigraph; [2] blank; 3–408 text; [409] epigraph repeated from p. [1]; [410–414] blank.

*Jacket:* Pictorial in strong reddish purple (237) and black on cream paper depicting a seated man (probably Pope Alexander VI) and a bearded man (probably Caesar Borgia) standing behind him, with a snake in background; borders in strong reddish purple, lettering in black. Signed: Wuyts. (*Fall 1931*)

Front flap:

The Borgian era, with all its excesses of lust and murder, its monstrous villainies and strange benevolences, is here unfolded in a tapestry of unrestrained color and animation. Frederick Baron Corvo, that unpredictable celebrant of Black Masses and practitioner of bizarre literary heresies, depicts the unbridled licence of the 15th Century with a demoniacal vision and an incandescent brilliance of metaphor. *A History of the Borgias* throws new light on the myths and legends surrounding one of the vilest and most glittering reigns of human depravity. (*Spring 1934*)

Originally published in U.S. as *Chronicles of the House of Borgia* by E. P. Dutton, 1901, using sheets of the English edition. ML edition printed from plates made from a new typesetting with the Leslie introduction added and the bibliography, appendices, and illustrations from the original edition omitted. (The ML table of contents erroneously lists appendices.) Published September 1931. *WR* 19 September 1931. First printing: Not ascertained. Discontinued 1 January 1960.

The ML edition was the first to be set in type and printed in the U.S. Leslie’s introduction, a general study of the life and work of Frederick Rolfe, “Baron Corvo,” originally appeared as the introduction to Corvo’s *In His Own Image* (Knopf, 1925) and was reprinted by arrangement with Knopf. The ML omitted several paragraphs of Leslie’s text and altered the sentence beginning, “*Hadrian VII* is Rolfe’s masterpiece . . .” to “*Hadrian VII* with the possible exception of the Book on the Borgias is Rolfe’s masterpiece . . .” (ML, p. xxi).

Printings of the ML edition reached 36,000 copies by June 1954 (Woolf, *Bibliography of Frederick Rolfe, Baron Corvo*, p. 46). *A History of the Borgias* sold 2,718 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles. It was not among the 100 best-selling titles in the regular ML during the twelve-month period, November 1951–October 1952.

**220b.** **Title page reset (c. 1940)**

[within single rules] [9-line title and statement of responsibility within second single-rule frame] A | HISTORY | OF THE | BORGIAS | by | FREDERICK BARON | CORVO | *Introduction by* | SHANE LESLIE | [below inner frame: torchbearer D5 at right, 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination and collation as 220a.

Contents as 220a except: [ii] blank; [iv] COPYRIGHT, 1931, BY THE MODERN LIBRARY, INC.

*Jacket:* Non-pictorial in blackish purple (230) and black on cream paper with title and author in reverse on inset blackish purple panel; series and torchbearer in black above panel, all against cream background. Front flap as 220a. (*Spring 1943*) Front flap reset with “15th Century” changed to “fifteenth century” and last three words of 220a replaced by “during an era of great art and great corruption.” (*Fall 1954*)

**221**

**HONORÉ DE BALZAC. DROLL STORIES. 1931–1970. (ML 193)**

**221a.** **First printing (1931)**

[within double rules] DROLL STORIES | [rule] | BY | HONORÉ DE BALZAC | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | PUBLISHERS : NEW YORK

Pp. [i–iv] v–xi [xii], [1–2] 3–553 [554–556]. [1–17]16 [18]12

[i] half title; [ii] pub. note D12; [iii] title; [iv] *First Modern Library Edition* | 1931; v–vii TABLE OF CONTENTS; [viii] blank; ix–xi TRANSLATOR’S PREFACE dated p. xi: London, *January,* 1874.; [xii] blank; [1] part title: THE FIRST TEN TALES; [2] blank; 3–553 text; [554–556] blank.

*Jacket A:* Pictorial in dark yellowish pink (30) and dark yellowish brown (78) on cream paper depicting a fat monk paging through a thick book by candlelight; borders and title in dark yellowish pink, other lettering in dark yellowish brown. Signed: Wuyts. (*Fall 1931*)

*Jacket B:*Pictorial in moderate blue (182), strong bluish green (160) and moderate orange (53) on coated white paper with illustration of three laughing monks in moderate orange and white, borders around illustration and spine in strong bluish green, background in moderate blue with title and author in reverse.

Front flap:

The author of the *Comédie Humaine* spreads a feast for readers of robust appetite. The fare he offers is rich in flavor and as spicy as the French life and manners of the sixteenth century which he chronicles in these pages. The gayest wags, the most illustrious guzzlers and the most abashed cuckolds of the age are gathered here to entertain you. Partake of their vigor and merriment without stint or squeamishness. Be prepared for unashamed laughter at the healthy ribaldry of these *Droll Stories*. (*Fall 1939*)

English translation by George Robert Sims originally published in London, 1874. Early editions did not identify the translator, and the ML edition, printed from plates made from a new typesetting, did not identify the translator either. Published October 1931. *WR* 7 November 1931. First printing: Not ascertained. Discontinued 1970/71.

The translator states that “although *Les Cent Contes Drolatiques* were completed and published in 1837, the present is the first English version ever brought before the public” (Translator’s Preface, p. xi). Klopfer was unaware of the translator’s identity. He noted, “The book isn’t copyrighted in this country, but I cannot tell you who did the translation. It is passable” (Klopfer to Allen Lane, John Lane, The Bodley Head, 20 October 1931).

The ML’s plates were also used for printings by Walter J. Black, Blue Ribbon Books, and Carlton House.

**221b. Title page reset (c. 1940)**

[within single rules] [6-line title and statement of responsibility within second single-rule frame] DROLL | STORIES | BY | HONORÉ | DE | BALZAC | [below inner frame: torchbearer D5 at right; 2-line imprint at left] THE | MODERN LIBRARY

Pagination and collation as 221a.

Contents as 221a except: [ii] blank; [iv] publication and manufacturing statements within single rules.

*Variant:* Pp. [i–iv] v–xi [xii], [1–2] 3–553 [554–564]. [1–18]16. Contents as 221b except: [554] blank; [555–560] ML list; [561–562] ML Giants list; [563–564] blank. (*Fall 1945*)

*Jacket A:* Enlarged version of 221a, jacket B. Front flap as 221a, jacket B. (*Spring 1943*)

*Jacket B:* As jacket A except monks in dark grayish yellow (91) and white, borders around illustration and spine in strong reddish orange, background in dark brown. (*Spring 1946*) Front flap reset with minor revisions. (*Fall 1956*)

Also in the Modern Library

Balzac, *Short Stories* (1918–1935) 39

Balzac, *Père Goriot & Eugénie Grandet* (1946–1970) 390

Balzac, *Cousin Bette* (1958–1971) 508

Balzac, *Lost Illusions* (Giant, 1967–1970; 1985– ) G109

**222**

**PIERRE CORNEILLE and JEAN RACINE. SIX PLAYS. 1931–1971. (ML 194)**

**222a.** **First printing (1931)**

[within double rules] SIX PLAYS BY | CORNEILLE and RACINE | [rule] | EDITED, WITH AN INTRODUCTION | BY | PROF. PAUL LANDIS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xii, [1–2] 3–372. [1–12]16

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1931, *by* THE MODERN LIBRARY | [short double rule] | *First Modern Library Edition* | 1931; [v] CONTENTS; [vi] blank; vii–xii INTRODUCTION signed p. xii: Paul Landis. | Urbana, Illinois | 1931; [1] part title: THE CID | by | Pierre Corneille; [2] CHARACTERS; 3–372 text.

*Contents:* Corneille. The Cid, translated by Paul Landis – Cinna, translated by Paul Landis. Racine. Andromache, translated by Robert Henderson – Britannicus, translated by Robert Henderson and Paul Landis – Phædra, translated by Robert Henderson – Athaliah, translator unidentified.

*Jacket:* Uniform typographic jacket D. (*Fall 1931*)

Front flap:

The most important works of Corneille and Racine are gathered into one volume in translations worthy of the highest standards of scholarship, and are offered at a price within the reach of all lovers of traditionally great literature. The matchless beauty and intensity of these plays, the universality of their themes and their noble poetic diction recommend them to the present-day reader, who is enabled to share in the treasures of classic French letters. (*Spring 1934*)

Original ML anthology. Published October 1931. *WR* 28 November 1931. First printing: Not ascertained. Discontinued 1971/72.

Shortly after editing *Four Famous Greek Plays* (178), Paul Landis, professor of English at the University of Illinois, reminded Cerf that they had talked about a volume of Corneille and Racine to serve as a companion to Molière’s *Plays* (110). “The need for such a book becomes more and more urgent, but I have combed the existing translations pretty thoroughly and have found none nearly good enough to justify reprinting” (Landis to Cerf, 20 March 1929).

**222b.** **Title page reset (1940)**

*SIX PLAYS BY* | CORNEILLE | *AND* | RACINE | EDITED AND WITH AN INTRODUCTION | BY PROFESSOR PAUL LANDIS | [torchbearer D4] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 222a.

Contents as 222a except: [ii] blank; [iv] COPYRIGHT, 1931, BY THE MODERN LIBRARY, INC.

*Variant:* Pagination as 222b. [1]16 [2–6]32 [7]16. Contents as 222b except: [iv] COPYRIGHT, 1931, 1959, BY THE MODERN LIBRARY, INC. (*Spring 1960 jacket*)

*Jacket A:* Non-pictorial in deep reddish orange (36) and black on cream paper with title in reverse on deep reddish orange panel at upper left; other lettering in black, background in cream. Front flap as 222a. (*Fall 1940*) Flap text reset with additional sentence at end: “The six plays are in revised translations by Paul Landis, who contributes an illuminating Introduction.” (*Spring 1957*)

*Jacket B:* As jacket A with strong bluish green (160) in place of black, including flap text and back panel. (*Fall 1963*)

Also in the Modern Library

Landis, ed., *Four Famous Greek Plays* (1929–1950) 178

**223**

**WILLIAM McFEE. CASUALS OF THE SEA. 1931–1953. (ML 195)**

**223a.** **First printing (1931)**

[within double rules] CASUALS | OF THE SEA | [rule] | BY | WILLIAM McFEE | [rule] | WITH AN INTRODUCTION BY | CHRISTOPHER MORLEY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xvi [xvii–xviii], [1–2] 3–513 [514]. [1–16]16 [17]8(8+1.2)

[i] half title; [ii] pub. note D12; [iii] title; [iv] *First Modern Library Edition* | 1931 | [short double rule]; [v] *DEDICATION*; [vi] blank; vii–xvi INTRODUCTION signed p. xvi: Christopher Morley.; [xvii] CONTENTS; [xviii] blank; [1] part title: BOOK ONE | THE SUBURB; [2] blank; 3–513 text; [514] blank. *Note:* Pp. 511– [514] are an inserted fold.

*Jacket:* Pictorial in moderate green (145) and black on cream paper depicting a freighter at sea; borders in moderate green, lettering in black. Signed: illegible (possibly Art or Nat Falk). (*Fall 1931*)

Front flap:

The novel upon which William McFee’s reputation rests most securely is *Casuals of the Sea*. When it appeared, twenty years ago, he was hailed, with Joseph Conrad, as one of the two greatest story-tellers of the sea. Today, his book is read with undiminished enthusiasm by a new generation of readers. In it they find the never-ending panorama of the sea as a background for the struggle of men in ships against the forces of nature and man’s will. (*Spring 1936*)

Originally published in U.S. by Doubleday, Page & Co., 1916. ML edition printed from plates owned by Doubleday, Doran that were made from a new typesetting. Published November 1931. *WR* 5 December 1931. First printing: 8,000 copies. Discontinued 1 January 1954.

Cerf expressed interest in including one of McFee’s books in the ML in January 1926, but Doubleday, Page turned him down. He was particularly interested in *Captain Macedoine’s Daughter*, but McFee appears to have been opposed to having any of his books in the ML. Later that year Cerf invited McFee to write an introduction to Hudson’s *Purple Land* (134) and indicated that he would like to meet with him to discuss the possibility of a ML edition of one of his books (Cerf to McFee, 26 August 1926; McFee to Cerf, 28 August 1926). Two of McFee’s novels, *Casuals of the Sea* and *Command*, were in the Sun Dial Library, which the ML bought in 1930 from Garden City Publishing Co., the Doubleday reprint subsidiary. Cerf and Klopfer initially planned to include both novels, but in the end only *Casuals of the Sea* was added.

Morley’s introduction to *Casuals of the Sea* was originally for the Lambskin Library edition published by Doubleday, Page in 1922.

The ML paid Doubleday, Doran a $1,500 advance against royalties of 10 cents a copy. A second printing was not required until May 1936 when there was a printing of 1,000 copies.

*Casuals of the Sea* sold 3,588 copies during the eighteen-month period May 1942–October 1943, placing it low in the third quarter of ML and Giant titles. Total ML printings reached 20,000 copies by November 1945. It was not among the 100 best-selling titles in the regular ML during the twelve-month period, November 1951–October 1952.

When Doubleday, Doran suggested a ML edition of *Command* in 1933, Cerf responded, “Personally, I think COMMAND is McFee’s most exciting book, but [it] seems . . . that the old boy’s stature has diminished somewhat in the eyes of the public in the past few years” (Robert de Graff to Cerf, 24 November 1933; Cerf to de Graff, 27 November 1933). In 1946 Doubleday, Doran reverted all rights in *Casuals of the Sea* to McFee and sold him the plates for $70. The ML signed a new contract with McFee and paid him $70 for the plates. Half of McFee’s royalties were to be applied toward amortization of the cost of the plates; once the plates were paid for, McFee was to receive full royalties of 10 cents a copy (Maule to McFee, 7 October 1946).

**223b.** **Title page reset (c. 1940)**

[torchbearer E3] | [7-line title and statement of responsibility within single rules] CASUALS | OF | THE SEA | BY | WILLIAM McFEE | WITH AN INTRODUCTION BY | CHRISTOPHER MORLEY | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xvi [xvii–xviii], [1–2] 3–513 [514–518]. [1–16]16 [17]12

Contents as 223a except: [ii] blank; [iv] COPYRIGHT, 1931, BY THE MODERN LIBRARY, INC.; [514–518] blank. (*Spring 1941 jacket*)

*Variant:* Pp. [i–vi] vii–xvi [xvii–xviii], [1–2] 3–513 [514–526]. [1–17]16. Contents as 223b except: [514] blank; [515–520] ML list; [521–522] ML Giants list; [523–526] blank. (*Spring 1944*)

*Jacket:* Non-pictorial in dark blue (183) on cream paper with lettering and torchbearer in reverse against solid dark blue background. Front flap as 223a. (*Spring 1941*)

**224**

**MARCO POLO. THE TRAVELS OF MARCO POLO. 1931–1970. (ML 196)**

**224a.** **First printing (1931)**

[within double rules] THE TRAVELS OF | MARCO POLO | [rule] | REVISED FROM MARSDEN’S TRANSLATION | AND EDITED WITH AN INTRODUCTION BY | MANUEL KOMROFF | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxxi [xxxii–xxxiv], [1–2] 3–351 [352]. [1–11]16 [12]16 (16+1)

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1926, *by* Boni and Liveright | [short double rule] | *First Modern Library Edition* | 1931; v–xxxi INTRODUCTION signed p. xxxi: Manuel Komroff.; [xxxii] blank; [xxxiii] CONTENTS; [xxxiv] blank; [1] fly title; [2] blank; 3–351 text; [352] blank.

*Variant:* Pp. [i–iv] v–xxxi [xxxii–xxxiv], [1–2] 3–351 [352–358]. [1–12]16 [13]4. Contents as 224a except: [ii] pub. note A6; [iv] *First* statement omitted; [353–358] ML list. (*Spring 1935*)

*Jacket* *A:* Uniform typographic jacket E in vivid purplish blue (194) on light blue paper; borders and title in vivid purplish blue, other lettering in black. (*Fall 1931*)

*Jacket B:* Pictorial in deep purplish red (256) and black on yellow paper with inset illustration of Marco Polo standing on a hill with Chinese city in distance and other travelers on foot, horseback and camel; borders in deep purplish red, lettering in black with “MARCO POLO” highlighted in reverse.

Front flap:

After centuries, the derisive phrase “It’s a Marco Polo,” to indicate a gross exaggeration, has been revised to convey the highest tribute for accuracy and veracity. The merchant-traveller from Venice was the first to cross the entire continent of Asia and to open one of the main routes to China. The record of his adventures and explorations is as fabulous as the truth. His is a travel book that time has substantiated. Readers have enjoyed it with a zest worthy of the Venetian nomad himself. (*Fall 1937*)

Komroff edition originally published by Boni & Liveright, 1926. ML edition printed from plates made from a new typesetting with index omitted. Published November 1931. *WR* 5 December 1931. First printing: Not ascertained. Discontinued 1970/71.

The B&L plates were too large for the ML’s format. The ML paid royalties of 6 cents a copy.

*The Travels of Marco Polo* sold 5,700 copies during the eighteen-month period May 1942–October 1943, placing it in the second quarter of ML and Giant titles. It did not rank among to 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**224b. Title page reset (c. 1940)**

THE TRAVELS | OF | MARCO | POLO | *Revised from Marsden’s translation and* | *edited with an introduction by* | MANUEL KOMROFF | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 224a variant.

Contents as 224a variant except: [ii] blank; [iv] COPYRIGHT 1926, BY BONI AND LIVERIGHT. (*Fall 1944*)

*Variant:* Pagination as 224b. [1–11]16 [12]4 [13]16. Contents as 224b except: [iv] COPYRIGHT, RENEWED, 1953, BY MANUEL KOMROFF. (*Fall 1954*)

*Jacket A:* Non-pictorial in moderate greenish blue (173) and black on cream paper with title in black on inset cream panel; background in moderate greenish blue with series in reverse above inset panel. Front flap as 224 jacket B. (*Fall 1944*)

*Jacket* *B:* Pictorial in moderate yellow (87), vivid red (11) and black on coated white paper with inset multicolor illustration of three mounted travelers; rule frames in vivid red and lettering in black, all against moderate yellow background. Front flap reset with last sentence expanded as follows: “. . . and have kept it alive by the kind of enthusiasm that always keeps old books fresh and vigorous.” (*Fall 1954*)

**225**

**H. G. WELLS. TONO-BUNGAY. 1931–1970. (ML 197)**

**225.1a.** **First printing (1931)**

[within double rules] TONO-BUNGAY | [rule] | BY | H. G. WELLS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*6*], [1–3] 4–460 [461–466]. [1–14]16 [15]12

[*1*] half title; [*2*] pub. note A6; [*3*] title; [*4*] *Copyright,* 1908, *by* DUFFIELD & CO. | [short double rule] | *First Modern Library Edition* | 1931; [*5*–*6*] CONTENTS; [1] part title: BOOK THE FIRST | THE DAYS BEFORE TONO-BUNGAY | WAS INVENTED; [2] blank; [3]–460 text; [461–465] ML list; [466] blank. (*Fall 1931*)

*Jacket:* Non-pictorial in strong yellow green (117) and black on pale yellow green (121) paper with 2-line title in strong yellow green highlighted in black and sandwiched between six strong yellow green bands, simulating a barrel labeled TONO BUNGAY, the quack cure-all about which the story revolves; borders in strong yellow green, other lettering in black. (*Fall 1931*)

Front flap:

Since H. G. Wells wrote *Tono-Bungay*, his forays into prophecy and history have made him world famous. Yet it is doubtful whether his later fame was as firmly grounded as the first spontaneous outburst of acclaim given to *Tono-Bungay*. With its appearance, H. G. Wells forced immediate recognition as a major figure in contemporary English letters. Neither time nor all the subsequent writings of the prolific and indefatigable Mr. Wells has dimmed the sparkle and vivacity of this chronicle of chicanery and human credulity. (*Fall 1933*)

Originally published in U.S. by Duffield & Co., 1909. ML edition (225.1, pp. [*5-6*], [1]–460) printed from Duffield & Green plates. Published December 1931. *WR* 26 December 1931. First printing: 6,000 copies. Discontinued 1970/71.

Cerf expressed interest in *Tono-Bungay* in 1929 when he offered Duffield & Green a $3,000 advance against royalties of 10 cents a copy. He indicated that the offer would stand indefinitely, and these appear to be the terms under which the ML edition was published two years later. The plates became the property of Dodd, Mead & Co. when Dodd, Mead bought Duffield & Green in 1934.

By June 1936 ML printings totaled 12,000 copies and sales totaled 10,675 copies. *Tono-Bungay* sold 4,382 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. It did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**225.1b. Title page reset (1940)**

[within single rules] [4-line title and statement of responsibility within second single-rule frame] TONO- | BUNGAY | BY | H. G. WELLS | [below inner frame: torchbearer D5 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination and collation as 225.1a.

Contents as 225.1a except: [*2*] blank; [*4*] COPYRIGHT, 1908, BY DUFFIELD & CO. (*Spring 1940*)

*Jacket:* Non-pictorial in dark reddish orange (183) and dark blue (183) on cream paper with title and author in reverse on inset dark blue panel; background in dark reddish orange with series and torchbearer in reverse above inset panel. Front flap as 225.1a. (*Spring 1940*)

**225.2. Text reset (1945)**

Title as 225.1b.

Pp. [*4*], xi–xii, [1–2] 3–400 [401–410]. [1–13]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1908, BY DODD, MEAD & CO., INC. | COPYRIGHT, 1935, BY H. G. WELLS; xi–xii CONTENTS; [1] part title: BOOK THE FIRST | The Days Before Tono-Bungay Was Invented; [2] blank; 3–400 text; [401–406] ML list; [407–408] ML Giants list; [409–410] blank. (*Fall 1945*)

*Jacket:* As 225.1b. (*Fall 1945*) Front flap reset with minor revisions. (*Spring 1959*)

An internal RH memo (Regina Spirito to Manny Harper, 5 May 1945) indicates that new plates were being made for *Tono-Bungay* along with Maugham’s *Of Human Bondage* (199), Buck’s *The Good Earth* (266) and Maugham’s *Moon and Sixpence* (283). By eliminating running heads, printing more text on each page, and beginning new chapters on the same page as the ending of the preceding chapter, the total number of pages of *Tono-Bungay* was reduced from 460 to 400. Although Germany surrendered to the Allies the day before Spirito’s memo was written, the war with Japan continued for another four months. Publishers were subjected to increasingly severe paper rationing during the Second World War, and the crowded typesetting is typical of many books of the period. It is not clear why the table of contents is paginated xix–xii.

The new typesetting of *The Good Earth* was also about 60 pages shorter than the earlier edition. *Of Human Bondage* was only 6 pages shorter, and the new typesetting of *Moon and Sixpence* was 27 pages longer.

Also in the Modern Library

Wells, *War in the Air* (1917–1924) 5

Wells, *Ann Veronica* (1917–1934) 24

**226**

**JOHN FRANCIS McDERMOTT, ed. THE SEX PROBLEM IN MODERN SOCIETY. 1931–1954. (ML 198)**

**226a.** **First printing (1931)**

[within double rules] THE SEX PROBLEM | IN MODERN SOCIETY | [rule] | AN ANTHOLOGY | EDITED BY | JOHN FRANCIS McDERMOTT | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xii, [1–2] 3–404. [1–13]16

[i] part title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1931, *by* THE MODERN LIBRARY, INC. | *First Modern Library Edition* | 1931; [v] ACKNOWLEDGMENTS; [vi] blank; vii–ix FOREWORD signed p. ix: John Francis McDermott.; [x] blank; xi–xii CONTENTS; [1] part title: I | THE SEXUAL ETHIC; [2] blank; 3–404 text.

*Contents:* I. The Sexual Ethic. Why a Sexual Ethic Is Necessary, by Bertrand Russell – The Discipline of Sex, by Edward Sapir – The New View of Sex, by George Jean Nathan. II. The Psychology of Sex. The Sex Impulse in Man, by Jacques Fischer – The Freudian Emphasis on Sex, by Samuel D. Schmalhausen – Sex, by Alfred Adler. III. Love. The Play-Function of Sex, by Havelock Ellis – Is Sexuality Love? by Grace Potter – Sex Love, by Dora Russell. IV. Marriage. Sex and Marriage, by Robert H. Lowie – The Breakdown of Marriage, by Will Durant – Legislating for the Companionate Marriage, by Ben B. Lindsey and Wainwright Evans – Love, Marriage, and Divorce in Russia, by V. F. Calverton. V. Eugenics. Heredity and Sex, by Edward M. East – Eugenics, by Franz Boas – Race Consciousness and Eugenics, by André Siegfried. VI. The Problem of Birth Control. Are Ten Too Many? by Marjorie Wells – Women and Birth Control, by Margaret Sanger – Why the Church Should Champion Birth Control, by Charles F. Potter – Birth Control or War, by Henry K. Norton. VII. The Adolescent. The Sex Urge, Its Onset and Management, by Joseph Collins – The Sexual and Maternal Instincts of the Adolescent Girl, by Phyllis Blanchard – The Love Problem of the Student, by C. G. Jung. VIII. Sex in Literature. Contemporary Sex Release in Literature, by V. F. Calverton – Hermaphrodites, by Robert Herrick – Sex Control, by Morris L. Ernst and William Seagle.

*Jacket:* Uniform typographic jacket D. (*Fall 1931*)

Front flap:

The revolutionary change of attitude toward sex within the last two decades has given great impetus to scientific investigation into a subject which had been taboo for centuries. This volume brings together the most modern and enlightened views of men whose knowledge and authority are internationally recognized. Havelock Ellis, Sigmund Freud, Bertrand Russell, C. G. Jung, Franz Boas and Alfred Adler, to name only a few of the contributors, are represented in a symposium as candidly outspoken about sex as it is comprehensive and accurate. (*Spring 1937*)

Original ML anthology. Published December 1931. *WR* 26 December 1931. First printing: Not ascertained. Discontinued fall 1954.

*The Sex Problem in Modern Society* sold 3,174 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles. It did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**226b. Title page reset (c. 1940)**

THE | SEX PROBLEM | IN | MODERN | SOCIETY | *An Anthology* | EDITED BY | JOHN FRANCIS McDERMOTT | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 226a.

Contents as 226a except: [ii] blank; [iv] COPYRIGHT, 1931, BY THE MODERN LIBRARY, INC.

*Jacket:* Non-pictorial in dark green (146) and black on cream paper with title and editor in reverse on dark green panel at upper left; other lettering in black. Front flap as 226a. (*Spring 1943*)

**227**

**DMITRI MEREJKOWSKI. PETER AND ALEXIS. 1931–1940. (ML 175)**

**227.**  **First printing (1931)**

[within double rules] PETER AND ALEXIS | [rule] | BY | DMITRI MEREJKOWSKI | [rule] | TRANSLATED BY | BERNARD GUILBERT GUERNEY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–vi [vii–viii], 1–591 [592–598]. [1–19]16

[*1*] half title; [*2*] pub. note A6; [i] title; [ii] *Copyright,* 1931, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1931; [iii] translator’s dedication; [iv] blank; v–vi FOREWORD signed p. vi: Bernard Guilbert Guerney. | The Blue Faun Bookshop, | 136 West 23rd Street, | New York City. | *Autumn of 1931*.; [vii] CONTENTS; [viii] blank; 1–586 text; 587–591 TRANSLATOR’S NOTES; [592] blank; [593–597] ML list; [598] blank. (*Fall 1931*)

*Jacket:* Uniform typographic jacket E in grayish reddish brown (46) and black on light yellowish pink (28) paper; borders and title in grayish reddish brown, other lettering in black. (*Fall 1931*)

Front flap:

Merejkowski’s famous historical trilogy, collectively entitled *Christ and Anti-Christ*, begins with the volume *The Death of the Gods* (No. 153), continues with the biographical novel, *The Romance of Leonardo Da Vinci* (No. 138), and comes to a conclusion with *Peter and Alexis*. Each panel of this triptych is complete and self-contained, yet it links together three epochal periods of world history: the 4th century, the Renaissance and 18th century Russia. *Peter and Alexis* becomes the climax of the entire work and thus one of Merejkowski’s most absorbing novels. (*Fall 1935*)

Originally published in U.S. as *The Romance of Peter the Great* by G. P. Putnam’s Sons, 1906, in a different translation. Guerney’s translation was commissioned and originally published by the ML. Publication originally announced for August 1930. Published December 1931. *WR* not found***.*** First printing: Not ascertained. Discontinued 1 January 1941.

The ML edition was published more than a year after its announced publication date. Guerney (as usual) took longer than he anticipated to complete the translation, and Cerf (as usual) expressed frustration and irritation at the delay. Cerf indicated hopefully in February 1931 that the translation was almost finished and that the book should be ready around the first of May (Cerf to Crowder, 11 February 1931). Ten days later he noted, “We have had a lot of trouble having the translation of this book completed” (Cerf to Hugh Eayrs, Macmillan Co. of Canada, 21 February 1931). A letter in June indicated, “. . . at present we do not know when it will be finished and ready for publication” (ML to John D. Rollo, Macmillan Co. of Canada, 9 June 1931).

Also in the Modern Library

Merejkowski, *Romance of Leonardo da Vinci* (1928–1970) 154

Merejkowski, *Death of the Gods* (1929–1940) 173