**1932**

**General**

Elmer Adler, who had been a director of Random House since the imprint was created in 1927 to distribute and publish fine limited editions, resigned in 1932. Thereafter he devoted himself exclusively to his fine printing business, Pynson Printers, and to *The Colophon*, the bibliophilic quarterly which he published from 1930 to 1940. Random House was reorganized—still as a subsidiary of The Modern Library, Inc.—with Cerf and Klopfer as sole directors. It was not until 1933, following the bankruptcy of Liveright, Inc., that Cerf and Klopfer turned seriously to trade publishing.

ML Giants, which had been introduced in fall 1931, continued to provide exceptional value in the Depression book market. The four volumes published in 1932 sold for $1.00 each and averaged more than 1,300 pages per volume.

The ML published a full-page ad in *Publishers’ Weekly* that lampooned the publishing industry adage, “You can’t sell books like soap.” Adapting the widely known slogan of Ivory Soap, the ad is headed “They Float!” and depicts an attractive young woman seated in her bath with five Modern Library books—*Of Human Bondage*, *Swann’s Way*, *The Magic Mountain*, *Droll Stories*, and *Sanctuary*—floating on the surface of the water (*PW*, 14 May 1932, p. 2015).

**Number of titles**

Twenty-four titles were added and fifteen were discontinued, bringing the number of titles in the regular ML to 207. Six of the discontinued titles (two by Maupassant and four by Wilde) were repackaged as three volumes to offer better value. Chekhov, *Rothschild’s Fiddle and Other Stories*, which had been in the ML since 1917, was replaced by a more comprehensive collection, *The Stories of Anton Tchekov*, edited by Robert Linscott). Three new titles in ML Giants, including Gibbon, *Decline and Fall of the Roman Empire* in two volumes, brought the number of Giants to six titles in seven volumes. *Decline and Fall of the Roman Empire* was expanded to three volumes in 1946.

**Format**

All new titles except Dreiser, *Sister Carrie* (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). *Sister Carrie* was ¼ in. taller.

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; all but three had torchbearer A2. Dostoyevsky, *Crime and Punishment* (228) had torchbearer A3; Dos Passos, *Three Soldiers* (248) had torchbearer C1; *The Arabian Nights’ Entertainments* (244) had no torchbearer on the title page. All new titles except *The Arabian Nights’ Entertainments* had the 3-line imprint that began to be used in January 1931:

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 title page of *The Arabian Nights’ Entertainments* had so much text that there was no room for a torchbearer or 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 D, with Kent’s torchbearer (1⅛ in.; 27 mm) stamped in gold on the front panel and stylized initials “ML” added in gold above the 2-line imprint on the spine.

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

**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**

Eighteen of the 1932 titles were published in individually designed pictorial jackets. Four were published in uniform typographic jacket D and two in uniform typographic jacket F. Nearly all new titles published between 1932 and the introduction of the ML’s larger format in fall 1939 had pictorial jackets. Uniform typographic jacket D was used on newly published titles for the last time in spring 1932. The final examples of its use, *Poems of Longfellow* (235) and Franklin, *Autobiography and Selections from His Other Writings* (236), provoked an angry letter from Cerf, who had apparently given instructions that the jacket was no longer to be used for new titles.

**Price**

95 cents.

**Dating keys**

(Spring) Dreiser, *Sister Carrie* xDickens, *Pickwick Papers*; Giants through G5. (Fall) Dickens, *Pickwick Papers* xLewis, *Arrowsmith*; Giants through G7.

**Titles sought, suggested, declined**

Cerf approached Arthur Pell at Liveright, Inc., about including a volume of plays by Eugene O’Neill in ML Giants (Cerf to Pell, 16 November 1932). Nothing came of this initiative. O’Neill became a Random House author the following year after the Liveright bankruptcy. O’Neill’s *Nine Plays* (G53), originally published by Liveright in 1932, was added to the Giants in 1941.

After repeated attempts to get reprint rights to James Stephens’s *Crock of Gold* (Macmillan, 1912) Cerf enlisted the assistance of Hugh Eayrs, the president of the Macmillan Co. of Canada. Eayrs wrote to the president of the Macmillan Co. in New York urging him to allow a ML reprint (Eayrs to George Brett, Jr., 16 May 1932). Brett replied, “We are simply not going to give it to him . . . if we should want to do a cheap edition we would do it ourselves” (Brett to Eayrs, 24 May 1932).

Cerf contacted Hermann Schaff for the rights to an edition of Synge plays, saying “If we can’t get this from you by peaceable means in the next two years, I will have to start negotiations with the Boston underworld to spirit you off somewhere and tickle your bare soles with lighted matches until you sign on the dotted line” (Cerf to Schaff, 16 November 1932). Cerf again contacted Doubleday for reprint rights to *Kim* (Cerf to Nelson Doubleday, 3 December 1932). Cerf was beginning to consider an anthology of Yiddish literature as early as January 1932.

James Crowder, the ML’s sales representative for the Middle West, suggested Edmund Wilson’s *Axel’s Castle: A Study in the Imaginative Literature of 1870–1930*, which had been published by Charles Scribner’s Sons in 1931 (Crowder to Cerf, 4 June 1932). Cerf corresponded with Wilson about a ML edition in 1933. Wilson was interested and suggested adding several additional essays to the ML edition, which he proposed publishing under a new title such as *Literary Essays* or *Essays on Modern Authors*. He also asked for an advance of $500 (Wilson to Cerf, 28 September 1933). In the end Wilson decided to incorporate the essays he had considered adding to *Axel’s Castle* into a new book (Wilson to Cerf, 6 November 1933).

Dale Warren, the head of publicity at Houghton Mifflin Co., suggested a one-volume condensation of Proust, noting confidentially that the firm of Albert & Charles Boni, which then published the seven volumes comprising Proust’s *Remembrance of Things Past*, would welcome some ready cash (Warren to Cerf, 20 June 1932). Charles Boni had left in 1930, and the firm “was in major trouble” by the early 1930s (“Albert and Charles Boni” in *American Literary Publishing Houses, 1900–1980*, p. 57).

The ML had already reprinted the first two volumes, *Swann’s Way* (1928) and *Within a Budding Grove* (1930), and would add *Guermantes Way* in 1933. Cerf thought that Warren’s suggestion was an excellent idea except from the point of view of the publisher of the complete set. He asked Warren to keep the idea under his hat and not even tell Ferris Greenslet, the manager of the Houghton Mifflin trade department. “We have had two conversations with Boni relative to buying the entire Proust property from him. In the event of a slow down, I think we might be able to get these books for our Random House list. In the event that anything happens along this line, I will let you know as promptly as possible. Something must break in this situation before the summer is very much advanced (Cerf to Warren, 21 June 1932; underlining in original). Five months later he indicated, “I have not given up hopes of buying the entire Proust property from Albert Boni. If anything develops along this line, be assured that I will get in touch with you immediately” (Cerf to Warren, 22 November 1932). Cerf was able to secure *Remembrance of Things Past* a year or so later. The Random House edition was published as a four-volume set in a wooden slipcase; Cerf described it as “one of the typographical masterpieces of 1934” (Cerf, *At Random*, p. 99).

Warren never gave up his proposal for a one-volume condensation of Proust. When he repeated the idea in 1943, Cerf turned him down but added that he would give Houghton Mifflin rights to a condensed Proust if the firm would allow the ML to reprint Willa Cather’s *My Antonia*, which he had been trying to get for the series since 1925 (Cerf to Warren, 13 September 1943).

**New titles**

Dostoyevsky, *Crime and Punishment* (1932) 228

Mann, *Magic Mountain* (1932) 229

Dreiser, *Sister Carrie* (1932) 230

Stoker, *Dracula* (1932) 231

Chekhov, *Stories of Anton Tchekov* (1932–1956), *Stories of Anton Chekhov* (1957–1963), *Short Stories of Anton Chekhov* (1964– ) 232

Faulkner, *Sanctuary* (1932) 233

Hardy, *Tess of the D’Urbervilles* (1932) 234

Longfellow, *Poems* (1932–1945), *Poems of Henry Wadsworth Longfellow* (1945– ) 235

Franklin, *Autobiography Benjamin Franklin and Selections from His Other Writings* (1932) 236

Hemingway, *Farewell to Arms* (1932) 237

Conrad, *Victory* (1932) 238

Hughes, *High Wind in Jamaica* (1932) 239

*Eight Famous Elizabethan Plays* (1932) 240

***Spring***

**228**

**FYODOR DOSTOYEVSKY. CRIME AND PUNISHMENT. 1932– . (ML 199)**

**228.1a. First printing (1932)**[within double rules] CRIME | AND PUNISHMENT | [rule] | BY | FYODOR DOSTOYEVSKY | [rule] | TRANSLATED BY | CONSTANCE GARNETT | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORKPp. [*4*], 1–516. [1–16]16 [17]4[*1*] half title; [*2*] pub. note D12; [*3*] title; [*4*] *First Modern Library Edition* | 1932; 1–516 text.

*Jacket A:* Uniform typographic jacket D with author misspelled. (*Fall 1931*) *Note:* The author is misspelled “DOSTOYEVKSY” on the front panel and spine of the jacket. The earliest jacket with the spelling corrected has not been ascertained.

*Jacket B:* Uniform typographic jacket D with spelling of Dostoyevsky corrected.

Front flap:

In the whole literature of the subtle and mysterious relationship between man and the crimes he commits, *Crime and Punishment* stands supreme for its insight, its compassion and its psychological fidelity. The story of the murder committed by Raskolnikov, his punishment and atonement, is the most gripping and illuminating study ever written of a crime of repugnance and despair, and the consequences which arise inevitably from it. In Dostoyevsky’s mind, crime is its own punishment and retributive justice can never be as severe as the penalty the human soul can impose on itself. (*Spring 1935*)

Garnett translation originally published in U.S. by the Macmillan Co., 1914. ML edition printed from plates made from a new typesetting. Published January 1932. *WR* 13 February 1932. First printing: Not ascertained. *Crime and Punishment* sold 16,923 copies during the eighteen-month period May 1942–October 1943, making it the ML’s fifth best-selling title and the second best-selling title in the regular ML (*Of Human Bondage* was the best-selling title in the regular ML). It sold 10,943 copies during the twelve-month period November 1951–October 1952, making it the fourth best-selling title in the regular ML. Sales through 1955 totaled 208,000 copies.**228.1b. Title page reset (c. 1940)***CRIME AND* | *PUNISHMENT* | *by* | FYODOR DOSTOYEVSKY | *translated by* CONSTANCE GARNETT | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]Pp. [*4*], 1–516 [517–524]. [1–16]16 [17]8

Contents as 228.1a except: [*2*] blank; [*4*] publication and manufacturing statements within single rules; [517–521] ML list; [522–523] ML Giants list; [524] blank. (*Fall 1942*)*Jacket:* Pictorial in vivid yellow green (115), gray and black on linen-finish white paper with inset illustration of Raskolnikov descending a wooden stairway and author and title in reverse highlighted in vivid yellow green and black; background in white. Signed: Galdone. Front flap as 228.1a. (*Fall 1943*)

**228.2a. Text reset (1944/45)**FYODOR DOSTOYEVSKY | CRIME AND | PUNISHMENT | TRANSLATED FROM THE RUSSIAN BY | CONSTANCE GARNETT | [torchbearer D3] | THE MODERN LIBRARY | NEW YORKPp. [*4*], [1–2] 3–531 [532–540]. [1–16]16 [17–18]8[*1*] half title; [*2*] blank; [*3*] title; [*4*] publication and manufacturing statements within single rules; [1] fly title; [2] blank; 3–[532] text; [533–538] ML list (*fall 1944*); [539–540] ML Giants list. (S*pring 1945*)*Jacket:* As 228.1b. (*Spring 1945*)

Printed from plates made from a new typesetting. The plates were first used in 1944 for the Illustrated Modern Library edition (IML 10) and subsequently for regular ML printings.

Regular ML printings added part titles for Parts 1–6 and the Epilogue at the head of each part (Illustrated ML printings had separate leaves for part titles) and substituted new chapter numbers and large initial capitals at the beginning of each chapter for those used in Illustrated ML printings. Part titles, chapter numbers, and large initial capitals in Illustrated Modern Library printings were designed to be printed in gray and black; those in regular ML printings were printed in black only.

**228.2b. Simmons introduction added (1951)**[3-line title and statement of responsibility within double-rule frame with ornaments at each side of frame] CRIME AND | PUNISHMENT | *Fyodor Dostoyevsky* | [below frame] *Translated from the Russian by* | *Constance Garnett* | *With an introduction by* | ERNEST J. SIMMONS | *Professor of Russian Literature and* | *Executive Officer, Department of Slavic Languages* | *Columbia University* | [torchbearer E5] | *The Modern Library · New York*Pp. [i–iv] v–xix [xx], [1–2] 3–531 [532–540]. [1–16]16 [17]8 [18]16

Contents as 228.2a except: [i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; v–xviii INTRODUCTION | By ERNEST J. SIMMONS; xix BIOGRAPHICAL AND CRITICAL STUDIES; [xx] blank. (*Spring 1951*)*Jacket:* As 228.2a. (*Spring 1951*) Front flap reset with additional sentence at end: “By Dostoyevsky’s art, a shabby murder becomes the means of revealing some of the innermost secrets of the heart.” (*Fall 1955*) *Note:* At some point in the 1950s the jacket began to be printed on coated white paper instead of linen-finish paper.

Originally published 1950 in MLCE and subsequently in the regular ML. The ML invited Harry Levin and then Lionel Trilling to write the introduction. Both declined on the grounds that the $200 fee offered was inadequate (Erskine to Levin, 26 January 1950; Stein to Trilling, 3 February 1950; Trilling to Stein, 5 February 1950). At that point Stein telephoned Simmons, who had just accepted an invitation to write an introduction to *The Brothers Karamazov* for $200, and he agreed to do *Crime and Punishment* instead.**228.3a. Text reset; offset printing (c. 1968)**[within single rules with ornaments added to the horizontal rules] CRIME AND | PUNISHMENT | FYODOR DOSTOYEVSKY | *Translated from the Russian* | *by Constance Garnett* | *With an introduction by* | *Ernest J. Simmons* | [torchbearer J] | THE MODERN LIBRARY | *New York*Pp. [*20*], 1–492. [1]16 [2–8]32 [9]16[*1*] half title; [*2*] blank; [*3*] title; [*4*] © Copyright, 1950, by Random House, Inc.; [*5*–*16*] *introduction by ernest j. simmons*; [*17*] *biographical and critical studies* [updated from 228.2b]; [*18*] blank; [*19*] fly title; [*20*] blank; 1–492 text.*Jacket:* Fujita non-pictorial jacket in black, vivid orange (48), strong brown (55) and brilliant violet (206) on coated white paper with lettering in vivid orange, strong brown and reverse and three horizontal rules in brilliant violet, all against black background. Front flap as 228.2a revised text.

**228.3b. Reissue format (1978)**Title as 228.3a except line 8: [torchbearer M].Pagination as 228.3a. Perfect bound.

Contents as 228.3a except: [*4*] Copyright 1950 by Random House, Inc. | Copyright Renewed 1978 by Random House, Inc.*Jacket:* Non-pictorial on kraft paper with lettering in dark grayish reddish brown (47) and torchbearer in deep brown (56). Designed by R. D. Scudellari. Front flap slightly revised from 228.3a.

Published spring 1978 at $5.95. ISBN 0-394-60450-4.

Also in the Modern Library

Dostoyevsky, *Poor People* (1917–1934) 10

Dostoyevsky, *Brothers Karamazov* (1929–1971) 171; (Giant, 1937– ) G34; (Illus ML, 1943–1949) IML 2

Dostoyevsky, *The Possessed* (1936–1990) 288

Dostoyevsky, *The Idiot* (Giant, 1942–1972; 1983–1986) G60

Dostoyevsky, *Crime and Punishment* (Illus ML, 1944–1950) IML 10

Dostoevsky, *Best Short Stories* (1955–1971; 1979– ) 479\*

\*All ML editions used the spelling Dostoyevsky except *Best Short Stories* which uses the spelling Dostoevsky. In recent decades “Dostoevsky” has become the most common transliteration of the author’s name in English-language editions of his works. “Dostoyevsky, Fyodor, 1821–1881” remains the “authorized form” used in library catalogs to collocate the nearly 50 variant spellings that have been used to represent the author’s name in the Roman alphabet (OCLC Authority Record Number 263592).

**229**

**THOMAS MANN. THE MAGIC MOUNTAIN. 1932–1938. (ML 200)229. First printing (1932)**[within double rules] THE | MAGIC MOUNTAIN | [rule] | BY | THOMAS MANN | [rule] | TRANSLATED BY | H. T. LOWE-PORTER | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORKPp. [*12*], [1–2] 3–900. [1–28]16 [29]8[*1*] half title; [*2*] pub. note D12; [*3*] title; [*4*] *Copyright,* 1927, *by* ALFRED A. KNOPF, INC. | *Copyright,* 1924, *by* S. FISCHER VERLAG | [short double rule] | *First Modern Library Edition* | 1932; [*5*] TRANSLATOR’S NOTE signed: H. T. L.-P.; [*6*] blank; [*7*–*9*] CONTENTS; [*10*] blank; [*11*–*12*] FOREWORD; [1] part title: CHAPTER I; [2] blank; 3–900 text.*Jacket:* Pictorial in moderate greenish blue (173) and deep blue (179) on cream paper with inset illustration of Thomas Mann in front of a mountain; borders in moderate greenish blue, lettering in deep blue. Signed: C. (*Fall 1931*)

Front flap:

The reader who takes up this book for the first time has in store for him one of the rarest thrills that can be afforded by modern literature. The editors of the Modern Library unhesitatingly list it among the greatest novels of all time. That it ranks as one of the five best sellers in the entire series is a tribute to the taste of the American public. That the author is now in exile from his native land is a commentary on the Hitler regime that needs no amplification. (*Spring 1934*)

Lowe-Porter translation originally published in U.S. in two volumes by Alfred A. Knopf, 1927. ML edition (pp. [*5*]–900) printed from Knopf plates with table of contents consolidated from vols. 1 and 2, fly title omitted, and page numeral “xi” removed from the foreword. Published January 1932. *WR* 13 February 1932. First printing: 17,000 copies. Discontinued spring 1938.

Cerf approached Knopf about a ML edition of *The Magic Mountain* in 1929, when he offered a $3,000 advance against royalties of 10 cents a copy and indicated that he was willing to use the Plimpton Press rather than the ML’s regular printers so that the Knopf plates would not have to be moved (Cerf to Manley Aaron, Knopf, 19 November 1929). The reprint contract was not signed until May 1931. The agreement Cerf sent Knopf did not limit the ML’s rights to any period of time; Knopf inserted the standard clause granting reprint rights for a period of five years (Knopf, Inc. to Cerf, 14 May 1931). The terms of the final contract have not been ascertained, but the ML appears to have paid royalties of 12 cents a copy. The ML secured quotes from the Plimpton Press but in the end the ML edition was printed by Parkway Printing Co., the ML’s regular printers.

Sales over the first five years totaled 48,004 copies as follows: 13,883 copies (1932); 7,871 copies (1933); 9,053 copies (1934); 9,902 copies (1935); 7,295 copies (1936) (Cerf to Kenneth Roberts, 23 November 1938).

Knopf declined to renew the reprint contract for a second five-year term. Lewis Miller later explained, “Mr. Knopf has withdrawn THE MAGIC MOUNTAIN from us and plans to reissue it himself in what I imagine will be a $3.00 edition. I believe Mr. Knopf feels that he can get more revenue for himself and for Mr. Mann in that way. We are sorry to have the book go, naturally” (Miller to Ellis Mount, Macmillan Co. of Canada, 18 May 1938). The final printing of the ML edition (10,000 copies in October 1936) was ordered after Knopf served notice that the reprint contract would not be renewed. Knopf appears to have allowed the ML a large final printing before giving up the title. Cerf expressed his appreciation: “Just a line to tell you again how much I appreciate your attitude in THE MAGIC MOUNTAIN matter. We are indebted to you for a lot of things. Some day maybe we will be able to square the account” (Cerf to Knopf, 26 October 1936). The ML edition was out of print by May 1938.

Cerf never accepted the loss of *The Magic Mountain* and tried repeatedly to get it back. The following exchange of letters is typical. In 1942, after Mann’s *Buddenbrooks* (285) had also been withdrawn from the ML, Cerf offered a $5,000 advance against royalties of 15 cents a copy “or to work out any other set of details that might satisfy you” for permission to publish *The Magic Mountain* as a Giant. He added, “Quite frankly, we get letters every week in the year demanding to know why this title is no longer in the series, and I’d rather have it back than any other book in print” (Cerf to Joseph C. Lesser, Knopf, 20 July 1942). Lesser replied that he wished he could say yes. “The title is just too good a back-list item for us to be willing to part with it on any arrangement whatsoever. As a trade publisher you must appreciate the necessity of our position” (Lesser to Cerf, 21 July 1942). Cerf replied: “I was afraid that your answer was going to be no on THE MAGIC MOUNTAIN.” He then asked if Knopf could be persuaded to allow *Buddenbrooks* into the Giants. “We really ought to have a Thomas Mann title somewhere along the line in a series that is supposed to represent the best in modern literature” (Cerf to Lesser, 22 July 1942).

*The Magic Mountain* was included in MLCE in the 1960s after RH’s acquisition of Alfred A. Knopf, Inc. It was restored to the regular ML in 1992 as part of Random House’s “relaunch” of the series.

Also in the Modern Library

Mann, *Buddenbrooks* (1935–1940) 285

Mann, Thomas, *Stories of Three Decades* (Giant, 1961–1973; 1979–1986) G97

Mann, *Confessions of Felix Krull, Confidence Man* (1965–1971) 577

Mann, *Doctor Faustus* (1966– ) 582

**230**

**THEODORE DREISER. SISTER CARRIE. 1932–1971. (ML 8)230a. First printing (1932)**[within double rules] SISTER CARRIE | [rule] | BY | THEODORE DREISER | [rule] | WITH A NEW FOREWORD BY THE AUTHOR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORKPp. [i–iv] v–vii [viii], [*2*], [1] 2–557 [558–566]. [1–18]16 6⅞ x 4⅜ in. (175 x 110 mm)

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1900, *by* HARPER AND BROTHERS | *Copyright*, 1917, BY HORACE LIVERIGHT, INC. | [short double rule] | *First Modern Library Edition* | 1932; v–vii THE EARLY ADVENTURES OF | SISTER CARRIE signed p. vii: Theodore Dreiser.; vii (cont.) A PUBLISHER’S NOTE | ON THE MODERN LIBRARY EDITION | OF “SISTER CARRIE”; [viii] blank; [*1*] fly title; [*2*] blank; [1]–557 text; [558] blank; [559–563] ML list; [564–566] blank. (*Spring 1932*) *Note:* To accommodate Dreiser’s plates the ML edition was ¼ inch taller than the ML’s standard format; later printings in the balloon cloth format were also ¼ inch wider. See the note directly below under 230a variant.

*Variant:* Wider format with binding measuring 6⅞ x 4⅝ in. (175 x 117 mm). Pagination and collation as 230a. Contents as 230a except p. [iv] entirely reset with transcription as 230a except first comma in line 2 in italic and *First* statement omitted; [564–565] ML Giants list; [566] blank. (*Fall 1939*) *Note:* The wider format may have been introduced well before 1939. The wider format allowed more generous inside and outer margins. It also meant that the endpapers extended beyond Kent’s endpaper design, leaving a white border of more than ⅛ inch at the fore-edge of the free endpapers.

*Jacket:* Pictorial in moderate reddish purple (258) and black on cream paper depicting a woman’s head and shoulders in left profile; borders in moderate reddish purple, lettering in black. Signed C. (*Spring 1932*)

Front flap:

The story of the vicissitudes attendant upon the publisher’s suppression, in 1901, of *Sister Carrie* is the history of America’s emergence from the fog of suspicion and fear of realism in the novel. On the score of his uncompromising fight, Theodore Dreiser must be regarded a pioneer and liberator. His *Sister Carrie* pointed the tendency in American fiction for twenty-five years, and today it remains a monumental achievement, embodying all the sympathy, tenderness and unremitting naturalness for which its author has grown internationally famous. (*Fall 1933*)

Originally published by Doubleday, Page & Co., 1900. Dreiser acquired the Doubleday, Page plates in 1906 and authorized printings by B. W. Dodge & Co., 1907; Grosset & Dunlap, 1908; Harper & Bros., 1912; and Boni & Liveright, 1917. ML edition (pp. [*1*]–557) printed from Dreiser’s plates. Published February 1932. *WR* 12 March 1932. First printing: Not ascertained. Discontinued 1971/72.

Dreiser’s account of the original publication of *Sister Carrie*, “The Early Adventures of Sister Carrie” (ML ed., pp. v–vii) indicates that it was rejected by Harper & Brothers before it was accepted by Doubleday, Page at the recommendation of the novelist Frank Norris, who was a reader for Doubleday. After the book was printed, Dreiser continues:

“Mrs. Frank Doubleday read the manuscript and was horrified by its frankness. She was a social worker and active in moral reform, and because of her strong dislike for the book and insistence that it be withdrawn from publication, Doubleday, Page decided not to put it in circulation. However, Frank Norris remained firm in his belief that the book should come before the American public, and persuaded me to insist on the publishers carrying out the contract. Their legal adviser—one Thomas McKee, who afterwards personally narrated to me his share in all this—was called in, and he advised the firm that it was legally obliged to go on with the publication, it having signed a contract to do so, but that this did not necessarily include *selling*; in short, the books, after publication, might be thrown in the cellar! I believe his advice was followed to the letter, because no copies were ever sold. But Frank Norris, as he himself told me, did manage to send out some copies to book reviewers, probably a hundred of them. (p. vi)

[James L. W. West III](http://www.library.upenn.edu/collections/rbm/dreiser/contributors.html) notes:

Frank Doubleday, the senior partner, returned in July 1900 from a vacation and read Sister Carrie in typescript. Perhaps his wife read the novel as well, though this has never been firmly established. For whatever reason, Doubleday expressed a strong dislike for the narrative, calling it “immoral” and urging that his firm not publish it. Working through Page, he attempted to persuade Dreiser to withdraw the book, but Dreiser . . . stood firm and demanded publication. Doubleday sought legal advice and found that indeed he was committed to putting Sister Carrie into print, but that he was under no obligation to market it strongly (West, “**The Composition and Publication of** Sister Carrie”, Dreiser Web Source, University of Pennsylvania Library, 2000).

Doubleday, Page printed 1,008 copies of *Sister Carrie* and left 450 unbound. Norris sent out 127 review copies. *Sister Carrie* sold 456 copies between its publication on 8 November 1900 and February 1902, and Dreiser received royalties of $68.40 (Lehan, p. 1159). Dreiser indicates that the Doubleday, Page plates along with some bound and unbound copies of *Sister Carrie* were bought by the rare book dealer J. F. Taylor & Company (“The Early Adventures of Sister Carrie,” p. vi). Dreiser later purchased the plates and books from them. Subsequent reprints of *Sister Carrie*, including the Modern Library’s, were arranged with Dreiser.

The ML negotiated its edition directly with Dreiser. Dreiser received a $2,500 advance against royalties of 10 cents a copy. He paid $500 of the advance to Horace Liveright, Inc., probably for the use of the plates which had been licensed to Liveright. All of the royalties were credited to Dreiser’s account; Liveright received no further income from the ML edition (Dreiser Papers, Van Pelt Library, University of Pennsylvania. Dreiser to Horace Liveright, Inc., 27 October 1931). When a ML printing was required, Klopfer wrote to Dreiser asking him to give instructions for the plates to be delivered to the ML’s printers. After Dreiser’s death the ML acquired world rights on a non-exclusive basis (Dreiser Papers. E. E. Harper to Mrs. Theodore Dreiser, 1 April 1948).

Dreiser’s foreword, “The Early Adventures of Sister Carrie,” was originally published in *The Colophon*, pt. 5 (1931). The “Publisher’s Note on the Modern Library Edition of ‘Sister Carrie’” (p.vii) states:

One of the very first books mentioned for inclusion in the Modern Library series was Sister Carrie. This was back in 1918. This book, as much as any written by an American, we felt, expressed the trend and spirit of the literature we wanted in our series. Mr. Dreiser, however, very reasonably kept one eye cocked on the royalty statements covering the two-fifty edition [the trade edition published by Boni & Liveright in 1917], and it was only in February, 1932, after more attempts than we care to think about, that we persuaded him to let us do the book. We are proud to have Sister Carrie on our list.

*Sister Carrie* was not one of the ML’s best-selling titles in the 1930s. Sales reached 9,984 copies by the end of 1934 and 18,635 copies by the end of 1939, when Dreiser’s account showed an unearned balance of $636.50 (Dreiser Papers. RH file). *Sister Carrie* sold 5,637 copies during the eighteen-month period May 1942–October 1943, placing it the second quarter of ML and Giant titles. During the twelve-month period November 1951–October 1952 it sold 7,097 copies, placing it solidly in the first quarter of ML and Giant titles.

**230b. Title page reset (c. 1941**)

[torchbearer E3] | [7-line title and statement of responsibility within single rules] SISTER | CARRIE | BY | THEODORE | DREISER | WITH A NEW FOREWORD | BY THE AUTHOR | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination and collation as 230a.

Contents as 230a variant except: [ii] blank; [iv] COPYRIGHT, 1900, BY HARPER AND BROTHERS | COPYRIGHT, 1917, BY HORACE LIVERIGHT, INC. (*Spring 1942*) *Note:* The copyright statements were corrected in later printings; see 230b variant.

*Variant:* Pagination and collation as 230a. Contents as 230b except: [iv] COPYRIGHT, 1900, BY DOUBLEDAY, PAGE & CO. | RENEWED, 1927, BY THEODORE DREISER; [559–564] ML list; [565–566] ML Giants list. (*Fall 1954*)

*Jacket A:* Non-pictorial in strong orange yellow (68) and dark gray (266) on cream paper with title and author in dark gray on inset cream panel; series and torchbearer in reverse above inset panel, all against strong orange yellow background. Probably designed by Joseph Blumenthal. Front flap as 230a. (*Spring 1942*)

*Jacket* *B:* As jacket A except in deep reddish orange (36) instead of strong orange yellow. Front flap as 230a. (*Spring 1951*)

*Jacket C:* As jacket B except on coated white paper.

Front flap reset and revised:

The history of the vicissitudes attending upon the suppression, in 1901, of *Sister Carrie* is part of the history of America’s emergence from the then prevailing atmosphere of prudery and suspicion. Fear of realism in the novel prompted the campaign against writers who dared challenge the romantic tradition. On the score of his uncompromising fight against censorship and for the new and rising school of American naturalism, Theodore Dreiser earned the right to be regarded as a pioneer and liberator. His *Sister Carrie* was the forerunner of a tendency in American fiction for at least a quarter of a century and even today it remains a monumental achievement as a novel of great sympathy, tenderness and unremitting naturalness. For these qualities alone Theodore Dreiser became internationally famous. (*Spring 1954*)

*Jacket D:* Pictorial in moderate bluish green (164), vivid red (11) and black on coated white paper with drawing of a woman’s face and shoulders in black and white with lettering in black below neckline; spine and background at left in moderate bluish green, background at right in vivid red. Signed: Giusti. Front flap as jacket C. (*Spring 1957*)

Also in the Modern Library

Dreiser, *Free and Other Stories* (1924–1931) 106

Dreiser, *Twelve Men* (1928–1934) 159

Dreiser, *An American Tragedy* (Giant, 1956–1968) G89

**231**

**BRAM STOKER. DRACULA. 1932–1990. (ML 31)231a. First printing (1932)**[within double rules] DRACULA | [rule] | BY | BRAM STOKER | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORKPp. [*2*], [i–vii] viii–ix [x], [*2*], 1–418. [1–13]16 [14]8[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1897, *by* BRAM STOKER | [short double rule] | *First Modern Library Edition* | 1932; [iii] dedication; [iv] blank; [v] note; [vi] blank; [vii]–ix CONTENTS; [x] blank; [*1*] fly title; [*2*] blank; 1–418 text.*Jacket:* Pictorial in strong red (12) and black on brilliant yellow paper depicting Dracula in top hat, bat-like cape and cane; borders and title in strong red, other lettering in black; adapted from the Sun Dial Library jacket. (*Spring 1932*) *Note:* The 231a jacket is one of most ML’s most striking jackets of the balloon cloth era. The image of Dracula is from the Sun Dial Library jacket; the lettering and brilliant yellow background are original to the ML. Designer unknown.

Front flap:Mention of any thriller immediately brings a comparison to *Dracula*, the model toward which writers of the macabre strive. As a novel it has provided chills and nightmares for countless readers; on the stage and as a cinema it has aroused terror in the hearts of vast audiences. The monstrous figure of Dracula, half human, half bat, the “human vampire,” is as original and forbidding a creature as the literature of horror has ever created. His sinister deeds grip you with an icy fear and hold you spellbound. (*Fall 1935*)

Originally published in U.S. by Doubleday, McClure & Co., 1899. ML edition printed from Doubleday, Doran plates made from a new typesetting; the plates appear to have been made for the ML’s exclusive use. Published February 1932. *WR* 12 March 1932. First printing: 5,000 copies. Discontinued 1990. *Dracula* was one of eleven Sun Dial Library titles added to the ML after Cerf and Klopfer bought the Doubleday series in 1930. *Dracula* had been the Sun Dial Library’s best-selling title with total sales of 10,953 copies to February 1930.

The plates for *Dracula*, along with new plates for Maugham’s *Of Human Bondage* (199) and Bennett’s *Old Wives’ Tale* (207), were ready in July 1930 (Doubleday, Doran to Klopfer, 14 July 1930). The ML paid Doubleday, Doran royalties of 10 cents a copy. Klopfer suggested a reduction in the royalty rate after *Dracula* entered the public domain but indicated that the ML would agree to whatever Doubleday decided (Klopfer to Mina Turner, Doubleday, 17 April 1958). By 1965 the ML was paying royalties of 5 cents a copy.

*Dracula* sold 5,052 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.

**231b. Title page reset (1941)**[torchbearer D5] | [3-line title and statement of responsibility within single rules] DRACULA | BY | BRAM STOKER | [below frame] MODERN LIBRARY · NEW YORKPagination and collation as 231a.

Contents as 231a except: [*2*] blank; [ii] COPYRIGHT, 1897, BY BRAM STOKER.*Jacket:* Pictorial in black, strong yellowish green (131), deep purple (219) and light gray (264) on coated white paper with inset panel depicting Dracula’s face distinguished from black background with right forehead and cheekbone highlighted in strong yellowish green and light gray, eyes in deep purple, and strands of hair, tip of nose and nostril, mustache, teeth and lower lip in reverse shaded in light gray; title in reverse above skull, author and series in light gray and reverse at lower right with black background shaded in deep purple; background outside panel in white. Signed: E. McKnight Kauffer/40. Front flap as 231a. (*Spring 1941*) Front flap reset with additional sentence at end: “Dracula is a tale of terror out of a nightmare world to keep you frightened and fascinated from beginning to end.” (*Spring 1958*)**231c. Title page reset; offset printing (1967)**Dracula | *by* BRAM STOKER | The Modern Library | *New York* [torchbearer J]Pp. [*2*], [i–ix] x–xi [xii], [*2*], 1–417 [418–432]. [1]16 [2–7]32 [8]16[*1*–*2*] blank; [i] half title; [ii] blank; [iii] title; [iv] Copyright, 1897, by Bram Stoker; [v] dedication; [vi] blank; [vii] note; [viii] blank; [ix]–xi CONTENTS; [xii] blank; [*1*] fly title; [*2*] blank; 1–[418] text; [419–426] ML list; [427–428] ML Giants list; [429–432] blank. (*Fall 1966*) *Note:* Table of contents repaginated and page numeral “418” removed.*Jacket:* Fujita non-pictorial jacket in black and vivid red (11) on coated white paper; title in ornamented vivid red letters, other lettering and ornamentation in reverse except rules above and below author in red, all against black background.

Front flap:

Mention of any thriller immediately brings to mind a comparison with *Dracula*, the model of the macabre tale. Since its publication in 1897, the spellbinding story of the human vampire Dracula, half human, half bat, has ranked as one of the masterpieces of its genre.

*Note:* Late printings of the jacket have the ISBN 0-394-60031-2 on the back panel.

**231d. Reissue format (1978)**

Title as 231c through line 2; lines 3–5: [torchbearer M] | The Modern Library | *New York*Pagination as 231c. Perfect bound.

Contents as 231c except: [419–432] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in dark grayish red and torchbearer in brown. Designed by R. D. Scudellari.

First sentence of front flap as 231c with remainder revised as follows:

Since the book’s first publication in 1897, the spellbinding figure of Count Dracula, the urbane vampire, has chilled the hearts of countless readers and vast audiences of film and theater goers. All other vampires owe their inspiration to him.

Published spring 1978 at $5.95. ISBN 0-394-60447-4.

**232**

**ANTON CHEKHOV. THE STORIES OF ANTON TCHEKOV. 1932–1956.** **THE STORIES OF ANTON CHEKHOV. 1957–1963.** **THE SHORT STORIES OF ANTON CHEKHOV. 1964– . (ML 50)232a. First printing (1932)**[within double rules] THE STORIES OF | ANTON TCHEKOV | [rule] | EDITED, WITH AN INTRODUCTION, BY | ROBERT N. LINSCOTT | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORKPp. [i–vi] vii–x, 1–437 [438]. [1–14]16[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1932, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; [v] acknowledgment; [vi] blank; vii CONTENTS; [viii] blank; ix–x introduction headed: ANTON TCHEKOV | 1860–1904 signed p. x: Robert Linscott. | Boston, Mass. | *September,* 1931; 1–437 text; [438] blank.*Contents:* A Day in the Country, translated by Constance Garnett – Old Age, translated by S. Koteliansky and J. M. Murry – Kashtanka, translated by Constance Garnett – Enemies, translated by S. Koteliansky and J. M. Murry – On the Way, translated by R. E. C. Long – Vanka, translated by Adeline Lister Kaye – La Cigale, translated by R. E. C. Long – Grief, translated by Adeline Lister Kaye – An Inadvertence, translated by Constance Garnett – The Black Monk, translated by R. E. C. Long – The Kiss, translated by R. E. C. Long – In Exile – A Work of Art – Dreams, translated by Marian Fell – A Woman’s Kingdom, translated by Constance Garnett – The Doctor, translated by Constance Garnett – A Trifling Occurrence, translated by S. Koteliansky and J. M. Murry – The Hollow, translated by Adeline Lister Kaye – After the Theatre, translated by S. Koteliansky and J. M. Murry – The Runaway, translated by R. E. C. Long – Vierochka, translated by R. E. C. Long – The Steppe, translated by Adeline Lister Kaye.*Jacket:* Uniform typographic jacket D. Jacket title: THE SHORT STORIES OF ANTON TCHEKOV. (*Fall 1931*)

Original ML collection. Publication announced for February 1932. *WR* 9 April 1932. First printing: Not ascertained. *The Stories of Anton Tchekov* superseded Chekhov’s *Rothschild’s Fiddle and Other Stories* (27) which had been in the ML since 1917. Cerf had discussed a revision of the earlier volume with Linscott and wrote him in 1930, “I have been awaiting some word from you in regard to the volume of Tchekov’s Short Stories. The more I think about this the more advisable it seems to scrap our entire volume and get out the best possible new collection that we can. If you want to undertake this task, you will be elected with due eclat” (Cerf to Linscott, 15 October 1930). Eight of the fourteen stories in *Rothschild’s Fiddle* were retained in Linscott’s collection. “Rothschild’s Fiddle” was added in later printings (232b).

The ML used the spelling “Chekhov” from 1917 through 1929 and the spelling “Tchekov” from 1930 through spring 1956. Eva Le Gallienne’s use of “Tchekov” in the typescript of her preface to *The Plays of Anton Tchekov* (1930: 193)was probably responsible for the ML’s adoption of that spelling (RH box 89, Eva Le Gallienne file). The ML reverted to “Chekhov” in fall 1956 with the Stark Young translation of *Best Plays*.

*The Stories of Anton Tchekov* sold 5,642 copies during the eighteen-month period May 1942–October 1943, placing it in the second quarter of ML and Giant titles. It sold 3,429 copies during the twelve-month period November 1951–October 1952, making it eighty-ninth of the 100 best-selling titles in the regular ML.**232b. *Rothschild’s Fiddle* added (1936?)**Title as 232a.Pp. [i–vi] vii–x, 1–448 [449–454]. [1–14]16 [15]8

Contents as 232a except: [ii] pub. note A6; [iv] *First* statement omitted; 1–448 text; [449–453] ML list; [454] ML Giants list. (*Spring 1936*) *Note:* “Rothschild’s Fiddle” (in the R. E. C. Long translation from *Rothschild’s Fiddle and Other Stories*) is added on pp. 438–48.*Jacket A:* Uniform typographic jacket D.

Front flap:

Supreme among the world’s short-story writers, Anton Tchekov is here represented by twenty-two [*sic*] of his most characteristic tales. For their range and variety, for their acuteness of observation and for their simple humanity, these stories reveal the fullest powers of his genius. Tchekov’s unfailing insight into the lives of ordinary people, his ability to dramatize the most commonplace situations and his gentle humor made him not only one of the greatest of short-story writers but also one of the most beloved. (*Spring 1936*)

*Jacket B:* Pictorial in brownish orange (54), black and gold on coated white paper with drawing of Russian city with bridge over a river on inset brownish orange panel; lettering on panel in black except author in reverse, background in black lined in gold. Jacket title: THE SHORT STORIES *of ANTON TCHEKOV*. Designed by Paul Galdone, October 1937; unsigned. Front flap as jacket A. (*Fall 1938*)**232c. Title page reset (c. 1940)**THE STORIES OF | ANTON TCHEKOV | *Edited, with an introduction, by* | ROBERT N. LINSCOTT | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]Pagination and collation as 232b.

Contents as 232b except: [ii] blank; [iv] COPYRIGHT, 1932, BY THE MODERN LIBRARY, INC.; [454] blank. (*Spring 1941*)*Jacket:* Enlarged version of 232b jacket B. (*Spring 1941*)**232d. Spelling of author’s name changed to Chekhov (1957)**Title as 232c except lines 1–2 reset: THE STORIES OF | ANTON CHEKHOV.Pagination as 232b. [1]16 [2–7]32 [8]8 [9]16

Contents as 232c except: ix–x introduction headed: ANTON CHEKHOV; [449–454] ML list. (*Spring 1957*)*Jacket:* As 232c with “Chekhov” in place of “Tchekov.” (*Spring 1957*)

The ML reverted to the spelling “Chekhov” in fall 1956 with the publication of Chekhov’s *Best Plays*, translated by Stark Young (487). The ML’s fall 1956 catalogues and lists enter both ML volumes by this author under “Chekhov.”**232e. Title changed (1964)**THE SHORT STORIES OF | ANTON CHEKHOV | *Edited, with an introduction, by* | *ROBERT N. LINSCOTT* | [torchbearer J] | THE MODERN LIBRARY · NEW YORKPagination as 232b. [1]16 [2–6]32 [7]8 [8]32 [9]16

Contents as 232d except: [iv] COPYRIGHT, 1932, 1959, BY THE MODERN LIBRARY, INC.; [449–450] ML Giants list; [451–454] blank. (*Spring 1964*)*Jacket:* As 232d. (*Fall 1963*)**232f. Title page with Fujita torchbearer; 7½ inch format**  **(1969/70)**Title as 232e except line 5: [torchbearer K].Pagination as 232b. [1]16 [2–6]32 [7]8 [8]32 [9]16

Contents as 232e. (*Spring 1967*)*Jacket:* Enlarged version of 232d with Fujita “ml” symbol at lower right and Fujita torchbearer on spine.

Also in the Modern Library

Chekhov, *Rothschild’s Fiddle and Other Stories* (1917–1931) 27

Tchekov, *Plays of Anton Tchekov* (1930–1956) 193\*

Chekhov, *Best Plays*, trans. Stark Young (1956–1986) 487

\*The ML used the spelling “Tchekov” between 1930 and 1956.

**233**

**WILLIAM FAULKNER. SANCTUARY. 1932–1971. (ML 61)**

**233.1a. First printing (1932)**

[within double rules] SANCTUARY | [rule] | BY | WILLIAM FAULKNER | [rule] | WITH A NEW INTRODUCTION | BY | WILLIAM FAULKNER | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–vi, 1–380 [381–386]. [1–12]16 [13]4

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1931, *by* WILLIAM FAULKNER | [short double rule] | *Introduction copyright*, 1932, *by* THE MODERN LIBRARY | [short double rule] | *First Modern Library Edition* | 1932; v–vi INTRODUCTION signed p. vi: William Faulkner. | New York, 1932.; 1–380 text; [381–385] ML list; [386] blank. (*Spring 1932*)

*Jacket:* Pictorial in deep purple (224) and black on gray paper depicting a barefoot man kneeling by a body of water and drinking; borders in deep purple, lettering in black. Signed: [Jacob] Burck. (*Spring 1932*)

Originally published by Jonathan Cape & Harrison Smith, 1931. ML edition (pp. 1–380) printed from Cape & Smith plates. Published March 1932. *WR* 26 March 1932. First printing: Not ascertained. Discontinued 1971/72. Published in Vintage Books, spring 1967.

Cerf contacted Faulkner in 1931 about including one of his books in the ML. Faulkner replied: “I would like to see one of my books in your Modern Library series, though I do not know what steps are necessary to take with the publisher. . . . I would like to see THE SOUND AND THE FURY, with for preface a pamphlet which Evelyn Scott wrote about the time the book was published, in your list [Scott’s 10-page pamphlet, *On William Faulkner’s The Sound and the Fury,* was published by Cape & Smith in 1929]. That would be my idea. However, I don’t think it will be a choice of title that will hold any agreement among the three of us up.” Cerf enclosed a ML catalogue and invited Faulkner to select a few volumes. He requested Joyce’s *Portrait of the Artist as a Young Man* and any titles by Dostoyevsky. “I have seen several reviews of my books in which a Dostoyefsky [*sic*] influence was found. I have never read Dostoyefsky, and so I would like to see the animal” (Faulkner to Cerf, 15 April 1931).

Cerf and Klopfer wanted to include *The Sound and the Fury* or *As I Lay Dying*, but Cape & Smith had printed both novels from standing type which had since been melted. At this point in his career Faulkner’s audience remained small, and Cerf and Klopfer did not want to pay the cost of composition and plate making. Evelyn Harter, who worked in production and design at Cape & Smith, Smith & Haas, and Random House between 1929 and 1937, notes that it was not unusual at this period for books without an assured market to be printed from standing type. It was cheaper in the 1930s to pay the printer to hold type against the possibility of a reprint than to make electrotype plates. After a year or so if no reprint appeared likely, the printer would then be instructed to melt the type (Harter, *The Making of William Faulkner’s Books, 1929*–*1939*, pp. 7, 50–51). This practice made it more difficult for reprint publishers like the Modern Library to publish inexpensive reprint editions of contemporary works several years after their initial publication since they normally expected to print copyrighted books from the original publisher’s plates.

Faulkner’s next book, *Sanctuary*, had more commercial appeal. It was the only Faulkner title published by Cape & Smith for which plates were made. It also became the first Faulkner title to appear in paperback. The American branch of Penguin Books—soon to become Signet Books—published it in April 1947. By August 1948 there had been eight printings the 25-cent paperback, accounting for more than 570,000 copies (Signet edition, 8th printing, August 1948; total copies indicated on front cover).

In his introduction to the ML edition Faulkner acknowledges that he initially wrote *Sanctuary* for money. The introduction begins:

This book was written three years ago. To me it is a cheap idea, because it was deliberately conceived to make money. I had been writing books for about five years, which got published but not bought. . . .

Then I began to get a little soft. . . . I began to think of books in terms of possible money. I decided I might just as well make some of it myself. I took a little time out, and speculated what a person in Mississippi would believe to be current trends, chose what I thought was the right answer and invented the most horrific tale I could imagine and wrote it in about three weeks. . . . (233.1b‑c, pp. v–vi)

After sending the manuscript to his publisher, Faulkner took a job working the overnight shift at a power plant. “On these nights, between 12 and 4, I wrote *As I Lay Dying* in six weeks, without changing a word. I sent it to Smith [his publisher] and wrote him that by it I would stand or fall.” He continues:

I think I had forgotten about *Sanctuary*, just as you might forget about anything made for an immediate purpose, which did not come off. *As I Lay Dying* was published and I didn’t remember the mss. of *Sanctuary* until Smith sent me the galleys. Then I saw that it was so terrible that there were but two things to do: tear it up or rewrite it. I thought again, “It might sell; maybe 10,000 of them will buy it.” So I tore the galleys down and rewrote the book. It had been already set up once, so I had to pay for the privilege of rewriting it, trying to make out of it something which would not shame *The Sound and the Fury* and *As I Lay Dying* too much and I made a fair job and I hope you will buy it and tell your friends and I hope they will buy it too. (233.1b–c, pp. vii–viii)

Faulkner’s introduction in the first ML printing is in smaller type than the rest of the text. Shortly after publication Klopfer asked that it be reset in type uniform with the rest of the book (Klopfer to Van Rees Book Composition Co., 31 March 1932). In subsequent printings the introduction occupies four pages instead of two. Cerf did not like Burck’s jacket illustration but it was left unchanged until 1940, when E. McKnight Kauffer designed a new jacket for use with the ML’s larger format.

Faulkner became a Random House author in 1936 when RH acquired Smith & Haas. *Sanctuary* remained his only title in the ML until 1946, when *The Sound and the Fury & As I Lay Dying* (394) were published together in a single volume.

*Sanctuary* sold 4,939 copies during the eighteen-month period May 1942–October 1943, placing it the third quarter of ML and Giant titles. Faulkner’s audience increased significantly after he won the 1949 Nobel Prize in Literature. By spring 1951 Faulkner had four volumes in the series. All four were in the first quarter of ML and Giant titles in terms of sales during the twelve-month period November 1951–October 1952. *The Sound and the Fury & As I Lay Dying* was the fifth best-selling title in the regular ML, followed by *Light in August* (429), *Absalom, Absalom!* (434), and *Sanctuary* (233), which sold 4,844 copies, making it forty-fifth of the 100 best-selling titles in the regular ML.

**233.1b. Introduction reset (1933)**

Title as 233.1a.

Pp. [i–iv] v–viii, 1–380. [1–11]16 [12]16(16+1.2)

Contents as 233.1a except: [ii] pub. note D12; [iv] *First* statement removed; v–viii INTRODUCTION signed p. viii: William Faulkner. | New York, 1932; list of ML titles at the end of the first printing omitted. *Note:* Pp. 377–380 are an inserted fold.

*Variant A:* Pp. [i–iv] v–viii, 1–380 [381–384]. [1–12]16 [13]4. Contents as 233.1b except: [ii] pub. note D5; [381–384] blank. (*Spring 1935 jacket*)

*Variant B:* Pp. [i–iv] v–viii, 1–380 [381–392]. [1–12]16 [13]8. Contents as variant A except: [381–392] blank.

*Jacket:* As 233.1a. (*Spring 1933*).

Front flap:

The sinister and depraved figure of Popeye dominates as extraordinary a novel as our contemporary national literature can boast. *Sanctuary* is a story-teller’s *tour de force*, a tense and impassioned narration of a horrific aspect of life that only the vigorous and the healthy–minded can bear without wincing. It is a virile, challenging novel that cannot be ignored or set aside. *Sanctuary* arouses the most extreme enthusiasm or revulsion; it holds spellbound its most ardent admirers and bitterest foes from first sentence to last. (*Fall 1933*)

**233.1c. Title page reset (1940)**

Sanctuary | BY WILLIAM FAULKNER | WITH A NEW INTRODUCTION BY THE AUTHOR | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 233.1b variant B.

Contents as 233.1b except: [ii] blank; [iv] COPYRIGHT, 1931, BY WILLIAM FAULKNER | INTRODUCTION COPYRIGHT, 1932, | BY THE MODERN LIBRARY, INC.; [381–385] ML list; [386–387] ML Giants list; [388–392] blank. (*Fall 1940*)

*Variant:* Pagination as 232.1c. [1]16 [2–5]32 [6]8 [7]32 [8]16. Contents as 233.1c except: [iv] COPYRIGHT, 1931, RENEWED 1958, BY WILLIAM FAULKNER | INTRODUCTION COPYRIGHT, RENEWED 1932, [*sic*] | BY THE MODERN LIBRARY, INC. | COPYRIGHT, 1959, BY WILLIAM FAULKNER; [381–386] ML list; [387–388] ML Giants list; [389–392] blank. (*Fall 1961*) *Note:* Faulkner’s introduction was copyrighted in 1932 and the copyright was renewed in 1959.

*Jacket:* Pictorial in deep blue (179), dark yellowish brown (78) and yellowish gray (93) on coated white paper depicting a man with a cigarette dangling from his mouth peering over crossed timbers; lettering in deep blue and dark yellowish brown, background in white. Signed: E. McKnight Kauffer ’40. Front flap as 233.1b. (*Fall 1940*)

**233.1d. Introduction dropped (c. 1963)**

Sanctuary | BY WILLIAM FAULKNER | [torchbearer H at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pp. [*4*], 1–380. [1]16 [2–6]32 [7]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1931, AND RENEWED, 1958, | BY WILLIAM FAULKNER; 1–380 text.

*Jacket:* Uniform Faulkner jacket on coated white paper; title and series in vivid red (11), “*a novel by*” in dark gray (266) and “WILLIAM | FAULKNER” in black.

Front flap:

This celebrated book, the sixth of William Faulkner’s novels in order of publication, first appeared on February 9, 1931, but a draft of the manuscript had been finished nearly two years earlier. When Mr. Faulkner saw the galley proofs of that version of *Sanctuary*, he felt “that there were but two things to do: tear it up or rewrite it.”

He chose the latter course and did a thorough revision of the book, cutting some sections entirely and adding new ones, rewriting other sections in whole or in part, and rearranging the order of the narration. He thus succeeded in making it a book which “would not shame . . . too much,” as he put it, *The Sound and the Fury* and *As I Lay Dying*, which had been published in the two preceding years. (*Inside of jacket blank; back flap lists Faulkner titles published in the ML through fall 1964.*)

The letterpress plate for the 233.1c title page appears to have been used for 233.1d with the line for Faulkner’s introduction and the rule at the foot of the page removed and torchbearer H substituted for torchbearer D3.

The memorandum issuing the instruction to drop the introductions from *Sanctuary* and *Absalom, Absalom!* was dated 14 November 1962 (Box 538, ML spring 1962 folder). The introduction to Faulkner’s *Light in August* was also dropped around this time. The earliest printing of *Sanctuary* without the introduction was in 1963 or 1964. Introductions appear to have been dropped when Faulkner titles in the ML began to appear in uniform non-pictorial jackets on coated white paper. The earliest use of the uniform Faulkner jacket was for *Light in August* in spring 1963. By 1967 the regular ML included ten Faulkner titles in white uniform jackets. Four, including *Sanctuary*, were existing ML titles that were outfitted in new jackets. Four titles—*Selected Short Stories*, *Intruder in the Dust*, *A Fable*, and *Pylon*—were new to the series. *The Sound and the Fury* and *As I Lay Dying*, had previously been combined in a single ML volume.

**233.2. New bibliographical edition (1965)**

SANCTUARY | [swelled rule] | WILLIAM | FAULKNER | [torchbearer J] | [swelled rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*4*], [1–3] 4–309 [310–316]. [1]16 [2–5]32 [6]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1931, and renewed 1958, | by William Faulkner; [1] fly title; [2] blank; [3]–309 text; [310] blank; [311] biographical and bibliographical notes; [312] blank; [313–314] ML Giants list; [315–316] blank. (*Fall 1965*)

*Jacket:* As 233.2 except “*a novel by*” in black.

New bibliographical edition originally published by Random House, 1962. ML edition (233.2, pp. [3]–309) printed from RH plates with fly title in roman instead of italic.

The bibliographical note on p. [311] reads as follows:

SANCTUARY, the sixth of William Faulkner’s novels in order of publication, first appeared on February 9, 1931, but a draft of the manuscript had been finished nearly two years earlier. The first Modern Library edition of *Sanctuary* appeared in the following year (1932), printed from the original plates, as all subsequent editions have been. These plates, because of the conditions surrounding their production, had a larger than usual number of typographical errors, most of them immediately recognizable as such. Some were discovered and corrected from time to time, but many remained. A great effort has been made in this new edition, which was entirely reset, to produce, with the co-operation of the author, the definitive text.

Also in the Modern Library

Faulkner, *Sound and the Fury & As I Lay Dying* (1946–1966) 394

Faulkner, *Light in August* (1950– ) 429

Faulkner, *Absalom, Absalom!* (1951– ) 434

Faulkner, *Go Down, Moses* (1955– ) 473

Faulkner, *Faulkner Reader* (1959–1990) G93

Faulkner, *Selected Short Stories* (1962– ) 539

Faulkner, *Intruder in the Dust* (1964– ) 567

Faulkner, *A Fable* (1966–1971) 585

Faulkner, *Sound and the Fury* (1966– ) 593

Faulkner, *As I Lay Dying* (1967– ) 596

Faulkner, *Pylon* (1967–1970) 599

Faulkner, *Wild Palms* (1984– ) 640

**234**

**THOMAS HARDY. TESS OF THE D’URBERVILLES. 1932–1971; 1979–1986. (ML 72)**

**234.1a. First printing (1932)**

[within double rules] TESS OF THE | D’URBERVILLES | [rule] | BY | THOMAS HARDY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–ix] x–xii [xiii–xiv], [1] 2–457 [458]. [1–14]16 [15]8 [16]4

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1891, *by* HARPER & BROS. | [short double rule] | *First Modern Library Edition* | 1932; [v] epigraph from Shakespeare; [vi] blank; [vii] EXPLANATORY NOTE TO THE FIRST | EDITION signed: T. H. | *November*, 1891.; [viii] blank; [ix]–xii PREFACE TO THE FIFTH (ENGLISH) | EDITION signed p. xii: T. H. | *July*, 1892.; [xiii] CONTENTS.; [xiv] blank; [1]–457 text; [458] blank.

*Variant:* Pp. [i–ix] x–xii [xiii–xiv], [1] 2–457 [458–466]. [1–15]16. Contents as 234.1a except: [ii] pub. note A6; [iv] *Copyright,* 1891, *by* HARPER & BROS. | *Copyright,* | 1919, *by* THOMAS HARDY | [short double rule]; [459–464] ML list; [465–466] blank. (*Spring 1933*)

*Jacket A:* Pictorial in grayish reddish orange (39) and black on cream paper depicting a woman carrying a sheaf of grain with building outlined in background; borders grayish reddish brown, lettering in black. Signed: [Amy] Hogeboom. (*Spring 1932*)

Front flap:

*Tess of the D’Urbervilles* has earned a prominent place on the shelf of the world’s greatest novels. Time does not lessen its appeal. The years since its publication have witnessed a constantly renewing enthusiasm for this heroic story of a woman victimized by an implacable fate. The fate of the novel itself is the highest tribute to its quality. In the beginning, *Tess of the D’Urbervilles* was shunned and anathematized as immoral; now it is acknowledgedly one of the outstanding literary achievements of the nineteenth century. (*Spring 1934*)

*Jacket B:* Pictorial in light green (144), moderate green (145) and black on cream paper with inset wood engraving in black and cream of a man and woman on a stone bridge over stream; background in light green with lettering in black and reverse, all within triple-rule frame in moderate green. Designed by Paul Galdone, October 1938; unsigned. Front flap as jacket A. (*Spring 1939*)

Originally published in U.S. by Harper & Brothers, 1892. “New and Completely Revised Edition” published 1893. ML edition (pp. [vii]–457) printed from plates of the 1893 Harper edition with placement of CONTENTS and the epigraph from Shakespeare reversed. Published March 1932. *WR* 16 April 1932. First printing: 6,000 copies. Discontinued 1971/72. Reissued 1979–86.

The ML paid Harper’s a $2,000 advance. Royalties were paid on sales rather than printings, but the rate has not been ascertained.

*Tess of the D’Urbervilles* sold 7,699 copies during the eighteen-month period May 1942–October 1943, placing it low in the first quarter of ML and Giant titles. Hardy’s *Return of the Native* (126) outsold *Tess of the D’Urbervilles* by about 30 copies. *The Mayor of Casterbridge* (17) and *Jude the Obscure* (145) ranked in the fourth quarter of ML titles. *The Return of the Native* remained the ML’s best-selling Hardy title during the twelve-month period November 1951–October 1952, ranking low in the first quarter of ML and Giant titles. *Tess of the D’Urbervilles* and the other two Hardy titles were not among the 100 best-selling titles in the regular series during that period.

**234.1b. Title page reset (c. 1940)**

Tess of the | D’Urbervilles | BY | THOMAS HARDY | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 234.1a variant.

Contents as 234.1a variant except: [ii] blank; [iv] COPYRIGHT, 1891, BY HARPER & BROTHERS | COPYRIGHT, 1919, BY THOMAS HARDY; [465–466] ML Giants list. (*Spring 1947*)

*Jacket:* Enlarged version of 234.1a jacket B. Front flap as 234.1a. (*Spring 1947*)

**234.2a. New bibliographical edition; Weber introduction added (1951)**

*Tess of the d’Urbervilles* | A PURE WOMAN | [short ornamental rule] | *Faithfully presented by* | THOMAS HARDY | *“. . . Poor wounded name! My bosom as a bed* | *shall lodge thee.”* – W. SHAKESPEARE | introduction by Carl J. Weber | *Roberts Professor of English Literature, Colby College* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxxiii [xxxiv], [*2*], [1–2] 3–507 [508]. [1]16 [2–8]32 [9–10]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1891, by Harper & Brothers* | *Copyright, 1919, by Thomas Hardy* | *Copyright, 1951, by Random House, Inc.*; v–xxii INTRODUCTION BY CARL J. WEBER; xxiii BIBLIOGRAPHY; [xxiv] blank; xxv EXPLANATORY NOTE TO THE | FIRST EDITION signed: T.H. | *November*, 1891.; [xxvi] blank; xxvii–xxxi PREFACE TO THE FIFTH AND | LATER EDITIONS dated: *July*, 1892.; *January*, 1895; *March*, 1912.; [xxxii] blank; xxxiii CONTENTS; [xxxiv] blank; [*1*] fly title; [*2*] map: THE WESSEX | OF | THIS NOVEL; [1] part title; *PHASE THE FIRST* | *THE MAIDEN*; [2] blank; 3–[508] text.

*Jacket:* As 234.1b.

Front flap:

Implacable fate plays a major role in the novels of Thomas Hardy. In *Tess of the D’Urbervilles* it wreaks havoc in the life of its heroine and makes her the victim of forces beyond her control. Her story, grim and unrelieved in its pathos, is told in the manner of heroic tragedy. The fate of the novel itself is, in a sense, a measure of its quality and the strong feelings it aroused. When it was first published, *Tess of the D’Urbervilles* was shunned and proclaimed immoral. Now it is acknowledged as one of the notable literary achievements of the last decade of the nineteenth century. (*Fall 1956*)

Bibliographical edition originally published by Harper & Brothers, 1920. ML edition (pp. xxv–[xxxiv], [1] – [508]) printed from offset plates photographically reduced from the 1920 Harper edition with running heads omitted, preliminaries repaginated, and the map of Hardy’s Wessex redrawn. Published 1951 in MLCE and subsequently in the regular ML. Discontinued from regular ML, 1971; published in “reissue” format, 1979–86.

When plans were made to publish *Tess of the D’Urbervilles* in MLCE, Stein offered Weber $150 to write the introduction (Stein to Weber, 30 June 1950). Weber accepted but added:

I assume that you will take care to get the correct definitive TEXT of this novel, and will avoid using the far-from-definitive edition first issued by the Modern Library. . . . NO EDITION OF TESS PUBLISHED BEFORE 1912 will provide you with a satisfactory text, and many an edition issued since 1912 still perpetuates the omissions of earlier editions. Macmillan’s London edition of 1912, and Harper’s “Anniversary Edition” issued in New York in 1920–21, or more recent reprints of either of these, are the only satisfactory sources of text for your projected edition. If you have any doubt about what’s what, please give me a chance to examine and comment on whatever you are going to use. I shall have occasion, in my introduction, to speak of Hardy’s revisions, and you will of course want your edition to be a definitive job (Weber to Stein, 3 July 1950).

Stein checked with Harper’s about using the plates of their 1920 edition. Harper’s was agreeable provided the ML printed at Kingsport, Tennessee, where the plates were stored, and agreed to a plate royalty of 2 cents a copy. However, the Harper plates were too large for the ML format, and the ML in any case preferred to use their regular printer. The ML proposed to prepare its own plates photographically from the Harper plates (Stein memorandum to Emanuel Harper, 8 September 1950). The map was included at Weber’s suggestion.

**234.2b. Reissue format (1979)**

Title completely reset; transcription as 234.2a through line 8. Lines 9–10: [torchbearer M] | THE MODERN LIBRARY · NEW YORK *Note:* The reference to Weber’s position as Roberts Professor of English Literature, Colby College is omitted. Weber retired from Colby in 1959 and died in 1966.

Pagination as 234.2a. Perfect bound.

Contents as 234.2a except: [ii] map: THE WESSEX | OF | THIS NOVEL; [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | COPYRIGHT RENEWED 1979 BY RANDOM HOUSE, INC.; [*2*] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in dark grayish brown (62) and torchbearer in strong brown (55). Designed by Sara Eisenman. Front flap abridged from 234.2a.

Published fall 1979 at $5.95. ISBN 0-394-60484-9. Discontinued 1986.

Also in the Modern Library

Hardy, *Mayor of Casterbridge* (1917–1971) 17

Hardy, *Return of the Native* (1926–1970) 126

Hardy, *Jude the Obscure* (1927–1990) 145

**235**

**HENRY WADSWORTH LONGFELLOW. THE POEMS OF LONGFELLOW. 1932–1945. THE POEMS OF HENRY WADSWORTH LONGFELLOW. 1945– . (ML 56)**

**235.1a. First printing (1932)**

[within double rules] THE POEMS OF | LONGFELLOW | [rule] | INCLUDING EVANGELINE | THE SONG OF HIAWATHA | THE COURTSHIP OF MILES STANDISH | TALES OF A WAYSIDE INN | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xi [xii], 1–678 [679–684]. [1–21]16 [22]12

[i] half title; [ii] pub. note D12; [iii] title; [iv] *First Modern Library Edition* | 1932 | [short double rule]; v–xi CONTENTS; [xii] blank; 1–678 text; [679–683] ML list; [684] blank. (*Spring 1932*)

*Contents:* Evangeline – The Courtship of Miles Standish – The Song of Hiawatha – Tales of a Wayside Inn – Voices of the Night – Ballads and Other Poems – The Spanish Student – The Belfry of Bruges, and Other Poems – The Seaside and the Fireside – Miscellaneous.

*Jacket:* Uniform typographic jacket D. (*Spring 1932*)

Front flap:

Generation after generation of Americans has been brought up on the poems of Henry Wadsworth Longfellow. To him can be attributed a major share of what love for poetry great masses of our people cherish. Such poems as “The Song of Hiawatha,” “Evangeline,” “The Courtship of Miles Standish,” “Tales of a Wayside Inn,” and many others are part of our heritage, and we read them over and over again with a nostalgia for our youth and a new appreciation of Longfellow’s place among the great lyricists of our national literature. (*Spring 1938*)

Original ML collection. Published April 1932. *WR* 7 May 1932. First printing: Not ascertained.

Longfellow was the most commercially successful American poet of his time. There were only three years between 1845 and 1851 when Longfellow’s income from poetry did not exceed—sometimes substantially—his salary as the Smith Professor of Modern Languages at Harvard. He resigned from Harvard in 1854, and from 1875 until his death he received $4,000 a year from his older books alone—more than twice what he had earned as a professor (Charvat, p. 113). His poetry remained sufficiently lucrative in the twentieth century for Houghton Mifflin Co., the ultimate successor of Longfellow’s original Boston publisher, Ticknor and Fields, to be concerned when the Modern Library announced its edition of Longfellow. Cerf received a letter from Robert Linscott at Houghton Mifflin:

A slight tremor of agitation swept over this office yesterday when we first noticed your announcement . . . [Longfellow is the] Poet of Poets most closely associated with Houghton Mifflin Company. Suckled at our even then venerable bosom, he was for years our mainstay, and office boys learned to lisp the leisured cadences of “Evangeline.”

Linscott indicated that he presumed the ML would be using only works for which the copyright had expired, and he asked whether any courtesy acknowledgment would be made (Linscott to Cerf, 15 January 1932).

The ML initially intended to base its edition on *The Poems of Henry W. Longfellow*, published in 1901 by the A. L. Burt Co. in its Home Library series. Linscott wrote again four days later:

You’re a trusting soul to take the Burt Home Library “Longfellow” which contains only the poems which apparently were out of copyright before 1900. In other words, out of seven and a half pages of contents as given in the Complete Cambridge Edition, only approximately two and a half are included in the Burt Longfellow (Linscott to Cerf, 19 January 1932).

Linscott promised to send a copy of the Houghton Mifflin’s Complete Cambridge Edition with the copyrighted material marked.

At this point Ferris Greenslet, the general manager of the Houghton Mifflin trade department, whom Tebbel has described as “the dominant figure at Houghton Mifflin in the thirties” (vol. 3, p. 537), intervened. He wrote Cerf:

I am rather embarrassed to know just what to say about it [the Longfellow matter]. As we still have a fair amount of the Longfellow material in copyright and therefore the only complete editions of that poet’s writings, we have always been rather tender on the topic and have asked our publishing colleagues with whom we have reciprocal relations to lay off Longfellow, and where they have done so, have tried to give them preferential treatment in copyright matters.

Are you really hell-bent to put Longfellow now into the Modern Library cheek-for-jowl with Oscar Wilde, Anatole France, *et cetera*, or can you wait until towards the end of the present bad decade when I believe the last copyright expires? (Greenslet to Cerf, 1 February 1932)

Both Cerf and Klopfer appealed to Linscott to send the list of Longfellow material that had gone out of copyright since 1901 (Cerf to Linscott, 29 January 1932; Klopfer to Linscott, 30 January 1932). Linscott responded, “The Longfellow problem is a little murky as you may have gathered from Mr. Greenslet’s letter. . . . Under the circumstances, I’m afraid I shan’t be able to help you out—at least at present” (Linscott to Klopfer, 2 February 1932).

In the end the ML appears to have secured reliable information about the copyright status of Longfellow’s poems. The ML was able to include nearly all of Longfellow’s best-known works.

When the ML Longfellow was published Cerf sent a copy to Greenslet, who acknowledged, “It is, of course, innocent of any copyright evil. Best wishes for its success!” (Greenslet to Cerf, 28 April 1932). The ML edition of Longfellow remained in print through the 1970s. There was a new typesetting in 1944, but no attempt was made to add material that had entered the public domain since 1932.

*The Poems of Longfellow* and *The Autobiography of Benjamin Franklin* (236) were the last new ML titles to appear in uniform typographic jacket D. Most new ML titles were being published in pictorial jackets by 1932, and Cerf reacted angrily when he saw the Longfellow and Franklin jackets. The Franklin jacket was replaced almost immediately by a pictorial jacket. The uniform typographic jacket for *The Poems of Longfellow* remained in use until the early 1940s.

Cerf complained about poor sales of the Longfellow volume in the 1930s, but it appears to have increased in popularity in the 1940s. *The Poems of Longfellow* sold 8,504 copies during the eighteen-month period May 1942–October 1943, placing it low in the first quarter of ML and Giant titles. Many of these sales were probably to people serving in the armed services. Sales declined to 4,528 copies during the twelve-month period November 1951–October 1952, but that was still enough for it to hold on to its first-quarter ranking.

**235.1b. Title page reset (c. 1940)**

THE POEMS OF | LONGFELLOW | *INCLUDING* | EVANGELINE | THE SONG OF HIAWATHA | THE COURTSHIP OF | MILES STANDISH | TALES OF A WAYSIDE INN | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 235.1a.

Contents as 235.1a except: [ii] blank; [iv] publication and manufacturing statements only; [679–684] ML list. (*Spring 1944*)

*Variant:* Pp. [i–iv] v–xi [xii], 1–678 [679–692]. [1–22]16. Contents as 235.1b except: [685–686] ML Giants list; [687–692] blank. (*Fall 1944*)

*Jacket:* Pictorial in moderate blue (182), light greenish blue (172), moderate reddish orange (37), medium gray (265) and black on coated white paper with multicolor illustration at top of a New England town in winter; lower portion in moderate blue with title in reverse and other lettering in black and light greenish blue. Signed: VA [Valenti Angelo]. Front flap as 235.1a. (*Fall 1943*)

**235.2. New bibliographical edition (1945)**

[line of row ornaments] | [10-line title, torchbearer and imprint within single rules] *The Poems of* | HENRY WADSWORTH | LONGFELLOW | *Including: Evangeline* | *The Song of Hiawatha* | *The Courtship of Miles Standish* | *Tales of a Wayside Inn* | [torchbearer D6] | THE MODERN LIBRARY | *New York* | [below frame: line of row ornaments]

Pp. [i–iv] v–xi [xii], 1–732 [733–740]. [1–23]16 [24]8

[i] half title; [ii] blank; [iii] title; [iv] publication and manufacturing statements within single rules; v–xi CONTENTS; [xii] blank; 1–732 text; [733–738] ML list; [739–740] ML Giants list. (*Spring 1945*)

*Jacket A:* As 235.1b. (*Fall 1946*) Front flap reset with additional sentence at end: “This generous volume of 732 pages contains all the long narrative poems, the ballads, songs, sonnets, translations and miscellaneous verse written by Longfellow.” (*Fall 1958*)

*Jacket B:* Non-pictorial Fujita jacket in deep orange (51), strong yellowish green (131), pale orange yellow (73) and black on coated paper; lettering in black and deep orange, decorations in strong yellowish green and deep orange, all against pale orange yellow background.

Front flap adapted from 235.2 jacket A:

Generations of Americans have been brought up on the works of Henry Wadsworth Longfellow. Such poems as “Evangeline,” “The Song of Hiawatha,” “The Courtship of Miles Standish,” “Tales of a Wayside Inn,” and many others are part of our heritage. This volume contains all the long narrative poems, the ballads, songs, sonnets, translations and miscellaneous verse written by Longfellow.

*The Poems of Longfellow* was reset in 1944 for the Illustrated ML (IML 9). The new plates were subsequently used for regular ML printings. The contents of 235.1 and 235.2 are identical.

Also in the Modern Library

Longfellow, *Poems* (Illus ML, 1944–1949) IML 9

**236**

**BENJAMIN FRANKLIN. THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN AND SELECTIONS FROM HIS OTHER WRITINGS. 1932–1971. (ML 39)**

**236.1a. First printing (1932)**

[within double rules] THE AUTOBIOGRAPHY OF | Benjamin Franklin | AND SELECTIONS FROM HIS | OTHER WRITINGS | [rule] | EDITED, AND WITH AN INTRODUCTION | BY | NATHAN G. GOODMAN | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xiii [xiv], 1–260 [261–266]. [1–8]16 [9]8 [10]4

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1932, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; [v] CONTENTS; [vi] blank; vii–xiii INTRODUCTION; [xiv] blank; 1–250 text; 251–260 NOTES | The Autobiography of Benjamin Franklin; [261–265] ML list; [266] blank. (*Spring 1932*)

*Contents:* Franklin’s Draft Scheme of the Autobiography – The Autobiography – The Dogood Papers – Preface to Poor Richard, 1733 – Poor Richard’s Almanack, 1749 (How to Get Riches) – *From* Poor Richard’s Almanack, 1756 – *From* Poor Richard’s Almanack, 1757 – The Way to Wealth: Preface to Poor Richard Improved, 1758 – On the Price of Corn, and Management of the Poor – Advice to a Young Tradesman – Journal of a Voyage from London to Philadelphia.

*Jacket A:* Uniform typographic jacket D. Jacket title: THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN. (*Spring 1932*)

*Jacket B:* Pictorial in moderate blue (182) and yellowish gray (93) on coated white paper depicting Franklin taking notes while conducting an experiment; borders and lettering in moderate blue, background in yellowish gray. Signed: WC. Jacket title: BENJAMIN FRANKLIN’S AUTOBIOGRAPHY AND SELECTIONS FROM HIS OTHER WRITINGS (front panel); SELECTED WRITINGS OF BENJAMIN FRANKLIN (backstrip). (*Spring 1932*)

Front flap:

The wide range of Benjamin Franklin’s interests and activities opened the doors of the world to him. Printer, inventor, philosopher, diplomat, champion of liberty, he made his influence felt not only upon his own time, but upon every American generation. His wise maxims and shrewd observations have become national axioms. His *Autobiography*, as rich in material as it is engaging in style, is one of those rare documents that reveals both a rich personality and the crucial events that transpired during his lifetime. (*Spring 1938*)

Original ML collection. Published April 1932. *WR* 7 May 1932. First printing: Not ascertained. Discontinued 1971/72.

Cerf originally planned to publish Franklin’s *Autobiography* by itself. Three months before publication he decided to add more of Franklin’s writings so the book would be a better value. Goodman, who suggested the additional contents, received $100 for his work on the volume.

*The Autobiography of Benjamin Franklin* and *The Poems of Longfellow* (235) were the last new ML titles to appear in uniform typographic jacket D. Most new ML titles were being published in pictorial jackets by 1932, and Cerf reacted angrily when he saw the Franklin and Longfellow jackets. He wrote the ML’s printer, “Please note that from this day forth, I don’t want any Modern Library jacket to go to press unless it has been personally O.K.’d by me. The O.K. must be for both the typography of the jacket, and the stock used for the jacket. I think that the jackets for Longfellow and Franklin are rotten” (Cerf to William Simon, Parkway Printing, 22 April 1932).

The Franklin jacket was replaced almost immediately by a newly designed pictorial jacket (jacket B, described above). Copies of the first printing are found in both jackets. The pictorial jacket, which remained in use through the end of the 1930s, was one of the least attractive jackets the ML ever used.

*The Autobiography of Benjamin Franklin* sold 5,569 copies during the eighteen-month period May 1942–October 1943, placing it low in the second quarter of ML and Giant titles. It sold 3,468 copies during the twelve-month period November 1951–October 1952—a decline in real terms compared with the Second World War, when book sales of all kinds were booming, but enough to place it high in the second quarter of ML and Giant titles.

**236.1b. Title page reset (1941)**

THE AUTOBIOGRAPHY | OF | Benjamin Franklin | AND SELECTIONS FROM HIS | OTHER WRITINGS | *EDITED, AND WITH AN INTRODUCTION* | BY NATHAN G. GOODMAN | [torchbearer D6] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination as 236.1a. [1–8]16 [9]12

Contents as 236.1a except: [ii] blank; [iv] COPYRIGHT, 1932, BY THE MODERN LIBRARY, INC. (*Spring 1941*)

*Jacket:* Pictorial in moderate blue (182), strong reddish orange (40), moderate yellow green (120), light gray (264) and black on coated white paper depicting colonial buildings on a tree-lined street; title in reverse against moderate blue sky. Designed by Valenti Angelo; unsigned. Jacket titles as 236.1a jacket B. (*Spring 1941*)

**236.2a. Text reset; Commager introduction added (1944)**

THE AUTOBIOGRAPHY | OF | *Benjamin Franklin* | & | SELECTIONS FROM HIS WRITINGS | [rule] | *With an Introduction by* | Henry Steele Commager | [torchbearer E5] | [rule] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xix [xx], [*2*], [1] 2–192, [*2*], [193] 194–264. [1–8]16 [9–10]8

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1944, BY RANDOM HOUSE, INC.; [v] *CONTENTS*; [vi] blank; vii–xiii *INTRODUCTION* | By Henry Steele Commager; [xiv] blank; xv–xix *CHIEF EVENTS* | *IN FRANKLIN’S LIFE*; [xx] blank; [*1*] part title: THE AUTOBIOGRAPHY | OF | *Benjamin Franklin*; [*2*] blank; [1]–192 text; [*1*] part title: SELECTIONS | FROM THE WRITINGS | OF | *Benjamin Franklin*; [*2*] blank; [193]–264 text.

*Jacket:* As 236.1b. (*Fall 1944*)

Printed from plates made from the new typesetting that was designed by Bruce Rogers for the Illustrated Modern Library (IML 6) edition and first published in September 1944. Pp. [v]–xix, [1]–264 of the regular ML edition are printed from Illustrated Modern Library plates with the first part title added and color illustrations by William Hart Benton omitted. Published fall 1944.

The title of 236.2a follows that of the Illustrated ML edition in omitting “OTHER” from “SELECTIONS FROM HIS [OTHER] WRITINGS.” The original title is restored in 236.2b.

The decorative head and tail pieces are probably by Bruce Rogers. Commager’s introduction appears to have been written for the Illustrated ML edition.

**236.2b. Title page reset; bibliography added (1950)**

THE AUTOBIOGRAPHY | OF | *Benjamin Franklin* | & | SELECTIONS FROM HIS OTHER WRITINGS | [short double rule] | *With an Introduction by* | Henry Steele Commager | *Professor of American History,* | *Columbia University* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] vii–xxi [xxii], [1] 2–192, [*2*], [193] 194–264. [1–8]16 [9–10]8

Contents as 236.2a except: [iv] *Copyright, 1944, 1950, by Random House, Inc.*; xiv–xvi *BIBLIOGRAPHY*; xvii–xxi *CHIEF EVENTS* | *IN FRANKLIN’S LIFE*; [xxii] blank. *Note:* First part title leaf omitted.

*Jacket:* As 236.1b. (*Spring 1952*) Front flap reset with minor revisions. (*Fall 1960*)

Originally published with the bibliography (pp. xiv–xvi) in MLCE (1950) and subsequently in the regular ML. Commager received $50 for preparing the bibliography.

Also in the Modern Library

Franklin, *Autobiography* (Illustrated ML, 1944–1951) IML 6

**237**

**ERNEST HEMINGWAY. A FAREWELL TO ARMS. 1932–1953. (ML 19)**

**237a. First printing (1932)**

[within double rules] A | FAREWELL TO ARMS | [rule] | BY | ERNEST HEMINGWAY | [rule] | INTRODUCTION BY | FORD MADOX FORD | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–xx, [1–2] 3–355 [356–364]. [1–12]16

[i] half title; [ii] pub note A6; [iii] title; [iv] *Copyright,* 1929, *by* CHARLES SCRIBNER’S SONS | [short double rule] | *Introduction Copyright,* 1932, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; [v] dedication; [vi] blank; [vii] fly title; [viii] blank; ix–xx INTRODUCTION signed p. xx: Ford Madox Ford. | Paris, *January,* 1932.; [1] part title: A FAREWELL TO ARMS | [short rule] | *BOOK I*; [2] blank; 3–355 text; [356] blank; [357–361] ML list; [362–364] blank. (*Spring 1932*)

*Jacket:* Pictorial in deep reddish orange (36) and black on cream paper depicting a woman and man in left profile with mountains and clouds in background; borders in deep reddish orange, lettering in black. Signed: L. (*Spring 1932*)

Front flap:

The simplicity and clarity of Ernest Hemingway’s profoundly moving romance, *A Farewell to Arms*, have won acclaim from the critics, support from the public, and that final wreath – a host of imitators. Critics have spared no adjectives in praise of his sure-footed, athletic prose; readers have found enchantment in this poignant love story, and writers generally have drawn sustenance from Hemingway’s strength. *A Farewell to Arms* is an exciting book, true to its time and true to the convictions and vigor of its author. (*Fall 1934*)

Originally published by Charles Scribner’s Sons, 1929. ML edition (pp. [v–vii], [1]–355) printed from Scribner plates with Scribner half title used as a fly title. Published May 1932. *WR* 28 May 1932. First printing: 7,000 copies. Discontinued spring 1953.

The ML offered Scribner’s a $6,000 advance against royalties of 12 cents a copy, the same terms as for Hemingway’s *Sun Also Rises* (190). Cerf initially hoped to publish *A Farewell to Arms* in September 1931 (Cerf to Maxwell Perkins, Scribner’s, 4 December 1930). The ML edition may have been delayed so that it would not conflict with the August 1931 publication of Grosset & Dunlap’s one-dollar edition. Cerf cabled Ford in Paris to ask him to write the introduction, offering $75 and indicating that it was needed by 15 March (Cerf to Ford, 14 January 1932).

There were printings in 1933 of 4,000 copies (January) and 3,000 copies (July), at least nine additional printings of 2,000 copies each by March 1941, and four printings between June 1941 and December 1942 totaling 14,000 copies. Sales during the first five years were as follows: 4,111 copies; 6,020 copies; 2,656 copies; 2,585 copies; and 2,632 copies (Cerf to Kenneth Roberts, 23 November 1938). *A Farewell to Arms* sold 12,287 copies during the eighteen-month period May 1942–October 1943, placing it sixteenth out of 271 ML and Giant titles and well ahead of *The Sun Also Rises*. It sold 7,766 copies during the twelve-month period November 1951–October 1952, making it fourteenth out of the 100 best-selling titles in the regular ML.

Scribner’s decided in the early 1950s to promote its backlist more vigorously and terminated the ML’s reprint contracts for all three of the Hemingway titles in the series (Whitney Darrow, Scribner’s, to Cerf, 29 October 1952). A few months later the ML reported that *A Farewell to Arms* was completely out of stock (ML to Charles Burgess, Jr., Scribner’s, 16 February 1953). Scribner’s published a $3.00 hardbound edition in March 1953 and a $1.65 paperback in 1962.

**237b. Title page reset (c. 1940)**

A FAREWELL | TO ARMS | BY | ERNEST HEMINGWAY | INTRODUCTION BY | FORD MADOX FORD | [torchbearer D4] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 237a.

Contents as 237a except: [ii] blank; [iv] COPYRIGHT, 1929, BY CHARLES SCRIBNER’S SONS | INTRODUCTION COPYRIGHT, 1932, | BY THE MODERN LIBRARY, INC.; [362–363] ML Giants list; [364] blank. (*Fall 1942*)

*Jacket:* Pictorial in vivid reddish orange (34), pale blue (185), moderate olive green (125) and black on coated white paper depicting soldiers dressed in moderate olive green carrying a stretcher down snow-covered mountain; background and spine in vivid reddish orange, lettering in black. Front flap as 237a. (*Fall 1942*)

Also in the Modern Library

Hemingway, *Sun Also Rises* (1930–1953) 190

Hemingway, *Short Stories* (Giant, 1942–1954) G59

**238**

**JOSEPH CONRAD. VICTORY. 1932–1971. (ML 34)**

**238a. First printing (1932)**

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

Pp. [i–vi] vii–xvii [xviii], [1–2] 3–385 [386–396]. [1]16(2+χ8[–χ8]) [2–12]16 [13]8

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1915, 1921, *by* DOUBLEDAY, PAGE & CO. | *Copyright,* 1915, *by* JOSEPH CONRAD | [short double rule] | *First Modern Library Edition* | 1932; [v] dedication; [vi] blank; vii–viii NOTE TO THE FIRST EDITION signed p. viii: J. C.; ix–xvii AUTHOR’S NOTE signed p. xvii: 1920. J. C.; [xviii] blank; [1] part title: PART I; [2] blank; 3–385 text; [386] blank; [387–391] ML list; [392–396] blank. (*Spring 1932*) *Note:* Pp. [v]–[xviii] are an inserted gathering of 8 leaves with the last leaf cancelled.

*Variant:* Pp. [i–vi] vii–xvii [xviii], [1–2] 3–385 [386–398]. [1–13]16 Contents as 238a except: [iv] *First* statement omitted; [392] ML Giants list; [393–398] blank. (*Fall 1936*)

*Jacket:* Pictorial in deep reddish orange (36) and black on cream paper depicting a smoking island volcano; borders in deep reddish orange, lettering in black. Signed: L. (*Spring 1932*)

Front flap:

The devotees of the novels of Joseph Conrad divide their enthusiasm equally between *Victory* and *Lord Jim* (No. 186 in the Modern Library). Written in 1914, just before the outbreak of the World War, *Victory* has steadily grown in prestige through almost a quarter of a century. New readers come upon it as a rare discovery and old readers return to it for the sheer enjoyment of its prose style and subtle characterization. *Victory* represents Joseph Conrad at the apex of his story-telling powers. (*Fall 1936*)

Originally published in U.S. by Doubleday, Page & Co., 1915. ML edition printed from plates made from a new Doubleday, Doran typesetting; the plates appear to have been used exclusively by the ML. Published June 1932. *WR* 2 July 1932. First printing: Not ascertained. Discontinued 1971/72.

Cerf tried on several occasions to secure reprint rights to *Victory*. In 1928 he offered an advance of $3,600 against a 12-cent royalty—a royalty that the ML was then paying for only one other title (Cerf to Nelson Doubleday, 12 December 1928). Doubleday replied, “We do appreciate the high standing of the Modern Library, but we believe it is unwise to let the Conrad title go” (Nelson Doubleday to Cerf, 21 December 1928). *Victory* was included in the Sun Dial Library published by Garden City Publishing Co., the Doubleday, Doran subsidiary that specialized in hardcover reprints. The ML’s purchase of the Sun Dial Library in 1930 gave the ML reprint rights to any Doubleday title included in the series. *Victory* was the seventh of eleven Sun Dial Library titles that the ML added. The ML paid Doubleday, Doran a $1,500 advance against royalties of 10 cents a copy.

*Victory* sold 7,335 copies during the eighteen-month period May 1942–October 1943, placing it low in the first quarter of ML and Giant titles. *Lord Jim* (210) sold 9,450 copies during the same period. Sales of *Victory* totaled 70,000 copies by 1949. By the early 1950s Conrad was one of the ML’s best-selling authors. *Victory* sold 7,966 copies during the twelve-month period November 1951–October 1952, making it the twelfth best-selling title in the regular ML. *Lord Jim* was the eighth best-selling title.

**238b. Title page reset (c. 1940)**

Victory | by | JOSEPH CONRAD | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 238a variant.

Contents as 238a except: [ii] blank; [iv] COPYRIGHT, 1915, 1921, BY | DOUBLEDAY, PAGE & COMPANY | COPYRIGHT, 1915, BY JOSEPH CONRAD; [387–391] ML list; [392–393] ML Giants list; [394–398] blank. (*Spring 1941*)

*Jacket A:* Non-pictorial in deep reddish orange (36) and black on cream paper with title and author in black on inset cream panel; background in deep reddish orange with series and torchbearer in reverse below inset panel. Front flap as 238a. (*Spring 1941*)

Front flap revised:

Written in 1914, just before the outbreak of the First World War, *Victory* was immediately acclaimed the work of a master. It has grown steadily in the estimation of a new generation of readers who have come upon it as a rare discovery. Older readers go back to it for the sheer pleasure of its graceful prose and its subtleties of characterization. *Victory* is one of the novels by which Joseph Conrad achieved the fullest measure of his gifts as story-teller. It vies for favor with *Lord Jim* (No. 186), *Nostromo* (No. 275) and *Heart of Darkness* (in *Great Modern Short Stories*, No. 168). (*Spring 1955*)

*Jacket B:* Pictorial in moderate yellow (87), strong green (141), strong bluish green (160) and black on coated white paper depicting palm trees and two birds in flight against strong bluish green sea and moderate yellow sky; lettering in reverse. Front flap as jacket A revised text. (*Spring 1958*)

Also in the Modern Library

Conrad, “Heart of Darkness,” in *Great Modern Short Stories*, ed. Overton (1930–1943) 188; *Great Modern Short Stories*, ed. Cerf (1943–1971) 361

Conrad, *Lord Jim* (1931–1973) 210

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

**239**

**RICHARD HUGHES. A HIGH WIND IN JAMAICA. 1932–1957. (ML 112)**

**239a. First printing (1932)**

[within double rules] A HIGH WIND IN | JAMAICA | [within square brackets] THE INNOCENT VOYAGE | [rule] | BY | RICHARD HUGHES | [rule] | INTRODUCTION BY | ISABEL PATERSON | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxii, ix [x], 1–136, [*2*], 137–234, [*2*], 235–312, [*2*], 313–399 [400–402]. [1–13]16 [14]8

[i] half title; [ii] frontispiece; [iii] title; [iv] A HIGH WIND IN JAMAICA (THE INNOCENT VOYAGE) | *Copyright,* 1929, *by* RICHARD HUGHES | [short double rule] | *Introduction Copyright,* 1932, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; v–xxii *Preface* signed p. xxii: Isabel Paterson. | New York, *January*, 1932.; ix ILLUSTRATIONS; [x] blank; 1–399 text with illustrations facing pp. 136, 234, 312; [400–402] blank.

*Jacket:* Pictorial in strong green (141) and black on cream paper depicting a schooner sailing into a lagoon; borders in strong green, lettering in black. Signed: L. (*Spring 1932*)

Front flap:

A band of pirates captures a vessel bound for England that contains a miscellaneous cargo—including a group of children who have been driven from their home by a West Indian hurricane. The difficulties encountered by the well-meaning buccaneers with these incredible children provide the frame-work for one of the most unusual books in the Modern Library series—a shocking, nerve-tingling story that the reader will never forget. (*Spring 1937*)

Originally published in U.S. as *The Innocent Voyage* by Harper & Bros., 1929. ML edition (pp. 1–399) printed from Harper plates. Published July 1932. *WR* 2 July 1932. First printing: 5,000 copies. Discontinued 1 January 1958.

The ML paid Harper’s royalties of 10 cents a copy. Cerf had indicated interest in a ML edition the year the novel was published. Noting his personal enthusiasm for the book, he declared: “I think that I myself have bought over 50 copies of it” (Cerf to Henry Hoyns, Harper & Bros., 5 August 1929). Hoyns assured him that Harper’s would be glad to talk about a ML edition at the proper time (Hoyns to Cerf, 10 September 1929). Two years later, when Cerf sent Harper’s the reprint contract, he stated: “I don’t believe that this book will break any sales records in the Modern Library, but I am glad to have it for its prestige value and I have hopes that we may be able to enhance the popularity of the author’s other books” (Cerf to Hoyns, 5 December 1931). When the reprint contract was renewed in 1937, Klopfer commented, “Bennett and I have a warm spot in our hearts for this book and we want to keep it in the Modern Library, and will do a special promotion job when the movie is released” (Klopfer to Hoyns, 1 February 1937).

When the reprint contract was up for renewal in 1942, Hoyns informed Klopfer that Harper’s were about to about to sign a contract with the Readers Club for a reprint edition and that George Macy, the club’s president, wanted the ML edition withdrawn while his edition was available (Hoyns to Klopfer, 3 March 1942). Klopfer spoke with Macy and convinced him that the ML edition would not interfere with the mail order sales of the Readers Club. He then told Hoyns that the ML would like to renew the contract for another five years, giving Harper’s the option to cancel if Macy insisted on exclusive reprint rights (Klopfer to Hoyns, 5 March 1942). He later noted that a small unearned royalty remained from the $750 advance the ML paid when the contract was renewed in 1937. He suggested keeping the book in the ML at the same royalty but without an advance; if Harper’s wanted an advance, he indicated that the ML could pay $250 but didn’t want to go higher in case the Readers Club edition hurt sales (Klopfer to Hoyns, 10 April 1942).

In 1956 the College Department of Harper & Bros. expressed interest in adding *A High Wind in Jamaica* and Richard Wright’s *Native Son* (349) to the Harper Modern Classics series. William H. Rose, Jr., the Harper director of sales and promotion, asked Klopfer about their status in the ML, noting that Harper Modern Classics carried a short discount and had textbook distribution only (Rose to Klopfer, 20 July 1956). Klopfer replied that neither title was strong enough to withstand competition from an inexpensive Harper edition. “As long as your college department wants NATIVE SON and HIGH WIND IN JAMAICA, we’ll let them run out of the Modern Library as soon as our present stocks are exhausted” (Klopfer to Rose, 25 July 1956).

*A High Wind in Jamaica* sold 4,551 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 one-hundred best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**239b. Title page reset (c. 1940)**

A | HIGH WIND | IN JAMAICA | (THE INNOCENT VOYAGE) | by RICHARD HUGHES | *Introduction by* ISABEL PATERSON | [torchbearer D4 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 239a.

Contents as 239a except: [iv] A HIGH WIND IN JAMAICA | (THE INNOCENT VOYAGE) | COPYRIGHT, 1929, BY RICHARD HUGHES | INTRODUCTION COPYRIGHT, 1932, | BY THE MODERN LIBRARY, INC.

*Variant:* Pagination as 239a except: [400–410]. [1–13]16 [14]12. Contents as 239b except: [400] blank; [401–406] ML list; [407–408] ML Giants list; [409–410] blank. (*Spring 1945*)

*Jacket:* Non-pictorial in very deep red (14) and black on cream paper with title and author in reverse on inset tilted black panel; background in very deep red with series and torchbearer in reverse below inset panel. Front flap as 239a. (*Fall 1942*)

**240**

**EIGHT FAMOUS ELIZABETHAN PLAYS. 1932–1969. (ML 94)**

**240a. First printing (1932)**

[within double rules] EIGHT FAMOUS | ELIZABETHAN PLAYS | [rule] | INTRODUCTION BY | ESTHER CLOUDMAN DUNN | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF : DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xvi, [1–2] 3–721 [722–724]. [1]16(±9) [2–22]16 [23]16(16+1.2)

[i] half title; [ii] pub. note D14; [iii] title; [iv] *Copyright,* 1932, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; [v] CONTENTS; [vi] blank; vii–xvi INTRODUCTION signed p. xvi: Esther Cloudman Dunn | Smith College | April 1932; [1] part title: THE TRAGICAL HISTORY OF | DOCTOR FAUSTUS | by | Christopher Marlowe; [2] PERSONS IN THE PLAY; 3–721 text; [722–724] blank. *Note:* Pp. [1–2] have been cancelled and replaced by a newly printed leaf; pp. 721–[724] are an inserted fold.

*Variant A:* Pp. [i–vi] vii–xvi, [1–2] 3–721 [722]. [1]16(±9) [2–22]16 [23]16(16+1). Contents as 240a, including *First* statement, except: [722] blank. *Note:* Pp. 721–[722] are an inserted leaf. Priority with 240a not established, but 240a appears to be more common.

*Variant B:* Pp. [i–vi] vii–xvi, [1–2] 3–721 [722–728]. [1–22]16 [23–24]8 [25]4. Contents as 240a except [ii] pub. note A7; [iv] *First* statement omitted; [722] blank; [723–727] ML list; [728] blank. (*Fall 1938*)

*Contents:* The Tragical History of Doctor Faustus, by Christopher Marlowe – The Shoemaker’s Holiday, by Thomas Dekker – A Woman Killed with Kindness, by Thomas Heywood – Volpone, or The Fox, by Ben Jonson – The Maid’s Tragedy, by Francis Beaumont and John Fletcher – The Duchess of Malfi, by John Webster – A New Way to Pay Old Debts, by Philip Massinger – ’Tis Pity She’s a Whore, by John Ford.

*Jacket:* Uniform typographic jacket F in strong red (12) and black on cream paper; borders and torchbearer in strong red, lettering in black. (*Fall 1932*)

Front flap:

Selected for their variety and range, the eight plays in this volume represent the complete pattern of an age. Separately and in their entirety they exemplify the spirit of the Elizabethan period, the richest in our literature, by their virility, daring and exuberant outspokenness. A compilation which includes Marlowe, Dekker, Heywood, Jonson, Beaumont and Fletcher, Webster, Massinger and Ford must be a treasury to be cherished by every modern reader. It is a book that has won for itself a distinguished place on the Modern Library shelf. (*Fall 1934*)

Original ML anthology. Published August 1932. *WR* 10 September 1932. First printing: Not ascertained. Discontinued 1969.

The plays in the anthology were selected by Cerf. He asked George C. D. Odell of Columbia University what he thought of the selection and invited him to write the introduction (Cerf to Odell, 9 April 1931). Odell approved the plays but declined to write the introduction because he was on sabbatical in Paris. That fall Cerf invited a succession of scholars to write the introduction—Hardin Craig of Stanford University, Felix E. Schelling of the University of Pennsylvania, J. F. A. Pyre of the University of Wisconsin, and John Livingston Lowes of Harvard University. As one after another declined, Cerf doubled the fee from fifty to one hundred dollars. Esther Cloudman Dunn of Smith College accepted the assignment in February 1932 and received the $100 fee.

*Eight Famous Elizabethan Plays* sold 2,678 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 one hundred best-selling titles in the regular ML during the twelve-month period November 1951–October 1952. The ML sold over 70,000 copies of *Eight Famous Elizabethan Plays* by 1969 when *Drama of the English Renaissance*, edited by M. L. Wine (615), was published in the ML with the intent of superseding the earlier anthology.

**240b. Title page reset (c. 1940)**

EIGHT | FAMOUS | ELIZABETHAN | PLAYS | INTRODUCTION BY | ESTHER CLOUDMAN DUNN | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xvi, [1–2] 3–721 [722]. [1–22]16 [23]16(16+1). Note: Pp. 721–22 are an inserted leaf.

Contents as 240a except: [ii] blank; [iv] COPYRIGHT, 1932, BY THE MODERN LIBRARY, INC.; [722] blank.

*Variant:* Pp. [i–vi] vii–xvi, [1–2] 3–721 [722–728]. [1–22]16 [23–24]8 [25]4. Contents as 240b except: [722–728] blank.

*Jacket:* Non-pictorial in very deep red (14) and black on cream paper with lettering in black on inset cream panel; background in very deep red with series in reverse above inset panel. Front flap as 240a. (*Fall 1942*)

**240c. Introduction revised (1950)**

*Eight* | *Famous* | *Elizabethan* | *Plays* | INTRODUCTION BY | ESTHER CLOUDMAN DUNN | *Mary Augusta Jordan Professor of English,* | *Smith College* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xx, [1–2] 3–721 [722–724]. [1]16 [2–10]32 [11]20 [12]32 [13]16

Contents as 240a except: [ii] blank; [iv] *Copyright, 1932, 1950, by Random House, Inc.;* vii–xvii INTRODUCTION | By Esther Cloudman Dunn dated p. xvii: Smith College | 1950; xviii–xx SELECTED BIBLIOGRAPHY; [722] blank; [723–724] ML Giants list. (*Fall 1956*)

*Jacket:* As 240b. Front flap reset with additional phrase at end: “. . . Modern Library shelf of plays, old and new.” (*Spring* *1957*)

Originally published 1950 in MLCE and subsequently in the regular ML. Dunn received $50 for revising the introduction.

Also in the Modern Library

*Eighteenth-Century Plays* (1952–1970) 448

**241**

**OSCAR WILDE. THE PLAYS OF OSCAR WILDE. 1932–1971; 1980– . (ML 83)**

**241a. First printing (1932)**

[within double rules] THE PLAYS OF | OSCAR WILDE | [rule] | INTRODUCTION BY | EDGAR SALTUS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*6*], i–iv, [*2*], 1–216; [*2*], 1–220 [221–226]. [1–14]16 [15]4

[*1*] half title listing titles of five plays; [*2*] pub. note A8; [*3*] title; [*4*] *New Modern Library Edition* | 1932 | [short double rule]; [*5*] CONTENTS; [*6*] blank; i–iv INTRODUCTION signed p. iv: Edgar Saltus.; [*1*] part title: SALOMÉ; [*2*] blank; 1–216 text; [*1*] part title: AN IDEAL HUSBAND; [*2*] characters and scenes; 1–220 text; [221–226] ML list. (*Fall 1931*) *Note:* Later printings retain the *New Modern Library Edition* statement on the verso of the title page but omit “1932.”

*Contents:* Salomé – The Importance of Being Earnest – Lady Windermere’s Fan – An Ideal Husband – A Woman of No Importance.

*Jacket:* Uniform typographic jacket F in strong red (12) and black on cream paper; borders and torchbearer in red, lettering in black.

Front flap:

Alive with light-tipped quips and stinging darts, *The Plays of Oscar Wilde* represent in fullest measure the famous decadent’s unique contribution to English letters. Master of the scintillant epigram and electric repartee, he is nowhere so happy and felicitous as in his dramatic writings. In time his prose may grow faint in memory and his poetry may be given a somewhat less lustrous appraisal, but he will always be remembered as the creator of these inimitably urbane, ironic and effervescent comedies. (*Spring 1934*)

Original ML collection combining ML editions of Wilde’s *Salomé, The Importance of Being Earnest, Lady Windermere’s Fan* (76) and *An Ideal Husband, A Woman of No Importance* (77). Pp. i–216, [*1*]–220 printed from existing ML plates without revising the pagination. Published spring 1932. *WR* not found. First printing: Not ascertained. Discontinued 1971/72.

Four other titles by Wilde published in the ML between 1917 and 1926 were combined in the early 1930s to form *Poems and Fairy Tales* (242) and *Picture of Dorian Gray & De Profundis* (1.2b).

*The Plays of Oscar Wilde* sold 2,919 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.

**241b. Title page reset (1940)**

[torchbearer E3] | [6-line title and statement of responsibility within single rules] THE PLAYS | OF | OSCAR | WILDE | INTRODUCTION BY | EDGAR SALTUS | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination and collation as 241a.

Contents as 241a except: [*2*] blank; [*4*] publication and manufacturing statements; [221–225] ML list; [226] blank. (*Fall 1940*)

*Jacket:* Non-pictorial in moderate violet (211) and black on cream paper with collective title and titles of individual plays in black on inset cream panel; background in moderate violet series and torchbearer in reverse above inset panel. Front flap as 241a. (*Fall 1940*)

**241c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

THE PLAYS | OF | OSCAR | WILDE | *Introduction By* | EDGAR SALTUS | [torchbearer K] | THE MODERN LIBRARY · NEW YORK

Pagination as 241a. [1]16 [2–5]32 [6]36 [7]32 [8]16

Contents as 241b except: [221–222] ML Giants list; [223–226] blank. (*Spring 1967*)

*Jacket:* Enlarged version of 241b in strong violet (207) and black on coated white paper with series and Fujita “ml” symbol in reverse above inset panel.

Front flap:

The range of style and tone of these five plays, from the poetry of *Salome* to the satire of *The Importance of Being Earnest*, represents the full range of Wilde’s talent and interest as an artist.

**241d. Reissue format; offset printing (1980)**

[7-line title, statement of responsibility and torchbearer within single rules] THE PLAYS | OF | OSCAR | WILDE | INTRODUCTION BY | EDGAR SALTUS | [torchbearer M] | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination as 241a. Perfect bound.

Contents as 241b except: [*1*] half title (collective title); [221–226] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in deep violet (208) and torchbearer in deep brown (56). Designed by Sara Eisenman.

Front flap:

“I have nothing to declare except my genius,” Oscar Wilde once told an American customs official. That genius is nowhere more apparent than in his plays, whose witty dialogue and paradoxical situations still have the power to charm, both on the stage and between covers. This volume contains one of his most perennially popular, *The Importance of Being Earnest*, whose satiric comments on English society and the clergy have never been surpassed; *Salomé*, considered shocking in its day, on which Richard Strauss’ opera is based; and three plays, *Lady Windemere’s* [*sic*] *Fan*, *a Woman of No Importance* and *An Ideal Husband*, which give full play to Wilde’s scorn for hypocrisy.

Printed from offset plates photographically reproduced from an earlier ML printing. Published spring 1980 at $5.95. ISBN 0-394-60490-3.

Also in the Modern Library

Wilde, *Picture of Dorian Gray* (1917–1934; 1963–1971; 1985–1991) 1

Wilde, *Poems* (1917–1931) 19

Wilde, *Fairy Tales and Poems in Prose* (1918–1931) 58

Wilde, *Salomé, The Importance of Being Earnest, Lady Windermere’s Fan* (1920–1931) 76

Wilde, *Ideal Husband, A Woman of No Importance* (1920–1931) 77

Wilde, *Intentions* (1921–1928) 93; jacket title of 1925 printing: *Pen, Pencil and Poison and Other Essays*

Wilde, *De Profundis* (1926–1934) 122

Wilde, *Poems and Fairy Tales* (1932–1970) 242

Wilde, *Picture of Dorian Gray & De Profundis* (1934–1963) 1.2b

**242**

**OSCAR WILDE. THE POEMS AND FAIRY TALES OF OSCAR WILDE. 1932–1970. (ML 84)**

**242a. First printing (1932)**

[within double rules] THE POEMS | AND FAIRY TALES | OF | OSCAR WILDE | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–vii [viii], [1–2] 3–279 [280]; [1–2] 3–214 [215–222]. [1–16]16

[*1*] half title; [*2*] pub. note A6; [i] title; [ii] *New Modern Library Edition* | 1932 | [short double rule]; [iii] dedication; [iv] blank; v–vii CONTENTS [poems]; [viii] CONTENTS [fairy tales and poems in prose]; [1] part title: THE BALLAD OF READING GAOL; [2] blank; 3–279 text; [280] blank; [1] part title: FAIRY TALES; [2] blank; 3–214 text; [215–219] ML list; [220–222] blank. (*Fall 1931*)

*Jacket:* Pictorial in dark purple (224) and black on cream paper with inset portrait of Wilde; borders in dark purple, lettering in black. Signed: SLH. (*Fall 1931*)

Front flap:

New generations of readers discover in *The Poems and Fairy Tales of Oscar Wilde* an ever-renewing enchantment. The dream quality of the fairy tales and the burning conviction of the poems set them apart from the other scintillating but artificial writings of Oscar Wilde. It is by these simple and moving fairy tales and by such poems as The Ballad of Reading Gaol that Oscar Wilde has won an abiding place in the hearts of children and their elders throughout the world. (*Fall 1933*)

Original ML collection combining Wilde’s *Poems* (19) and *Fairy Tales and Poems in Prose* (58). Poems printed from plates made from a new typesetting with “The Ballad of Reading Gaol” shifted to the beginning; fairy tales (pp. [viii], [1]–214) printed from existing ML plates. Published spring 1932. *WR* not found. First printing: Not ascertained. Discontinued 1970/71.

Four other titles by Wilde published in the ML between 1917 and 1926 were combined in the early 1930s to form *Plays of Oscar Wilde* (241) and *Picture of Dorian Gray & De Profundis* (1.2b).

Wilde’s *Poems and Fairy Tales* sold 2,312 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.

**242b. Title page reset (1940)**

THE POEMS | AND | FAIRY TALES | OF | OSCAR | WILDE | [torchbearer D4] | [rule] | MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 241a.

Contents as 241a except: [*2*] blank; [ii] publication and manufacturing statements; [220–221] ML Giants list; [222] blank. (*Fall 1940*)

*Jacket* *A:* Non-pictorial in dark bluish gray (192) and dark violet (212) on cream paper with title and author in reverse on inset dark violet panel; background in dark bluish gray with series and torchbearer in reverse below inset panel. Front flap as 241a. (*Fall 1946*)

Flap reset with additional paragraph at end:

This volume of almost 500 pages contains ninety long and short poems, nine fairy tales and six poems in prose. (*Fall 1964*)

*Jacket B:* As jacket A in strong reddish purple (237) and strong purplish red (255) on coated white paper with title and author in reverse on inset strong purplish red panel. Front flap with additional paragraph. (*Late 1960s; seen on copy with 1960s binding D*)

Also in the Modern Library

Wilde, *Picture of Dorian Gray* (1917–1934; 1963–1971; 1985–1991) 1

Wilde, *Poems* (1917–1931) 19

Wilde, *Fairy Tales and Poems in Prose* (1918–1931) 58

Wilde, *Salomé, The Importance of Being Earnest, Lady Windermere’s Fan* (1920–1931) 76

Wilde, *Ideal Husband, A Woman of No Importance* (1920–1931) 77

Wilde, *Intentions* (1921–1928) 93; jacket title of 1925 printing: *Pen, Pencil and Poison and Other Essays*

Wilde, *De Profundis* (1926–1934) 122

Wilde, *Plays of Oscar Wilde* (1932–1971; 1980– ) 241

Wilde, *Picture of Dorian Gray & De Profundis* (1934–1963) 1.2b

**243**

**GUY DE MAUPASSANT. THE SHORT STORIES OF GUY DE MAUPASSANT. 1932–1939. THE BEST STORIES OF GUY DE MAUPASSANT. 1940–1945. (ML 98)**

**243a. First printing (1932)**

[within double rules] THE SHORT STORIES OF | GUY De [*sic*] MAUPASSANT | [rule] | TRANSLATED BY | MICHAEL MONAHAN | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK *Note:* The preposition in Maupassant’s name should have been printed in full capitals (“DE”) or small capitals (“de”).

Pp. [*2*], [i–iv] v–vi, i–xi [xii], [*2*], 1–222; 7–251 [252–258]. [1–15]16 [16]8

[*1*] half title; [*2*] pub. note A6; [i] title; [ii] *Copyright,* 1911, *by* ORSAMUS TURNER HARRIS | *Copyright,* 1925, *by* THE MODERN LIBRARY, INC. | [short double rule] | *New Modern Library Edition* | 1932; [iii] dedication; [iv] blank; v–vi CONTENTS; i–xi INTRODUCTION signed p. xi: Michael Monahan.; [xii] blank; [*1*] part title: LOVE AND OTHER | STORIES; [*2*] blank; 1–222 text; 7–251 text; [252] blank; [253–257] ML list; [258] blank. (*Fall 1931*)

*Contents:* Love – Our Letters – For Sale – The Farmer – The Christening – Clochette – The Possessed – The Little Cask – His Wedding Night – The Adoption – The Wolf – The Chair-Mender – Moonlight – The Minuet – A Vendetta – Mother Sauvage – A Fishing Party – A Tragedy of the War – Apparition – Fear – Julie Romain – A Woman’s Hair – Rose – The Prisoner of Monaco – A Legend of Mount St. Michael – Happiness – A Piece of String – Mademoiselle Fifi – The Piece of String – Boule de Suif – Two Little Soldiers – Father Milon – Monsieur Parent – Useless Beauty – The False Gems – The Horla – A Sale – The Story of a Farm Girl – Simon’s Papa – A Coward.

*Jacket:* Pictorial in dark green (146) and black on cream paper with inset portrait of Maupassant; borders in dark green, lettering in black. Signed: SLH. Jacket title: THE BEST STORIES OF DE MAUPASSANT. (Spring 1932) *Note:* The jackets (243a and 343b) credit Monahan as the editor of the volume as well as the translator; the title pages credit him as translator only.

Front flap:

The world owes to the unchallenged master of the short story, Guy de Maupassant, an immense and increasing debt for having provided a transcript of life as dynamic as it is real and as true as it is fascinating. The forty tales in this volume represent him in the fullness of his powers, when his vision, style and artistry were at their apex. These stories were chosen and translated by Michael Monahan, whose introduction is a bold commentary and an acute analysis of Maupassant’s work. (*Fall 1935*)

Original ML collection combining two ML volumes originally published by Boni & Liveright: *Love and Other Stories* (72) and *Mademoiselle Fifi and Twelve Other Stories* (8). Pp. [iii], i–xi, [*1*], 1–212 printed from plates of *Love and Other Stories*; pp. 7–251 printed from plates of *Mademoiselle Fifi and Other Stories*. Published spring 1932. *WR* 15 October 1932. First printing: Not ascertained. Superseded 1945 by *The Best Stories of Guy de Maupassant*, ed. Saxe Commins (383).

Despite the statement on the title page Monahan does not appear to be the translator of all the stories in the collection. He was credited as the translator of *Love and Other Stories* (1919); the ML edition of *Mademoiselle Fifi and Twelve Other Stories* (1917) did not identify the translator. One story appears twice in the combined volume in different translations. “A Piece of String” (pp. 213–22) was added to *Love and Other Stories* by 1930. It was also included (in a different translation) as “The Piece of String” (pp. 23–31) in *Mademoiselle Fifi and Twelve Other Stories*.

Maupassant’s *Best Stories* sold 6,269 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 the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**243b. Title changed; title page reset (1940)**

THE BEST STORIES | OF | GUY DE | MAUPASSANT | TRANSLATED BY | MICHAEL MONAHAN | [torchbearer D3] | [rule] | MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 243a.

Contents as 243a except: [*2*] blank; [ii] COPYRIGHT, 1911, BY ORSAMUS TURNER HARRIS | COPYRIGHT, 1925, BY THE MODERN LIBRARY, INC. (*Spring 1940*)

*Jacket:* Non-pictorial in medium gray (265) and dark blue (183) on cream paper with lettering and torchbearer in dark blue on inset medium gray panel bordered in dark blue; background in cream. Front flap as 243a. (*Spring 1940*)

Also in the Modern Library

Maupassant, *Mademoiselle Fifi and Twelve Other Stories* (1917–1931) 8

Maupassant, *Une Vie* (1918–1931) 54

Maupassant, *Love and Other Stories* (1919–1931) 72

Maupassant, *Une Vie; Bel Ami* (1932–1935) 54.2

Maupassant, *Best Stories*, ed. Commins(1945–1971) 383

***Fall***

**244**

**THE ARABIAN NIGHTS’ ENTERTAINMENTS. 1932– . (ML 201)**

**244a. First printing (1932)**

[within double rules] The Arabian Nights’ | Entertainments | OR THE BOOK OF A THOUSAND | NIGHTS AND A NIGHT | [rule] | A SELECTION OF THE MOST FAMOUS AND REPRE- | SENTATIVE OF THESE TALES FROM THE | PLAIN AND LITERAL TRANSLATIONS | BY | RICHARD F. BURTON | [rule] | THE STORIES HAVE BEEN CHOSEN AND ARRANGED | BY | BENNETT A. CERF | AND ARE PRINTED COMPLETE AND UNABRIDGED | WITH MANY OF BURTON’S NOTES | [rule] | *Introductory Essay* | BY | BEN RAY REDMAN | [rule] | THE MODERN LIBRARY | PUBLISHERS · NEW YORK

Pp. [*2*], [i–ii] iii–xiv, 1–823 [824]. [1–26]16 [27]4

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright*, 1932, *by* BENNETT A. CERF | [short double rule] | *First Modern Library Edition* | 1932; iii–v CONTENTS; [vi] blank; vii–xiv INTRODUCTION signed p. xiv: Ben Ray Redman. | *May 1*, *1932*. | *New York City*.; 1–823 text; [824] blank.

*Jacket:* Pictorial in grayish purplish blue (204) and black on cream paper with inset decorative map of Arabian peninsula, Persia and northwest India; borders in grayish purplish blue, lettering in black. Signed: Witold Gordon. Jacket title: THE ARABIAN NIGHTS | AN ADULT SELECTION. (*Fall 1932*)

Front flap:

The perpetual enchantment and all the magical and multi-colored pageantry of *The Arabian Nights* are offered here in Sir Richard Burton’s rendering for the delectation of adult minds. Shahrazad spins her tales without censorial interruption, and the spell that possessed King Shahryar and since then has possessed mankind is not broken, praise be to Allah, by discreet asterisks and decorous euphemisms. The tales in this volume were chosen because they are the most fascinating and representative of *The Book of a Thousand Nights and a Night*. (*Fall 1937*)

Original ML selection. Published September 1932. *WR* 15 October 1932. First printing: Not ascertained.

The title page of *The Arabian Nights’ Entertainments* had so much text that there was no room for the torchbearer or for Cerf and Klopfer’s names in the imprint.

Cerf selected the stories included in the ML edition. The statement on the title page that the stories were “complete and unabridged” was not strictly true. Cerf explained his editorial approach and interpretation of “unabridged” as follows: “As far as the stories being complete and unabridged is concerned, the only thing that was left out of any of the stories included was long stretches of poetry, and a very occasional phrase that was of no importance whatever to the story. In every sense I believe it thoroughly fair to say that the stories are quite unabridged” (Cerf to Herman Schaff, John W. Luce & Co., 16 November 1932). The ML made three sets of plates, two of which were sold for $950 each to Walter J. Black and Blue Ribbon Books. Black had first rights to the book for mail-order purposes. The ML followed with its edition in September 1932, and Blue Ribbon Books brought out an illustrated edition in November (Cerf to Walter J. Black, 13 January 1932). Grosset & Dunlap borrowed the ML’s plates in 1937 to print a motion picture edition, paying the ML a $1,000 advance against royalties of 10 cents a copy (Cerf to Edward Edelson, Grosset & Dunlap, 28 May 1937).

*The Arabian Nights* sold 7,578 copies during the eighteen-month period May 1942–October 1943, placing it low in the first quarter of ML and Giant titles. It did not rank among the 100 best-selling ML titles in the regular ML during the twelve-month period November 1951–October 1952.

**244b. Title page reset (c. 1940)**

The Arabian Nights’ | Entertainments | OR THE BOOK OF A THOUSAND | NIGHTS AND A NIGHT | *A selection of the most famous and representative of* | *these tales from the plain and literal translations* | *by* RICHARD F. BURTON | THE STORIES HAVE BEEN CHOSEN AND ARRANGED BY | BENNETT A. CERF and are printed complete | AND UNABRIDGED WITH MANY OF BURTON’S NOTES | introductory essay by BEN RAY REDMAN | [torchbearer D4 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*2*], [i–ii] iii–xiv, 1–823 [824–832]. [1–26]16 [27]8

Contents as 244a except: [*2*] blank; [ii] COPYRIGHT, 1932, BY BENNETT A. CERF; [825–829] ML list; [830–831] ML Giants list; [832] blank. (*Spring 1943*)

*Variant:* Pagination as 244b. [1]16 [2–12]32 [13]8 [14]32 [15]16. Contents as 244b except: [ii] COPYRIGHT, 1932, BY BENNETT A. CERF | COPYRIGHT, 1959, BY RANDOM HOUSE, INC. (*Spring 1962*)

*Jacket:* Pictorial in light purplish blue (199), dark grayish yellow (91) and black on coated white paper with inset decorative map, closely patterned after map on 244a jacket, in light purplish blue and black with lettering in reverse; background in light purplish blue with title and translator in dark grayish yellow and black. Jacket title as 244a. Front flap as 244a. (*Fall 1942*) Later printings in light greenish blue (172) instead of light purplish blue; front flap reset with last sentence revised: “The tales in this volume of over 800 pages. . . .” (*Fall 1953*)

**245**

**ALEXANDRE KUPRIN. YAMA. 1932–1952. (ML 203)**

**245a. First printing (1932)**

[within double rules] YAMA | [within square brackets] THE PIT | [rule] | TRANSLATED FROM THE ORIGINAL | RUSSIAN OF | ALEXANDRE KUPRIN | BY | BERNARD GUILBERT GUERNEY | [rule] | FOREWORD BY ARTHUR GARFIELD HAYS | [rule] | [torchbearer A2] | *“All the horror is in just this, —*  | *that there is no horror. . . .”* | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–x] xi–xvii [xviii–xx], [1–2] 3–442 [443–444]. [1–14]16 [15]8

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1922, 1929, 1932, *by* | BERNARD GUILBERT GUERNEY | [short double rule] | *First Modern Library Edition* | 1932; [v] *AUTHOR’S DEDICATION*; [vi] *TRANSLATOR’S DEDICATION*; [vii] CONTENTS; [viii] blank; [ix] FOREWORD signed: Arthur Garfield Hays. | *New York City,* | *October 15, 1929.*; [x] blank; xi–xvii INTRODUCTION signed p. vii: Bernard Guilbert Guerney. | *The Blue Faun Bookshop,* | *136 W. 23rd St., New York City.* | *Autumn* *of 1931.*; [xviii] blank; [xix] TRANSLATOR’S NOTE; [xx] blank; [1] part title: PART ONE; [2] blank; 3–436 text; 437–442 AUTHOR’S POSTSCRIPT; [443–444] blank

*Jacket:* Pictorial in dark purplish pink (251) and black on light grayish green paper depicting a large bearded man with his hand on the shoulder of a woman looking up with a fearful expression; borders in dark purplish pink, lettering in black. (*Fall 1932*)

Front flap:

*Yama the Pit* is as sinister and pitiless as the vice it exposes and condemns. It omits nothing and condones nothing of the abominations of the oldest profession in the world. The stark picture of a brothel and the prostitute’s way of life becomes by the artistry of Alexandre Kuprin an indictment more scathing and effective than all the moral indignation of vice crusaders and the periodical revelations of the police. *Yama* carries horror to a point beyond horror and into the realm of great realistic literature. (*Spring 1938*)

Guerney translation originally published (“privately printed”) for subscribers only, 1922. New edition published by Bernard Guilbert Guerney, 1929, with additions, revisions, and corrections by the author, a foreword by Arthur Garfield Hays, and an author’s postscript. ML edition printed from plates made from a new typesetting based on the 1929 edition. Publication scheduled for October 1932 but moved forward to September when Marx’s *Capital, The Communist Manifesto and Other Writings* (246) was postponed. *WR* 15 October 1932. First printing: Not ascertained. Discontinued fall 1952.

Guerney’s introduction to the 1929 edition was revised for the ML.

The ML paid Guerney a $2,000 advance against royalties of 10 cents a copy. The contract specified that royalties were to drop to 9½ cents after the first 20,000 copies. Cerf originally offered Guerney royalties of 9½ cents on all copies but increased the offer following negotiations with Guerney. The $800 cost of making new plates was split between Guerney and the ML. Guerney’s half was to be charged against royalties after sales passed 20,000 copies, and the plates were to remain the property of the ML (Cerf to Guerney, 17 February 1931).

*Yama* sold 2,700 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles.

**245b. Title page reset (1940)**

YAMA | (THE PIT) | TRANSLATED FROM THE ORIGINAL | RUSSIAN OF | ALEXANDRE KUPRIN | BY | BERNARD GUILBERT GUERNEY | FOREWORD BY | ARTHUR GARFIELD HAYS | *“All the horror is in just this—that there is no horror. . . .”* | [torchbearer E2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 245a.

Contents as 245a except: [ii] blank; [iv] COPYRIGHT, 1922, 1929, 1932, | BY BERNARD GUILBERT GUERNEY.

*Jacket:* Non-pictorial in dark gray (266) and dark green (146) on cream paper with title in reverse on curved dark green panel at right; background in dark gray with other lettering in reverse. Front flap as 245a. (*Spring 1940*)

**246**

**KARL MARX. CAPITAL, THE COMMUNIST MANIFESTO AND OTHER WRITINGS. 1932– . (ML 202)**

**246a. First printing (1932)**

[within double rules] CAPITAL | THE COMMUNIST MANIFESTO | AND OTHER WRITINGS | [rule] | BY | KARL MARX | [rule] | EDITED, WITH AN INTRODUCTION, BY | MAX EASTMAN | [rule] | WITH AN UNPUBLISHED ESSAY ON MARXISM | BY | LENIN | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxvi, 1–429 [430]. [1–14]16 [15]4

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1932, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; v CONTENTS; [vi] blank; vii–xviii INTRODUCTION signed p. xviii: Max Eastman. | New York, | June, 1932.; xix NOTE signed M. E.; [xx] blank; xxi–xxvi THE THREE SOURCES AND THREE CON- | STITUENT PARTS OF MARXISM signed p. xxvi: Lenin.; 1–429 text; [430] blank.

*Variant:* Pp. [i–iv] v–xxvi, 1–429 [430–438]. [1–14]16 [15]8. Contents as 246a except: [431–435] ML list; [436–437] ML Giants list; [438] blank. (*Fall 1939*)

*Contents:* Part I. Outlines of a Future Society. *From* The German Ideology, translated by Max Eastman – *From* The Poverty of Philosophy – *From* The Criticism of the Gotha Program. Part II. Analysis of the Materials. *From* The German Ideology, translated by Max Eastman – *From* the introduction to Critique of Political Economy, translated by Max Eastman – Capital (selections), translated by Stephen L. Trask – The Theory of Crises, by Julian Borchardt. Part III. The Method and the Call to Action. The Communist Manifesto – *From* Criticism of the Gotha Program – Address of the Central Authority to the Communist League, translated by Max Eastman – The Civil War in France.

*Jacket* *A:* Uniform philosophy jacket in deep red (13), dark gray (266) and black on cream paper; borders in deep red, lettering in black. Jacket title on front panel of jacket A and all subsequent jackets: CAPITAL AND OTHER WRITINGS. Signed: WC. (*Fall 1932*)

*Jacket B:* Pictorial in deep reddish orange (36) and black on cream paper depicting Marx with marching workers in background; borders in deep reddish orange, lettering in black.

Front flap:

With one-sixth of the habitable world governed by Marxian doctrines and with the rest of the world facing the possibility of a Communist social order, the writings of Karl Marx become more a modern revelation and prophecy than a mere economic interpretation of history. His *Capital and Other Writings*, judiciously and discriminatingly edited by Max Eastman, is the contemporary Bible of a newly emerged society, and as such it has an eminent place on the shelf of the Modern Library. (*Fall 1935*)

Original ML collection. The abridgment of the three volumes of *Capital* and Borchardt’s essay, “The Theory of Crises” (pp. 13–314) are a reprint of *The People’s Marx: Abridged Popular Edition of the Three Volumes of “Capital,”* edited by Julian Borchardt and translated by Stephen L. Trask (London: International Bookshops, 1921). Publication of the ML edition originally scheduled for September 1932 but postponed until October because of additions to the manuscript. *WR* 12 November 1932. First printing: Not ascertained.

*The People’s Marx* does not appear to have been copyrighted in theU.S. The ML reprinted it with the permission of the translator, Stephen L. Trask. Eastman notes, “This book itself has almost become a classic, and it seems to me a better way to get acquainted with Marx’s economic theories than merely to read through the first volume and stop, as is usually done” (p. xix). The selections from *The German Ideology* and *Critique of Political Economy* in Part II were added by the ML.

Cerf was responsible for the inclusion of the essay by Lenin which was prominently noted on the title page and dust jacket. At the time he was compiling the volume Eastman referred to it as “that rather heavy encyclopedia-article of Lenin’s” and wanted to omit it so that more of Marx’s own writings could be included (Eastman to Cerf, 6 May 1932). Cerf responded, “I do want to leave in the Lenin article . . . since his name may add materially to the sale of the volume.” He indicated that he would cut it only if Eastman insisted (Cerf to Eastman, 9 May 1932). The Lenin essay that was included, “The Three Sources and Three Constituent Parts of Marxism,” may have been different from the one originally projected. Eastman states in the volume: “I have translated an introduction to Marxism written by Lenin in 1913 and published in a Russian magazine called *Education*. To this very orthodox statement by Lenin it might be well—in view of my own proposals—to add another remark made by him: ‘In no sense do we regard the Marxist theory as something complete and unassailable. On the contrary, we are convinced that this theory is only the corner-stone of that science which socialists must advance in all directions if they do not wish to fall behind life” (p. xix).

Shortly after the publication of *Capital, The Communist Manifesto, and Other Writings*, Klopfer invited Eastman to translate a volume of Lenin’s writings for the ML. Eastman signed a contract to translate and edit the book, but other work got in the way and the contract was cancelled eighteen months later. See “Titles Sought, Suggested, Declined” under 1933 for more information.

M. Lincoln Schuster of Simon and Schuster wrote to Cerf about the lack of an indexto *Capital, The Communist Manifesto, and Other Writings*: “I think it is an outrage to publish DAS KAPITAL by Karl Marx without an index. On what page, for example, is the letter of instruction which Karl Marx wrote from London in 1850 to the Communist League? Remember your obligation to scholarship, Bennett: you’re publishing Karl not Groucho” (Schuster to Cerf, 7 February 1933). Klopfer replied that Schuster should blame Eastman, who never suggested an index (Klopfer to Schuster, 8 February 1933).

Sales figures from the 1930s are not available. *Capital, The Communist Manifesto and Other Writings* sold 4,391 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. It rose to the first quarter of ML and Giant titles during the twelve-month period November 1951–October 1952 with sales of 4,530 copies. In 1954 Eastman noted that *Capital, The Communist Manifesto and Other Writings* had sold nearly 4,000 copies in the past six months (Eastman to Cerf, 19 August 1954).

The ML published an unabridged edition of the first volume of Marx’s *Capital* (G24) in the Giants series in 1936. The Giant sold 8,854 copies during the eighteen-month period May 1942–October 1943 and 4,333 copies during the twelve-month period November 1951–October 1952, placing it in the first quarter of ML and Giant titles at both periods.

**246b. Title page reset (c. 1940)**

CAPITAL | THE COMMUNIST | MANIFESTO | *AND OTHER WRITINGS* | BY KARL MARX | *Edited, with an introduction, by* MAX EASTMAN | *With an essay on Marxism by* V. I. LENIN | [torchbearer D4 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 246a variant.

Contents as 246a except: [ii] blank; [iv] COPYRIGHT, 1932, BY THE MODERN LIBRARY, INC.; [431–436] ML list; [437–438] ML Giants list. (*Spring 1946*)

*Variant:* Pagination as 246a variant. [1]16 [2–6]32 [7]8 [8]32 [9]16. Contents as 246b except: [iv] COPYRIGHT, 1932, AND RENEWED 1959, | BY THE MODERN LIBRARY, INC.; [430–436] ML list; [437–438] ML Giants list. (*Spring 1964*)

*Jacket* *A:* Non-pictorial in very deep red (14) and black on cream paper with title and author in reverse on inset deep red panel bordered in black; background in cream with other lettering in black and torchbearer in very deep red below inset panel. Front flap as 246a. (*Spring 1946*)

Front flap revised:

Entire nations and even a continent have come under the dominance of the ideas taught by Karl Marx. His major work, *Capital*, is accepted in a large part of the world as revealed truth and its doctrines are looked upon as more than the economic interpretation of history the book attempted to offer. *The Communist Manifesto*, written in collaboration with Friedrich Engels, framed the fiery slogans now familiar to the world. This volume of Karl Marx’s principal writings, edited by Max Eastman, includes the most important chapters form *Capital*, the entire *Communist Manifesto*, Marx’s conception of history and an essay by Lenin. (*Fall 1954*)

*Jacket B:* As jacket A on coated white paper with moderate yellow green (120) and brilliant greenish blue (169) instead of very deep red and black. Front flap as jacket A revised text. (*Fall 1963*)

*Jacket C:* As jacket A on coated white paper with very deep purplish red (257) and brilliant greenish blue (169) instead of very deep red and black. Front flap as jacket A revised text. (*Fall 1964*)

**246c. Title page reset; offset printing (1965)**

Title completely reset. Transcription as 246b through line 7; lines 8–10: [torchbearer J] | THE MODERN LIBRARY | NEW YORK.

Pagination as 246a variant. [1]16 [2–7]32 [8]8 [9]16

Contents as 246b variant except: [430] blank; [431–438] ML list. (*Fall 1965*)

*Jacket:* As 246b jacket C.

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

Also in the Modern Library

Marx, *Capital* (Giant, 1936– ) G24

**247**

**CHARLES DICKENS. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. 1932–1970. (ML 204)**

**247.1a. First printing (1932)**

[within double rules] THE POSTHUMOUS PAPERS | OF THE | PICKWICK CLUB | [rule] | BY | CHARLES DICKENS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xx, 1–855 [856–860]. [1–27]16 [28]8

[i] half title; [ii] pub. note D12; [iii] title; [iv] *First Modern Library Edition* | 1932 | [short double rule]; v–ix PREFACE; [x] blank; xi–xvii CONTENTS; [xviii] blank; xix–xx CHARACTERS; 1–855 text; [856–860] blank.

*Jacket:* Pictorial in moderate bluish green (164) and black on cream paper depicting Pickwick with Mrs. Bardell limp in his arms as her son pulls on the tail of Pickwick’s waistcoat; borders in moderate bluish green, lettering in black. (*Fall 1932*)

Front flap:

When *Pickwick Papers* first appeared, the world-wide reputation of Charles Dickens was made. Today, exactly a century later, this book has multiplied its enthusiastic readers by millions. It will always stand as the symbol of kindness, simplicity and almost farcical gallantry. Mr. Pickwick’s adventures remain to all generations of readers the whimsical exploits of a man beloved for his eccentricities and his deep humanity. (*Fall 1938*)

ML edition printed from plates made from a new typesetting. Published October 1932. *WR* 12 November 1932. First printing: Not ascertained. Discontinued 1970/71.

When the ML edition was published Cerf sent a letter to book review editors in which he pointed out that the plates were brand new. He stated, “I expect the book to be one of the most popular in our series year in and year out” (Cerf to Laurence Stallings, c/o The New York Sun, 24 October 1932). It sold 7,325 copies during the eighteen-month period May 1942–October 1943, placing it at the top of the second quarter of ML and Giant titles. During the twelve-month period November 1951–October 1952 it sold 3,299 copies, making it one-hundredth out of the 100 best-selling titles in the regular ML.

**247.1b. Title page reset (1941)**

THE POSTHUMOUS | PAPERS OF THE | PICKWICK | CLUB | BY | CHARLES DICKENS | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 247.1a.

Contents as 247.1a except: [ii] blank; [iv] publication and manufacturing statements.

*Jacket:* Not seen but almost certainly the Galdone jacket described under 247.2, which was designed in December 1940.

**247.2. Text reset (1944/45)**

THE POSTHUMOUS | PAPERS OF THE | PICKWICK | CLUB | BY | CHARLES DICKENS | [torchbearer D3] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xx, [*2*], 1–817 [818–826]. [1–26]16 [27]8

[i] half title; [ii] blank; [iii] title; [iv] publication and manufacturing statements; v–ix PREFACE; [x] blank; xi–xvii CONTENTS; [xviii] blank; xix–xx CHARACTERS; [*1*] fly title: THE PICKWICK PAPERS; [*2*] blank; 1–817 text; [818] blank; [819–824] ML list; [825–826] ML Giants list. (*Fall 1945*)

*Jacket:* Pictorial in deep reddish orange (36), pale yellowish pink (31), moderate reddish brown (43) and black on coated white paper depicting Pickwick standing on a chair addressing the Pickwick Club; lettering in black with title highlighted in deep reddish orange. Designed by Paul Galdone, December 1940; unsigned. Front flap as 247.1a. (*Spring 1946*) Front flap reset and slightly revised. (*Spring 1960*)

Printed from plates made for the Illustrated ML (I4.2) and subsequently used for regular ML printings.

Also in the Modern Library

Dickens, *David Copperfield* (1934–1971) 269

Dickens, *Tale of Two Cities* (1935–1971) 284

Dickens, *Posthumous Papers of the Pickwick Club* (Illustrated ML, 1943–1951) IML 4

Dickens, *Our Mutual Friend* (1960–1970) 524

Dickens, *Bleak House* (1985– ) 641

**248**

**JOHN DOS PASSOS. THREE SOLDIERS. 1932–1963. (ML 205)**

**248a. First printing (1932)**

[within double rules] THREE SOLDIERS | [rule] | BY | JOHN DOS PASSOS | [rule] | INTRODUCTION BY | JOHN DOS PASSOS | [rule] | [torchbearer C1] | [rule] | BENNETT A. CERF : DONALD S. KLOPFER | THE MODERN LIBRARY | PUBLISHERS

Pp. [i–iv] v–ix [x–xii], [1–2] 3–471 [472]. [1–14]16 [15]16(16+1.2)

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright*, 1921, *by* GEORGE H. DORAN COMPANY | [short double rule] | *Intro. copyright*, 1932, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; v–ix INTRODUCTION signed p. ix: John Dos Passos. | Provincetown, | June, 1932.; [x] blank; [xi] CONTENTS; [xii] blank; [1] part title: Part One: MAKING THE MOULD; [2] epigraph from Stendhal; 3–471 text; [472] blank. *Note:* Pp. 469– [472] are an inserted fold.

*Variant:* Pp. [i–iv] v–ix [x–xii], [1–2] 3–471 [472–476]. [1–15]16 [16]4. Contents as 248a except: [iv] *First* statement omitted; [472–476] blank.

*Jacket:* Pictorial in brownish orange (54) and black on pale orange yellow (73) paper depicting three soldiers learning against a ship’s rail with black sea in background; borders in brownish orange, lettering in black. Signed: W.C. (*Fall 1932*)

Front flap:

The years that have passed since the World War have been severe to the literature of that disastrous episode in human history. Only a few books have survived. Of these, *Three Soldiers* stands pre-eminent. It reveals the cant and manufactured romanticism of war. Through the experiences of three men of the ranks, humanity’s most ghastly venture in mutual destruction stands condemned as criminal and futile. *Three Soldiers* introduced a writer who has since become a major figure among American novelists. Upon this first book his reputation rests securely. (*Spring 1935*)

Originally published by George H. Doran Co., 1921. ML edition printed from Doubleday, Doran plates made from a new typesetting; the new plates appear to have been used exclusively by the ML. Publication scheduled for November 1932. *WR* 17 December 1932. First printing: 6,000 copies. Discontinued 1963.

Eight months before the ML edition was published Cerf wrote Doubleday, Doran, “We think that we ought to have a Dos Passos book in the Modern Library, and we can’t make up our minds between the 42nd Parallel and Three Soldiers.” He asked how many copies *Three Soldiers* had sold in the trade edition and the subsequent reprint in Doubleday’s Sun Dial Library (Cerf to Robert de Graff, 9 April 1932). When he discovered that the plates for *Three Soldiers* were too large for the ML’s format he contacted Harper & Brothers about the comparative sales of Dos Passos’s *Manhattan Transfer* and *The 42nd Parallel*. *Manhattan Transfer* had sold 25,000 copies in contrast to 12,000 for *The 42nd Parallel* (Henry Hoyns, Harper & Bros., to Cerf, 12 April 1932), but the plates of those titles were also too large for the ML. In the end Cerf decided to begin with *Three Soldiers* and added *The 42nd Parallel* (307) to the ML five years later. Since new typesettings were required for both titles, Dos Passos was able to revise the texts for the ML editions.

For *Three Soldiers* the ML paid Doubleday, Doran an advance of $1,250 against royalties of 10 cents a copy. When Dos Passos submitted his corrections and revisions for the ML edition he told Cerf, “Let me know if I made more corrections in the *Three Soldiers* text than you can handle—I didn’t know if it was going to be reset or if the plates were just going to be photographed down. The text is in awful shape as I was away when it was published and didn’t correct any proofs.” He also asked Cerf to limit changes in his introduction to the ML edition to spelling corrections and to leave word arrangement and punctuation as they were. The introduction, he noted, “turned out a very long job, but while I was doing it I thought I’d better give ’em the works” (Dos Passos to Cerf, undated).

*Three Soldiers* sold 4,102 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. When Houghton Mifflin acquired the publishing rights from Doubleday in 1946, Klopfer noted that sales had averaged about 2,500 copies a year (Klopfer to Lovell Thompson, Houghton Mifflin Co., 20 August 1946). *Three Soldiers* did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

Houghton Mifflin withdrew *Three Soldiers* and Dos Passos’s *U.S.A.* (G42) from the ML in June 1961 when the firm launched its quality paperback series, Sentry Editions. Klopfer signed the termination agreement in June and instructed the production department to make no more printings of either title (Klopfer to “Gorgeous Redhead,” 14 June 1961). Houghton Mifflin allowed the ML to sell off its existing stock and asked how long it would take, explaining that they did not want to bring out *Three Soldiers* until the ML stock was exhausted (Hardwick Moseley, Houghton Mifflin, to Klopfer, 21 June 1961). Klopfer indicated that the ML had 3,000 copies of *Three Soldiers*, enough to last about a year, and a six- to eight-month supply of *U.S.A.* (Klopfer to Moseley, 22 June 1961). Moseley wrote at the beginning of 1964 to inquire if *Three Soldiers* was out of stock, and Klopfer replied that it was (Moseley to Klopfer, 15 January 1964; Klopfer to Moseley, 22 January 1964). *Three Soldiers* was published in Sentry Editions later that year.

*Three Soldiers* was dropped from separately published ML catalogs after fall 1963, but it continued to be included in lists of ML titles at the end of ML volumes through 1970. Its ML number was reassigned to *The Buddhist Tradition*, edited by Wm. Theodore de Bary (613), in spring 1969 after the oversight was discovered.

**248b. Title page reset (c. 1940)**

[torchbearer D5] | [6-line title and statement of responsibility within single rules] THREE | SOLDIERS | BY | JOHN DOS PASSOS | WITH AN INTRODUCTION | BY THE AUTHOR | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–ix [x–xii], [1–2] 3–471 [472–484]. [1–15]16 [16]8

Contents as 248a except: [ii] blank; [iv] COPYRIGHT 1921, BY GEORGE H. DORAN COMPANY | INTRODUCTION COPYRIGHT, 1932, | BY THE MODERN LIBRARY, INC.; [472–484] blank. (*Library copy seen with April 1941 acquisition date*)

*Variant:* Pagination as 248b. [1]16 [2–7]32 [8]8 [9–10]16. Contents as 248b except: [iv] COPYRIGHT, 1921, BY GEORGE H. DORAN COMPANY | COPYRIGHT RENEWED, 1949, BY JOHN DOS PASSOS | INTRODUCTION COPYRIGHT, 1932, 1959, | BY THE MODERN LIBRARY, INC.; [473–478] ML list; [479–480] ML Giants list; [481–484] blank. (*Fall 1961*)

*Jacket* *A:* Non-pictorial in dark red (16) and dark blue (183) on cream paper with lettering and torchbearer in reverse on inset dark red panel bordered in dark blue; background in cream. Front flap as 248a. (*Spring 1943*)

*Jacket B:* As jacket A except inset panel in moderate reddish brown (43) instead of dark red. Front flap as 248a with last sentence omitted. (*Spring 1961*)

Also in the Modern Library

Dos Passos, *42nd Parallel* (1937–1940) 307

Dos Passos, *U.S.A.* (Giant, 1939–1962) G42

**249**

**LION FEUCHTWANGER. POWER. 1932–1945. (ML 206)**

**249a. First printing (1932)**

[within double rules] POWER | [rule] | BY | LION FEUCHTWANGER | [rule] | TRANSLATED BY | WILLA and EDWIN MUIR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*6*], [1–2] 3–531 [532–538]. [1–17]16

[*1*] half title; [*2*] pub. note A6; [*3*] title; [*4*] *Copyright,* 1926, BY THE VIKING PRESS | [short double rule] | *First Modern Library Edition* | 1932; [*5*] CONTENTS; [*6*] blank; [1] part title: *Book One* | THE PRINCES; [2] blank; 3–531 text; [532] blank; [533–537] ML list; [538] blank. (*Fall 1932*)

*Jacket:* Pictorial in deep orange (51) and black on cream paper depicting a condemned man in cart with hands bound behind his back and gallows in background; borders in deep orange, lettering in black. (*Fall 1932*)

Front flap:

An historical and spiritual revelation, *Power* is at once an unerring psychological and throbbing physical evocation of a human being and of the whole pageant of mankind. All the hope and frustration, the idealism and iniquity, the sensualism and ascetism [*sic*] of an epoch come into a magical synthesis on Feuchtwanger’s enormous canvas. Süss, the Jew, becomes more than the central character of an historical novel laid in eighteenth-century Württemberg; he is the core and the symbol of a race whose intellectual and idealistic mission is timeless and unending. (*Spring 1934*)

Muir translation originally published in U.S. by Viking Press, 1926. ML edition printed from plates made from a new typesetting. Publication announced for November 1932. *WR* 17 December 1932. First printing: 6,000 copies. Discontinued 1 January 1946.

The Muir translation of Feuchtwanger’s *Jud* *Süß* was published in London under the title *Jew Süss* and in the U.S. as *Power*. The Viking plates were too large for the ML’s format. The ML paid Viking Press $800 on publication. Other financial details, including whether Viking Press or the ML paid for the new typesetting, have not been ascertained.

*Power* sold 2,677 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles.

**249b. Title page reset (1941)**

[torchbearer E3] | [4-line title and statement of responsibility within single rules] POWER | by Lion Feuchtwanger | TRANSLATED BY | WILLA AND EDWIN MUIR | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination and collation as 249a.

Contents as 249a except: [*2*] blank; [*4*] COPYRIGHT, 1926, BY THE VIKING PRESS. (*Fall 1940*)

*Jacket:* Non-pictorial in dark green (146) on cream paper with lettering and torchbearer in reverse against solid dark green background. Front flap as 249a. (*Spring 1941*)

**250**

**GEORGE DU MAURIER. PETER IBBETSON. 1932–1956. (ML 207)**

**250a. First printing (1932)**

[within double rules] PETER IBBETSON | [rule] | WITH AN INTRODUCTION BY HIS COUSIN | LADY \*\*\*\* (“MADGE PLUNKET”) | [rule] | EDITED AND ILLUSTRATED BY | GEORGE DU MAURIER | [rule] | INTRODUCTION BY | DEEMS TAYLOR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–vii [viii], vii–xv [xvi], [1–2] 3–416 [417–422]. [1–27]8 [28]4

[i] half title; [ii] frontispiece; [iii] title; [iv] *Copyright,* 1891, 1893, *by* HARPER & BROTHERS | *Copyright,* 1919, *by* C. C. HOYAR-MILLAR | [short double rule] | *Introduction Copyright,* 1932, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; v–vii LIST OF ILLUSTRATIONS; [viii] blank; vii–xv *INTRODUCTION* signed p. xv: Deems Taylor. | Hollow Hill, Stamford, Conn. | *November*, 1932; [xvi] blank; [1] part title: PETER IBBETSON | *Part One*; [2] blank; 3–416 text; [417–421] ML list; [422] blank. (*Fall 1932*)

*Jacket:* Pictorial in dark yellowish green (137) and black on light orange yellow paper with inset illustration (inspired by Du Maurier’s illustration on p. 245) of a man and woman clasping hands in an arbor; borders in dark yellowish green, title in reverse against inset illustration, other lettering in black. (*Fall 1932*)

Front flap:

Du Maurier’s famous romance has already had four incarnations. Originally, in book form, it achieved a success for its author second only to the furore created by his own *Trilby*. Then as a play, it has been, since 1915, a perennial favorite. As an opera, with a score by Deems Taylor, it found a prominent place in the repertory of the Metropolitan Opera Company, and, finally as a cinema, it has reached countless thousands of people. In its original form, it remains a book of enchantment and transcendent beauty. (*Spring 1937*)

Originally published in U.S. by Harper & Brothers, 1891. New bibliographical edition published by Harper & Brothers with a 1919 copyright date; the new edition was probably published in the 1920s. ML edition (pp. [ii], v–vii, [1]–416) printed from plates of the later Harper edition. Published December 1932. *WR* 31 December 1932. First printing: 7,450 copies. Discontinued fall 1956.

The royalties that the ML paid to Harper & Brothers were based on sales, in contrast to the ML’s usual practice of paying royalties on the number of copies printed. *Peter Ibbetson* was one of the few books in the ML printed on special paper. The heavier paper may have been necessary because of Du Maurier’s illustrations. The paper order for the first printing may have been underestimated; the ML ordered a first printing of 8,000 copies and received 7,450.

When the ML’s printers received the plates, Klopfer informed Harper’s that it might be necessary to trim some of the full-page illustrations and asked if that would be acceptable (Klopfer to Henry Hoyns, Harper & Bros., 10 November 1932). The statement is puzzling since the wood-engraved illustrations in the 1891 edition as well as those in the plates used by the ML appear to have been compatible with the ML’s balloon-cloth format.

*Peter Ibbetson* sold 2,784 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.

**250b. Title page reset (1940)**

PETER | IBBETSON | BY | GEORGE DU MAURIER | WITH AN INTRODUCTION BY HIS COUSIN | LADY \*\*\* (“MADGE PLUNKET”) | INTRODUCTION BY | DEEMS TAYLOR | ILLUSTRATED BY THE AUTHOR | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 250a.

Contents as 250a except: [iv] COPYRIGHT, 1891, 1893, BY HARPER AND BROTHERS | COPYRIGHT, 1919, BY C. C. HOYAR-MILLAR | INTRODUCTION COPYRIGHT, 1932, | BY THE MODERN LIBRARY INC. (*Fall 1940*)

*Variant:* Pagination as 250a except: [417–430]. [1–14]16. Contents as 250b except: [417–421] ML list; [422–423] ML Giants list; [424–430] blank. (*Spring 1948*)

*Jacket:* Pictorial in dark bluish gray (192) and black on coated white paper with enlarged version of 250a jacket illustration; lettering and torchbearer in reverse. Front flap as 250a. (*Spring 1943*)

**251**

**DANTE ALIGHIERI. THE DIVINE COMEDY. 1932–1971. (ML 208)**

**251.1a. First printing (1932)**

[within double rules] THE DIVINE COMEDY | [rule] | OF | DANTE ALIGHIERI | [rule] | THE CARLYLE-WICKSTEED | TRANSLATION | [rule] | INTRODUCTION BY | PROFESSOR C. H. GRANDGENT | OF HARVARD UNIVERSITY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xiii [xiv–xvi], [1–2] 3–601 [602–608]. [1–19]16 [20]8

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1932, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1932; v–xiii INTRODUCTION signed p. xiii: C. H. Grandgent. | Cambridge, Mass. | *September,* 1932.; [xiv] blank; [xv] CONTENTS; [xvi] blank; [1] fly title; [2] blank; 3–5 PUBLISHER’S NOTE; [6] blank; [7] part title: INFERNO; [8] blank; 9–11 NOTE ON DANTE’S HELL; 12–14 THE CHRONOLOGY OF THE “INFERNO”; 15–16 diagrams and description of concentric spheres and eight revolving heavens; [17] epigraph in Latin from Seneca; [18] blank; 19–601 text; [602] epigraph from Bernard; [603–607] ML list; [608] blank. (*Fall 1932*) *Note:* *First* statement retained on printings through fall 1935.

*Jacket A:* Pictorial in deep yellowish pink (27) and black on cream paper depicting Dante with the inferno, purgatory, and paradise in background represented by flames, souls making their way up a mountain, and sunshine and clouds; borders in deep yellowish pink, lettering in black. Signed: L. (*Fall 1932*)

Front flap:

How to make available to the contemporary reader all the beauty of thought, language and imagery of *The Divine Comedy* has been the primary consideration of the editors of the Modern Library in issuing this translated version of Dante’s masterpiece, complete and unabridged. After careful consideration of all the extant English translations and after consultation with the foremost university authorities, the Carlyle-Wicksteed rendering was chosen. It gives the entire scope, substance and spirit of *The Divine Comedy* to those numberless readers who cannot cope with the original. (*Fall 1935*)

*Jacket B:* Pictorial in vivid red (11) and strong brown (55) on coated cream paper depicting Dante with an open book standing on a hillside overlooking the walls of a city, viewed through a border of stone portals; background within borders in vivid red with title and statement of responsibility for translation in reverse, other lettering in strong brown. Designed by Paul Galdone, November 1937; unsigned. Front flap as jacket A. (*Fall 1937*)

Carlyle-Okey-Wicksteed translation originally published in England by J. M. Dent & Sons (Temple Classics, 3 vols., around 1900). ML edition printed from plates made from a new typesetting. Published December 1932. *WR* 31 December 1932. First printing: Not ascertained. Discontinued 1971/72. Also published in ML Paperbacks, 1955, and subsequently in Vintage Books.

The ML selected the Carlyle-Okey-Wicksteed translation on the basis of reports from faculty members at Yale and Columbia and information from Henry C. Moriarty of the Harvard Cooperative Bookstore that it was the translation favored at Harvard. Cerf also sought the advice of Maurice Firuski of the Housatonuc Bookshop in Salisbury, Connecticut, about the translation, introduction, and notes. Cerf wanted an introduction by T. S. Eliot and offered Faber & Faber $60 to reprint Eliot’s essay on Dante. When that offer was rejected Firuski recommended C. H. Grandgent of Harvard University. Cerf still hoped to get Eliot (Cerf to Firuski, 28 June 1932) but wrote Grandgent a month later offering $75 for an introduction, which he indicated was needed by mid-September (Cerf to Grandgent, 25 July 1932). Grandgent sent the introduction in August.

Cerf was pleased with the introduction but asked Grandgent to add a few paragraphs about the translation (Cerf to Grandgent, 18 August 1932). Grandgent replied that he had not read the translation the ML was using and knew nothing of the circumstances surrounding it. He thought the best translation he had read was that of Jefferson B. Fletcher (Macmillan, 1931) and indicated that he wouldn’t want to give it an inferior position (Grandgent to Cerf, 19 August 1932). Cerf sent him the Temple Classics edition, and Grandgent supplied an additional paragraph by the end of August. He wrote: “After careful consideration of all of the English translations of Dante, the work of John Aiken Carlyle, Thomas Okey, and P. H. Wicksteed was chosen. It is a translation that is clear, dignified, and accurate, in simple, idiomatic prose. It can be readily followed without any reference to the original Italian text. Its scholarly notes cover all obscure points more than adequately” (p. xiii).

The Publisher’s Note states: “For this Modern Library edition of Dante’s *Divine Comedy* the best translations have been followed: *Inferno*, by John Aiken Carlyle; *Purgatorio*, by Thomas Okey; *Paradisio*, by Philip H. Wicksteed. The notes (edited for this edition by Julie Eidesheim) follow, in the main, the excellent notes for the *Inferno* and the *Purgatorio* by Dr. H. Oeslsner, and those prepared jointly by Dr. Oeslner and Philip H. Wicksteed for the *Paradisio*” (251.1, p. 3; 251.2, p. xvii).

ML title pages and jackets from 1932 through the early 1960s referred to the translation as the “Carlyle-Wicksteed translation,” overlooking the translator of *Purgatorio*. Printings in the Illustrated Modern Library (IML 7) also omitted Okey’s name from the title page. The translations were not fully identified on the title page or jackets of regular ML printings until 1963/64 (251.2c).

Shortly after Jason Epstein joined RH in 1958 he invited Charles S. Singleton of Johns Hopkins University to prepare a new translation of *The Divine Comedy* for the ML. Singleton indicated that he was working on a prose translation for the Bollingen Foundation, which was scheduled to be published by Princeton University Press in 1965, the seven-hundredth anniversary of Dante’s birth. Epstein secured the approval of the Bollingen Foundation for a ML edition to appear after theirs, and a contract was signed with Singleton, who received advances totaling three thousand dollars between 1959 and 1961. The project took longer than anticipated, however. It was not ready by 1965. Two years later it was still being listed as a future title in ML memoranda. The Bollingen Foundation edition appeared in six volumes between 1970 and 1975 with the text in Italian and English and with extensive commentary. By that time it was too late for a ML edition. The ML had become moribund and had ceased adding new titles.

*The Divine Comedy* sold 8,362 copies during the eighteen-month period May 1942–October 1943, placing it in the first quarter ML and Giant titles. It sold 7,590 copies during the twelve-month period November 1951–October 1952, making it fifteenth out of the 100 best-selling titles in the regular ML. Sales totaled 151,638 copies by spring 1958.

**251.1b. Title page reset (1941)**

*The Divine Comedy* | *of |* DANTE ALIGHIERI | *The* CARLYLE-WICKSTEED *Translation* | *Introduction by* | PROFESSOR C. H. GRANDGENT | *of Harvard University* | [torchbearer D4] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 251.1a.

Contents as 251.1a except: [ii] blank; [iv] COPYRIGHT, 1932, BY THE MODERN LIBRARY, INC. (*Fall 1942*)

*Jacket C:* Enlarged version of 251.1a jacket B. (*Fall 1941*)

**251.2a. Text reset; genealogical tables added (1945)**

The DIVINE | COMEDY | of Dante Alighieri | THE CARLYLE-WICKSTEED TRANSLATION | INTRODUCTION BY C. H. GRANDGENT OF | HARVARD UNIVERSITY | THE MODERN LIBRARY [torchbearer D5]

Pp. [i–vi] vii–xix [xx], [1–2] 3–625 [626–636]. [1–20]16 [21]8

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1932, BY THE MODERN LIBRARY, INC.; [v] CONTENTS; [vi] blank; vii–xv Introduction signed p. xv: C. H. Grandgent | Cambridge, Mass. | September, 1933. [*misprint for 1932*]; [xvi] blank; xvii–xix Publisher’s Note; [xx] blank; [1] part title with illustration of Dante and epigraph in Latin from Seneca: INFERNO; [2] blank; 3–5 Note on Dante’s Hell; 6–8 The Chronology of the “Inferno”; 9–10 diagrams and description of concentric spheres and eight revolving heavens; 11–607 text; 608 epigraph from Bernard; [609] part title with illustration of Dante: GENEALOGICAL | TABLES; [610] note; 611–625 genealogical tables; [626] blank; [627–632] ML list; [633–634] ML Giants list; [635–636] blank. (*Spring 1945*)

*Jacket:* As 251.1b. (*Spring 1945*)

Printed from plates made in 1944 for the Illustrated ML edition of *The Divine Comedy* (IML 7) and subsequently used for regular ML printings. Regina Spirito of the RH production department informed the ML’s printers that the new plates should be used for current and future printings of the regular ML edition and sent a new plate for the ML title page (Spirito to William Simon, Parkway Printing Co., 4 October 1944).

**251.2b. Wilkins bibliography added (1951)**

The DIVINE | COMEDY | of Dante Alighieri | *The Carlyle-Wicksteed Translation* | INTRODUCTION BY THE LATE C. H. GRANDGENT | *Professor of Romance Languages* | *Harvard University* | BIBLIOGRAPHY BY ERNEST H. WILKINS | *President Emeritus, Oberlin College* | [torchbearer E5] | The Modern Library · New York

Pp. [i–vi] vii–xxi [xxii], [1–2] 3–625 [626–634]. [1–19]16 [20]8 [21]16

Contents as 251.1a except: [iv] *Copyright, 1932, 1950, by Random House, Inc.*; vii–xv Introduction | By C. H. GRANDGENT [*Grandgent’s name moved from end of introduction to the heading; place and date omitted*]; xvii Bibliography signed: E.H.W.; [xviii] blank; xix–xxi Publisher’s Note; [xxii] blank. (*Spring 1951*)

*Jacket:* As 251.1b. (*Spring 1951*)

Originally published 1950 in MLCE and subsequently in the regular ML. Wilkins received $50 for the bibliography (Stein to Wilkins, 27 January 1950).

A memo dated 27 September 1950 instructed that the title-page reference to “Carlyle-Wicksteed Translation” be changed to “Carlyle-Okey-Wicksteed Translation.” The change was made in the MLCE title page only. Thirteen years later another memo (28 February 1963) indicated that the jacket and title page of the regular ML edition should read “Carlyle-Okey-Wicksteed Translation.”

The following note was added to verso of the title page: “The material included in this volume is taken from Temple Classics.”

**251.2c. Title page revised (c. 1964)**

Title as 251.2b except line 4: *The Carlyle-Okey-Wicksteed Translation*

Pp. [i–vi] vii–xx [xxi–xxii], [1–2] 3–625 [626–634]. [1]16 [2–9]32 [10]8 [11]32 [12]16

Contents as 251.1b except: [iv] COPYRIGHT, 1932, 1950, BY RANDOM HOUSE, INC. | *Distributed in Canada | by Random House of Canada Limited, Toronto* | The material in this volume is taken from Temple Classics.; xix–[xxi] Publisher’s Note; [627–634] ML list. (*Fall 1965*) *Note:* Page numeral “xxi” removed from plates.

*Jacket D:* As 251.1b except front panel, backstrip and front flap revised to identify the translation as “Carlyle-Okey-Wicksteed.” (*Fall 1964*)

Also in the Modern Library

Dante Alighieri, *Divine Comedy* (Illus ML, 1944–1947) IML 7