**1933**

**General**

*Publishers’ Weekly* reported that the Modern Library’s best-selling books for 1933 showed “a distinct change in the trend of interest of readers. For the first time in years none of the so-called sex titles, like ‘Droll Stories’ or ‘The Decameron,’ was on the list. Most interesting was the popularity of ‘Selected Writings of Karl Marx,’ edited by Max Eastman, which sold for months like a new novel and is still selling at the rate of 200 copies a week.” The ten best sellers for the year were: Hemingway, *A Farewell to Arms*, Faulkner, *Sanctuary*, Marx, *Capital, The Communist Manifesto and Other Writings*, Lawrence, *Sons and Lovers*, Maugham, *Of Human Bondage*, Mann, *The Magic Mountain*, Merejkowski, *The Romance of Leonardo da Vinci*, Dostoyevsky, *The Brothers Karamazov*, Cather, *Death Comes for the Archbishop*, and Rostand, *Cyrano de Bergerac* (“Modern Library Best Sellers,” *PW*, 13 January 1934, p. 148).

Cerf and Klopfer turned seriously to trade publishing in 1933 after the bankruptcy of Liveright, Inc. The firm had been through many changes since Albert Boni’s departure in July 1918. The name Boni & Liveright was used until fall 1928, three years after Cerf and Klopfer’s purchase of the Modern Library deprived the firm of its most reliable source of income. The change of name to Horace Liveright, Inc., was largely due to confusion with the firm, Albert & Charles Boni, which the Boni brothers established in 1923.

Liveright borrowed money repeatedly from Arthur Pell, the firm’s treasurer, giving him stock in the firm as collateral. By 1930 he had lost control of the firm of which he had been co-founder. When Pell emerged as the firm’s majority shareholder he forced Liveright to leave. Liveright moved to Hollywood where he worked briefly at Paramount and then Pathé Studios before returning to New York in the summer of 1931, where he died two years later at the age of forty-nine. In December 1931 Pell changed the name of the firm to Liveright, Inc. Pell did what he could to avert the slide into bankruptcy, but on 4 May 1933 three of its creditors filed an involuntary petition in bankruptcy against the firm (Gilmer, pp. 232-33). Other publishers rushed in to sign up the leading Liveright authors. Robinson Jeffers received thirteen telegrams from publishers the day the bankruptcy was announced (Melrich V. Rosenberg to Cerf, 17 September 1933). Even more sought after was Eugene O’Neill, whose plays, Cerf once noted, “sold like novels” (Gelb and Gelb, p. 768). Cerf set out to get both authors, though he thought the odds against getting O’Neill were about fifteen to one (Cerf to Crowder, 23 May 1933).

O’Neill relied on his friend Saxe Commins, who had recently become his editor at Liveright, to advise him on the choice of a new publisher. After examining the offers, Commins indicated a preference for Cerf and Random House. As he explained later,

The reason for the choice was that I had known Bennett professionally during the Liveright days and recognized in him the potential of an imaginative, resourceful, adventurous and most trustworthy publisher. From my first meeting with his partner, Donald S. Klopfer, I was impressed by his quiet confidence, his reliability, and his good sense. Subsequently . . . I was to learn of his many attributes, not the least of which is his complete selflessness (Commins, quoted in Dorothy Commins, *What Is an Editor?*, p. 26).

Cerf was invited to fly down to Sea Island, Georgia, to meet with O’Neill and Commins. O’Neill signed with Random House in June; Jeffers signed a day or so later. One of the first acts of the reorganized Liveright Publishing Corporation was to deliver the plates of its books by O’Neill and Jeffers to the ML’s printers (Liveright Publishing, Inc., to the Modern Library, Inc., 9 August 1933; reproduced in Egleston, pp. 107–08).

Cerf and Klopfer also considered trying to get Theodore Dreiser, the most important novelist on the Liveright list. After O’Neill and Jeffers signed with Random House Klopfer composed a letter to Dreiser making an offer, but the letter, dated 20 June 1933, appears never to have been sent. The original as well as the carbon copy remains in the Random House Collection at Columbia University. One can only speculate why Cerf and Klopfer changed their minds. Cerf did not like Dreiser personally, and Dreiser was a notoriously difficult author to deal with. He distrusted publishers in general and Jewish publishers in particular. In the end, over a year after the Liveright bankruptcy, he signed with Simon and Schuster. He completed nothing of importance during the eight acrimonious years he remained with the firm. By 1939 he owed Simon and Schuster over ten thousand dollars in unearned advances and other charges (Madison, p. 108).

In addition to O’Neill and Jeffers, Random House acquired the editorial services of Saxe Commins. One of O’Neill’s conditions for coming to Random House was that his editor come with him. Random House needed a full-time editor if it was to become seriously involved in trade publishing, and Commins was developing into one of the best book editors of his generation. Already the editor of Eugene O’Neill, at Random House he was to become renowned as the editor of William Faulkner and also of W. H. Auden, Isak Dinesen, Sinclair Lewis, James Michener, Budd Schulberg, Irwin Shaw, Stephen Spender, and many others. Commins started at Random House on 9 July 1933 and remained editor-in-chief until his death in 1958, a quarter of a century later.

After merging two volumes by Maupassant into one and four volumes by Wilde into two in 1932, the ML continued its efforts to make ML books a better value by adding *Erewhon Revisited* to its edition of Samuel Butler’s *Erewhon* (146b).

**Number of titles**

Thirteen new titles were added and nine were discontinued, bringing the number of titles in the regular ML to 211. Five new titles were published in ML Giants series; by the end of 1933 the Giants included eleven titles in twelve volumes.

**Format**

All new titles except Lewis, *Arrowsmith* (254) 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). *Arrowsmith* was ⅜ inch taller and wider to accommodate the Harcourt, Brace plates.

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; torchbearer A2 was used on all but two new titles. Ludwig, *Napoleon* (255) had torchbearer A7 and Louÿs, *Aphrodite* (257) had torchbearer C2. All new titles 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 imprint of Louÿs, *Aphrodite* (257) differs from other 1933 titles in the first line of the imprint, which has a colon rather than a dot between 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**

All newly published titles had individually designed pictorial jackets except Gertrude Stein’s *Three Lives* (261) which had a distinctive non-pictorial jacket designed by Ernst Reichl. Reichl was also responsible for designing the Random House edition of Joyce’s *Ulysses*, published in January 1934.

Beginning in August with Brontë, *Jane Eyre* (160), descriptive text about the work replaced generic information about the series on the front jacket flaps of newly published ML titles. The flap text was written by Saxe Commins, who joined the firm as editor in July.

**Price**

95 cents.

**Dating keys**

(Spring) Lewis, *Arrowsmith* xStein, *Three Lives*; Giants through G10. (Fall) Stein, *Three Lives* xCaldwell, *God’s Little Acre*; Giants through G12; jackets: 225 (=spring, fall 1934).

**Titles sought, suggested, declined**

Cerf and Klopfer wanted to include George Bernard Shaw’s plays in the ML and offered Dodd, Mead a $1,000 advance against royalties of 10 cents a copy for a volume consisting of *Man and Superman*, *St. Joan*, and *Androcles and the Lion* (Klopfer to Frank Dodd, 8 February 1933). Shaw opposed inexpensive reprints of his works and kept tight control of his copyrights, and it was only after his death in 1950 that the ML was able to include two volumes of his plays. (Shaw temporarily relaxed his opposition to cheap reprints in 1946, when he allowed Penguin Books to publish a million copies of his plays—ten volumes in printings of 100,000 copies each—on the occasion of his ninetieth birthday.) The only work by Shaw that appeared in the ML during his lifetime was his early novel, *An Unsocial Socialist* (15), which was published before the U.S. extended copyright protection to the works of foreign authors.

Willa Cather was another author who was ambivalent about inexpensive reprints of her works. She allowed *Death Comes to the Archbishop* (219) to be included in the Modern Library in 1931 but subsequently asked Knopf not to renew the reprint contract. When Cerf tried to add Cather’s *My Antonia* to the series in 1933 Houghton Mifflin turned him down, probably at Cather’s request (Dale Warren to Cerf, 30 October 1933).

Cerf contacted Farrar and Rinehart about including Hervey Allen’s *Anthony Adverse* in ML Giants in 1935 or 1936 (Cerf to John Farrar, 11 August 1933). The historical novel sold 300,000 copies in its first six months and led the fiction best-seller list for two years (1933‑1934). Farrar and Rinehart does not appear to have authorized any reprint edition, not even by Grosset & Dunlap, the leading publisher of reprint editions for the mass market before the advent of paperbacks in 1939. Cerf waited for five years and tried again in 1938 (see 1938 Titles sought, suggested, declined).

Cerf expressed interest in reprinting Ogden Nash’s selection from P. G. Wodehouse’s works, *Nothing but Wodehouse* (Doubleday, Doran, 1932), possibly as a Giant—the volume ran to more than 1,000 pages—but Doubleday, Doran was reprinting it in a cheap edition of their own.

On a different note, Klopfer asked Max Eastman, whose Marx’s *Capital, The Communist Manifesto, and Other Writings* (246) had been published in the ML three months earlier, to translate the complete works of Lenin for the ML, noting that it would be “a perfect follow-up book for the Marx” and “would create a great feeling of ill-will in this country, all of which we are very much for.” Five days later he wrote, “I am waiting with baited breath to hear the length of the complete works of Lenin, when you would be able to do it, and how much you would want to do a new translation” (Klopfer to Eastman, 16 February and 21 February 1933). Eastman replied that a volume of Lenin could be any length. He asked for an advance of five hundred dollars and a fee of one cent per word for the translation. He noted, “Lenin’s style is an extraordinary phenomenon—you can feel the locomotive force of the man’s will in almost every sentence—and it has never been reproduced in English” (Eastman to Klopfer, 16 March 1933). Klopfer responded that the ML would like a book of about 100,000 words (Klopfer to Eastman, 17 March 1933).

Eastman received the advance he asked for, but nearly a year went by before he began working on the Lenin book. Cerf wrote in April 1934, “These are times in which that book could sell marvelously well, and it would be a shame to dilly-dally until somebody beats us to the gun. I beseech you to get to work on it” (Cerf to Eastman, 4 April 1934). But Eastman made little progress. Other work got in the way, and in August he wrote to Cerf agreeing to an annulment of the contract. Eastman kept the advance, which they agreed would be regarded as an advance for a future project (Eastman to Cerf, 30 August 1934). Cerf and Klopfer gave up the idea of including a Lenin volume in the ML. The only subsequent book of Eastman’s to be published by Random House was *Love and Revolution: My Journey through an Epoch* (1964)*.*

Robert de Graff, the president of the Doubleday reprint subsidiary Garden City Publishing Co., suggested Clemence Dane’s novel *Legend* for the ML. Dane was the pseudonym of the English novelist, playwright, and screenwriter Winifred Ashton. Cerf replied that he didn’t think she would have much of a sale in the ML (de Graff to Cerf, 27 January 1933; Cerf to de Graff, 30 January 1933). Michael S. Mill, a publisher’s sales representative, suggested a volume of Anthony Trollope; Cerf replied that the ML would get around to it in the next couple of years (Cerf to Mill, 28 July 1933). Trollope’s *The Warden & Barchester Towers* (292) was added to the ML in 1936.

Following the publication of Keats and Shelley’s *Complete Poetical Works* (G4) in the new ML Giants series, Cerf and Klopfer considered a Giant devoted to the complete poems of Lord Byron. Robert Linscott of Houghton Mifflin Co. provided sales figures for the firm’s Cambridge Edition of *The Complete Poetical Works* *of Lord Byron* (1905). Trade sales for the three-year period 1930–32 totaled 1370 copies. Klopfer thanked him and noted, “I think that that conclusively proves we would not be warranted in making a Giant of a complete Byron” (Klopfer to Linscott, 13 April 1933). The ML published Byron’s *Don Juan* (420) in 1949 and *Selected Poetry* (465) in 1954.

**New titles**

Huxley, *Antic Hay* (1933) 252

France, *Penguin Island* (1933) 253

Lewis, *Arrowsmith* (1933) 254

Ludwig, *Napoleon* (1933) 255

Cerf, ed., *Great German Short Novels and Stories* (1933) 256

Louÿs, *Aphrodite* (1933) 257

Thackeray, *Vanity Fair* (1933) 258

Waugh, *Vile Bodies* (1933) 259

Brontë, *Jane Eyre* (1933) 260

Stein, *Three Lives* (1933) 261

Wallace, *Ben-Hur* (1933) 262

Strachey, *Eminent Victorians* (1933) 263

Proust*, Guermantes Way* (1933) 264

**Discontinued**

Beardsley, *Art of Aubrey Beardsley* (1918)

Ellis, *New Spirit* (1921)

Gourmont, *Virgin Heart* (1927)

Gourmont, *Night in the Luxembourg* (1926)

Paine, *Selected Writings* (1922)

Saltus, *Imperial Orgy* (1927)

Schnitzler, *Anatol, Living Hours, The Green Cockatoo* (1918)

Tolstoy, *Death of Ivan Ilyitch* (1918)

Tolstoy, *Redemption and Two Other Plays* (1919)

***Spring***

**252**

**ALDOUS HUXLEY. ANTIC HAY. 1933– . (ML 209)**

**252.1a. First printing (1933)**

[within double rules] ANTIC HAY | [rule] | BY | ALDOUS HUXLEY | [rule] | INTRODUCTION BY | LEWIS GANNETT | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–viii, [5–6] 7–350 [351–356]. [1–11]16 [12]4

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1923, *by* GEORGE H. DORAN COMPANY | [short double rule] | *First Modern Library Edition* | 1933; v–viii INTRODUCTION signed p. viii: Lewis Gannett. | *New York, November,* 1932.; [5] fly title; [6] blank; 7–350 text; [351–355] ML list; [356] blank. (*Fall 1932*)

*Jacket:* Pictorial in strong red (12) and black on cream paper depicting six theatrical masks overlapping inset black panel with title in reverse against inset panel except first and last letters extending beyond panel and outlined in black; borders in strong red, other lettering in black. Signed: L. (*Fall 1932*)

Front flap:

The modern point of view, contemptuous of all the old canons of Victorian morality, beauty and love, is nowhere more brilliantly championed than in the novels of Aldous Huxley. Full of shrewd commentaries and stinging humor, his books are extravaganzas that satirize the world of today. The two novels by which he is best known, *Point Counter Point* (No. 180) and *Antic Hay*, are in the same temper. Both are as sophisticated as the age they reflect. *Antic Hay* is a novel for the enlightened modern. (*Spring 1936*)

Originally published in U.S. by George H. Doran Co., 1923. ML edition (252.1, pp. 7–350) printed from Doubleday, Doran plates. Published January 1933. *WR* 4 February 1933. First printing: 6,000 copies.

The ML paid Doubleday, Doran royalties of 10 cents a copy. Cerf invited Lewis Gannett to write an introduction to a forthcoming ML title of his choice. He selected *Antic Hay* as the most appealing but was disappointed with the $50 fee; he had assumed the ML paid more.

*Antic Hay* sold 3,427 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles. Huxley’s *Point Counter Point* (203) sold 7,733 copies—more than twice as many as *Antic Hay*—during the same period. *Antic Hay* was not among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

Doubleday, Doran sold its plates and publishing rights to Huxley’s older books to Harper & Bros. in 1939. Harper’s considered withdrawing *Antic Hay* and *Point Counter Point* from the ML, but Klopfer was able to negotiate new reprint contracts (see 203). New five-year contracts for the books were sent to Harper’s on 30 March 1939. The *Antic Hay* contract called for the ML to pay a $500 advance against royalties of 10 cents a copy and included a special clause that allowed Harper’s to cancel the contract if the ML could not undertake a reprint of at least 2,500 copies after three years.

**252.1b. Title page reset (1941)**

ANTIC HAY | BY ALDOUS HUXLEY | *Introduction by* LEWIS GANNETT | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 252.1a.

Contents as 252.1a except: [ii] blank; [iv] COPYRIGHT, 1923, BY GEORGE H. DORAN COMPANY. (*Spring 1941*)

*Jacket:* Non-pictorial in dark green (146) and black on cream paper with title and author in black on inset cream panel; background in dark green with series and torchbearer in reverse below panel. Front flap as 252.1a. (*Spring 1941*)

**252.2. New bibliographical edition (1948)**

Title as 252.1b.

Pp. [i–iv] v–viii, [1–2] 3–328. [1–9]16 [10]8 [11]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1923, 1951, BY ALDOUS HUXLEY; v–viii INTRODUCTION as 252.1a; [1] fly title; [2] blank; 3–328 text.

*Jacket:* As 252.1b. Front flap probably as 252.1a. (*Not seen*). Flap text reset with minor revisions. (*Spring 1954*)

New bibliographical edition (252.2, pp. 3–328) printed from plates of the English edition published in 1923 by Chatto & Windus. It is not known whether Harper’s acquired the original Chatto & Windus plates or had duplicates made. In 1948 William H. Rose of Harper & Bros. wrote Klopfer that new plates were needed for *Antic Hay* and asked if the ML would share the cost (Rose to Klopfer, 7 June 1948). The plates were being used primarily by the ML, and Klopfer agreed to contribute $500 over a five-year period. During that time the ML paid an extra 2 cents a copy above the regular 10-cent royalty rate; any balance remaining was to be paid at the end of five years. The ML still owed $180 in 1953, so the ML appears to have sold 16,000 copies during that period (Rose to Klopfer, 23 July 1953).

Harper’s informed the ML in 1956 that they were planning to add *Antic Hay* to Harper’s Modern Classics but did not ask that the ML edition be withdrawn.

Also in the Modern Library:

Huxley, *Point Counter Point* (1930–1967) 203

Huxley, *Brave New World* (1956–1967) 485

**253**

**ANATOLE FRANCE. PENGUIN ISLAND. 1933–1970; 1984– . (ML 210)**

**253a. First printing (1933)**

[within double rules] PENGUIN ISLAND | [rule] | BY | ANATOLE FRANCE | [rule] | WITH AN INTRODUCTION BY | PROFESSOR H. R. STEEVES | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xvi, [1–2] 3–295 [296–304]. [1–10]16

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1909, *by* DODD, MEAD & COMPANY | [short double rule] | *Introduction Copyright,* 1933, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1933; v–vii CONTENTS; [viii] blank; ix–xvi INTRODUCTION signed p. xvi: H. R. Steeves. | Columbia University, | *September,* 1932.; [1] part title: *BOOK I* | THE BEGINNINGS; [2] blank; 3–295 text; [296] blank; [297–301] ML list; [302–304] blank. (*Fall 1932*)

*Jacket:* Pictorial in moderate greenish blue (173) and black on light gray paper depicting two penguins on a jagged mound of ice; borders in moderate greenish blue, lettering in black with title highlighted in moderate greenish blue. (*Fall 1932*)

A. W. Evans translation originally published in U.S. by John Lane Co., 1909; reprinted by Dodd, Mead & Co. after it acquired the American branch of Lane in 1922. ML edition printed from Dodd, Mead plates made from a new typesetting; the plates appear to have been used exclusively by the ML. Published January 1933. *WR* 4 February 1933. First printing: 6,000 copies. Discontinued 1970/71; reissued 1984.

The original Lane/Dodd, Mead plates were too large for the ML’s format. For its edition of France’s *Revolt of the Angels* (163), published in 1928, the ML had made a duplicate set of Dodd, Mead plates, cutting off the running heads and replacing the original page numerals in the headline with smaller numerals placed close to the text. The result was one of the worst looking books the Modern Library ever produced. Cerf considered doing the same for *Penguin Island* (Cerf to Frank Dodd, 4 November 1932), but in the end Dodd, Mead reset the text for the ML. The result was an attractive book of about 310 pages, nearly 50 pages shorter than the Lane/Dodd, Mead edition.

The ML used the A. W. Evans translation without identifying the translator. Evans’s renewal of the copyright in 1937—twenty-eight years after the translation was first published—is indicated on the verso of the title page of 253c, published in 1984.

The ML sold 7,321 copies by June 1936. Sales slowed in the late 1930s (an additional 2,973 copies were sold between July 1936 and June 1939) but picked up in the 1940s. *Penguin Island* sold 4,876 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.

The publication of *Penguin Island* brought the number of France’s works in the ML to five. *The Queen* *Pédauque* was discontinued at the end of 1933; by the end of 1942 *Penguin Island* was the only title by France in the series.

**253b. Title page reset (c. 1940)**

[torchbearer D5] | [7-line title and statement of responsibility within single rules] PENGUIN | ISLAND | BY | ANATOLE | FRANCE | WITH AN INTRODUCTION BY | PROFESSOR H. R. STEEVES | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination and collation as 253a.

Contents as 253a except: [ii] blank; [iv] COPYRIGHT, 1909, BY DODD, MEAD & COMPANY | INTRODUCTION COPYRIGHT, 1933, | BY THE MODERN LIBRARY, INC.; [297–302] ML list; [303–304] ML Giants list. (*Fall 1946*)

*Variant:* Pagination and collation as 253a. Contents as 253b except: [iv] 4th line added: RENEWED, 1960, BY RANDOM HOUSE, INC. (*Fall 1962*)

*Jacket:* Non-pictorial in grayish red (19) and dark blue (183) on cream paper with front of jacket divided diagonally into cream panel at top and grayish red panel at foot; title and author in dark blue on cream panel, series and torchbearer in dark blue on grayish red panel.

Front flap:

Devotees of the works of Anatole France agree without a dissenting voice that *Penguin Island* is his most searching and satirical novel. The history of the strutting penguins is the history of mankind, recorded with the gentle but biting irony of the French master. *Penguin Island* is one of the five titles by Anatole France in the Modern Library series. It is prescribed reading for almost every university course in contemporary literature. (*Fall 1946*)

Front flap reset with last two sentences rewritten:

*Penguin Island* has long held a commanding position among the titles in the Modern Library series. It is prescribed reading for almost every university course in contemporary literature, and a perennial favorite among those who continue to seek pleasure in books for the rest of their lives. (*Fall 1953*)

**253c. Reissue format (1984)**

ANATOLE FRANCE | [title in reverse within single rules in reverse all on black rectangular panel] PENGUIN ISLAND | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pagination as 253a. Perfect bound.

Contents as 253a except: [i] woodcut by Stephen Alcorn of three penguins on shore with monk approaching in boat; [ii] blank; [iv] Copyright 1909 by John Lane Co. | Copyright renewed 1937 by A. W. Evans | [5 lines of rights and publication statements] | This translation originally published by Dodd, | Mead & Co. in 1909 and by The Modern | Library in 1933.; [297] biographical note; [298–304] blank.

*Jacket:* Pictorial in strong reddish brown (40) and black on tan paper with inset woodcut illustration of three penguins on shore with monk approaching in boat. Designed by R. D. Scudellari; woodcut illustration by Stephen Alcorn.

Front flap:

First published in 1908, and widely regarded as his masterpiece, *Penguin Island* is Anatole France’s most searching and satirical novel. A humorous critique of customs and laws, rituals and rites, its subject is human nature, but its characters are penguins in the mythical land of Penguinia. The story of the strutting penguins and their virtues and vices is not merely a burlesque allegory of French history, it is a satire of the history of mankind. With gentle yet biting irony, France challenges the Spencerian belief in the ultimate perfectability [*sic*] of man, though his irony reveals his sympathy for man’s weaknesses and his need for social institutions.

Published fall 1984 at $6.95. ISBN 0-394-60516-0.

Also in the Modern Library

France, *Red Lily* (1917–1937) 7

France, *Crime of Sylvestre Bonnard* (1917–1942) 21

France, *Queen Pédauque* (1923–1933) 100

France, *Thaïs* (1924–1939) 109

France, *Revolt of the Angels* (1928–1938) 163

**254**

**SINCLAIR LEWIS. ARROWSMITH. 1933–1952. (ML 42)**

**254.1a. First printing (1933)**

[within double rules] ARROWSMITH | [rule] | BY | SINCLAIR LEWIS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–x, [*2*], 1–448 [449–450]. [1–14]16 [15]8. 6⅞ x 4⅝ (174 x 115 mm) with leaves trimmed to 6¾ x 4½ in. (170 x 113 mm).

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1925, *by* | HARCOURT, BRACE AND COMPANY, INC. | [short double rule] | *Copyright,* 1924, 1925, *by* | THE DESIGNER PUBLISHING COMPANY, INC. | [short double rule] | *First Modern Library Edition* | 1933; [iii] acknowledgment; [iv] blank; v–x INTRODUCTION signed p. x: WILLIAM SOSKIN | New York, | January, 1933.; [*1*] fly title; [*2*] blank; 1–448 text; [449–450] blank.

Format:

*Jacket:* Pictorial in dark reddish orange (38) and black on cream paper depicting a male doctor looking into a microscope and a woman watching over his shoulder; borders in dark reddish orange, lettering in black. Signed: L. (*Spring 1933*)

Front flap:

On one question, at least, critics and readers of Sinclair Lewis’s works are likely to agree—*Arrowsmith* is his greatest novel. In it the first American to win the Nobel Prize for Literature has created a gallery of characters which, it is safe to predict, will remain unforgettable for generations. Leora, the indomitable comrade and wife; Gottlieb, the incorruptible scientist; Sondelius, the crusader against plagues; and Arrowsmith, the doctor in whom a holy flame is kindled— these are characters who give to the novel its immense power and its blazing indignation. (*Spring 1936*)

Originally published by Harcourt, Brace & Co., 1925. ML edition (254.1, pp. [iii], 1–448) printed from Harcourt, Brace plates. Published February 1933. *WR* 4 March 1933. First printing: 7,000 copies. Discontinued fall 1952.

The ML edition (254.1a) was larger than the standard 6½ x 4¼ inch format so that it could be printed from Harcourt, Brace plates. Publication of the ML edition came two years after the release of John Ford’s film version starring Ronald Colman and Helen Hayes and coincided with the appearance of Lewis’s new novel *Ann Vickers.* The ML urged booksellers to feature the two books together in window displays (ML advertisement, *PW*, 14 January 1933, p. 98).

The ML paid Harcourt, Brace a $1,000 advance against royalties of 10 cents a copy. Harcourt, Brace secured the approval of Grosset & Dunlap, which also published a reprint edition printed from Harcourt, Brace plates, before authorizing the ML reprint. A later reprint from the original Harcourt, Brace plates was published by P. F. Collier & Son.

*Arrowsmith* sold 5,646 copies during the eighteen-month period May 1942–October 1943, placing it the second quarter of ML and Giant titles. Sales improved dramatically by the early 1950s. It sold 7,919 copies during the twelve-month period November 1951–October 1952, making *Arrowsmith* the thirteenth best-selling title in the regular ML, 153 copies ahead of Hemingway, *A Farewell to Arms*.

Harcourt, Brace decided in 1948 to launch its own hardbound reprint series, Harbrace Modern Classics, in response to the burgeoning college market. Harcourt, Brace served notice that it was terminating the ML’s reprint contracts for *Arrowsmith*, Lewis’s *Babbitt*, and seven other titles, including works by E. M. Forster, Katherine Anne Porter, Lytton Strachey, and Virginia Woolf (S. Spencer Scott, Harcourt, Brace, to ML, 18 May 1948). The ML’s contract for *Arrowsmith* had four years to run. Harcourt, Braceconfirmed its termination in 1952, noting that the firm’s College Dept. wanted exclusive rights for a few years (S. Spencer Scott, Harcourt, Brace, to Klopfer, 28 April 1952).

**254.1b. Title page reset (1940)**

[within triple rules] Arrowsmith | BY | Sinclair Lewis | [torchbearer D2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination and collation as 254.1a.

Contents as 254.1a except: [*2*] blank; [ii] COPYRIGHT, 1925, BY HARCOURT, BRACE & CO., INC. | COPYRIGHT, 1924, 1925, | BY THE DESIGNER PUBLISHING COMPANY, INC.

*Jacket:* Pictorial in moderate blue (182), pale blue (185) and black on coated cream paper with jacket front divided into inset rectangular panels in moderate blue and bordered in pale blue at top and foot, separated by black band with title in reverse; upper panel with inset circular illustration of a male doctor looking into a microscope and a woman standing with her arm on his shoulder, lower panel with author in reverse and series in black, background in cream. Front flap as 252.1a. (*Fall 1940*)

**254.2. New bibliographical edition; introduction dropped (1946)**

Title as 254.1b.

Pp. [*6*], [1–2] 3–464 [465–474]. [1–15]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] copyright statements as 254.1b; [*5*] acknowledgment; [*6*] blank; [1] fly title; [2] blank; 3–464 text; [465–470] ML list; [471–472] ML Giants list; [473–474] blank. (*Spring 1946*)

*Jacket:* As 254.1b. (*Spring 1946*)

Printed from Harcourt, Brace plates made from a new typesetting. The plates were also used for the Harcourt, Brace “Text Edition” (1945), edited by Barbara Grace Spayd with extensive preliminary and back matter that not included in ML printings. Beginning in 1952, shortly after the ML edition was discontinued, Harcourt, Brace used the plates for printings in Harbrace Modern Classics.

The type page in the new edition is taller and wider than the original Harcourt, Brace typesetting used for 254.1 and consists of two fewer lines, resulting in a more open, less densely packed page. In ML printings this is achieved at the cost of significantly narrower margins. The inside margins are about 7 mm each, and the top margin is a mere 6 mm. The lack of a headline in the new typesetting makes the narrow top margin in ML printings particularly noticeable; the transfer of page numerals from the headline to the foot of the page compensates visually for the slightly narrower margin at the foot. The new plates were better suited to the larger format of Harbrace Modern Classics.

Also in the Modern Library

Lewis, *Babbitt* (1942–1948) 348

Lewis, *Dodsworth* (1947–1970) 400

Lewis, *Cass Timberlane* (1957–1970) 499

**255**

**EMIL LUDWIG. NAPOLEON. 1933–1970. (ML 95)**

**255a. First printing (1933)**

[within double rules] NAPOLEON | [rule] | BY | EMIL LUDWIG | [rule] | TRANSLATED BY | EDEN AND CEDAR PAUL | [rule] | [torchbearer A7] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–xi [xii], [*2*], [1] 2–703 [704–706]. [1–21]16 [22]8 [23]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright*, *1915* [*sic*], *by* BONI & LIVERIGHT, INC. | [short double rule] | *First* MODERN LIBRARY *Edition* | 1933; [v] dedication; [vi] blank; [vii] TABLE OF CONTENTS; [viii] blank; ix–xi CHRONOLOGICAL TABLE; [xii] blank; [*1*] fly title; [*2*] blank; [1]–682 text; 683 AUTHOR’S ACKNOWLEDGMENTS; [684] blank; 685–703 INDEX; [704–706] blank.

*Jacket:* Pictorial in moderate blue (182) and black on cream paper depicting Napoleon with flag and cannon in background; borders in moderate blue, lettering in black. Signed: AH. (*Spring 1933*)

Front flap:

Of the vast library of books devoted to the deeds and personality of Napoleon Bonaparte, none has had such an immense popular success as Emil Ludwig’s vibrant biography. The reason is not far to seek. Upon the framework of historical fact, Ludwig has re-created the whole miraculous cycle of Napoleon’s life and has imbued it with the passion and imagination that motivated the career of the little Corsican. It is a book of courage and violence, as vivid and as stirring as Napoleon’s victories and ultimate humiliation. (*Spring 1939*)

Eden and Cedar Paul translation originally published in U.S. by Boni & Liveright, 1926. ML edition printed from Liveright plates made from a new typesetting which appear to have been used exclusively by the ML. Published March 1933. *WR* 25 March 1933. First printing: Not ascertained. Discontinued 1970/71.

The original B&L plates were too large for the ML’s format.

*Napoleon* sold 7,309 copies during the eighteen-month period May 1942–October 1943, placing it near the top of 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.

**255b. Title page reset (c. 1940)**

[torchbearer D5] | [5-line title and statement of responsibility within single rules] | *Napoleon* | BY | EMIL LUDWIG | TRANSLATED BY | EDEN AND CEDAR PAUL | [below frame] MODERN LIBRARY · NEW YORK

Pagination and collation as 255a.

Contents as 255a except: [iv] COPYRIGHT, 1915 [*sic*], BY BONI & LIVERIGHT, INC.

*Variant:* Pagination as 255a. [1]16 [2–10]32 [11]8 [12]32 [13]16. Contents as 255b except: [iv] COPYRIGHT, RENEWED, 1953 | BY LIVERIGHT PUBLISHING CORP.; [704] blank; [704–706] ML Giants list. (*Spring 1959*)

*Jacket:* Pictorial in deep reddish orange (36), bluish gray (191), dark yellow (88) and black on coated white paper depicting Napoleon’s hat, sword and deep reddish orange ribbon against left profile of Napoleon in bluish gray; all against white background with author in black, title in deep reddish orange, and series in bluish gray. Signed: illegible. Front flap as 255a. (*Spring 1941*)

Front flap reset with last sentence revised as follows:

It is a book of courage and violence and adventures for enormous stakes; it is a story as vivid and as stirring as Napoleon’s victories and ultimate humiliation. (*Fall 1953*)

**256**

**BENNETT A. CERF, ed. GREAT GERMAN SHORT NOVELS AND STORIES. 1933–1952. (ML 108)**

**256a. First printing (1933)**

[within double rules] GREAT GERMAN SHORT | NOVELS AND STORIES | [rule] | EDITED BY | BENNETT A. CERF | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–ix [x], 1–475 [476–486]. [1–15]16 [16]8

[i] half title; [ii] pub. note A7; [iii] title; [iv] *Copyright,* 1933, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1933; v–[vi] CONTENTS; vii–ix INTRODUCTORY NOTE signed p. ix: Bennett A. Cerf. | New York, | *February,* 1933.; [x] blank; 1–475 text; [476] blank; [477–482] ML list; [483–486] blank. (*Spring 1933*)

*Contents:* The Sorrows of Werther, by Johann Wolfgang von Goethe; translated by Orson Falk – The Sport of Destiny, by Johann von Schiller; translated by Marian Klopfer – The History of Krakatuk, by Ernst T. W. Hoffmann; translated by William Makepeace Thackeray – Hansel and Gretel, by Jacob Ludwig Grimm and Wilhelm Karl Grimm – Cinderella, by the Brothers Grimm – Gods in Exile, by Heinrich Heine; translated by M. Fleishman – Immensee, by Theodor W. Storm; translated by C. W. Bell – The Naughty Saint Vitalis, by Gottfried Keller; translated by Martin Wyness – The New Year’s Eve Confession, by Hermann Sudermann – The Fate of the Baron, by Arthur Schnitzler; translated by Eric Sutton – Flagman Thiel, by Gerhart Hauptmann; translated by Adele S. Seltzer – Lukardis, by Jacob Wassermann; translated by Lewis Galantière – Death in Venice, by Thomas Mann; translated by Kenneth Burke – Amok, by Stefan Zweig; translated by Eden and Cedar Paul – The Parcel, by Arnold Zweig; translated by Eric Sutton.

*Jacket:* Pictorial in light blue (181) and black on cream paper with inset illustration of a castle on top of a mountain with black clouds in background; borders in light blue, lettering in black. (*Fall 1933*)

Front flap:

The anthologist does not live who can compile a collection of short stories and avoid loud protests for his omissions. In the field of the German short story the choice is so wide that an inclusion of all favorites would make a volume of encyclopedic bulk. This anthology puts forth a comprehensive group of short novels and tales, selected primarily because they are representative of the main currents of German literature and those great national figures—Goethe, Schiller, Heine, Hauptmann, Thomas Mann, Zweig and others—who made it the world’s heritage. (*Fall 1934*)

Original ML anthology. Published April 1933. *WR* 29 April 1933. First printing: Not ascertained. Superseded 1952 by *Great German Short Novels and Stories*, ed. Victor Lange (451).

Thomas Seltzer signed a contract in the late 1920s to edit an anthology of German literature for the ML (Klopfer to Pierre Loving, 24 February 1928). Cerf indicates in the Introductory Note how he assumed responsibility for the anthology:

It was entrusted originally to a gentleman who once enjoyed a considerable reputation in this town as a publisher and editor. He expressed confidence in his ability to prepare the book, and a contract was duly signed, so long ago, it seems to me, that goats were still roaming around empty lots on Park Avenue when the details were settled. At long last, a manuscript appeared, though a new generation of German authors had flowered in the interim. I was thoroughly dissatisfied with the job. Of the ten stories that this painstaking editor had managed to gather in all these years, I liked only six well enough to publish, and exercising that prerogative which is one of the few privileges left to the publisher in these harrowing days, I threw the others into the wastebasket, and set about compiling an anthology on my own. (p. viii)

Hitler came to power shortly before *Great German Short Novels and Stories* was published. Cerf commented that all the authors in the volume were “either dead, Jewish, or banished” (Cerf to Alfred A. Knopf, 17 April 1933).

When *Great German Short Novels and Stories* was being planned Cerf contacted Knopf about including Thomas Mann’s *Death in Venice*, offering a fee of $200. Knopf replied that they could probably find a Thomas Mann story if Cerf was “content to take one that hasn’t been published in book form by itself” (Knopf to Cerf, 23 August 1932). Knopf had published Kenneth Burke’s translation of *Death in Venice* as a separate volume in 1925 and replaced it in 1930 with the H. T. Lowe-Porter translation. In the end the ML was allowed to use the out-of-print Burke translation. The ML paid a $300 advance against royalties of 3 cents a copy for its use.

*Great German Short Novels and Stories* sold 4,450 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. It sold 3,857 copies during the twelve-month period November 1951–October 1952, placing it at the top of the second quarter of ML and Giant titles.

**256b. Title page reset (c. 1940)**

[torchbearer D5] | [5-line title and statement of responsibility within single rules] | GREAT GERMAN | SHORT NOVELS | AND STORIES | EDITED BY | BENNETT A. CERF | [below frame] MODERN LIBRARY · NEW YORK

Pagination and collation as 256a.

Contents as 256a except: [ii] blank; [iv] COPYRIGHT, 1933, BY THE MODERN LIBRARY, INC.; [477–481] ML list; [482–483] ML Giants list; [484–486] blank. (*Spring 1941*)

*Jacket:* Non-pictorial in dark blue (183), gold and moderate yellow (87) on coated white paper with lettering in reverse on inset dark blue panel and three dark blue bands at foot; background in white with decorations in gold and yellow. Designed by Paul Galdone. Front flap as 256a. (*Spring 1941*)

Also in the Modern Library

Cerf and Cartmell, eds., *Sixteen Famous American Plays* (Giant, 1942–1971) G58

Cerf, ed., *Great Modern Short Stories* (1943–1971) 361

Cerf and Cartmell, eds., *Sixteen Famous British Plays* (1943–1971) G64

Cerf, ed., *Famous Ghost Stories* (1944– ) 373; (Illus ML, 1946–1951) IML 17

Cerf, ed., *Three Famous Murder Novels* (Giant, 1945–1970) G67

Cerf and Cartmell, eds., *Sixteen Famous European Plays* (Giant, 1947–1971) G72

Cerf and Cartmell, eds., *Thirty Famous One-Act Plays* (Giant, 1949– ) G76

Cerf and Moriarty, eds., *Anthology of Famous British Stories* (Giant, 1952–1971) G81

Cerf, ed., *Encyclopedia of Modern American Humor* (Giant, 1958–1970) G92

Cerf, ed., *Six American Plays for Today* (1961–1973) 528

**257**

**PIERRE LOUŸS. APHRODITE. 1933–1970. (ML 77)**

**257a. First printing (1933)**

[within double rules] APHRODITE | [rule] | BY | PIERRE LOUŸS | [rule] | TRANSLATED BY | LEWIS GALANTIÈRE | [rule] | [torchbearer C2] | [rule] | BENNETT A. CERF : DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xviii, [1–2] 3–264 [265–270]. [1–9]16

[i] half title; [ii] pub. note A7; [iii] title; [iv] *Copyright*, *1933*, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1933; [v] dedication; [vi] blank; vii–xv PREFACE signed p. xv: Pierre Louÿs.; [xvi] blank; xvii–xviii CONTENTS; [1] part title: BOOK ONE; [2] blank; 3–264 text; [265–270] ML list. (*Spring 1933*)

*Jacket A:* Pictorial in moderate red (15) and black on cream paper depicting a scantily clad Aphrodite holding a cape behind her, with flowers and horns of plenty at her feet; borders in moderate red, lettering in black. Signed: George Annand. (*Spring 1933*)

*Jacket B:* Pictorial in light orange yellow (70), brownish orange (54) and strong greenish blue (169) on coated cream paper with inset illustration of Aphrodite standing by the shore as a Greek boat passes by; background in cream with lettering in strong greenish blue above and below illustration. Designed by Paul Galdone, October 1937; unsigned.

Front flap:

To Pierre Louÿs, as it was to the Greeks, love is the most virtuous of human sentiments. His famous story of the courtesan of Alexandria is as unashamedly voluptuous as it is true to the period of antiquity in which it transpires. When *Aphrodite* first appeared a storm of wrath was whipped up by the guardians of morality. Today *Aphrodite* is accepted by discriminating readers on its own merits as a novel of sensual beauty, written in a rapturous prose, without shame and without sin. (*Spring 1939*)

Original ML translation. Published May 1933. *WR* 27 May 1933. First printing: Not ascertained. Discontinued 1970/71.

*Aphrodite* sold 4,178 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.

**257b. Title page reset (c. 1940)**

APHRODITE | BY PIERRE LOUŸS | TRANSLATED BY | LEWIS GALANTIÈRE | [torchbearer D4] | [rule] | MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 257a.

Contents as 257a except: [ii] blank; [iv] COPYRIGHT, 1933, BY THE MODERN LIBRARY, INC. (*Spring 1945*)

*Variant:* Pagination and collation as 257a. Contents as 257b except: [iv] 2nd line added: COPYRIGHT RENEWED, 1960, BY RANDOM HOUSE, INC.; [265–266] ML Giants list; [267–270] blank. (*Fall 1964*)

*Jacket:* Enlarged version of 257a jacket B in light orange yellow (70), deep yellowish brown (75), deep red (13) and strong blue (178) on coated cream paper with lettering in deep red and strong blue. (*Spring 1945*) Front flap reset with “transpires” at the end of the second sentence replaced by “occurs” and “sensual” in the last sentence replaced by “sensuous”. (*Fall 1953*)

**258**

**WILLIAM MAKEPEACE THACKERAY. VANITY FAIR. 1933–1970. (ML 131)**

**258.1a. First printing (1933)**

[within double rules] VANITY FAIR | A NOVEL WITHOUT A HERO | [rule] | BY | WILLIAM MAKEPEACE THACKERAY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*10*], [1] 2–66, [*2*], 67–176, [*2*], 177–394, [*2*], 395–784. [1–25]16

[*1*] half title, [*2*] pub. note D12; [*3*] title; [*4*] *First Modern Library Edition* | 1933 | [short double rule]; [*5*] facsimile of wrapper to original monthly number for June 1847; [*6*] facsimile of title page of first edition (London, 1848); [*7*–*8*] *CONTENTS*. [*9*] fly title; [*10*] blank; [1]–784 text with Thackeray’s illustrations facing pp. 66, 176, 394.

*Jacket:* Pictorial in moderate reddish brown (43) and black on pale yellowish pink paper depicting a woman in bonnet and man in top hat with fair tents in background; borders in moderate reddish brown, lettering in black. (*Spring 1933*)

Front flap:

Now that Becky Sharp, the heroine of *Vanity Fair*, is to step forth upon the screen, new interest in Thackeray’s masterpiece has been aroused. By bringing to the public the unforgettable experience of reading such a novel, the Modern Library fulfills a function of incalculable value. To be able to offer *Vanity Fair*, with Thackeray’s own pen and pencil sketches, in one complete and reasonably priced volume of 784 pages, is a publishing venture of which we may be pardonably proud. (*Spring 1935*)

Bibliographical edition originally published in Britain by Thomas Nelson & Sons in its New Century Library and probably other formats, c. 1900. ML edition (258.1) printed from Nelson plates. Published June 1933. *WR* 1 July 1933. First printing: 7,000 copies. Discontinued 1970.

The ML bought a duplicate set of plates from Thomas Nelson & Sons for $566.56 (Thomas Nelson & Sons to ML, 29 March 1933).

*Vanity Fair* sold 10,067 copies during the eighteen-month period May 1942–October 1943, placing it in the first quarter of ML and Giant titles. During the same period Dickens’s *David Copperfield* (269) sold 8,685 copies and Thackeray’s *History of Henry Esmond* (297) sold 4,409 copies. *Vanity Fair* sold 5,390 copies during the twelve-month period November 1951–October 1952, placing it in the first quarter of ML and Giant titles—and still ahead of *David Copperfield* which sold 4,798 copies.

**258.1b. Title page reset (c. 1940)**

Vanity Fair | A NOVEL WITHOUT A HERO | by | WILLIAM MAKEPEACE | THACKERAY | [torchbearer D4] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 258.1a.

Contents as 258.1a except: [*2*] blank; [*4*] publication and manufacturing statements.

*Jacket:* Pictorial in strong blue (178), dark orange yellow (72) and black on white paper with illustration of a woman in bonnet and man in top hat against horizontal bands of dark orange yellow and white; title in black and reverse on inset strong blue panel above illustration, author in strong blue on white band below illustration. Designed by Paul Galdone, May 1939, unsigned. Front flap as 258.1a. (*Spring 1947*)

**258.2. Text reset; Beach introduction added (1950/51)**

VANITY | FAIR | *A NOVEL WITHOUT A HERO* | By | William Makepeace Thackeray | INTRODUCTION BY *Joseph Warren Beach* | PROFESSOR EMERITUS OF ENGLISH | UNIVERSITY OF MINNESOTA | [torchbearer E5] | *The Modern Library · New York*

Pp. [i–iv] v–xxx, [*2*], 1–730 [731–736]. [1–24]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; v–vi CONTENTS; vii–xix INTRODUCTION | By Joseph Warren Beach; [xx] blank; xxi–xxii A SELECTIVE BIBLIOGRAPHY; xxiii–xxvi NOTE ON THE TEXT; [xxvii] facsimile of wrapper to original monthly number for June 1847; [xxviii] facsimile of title page of first edition (London, 1848); xxix–xxx BEFORE THE CURTAIN dated p. xxx: London, | *June* 28, 1848; [*1*] fly title; [*2*] blank; 1–[731] text with Thackeray’s illustrations on pp. [35], [63], [245], [531], [609], [617], [651], [727], and [731]; [732–736] blank. *Note:* Only one of the three Thackeray illustrations in 258.1 is used in 258.2.

*Jacket:* As 258.1b.

Front flap rewritten:

As story alone *Vanity Fair* is read and cherished by each new generation with increased absorption and admiration. One hundred years after its first publication it still retains its original vitality and makes the world in which Becky Sharp and its many other memorable characters lived as meaningful as our own. Few, if any, novels in English give so comprehensive a picture of the structure of its society, ranging from the aristocracy, the gentry, the merchants, the military, the colonials and the bohemians to the lowly and the impecunious. *Vanity Fair* is a panoramic novel that makes a startling commentary on its own times and customs with wit and audacity and perception. It is one of the imperishable classics of English fiction. This volume is embellished by Thackeray’s own pen and pencil sketches. (*Spring 1951*)

Front flap rewritten:

When it was written over one hundred years ago, Thackeray described *Vanity Fair* as “a novel without a hero.” If it did lack a central protagonist, his great work more than compensated for this deliberate omission with a gallery of memorable characters now known and beloved by readers of every shade of taste and opinion. To be able to issue *Vanity Fair*, with Thackeray’s own pen and pencil sketches, in a single volume of 784 [*sic*] pages, complete and unabridged, fulfills the first aim of the Modern Library: to make available the greatest book treasures of the past and present in a convenient and inexpensive form. (*Fall 1954*)

Originally published 1950 in MLCE and subsequently in the regular ML.

Early in 1950 Stein contacted Gordon S. Ray, chairman of the English department at the University of Illinois and the preeminent Thackeray scholar in the United States, to see if he would be willing to write an introduction to the MLCE edition of *Vanity Fair* instead of Thackeray’s *History of Henry Esmond* (297) as previously arranged. Stein described the conversation in a memo to Haas:

What came back over the telephone wire was a very blistering attack upon our edition of VANITY FAIR. He said that he uses the edition in his classes with reluctance and that he always apologizes to them for having to use it. His principal points of complaint are:

1) Our edition is not based on the final text.

2) Our edition does not include Thackeray’s own preface to the book.

3) Our edition is full of typographic errors.

4) We do not reproduce Thackeray’s own illustrations.

I am checking into the text of VANITY FAIR to find out exactly what is involved in producing a completely satisfactory book and will let you know within a few days what I turn up. Next Friday Ray will be in town and I have an appointment with him. Naturally I hope that I can at that time assure him that we will put out a completely satisfactory edition. At the moment the principal inexpensive editions of VANITY FAIR that are available are Modern Library, Everyman’s Library, and Great Illustrated Classics (Dodd, Mead, $2.50). Neither Harper nor Rinehart has an edition of VANITY FAIR available right now, but Rinehart does have one in preparation. It seems imperative therefore that we have our edition of VANITY FAIR in improved form available this fall (Stein memo to Haas, 10 February 1950).

Ray indicated that the 1864 edition with revisions by Thackeray should be followed. Stein believed that the text of the 1933 ML edition followed Thackeray’s original text as published in parts, 1847–48. At first he hoped that the existing plates could be used for the new ML edition. He told Ray, “Naturally I don’t want our text to be one which does not have scholarly approval. I don’t know yet whether a collation or a resetting is our solution but we will do one or the other to bring the text completely in line with the 1864 version. Because of production costs I am not sure yet that the illustrations, vignettes and initial letters can be included in as moderately priced a book as we plan to have” (Stein to Ray, 28 March 1950).

In the end the ML reset the text (Stein to Ray, 20 June 1950) and included eight of Thackeray’s illustrations along with facsimiles of the title page of the first edition and the wrapper of one of the original monthly parts. Earlier ML printings (258.1) included the two facsimiles and three of Thackeray’s illustrations.

Ray appears to have declined Stein’s suggestion that he write an introduction to *Vanity Fair* instead of *History of Henry Esmond*, and Stein offered Joseph Warren Beach $200 to write the introduction. Beach replied that he would take on the assignment for $500 but later agreed to accept the amount offered (Stein to Beach, 25 January 1950; Beach to Stein, 27 January 1950; Stein memo to Haas, 27 February 1950).

The ML’s goal, Stein told Beach, was to produce “an inviting edition that can be enjoyed by the American student as a novel as readable today as it was a century ago” (Stein to Beach, 23 May 1950). The Note on the Text stated:

The present Modern Library edition of *Vanity Fair* is based on the 1864 edition, which represents the final revisions made by Thackeray, and is preferable to earlier editions as representing what Thackeray considered improvements. Certain obvious misprints in the earlier and later editions have been corrected. In the case of certain doubtful readings we have followed the Oxford edition of *Vanity Fair* edited by Saintsbury in 1908, but we have not always accepted Saintsbury’s emendations. A few of Thackeray’s own full-page illustrations, of which there were some forty in all, have been included—enough to give a notion of the quaint visual aids offered the reader of what Thackeray called “these histories in their gaudy yellow covers”; but considerations of expense make it impossible to include the still more numerous sketches at the head of each chapter or set into the text. (p. xxiii)

Also in the Modern Library

Thackeray, *History of Henry Esmond* (1936–1967) 297

***Fall***

**259**

**EVELYN WAUGH. VILE BODIES. 1933–1940. (ML 120)**

**259. First printing (1933)**

[within double rules] VILE BODIES | [rule] | BY | EVELYN WAUGH | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–x, 1–321 [322–326]. [1–10]16 [11]8

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1930, *by* EVELYN WAUGH | [short double rule] | *First Modern Library Edition* | 1933 | [short double rule]; [v] dedication; [vi] blank; [vii] epigraphs from *Alice Through the Looking Glass*; [viii] blank; ix–x AUTHOR’S NOTE signed p. x: E. W.; 1–321 text; [322–326] blank.

*Jacket:* Pictorial in strong purple (218) and black on cream paper depicting a couple in formal wear on a checkered dance floor viewed from the rear and surrounded by cocktail glasses, streamers, and a musical note; borders in strong purple, lettering in black. Signed: Brienza. (*Fall 1933*)

Originally published in U.S. by Jonathan Cape and Harrison Smith, 1930; publishing rights and plates subsequently acquired by Farrar and Rinehart. ML edition (pp. [v]–321) printed from Cape and Smith/Farrar and Rinehart plates. Published July 1933. *WR* 12 August 1933. First printing: 5,000 copies. Discontinued 1 January 1941.

The ML’s announcement of its 1933 list stated: “The publication of this book just after *Vanity Fair* and just before *Jane Eyre* is a deliberate move to emphasize the scope and range of the Modern Library series” (*PW*, 14 January 1933, p. 98).

James Crowder, the ML’s senior sales representative, told Cerf and Klopfer that he didn’t expect *Vile Bodies* would sell well—and didn’t expect they did, either. *Vile Bodies* limped along in the series until 1940, when the decision to drop it could be put off no longer. Over thirty-five years later Klopfer still recalled how they hated to let it go (Klopfer, interview with GBN, 1 June 1977).

**260**

**CHARLOTTE BRONTË. JANE EYRE. 1933– . (ML 64)**

**260.1a. First printing (1933)**

[within double rules] JANE EYRE | [rule] | BY | CHARLOTTE BRONTË | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–viii, 1–486 [487–488]. [1–15]16 [16]8

[i] half title; [ii] pub. note D12; [iii] title; [iv] *First Modern Library Edition* | 1933 | [short double rule]; v–vii PREFACE signed p. vii: CURRER BELL. | *Dec*. 21*st,* 1847.; viii NOTE TO THE THIRD EDITION signed: CURRER BELL. | *April* 13*th,* 1848.; 1–486 text; [487–488] blank.

*Jacket:* Pictorial in vivid green (139) and black on pale yellowish green paper depicting Jane Eyre holding cut flowers in her arms with a country house in the background; borders in vivid green, lettering in black. Signed: Loederer.

Front flap:

In her introduction to her sister’s novel, *Wuthering Heights*, Charlotte Brontë wrote: “The writer who possesses the creative gift owns something that strangely wills and works for itself.” This observation has an especial application to her own *Jane Eyre*, for it emphasizes the reasons for the vitality and individuality of one of the most highly cherished treasures in our literature. Since it is partially autobiographical, the poignancy of *Jane Eyre* is linked to the deathless interest and the heart rending pathos of the lives of the Brontës. (*Fall 1933*)

ML edition printed from plates made from a new typesetting. Published August 1933. *WR* 2 September 1933. First printing: Not ascertained.

*Jane Eyre* was the first ML book to include descriptive text about the work on the jacket flap. Descriptive text about each ML title appeared on the front panel of the jacket from May 1917 through spring 1928. For the next five years (fall 1928–July 1933) ML jackets included information about the series as a whole on the front flap but nothing specifically about individual works. Saxe Commins, who joined Random House as editor in July 1933, wrote the flap text for *Jane Eyre* and subsequently published ML titles. As jackets of older ML titles were reprinted, he provided flap text about those works as well.

Sales of *Jane Eyre* increased substantially during the Second World War. There were nineteen printings between 1933 and early 1944 for a total of 37,000 copies. Of these, 10,453 copies were sold during the eighteen-month period May 1942–October 1943, placing *Jane Eyre* in the first quarter of ML and Giant titles, just above Thackeray’s *Vanity Fair*. It sold 3,502 copies during the twelve-month period November 1951–October 1952, placing it near the top of the second quarter of ML and Giant titles. *Vanity Fair*, with sales of 5,390 copies, retained a solid position in the first quarter of ML and Giant titles.

**260.1b. Title page reset (1941)**

Jane Eyre | BY | CHARLOTTE BRONTË | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 260.1a.

Contents as 260.1a except: [ii] blank; [iv] publication and manufacturing statements.

*Jacket:* Non-pictorial in moderate reddish brown (43) and black on cream paper with title and author in reverse on inset moderate reddish brown panel within inset cream panel with series and black and torchbearer in moderate reddish brown; background in moderate reddish brown. Designed by Joseph Blumenthal. Front flap as 260.1a. (*Fall 1941*)

**260.2a. Text reset (1944)**

[within single rules with ornamental rule at head of frame] *Jane Eyre* | BY | CHARLOTTE | BRONTë | THE | MODERN | LIBRARY | [torchbearer E5] | NEW YORK

Pp. [i–iv] v–vii [viii], [1–2] 3–494 [495–504]. [1–16]16

[i] half title; [ii] blank; [iii] title; [iv] publication and manufacturing statements; v–vii PREFACE signed p. vii: Currer Bell. | Dec. 21st, 1847.; vii (cont.) NOTE TO THE | THIRD EDITION signed: Currer Bell. | April 13th, 1848.; [viii] blank; [1] fly title; [2] blank; 3–494 text; [495–500] ML list; [501–502] ML Giants list; [503–504] blank. (*Fall 1946*)

*Jacket:* As 260.1b. (*Fall 1946*)

The ML reset the text for the Illustrated ML (IML 8) and subsequently used the plates for regular ML printings. The full page illustrations in Illustrated Modern Library printings are omitted, but two of Edward A. Wilson’s drawings are retained—the decorative vignette of two birds at the beginning of the Preface (p. v) and the illustration of a barren tree at the head of Chapter One (p. 3).

The first word or two of each chapter is set in Lilith, a decorated typeface designed by Lucian Bernhard in 1930. Hutchings describes it as a “twentieth century parody of Victorian decorated typefaces” and “a pastiche of some or the more notable design features of the 1840–50 decade. The collared main-strokes to the capitals, bifurcated terminals, horizontal hatching, and formalized shadow effect are characteristic of the period, although the swash forms of the capitals and the inclusion of lower-case were then exceptional” (*Manual of Decorated Typefaces*, p. 54).

**260.2b. Peden introduction added (1950)**

[ornamental rule] | *Jane Eyre* | BY CHARLOTTE BRONTË | [ornamental rule] | INTRODUCTION BY | WILLIAM PEDEN | *Professor of English,* | *University of Missouri* | [torchbearer E5] | *The Modern Library · New York*

Pp. [i–iv] v–xix [xx], 3–494. [1–16]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; v–xiv INTRODUCTION | BY WILLIAM PEDEN; xv–xvi BIBLIOGRAPHY; xvii–xix as 260a, pp. v–vii; [xx] blank; 3–494 text.

*Jacket A:* As 260.2a. (*Fall 1952*)

*Jacket B:* Pictorial in brilliant blue (177), moderate greenish yellow (102) and black on white paper with illustrations of Rochester on horseback and Jane Eyre in bonnet and muff; title and author in black on moderate greenish yellow band. Signed: FE (Fritz Eichenberg). Front flap reset with revisions. (*Spring 1956*)

Originally published 1950 in MLCE and subsequently in the regular ML.

**260.2c. Title page reset; offset printing (mid-1960s)**

JANE EYRE [Lilith decorated type] | *by* CHARLOTTE BRONTE [*sic*] | [ornament] | *Introduction by* | WILLIAM PEDEN | *Professor of English, University of Missouri* | [torchbearer J] | THE MODERN LIBRARY | NEW YORK

Pagination as 260.2b. [1]16 [2–8]32 [9]16

Contents as 260.2b except: [i] half title in Lilith decorated type; [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC. *Note:* The introduction and bibliography are reset; the introduction is revised, and the bibliography is updated with entries through 1961.

*Jacket:* As 260.2b jacket B.

Also in the Modern Library

Brontë, *Jane Eyre* (Illustrated ML, 1944–1951) IML 8

Brontë, Emily, *Wuthering Heights* (1926–1969; 1978– ) 120; Illustrated ML (1946–1950) IML 18

**261**

**GERTRUDE STEIN. THREE LIVES. 1933–1940. (ML 211)**

**261. First printing (1933)**

[within double rules] THREE LIVES | [rule] | BY | GERTRUDE STEIN | [rule] | INTRODUCTION BY | CARL VAN VECHTEN | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xi [xii–xvi], [9–10] 11–279 [280]. [1–9]16

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1909, *by* Gertrude Stein | [short double rule] | *Copyright,* 1933, by The Modern Library, Inc. | [short double rule] | *First Modern Library Edition* | 1933; v–xi INTRODUCTION signed p. xi: Carl Van Vechten | *New York*, | *July 5*, *1933*.; [xii] blank; [xiii] epigraph from Jules Laforgue; [xiv] blank; [xv] CONTENTS; [xvi] blank; [9] part title: THE GOOD ANNA; [10] blank; 11–279 text; [280] blank.

*Jacket:* Non-pictorial in deep blue (179) and black on cream paper with title repeated in reverse on three overlapping diagonal panels in deep blue; borders and other lettering in black. Signed: [Ernst] Reichl.

Front flap:

“*Three Lives*,” says the Saturday Review, “stands as a massive doorpost in the entrance to the latest and best in American literature.” The book has had a curious history. Readers who were baffled by Gertrude Stein’s later work were afraid to tackle it. Twice it was allowed to go out of print altogether. Each time, however, enthusiastic admirers created sufficient demand to warrant new printings. The emphatic success of Miss Stein’s autobiography must finally win for this splendid book the wide audience that is its due. (*Fall 1933*)

Originally published by Grafton Press, 1909. Reprinted by Albert & Charles Boni, 1927. ML edition (pp. [xiii]–279) printed from Grafton/Boni plates. Published September 1933. *WR* 7 October 1933. First printing: Not ascertained. Discontinued 1 January 1941.

After Harcourt, Brace & Co. published Stein’s *Autobiography of Alice B. Toklas* in 1933, Carl Van Vechten suggested that the ML bring out some of Stein’s earlier work. Cerf cabled Stein in Paris about a ML edition of *Three* *Lives* (Cerf, *At Random*, p. 101). RH subsequently became Stein’s regular publisher, and a warm friendship developed between Cerf and Stein.

The ML acquired the plates and full publishing rights to *Three Lives*, and Van Vechten wrote a new introduction for the ML edition. Cerf informed Stein a month after publication that “the book is proving to be a tremendous success for us. It is causing more comment than any new Modern Library title in the past two years. The firm of R. H. Macy & Co., which has probably the largest book department in the world today, has bought the astonishing number of 1300 copies of this little book since publication day less than a month ago. The total sale to date is over 4500 copies” (Cerf to Stein, 23 October 1933).

Sales appear to have dropped off in the later 1930s, and *Three Lives* was discontinued at the end of 1940. Cerf persuaded James Laughlin of New Directions to add *Three Lives* to their New Classics series in 1941. New Directions used the ML’s plates, including Van Vechten’s introduction, and paid the ML a $250 advance against royalties of 10 cents a copy. Cerf told Stein that she would receive $125 (her half of the advance) from the New Directions edition in the next year alone (Cerf to Stein, 17 September 1941).

Also in the Modern Library

Stein, *Selected Writings* (1962–1971) 547

Stein, *Autobiography of Alice B. Toklas* (1980–1986) 623

**262**

**LEW WALLACE. BEN-HUR. 1933–1940. (ML 139)**

**262. First printing (1933)**

[within double rules] BEN HUR | A TALE OF THE CHRIST | [rule] | BY | LEW WALLACE | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–vii [viii], 1–551 [552–558]. [1–17]16 [18]12

[*1*] half title; [*2*] pub. note A7; [i] title; [ii] *Copyright,* 1880, 1901, *by* HARPER & BROS. | *Copyright,* 1908, 1920, *by* HENRY L. WALLACE | [short double rule] | *First Modern Library Edition* | 1933; [iii] dedication; [iv] biographical note and bibliography; v–vii Table of Contents; [viii] blank; 1–[552] text; [553–558] ML list. (*Fall 1933*)

*Jacket:* Pictorial in grayish blue (186) and black on cream paper depicting Ben-Hur in chariot lashing on four horses; title and borders in grayish blue, other lettering in black. Signed: Lewis Daniel.

Front flap:

Of all the historical romances ever written, none has had such wide popularity as *Ben Hur*. The avidity with which it was read when it was first issued in 1880 has never abated, and new generations of readers, surfeited with less glamorous fare, feast on this chronicle of the first days of Christianity with increasing delight. To them, as to their elders, *Ben Hur* is a fast-moving and absorbing tale, full of the color and pageantry of Rome at the height of its glory, and packed with action and excitement. (*Fall 1933*)

Originally published by Harper & Brothers, 1880. New bibliographical edition (“Player’s Edition”) published by Harper & Brothers, 1901. ML edition (pp. [iii], v–[552]) printed from “Player’s Edition” plates with illustrations, running heads, and single-rule borders enclosing each page omitted. Published October 1933. *WR* 4 November 1933. First (and probably only) printing: 6,000 copies. Discontinued 1 January 1941.

Cerf initially offered Harper & Bros. a $2,000 advance against royalties of 10 cents a copy. He indicated that he wanted to publish *Ben-Hur* in October 1933 so the ML could have as much time as possible to sell its edition before the work entered the public domain in 1936 (Cerf to Henry Hoyns, Harper’s, 12 May 1933). The advance was reduced to $1,000 in the contract dated 17 May 1933. The small type and dated nineteenth-century typography of the “Player’s Edition” plates made *Ben-Hur* one of the least attractive volumes in the series. The ML edition was not a success; copies of the first printing have been seen with the remainder marking of a star stamped on the endpaper.

The ML omitted the hyphen from the title on the jacket, half title, title page, biographical and bibliographical note, and lists of titles in the series. Ben-Hur is hyphenated throughout the text.

**263**

**LYTTON STRACHEY. EMINENT VICTORIANS. 1933–1970. (ML 212)**

**263a. First printing (1933)**

[within double rules] EMINENT | VICTORIANS | CARDINAL MANNING · DR. ARNOLD | FLORENCE NIGHTINGALE · GENERAL GORDON | [rule] | BY | LYTTON STRACHEY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xi [xii], [1–2] 3–342 [343–348]. [1–11]16 [12]4

[i] half title; [ii] pub. note A7; [iii] title; [iv] *Copyright*, 1918, *by* HARCOURT, BRACE & CO. | [short double rule] | *First Modern Library Edition* | 1933; [v] dedication; [vi] biographical note and bibliography; vii–ix PREFACE signed p. ix: L. S.; [x] blank; xi CONTENTS; [xii] blank; [1] part title: CARDINAL MANNING; [2] blank; 3–342 text; [343–348] ML list. (*Fall 1933*)

*Jacket:* Pictorial in strong blue (178) and dark blue (183) on cream paper depicting an elderly Queen Victoria riding in an open coach; borders in strong blue, lettering in dark blue. Signed: L.

Front flap:

With the publication of *Eminent Victorians* in 1918, the art of biography was given a new impetus. The astonishing brilliance of Lytton Strachey’s portraits illuminated the hidden facets of his subjects as well as the motives and tendencies of the era in which they lived. Modern biographers quickly adopted Lytton Strachey’s graphic and vivacious methods, and the present-day enthusiasm for biographical literature is directly traceable to his innovating technique. Strachey himself considered *Eminent Victorians* his finest work. (*Fall 1933*)

Originally published in U.S. by G. P. Putnam’s Sons, 1918; publishing rights and plates subsequently acquired by Harcourt, Brace & Co. ML edition printed from Harcourt, Brace plates made from a new typesetting. Published November 1933. *WR* 9 December 1933. First printing: Not ascertained. Discontinued 1970/71.

Harcourt, Brace acquired the rights to *Eminent Victorians* after publishing Strachey’s *Queen Victoria* (1921) and *Elizabeth and Essex* (1928). When Cerf expressed interest in a Strachey title for the ML, Alfred Harcourt replied that neither *Queen Victoria* nor *Elizabeth and Essex* would be available since the firm wanted to promote them as textbooks after a reprint contracts held by Blue Ribbon Books expired. He indicated that the ML could have *Eminent Victorians* in June 1933 when the Star Dollar Books edition published by Garden City Publishing Co. would be exhausted (Harcourt to Cerf, 27 September 1932). The following April he reported that the Star edition was out of print and that *Eminent Victorians* was available whenever the ML wanted it (Harcourt to Cerf, 21 April 1933). The original plates were too large for the ML’s format and Harcourt, Brace made new plates for the ML edition, for which the ML was billed $500. The ML paid Harcourt, Brace royalties of 10 cents a copy.

*Eminent Victorians* sold 2,967 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.

**263b. Title page reset (1939)**

EMINENT | VICTORIANS | CARDINAL MANNING | DR. ARNOLD | FLORENCE NIGHTINGALE | GENERAL GORDON | BY | LYTTON STRACHEY | [torchbearer D7 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 263a.

Contents as 263a except: [ii] blank; [iv] COPYRIGHT, 1918, BY HARCOURT, BRACE & CO.; [343–347] ML list; [348] blank. (*Fall 1939*)

*Jacket A:* Non-pictorial in very deep red (14) on cream paper with lettering and torchbearer in reverse against solid very deep red background. Front flap as 263a. (*Spring 1941*)

Front flap rewritten:

Before the publication of *Eminent Victorians* the art of biography had fallen into a decline that made of most lives a journeyman’s compilation of volumes commemorating the dead. To the task of putting an end to this kind of literary abomination, Lytton Strachey brought many special qualifications. Of these, the most notable were his acute sense of the past, a scholarship both accurate and spirited, and a vivid style. Modern biographers quickly adopted Lytton Strachey’s graphic and vitalizing methods, and the current enthusiasm for works of biography is directly traceable to his innovations. By unanimous consent *Eminent Victorians* is his most noteworthy book. In it he evaluates the lives and times of Cardinal Manning, Florence Nightingale, Dr. Thomas Arnold of Rugby and General Charles George (Chinese) Gordon. (*Spring 1959*)

*Jacket B:* As jacket A except in deep pink (3) on coated white paper. Front flap with rewritten text. (*Fall 1964*)

**264**

**MARCEL PROUST. THE GUERMANTES WAY. 1933–1970. (ML 213)**

**264a. First printing (1933)**

[within double rules] THE | GUERMANTES WAY | [rule] | BY | MARCEL PROUST | [rule] | TRANSLATED BY | C. K. SCOTT MONCRIEFF | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*12*], 1–428, [*2*], 1–395 [396–398]. [1–26]16 [27]4

[*1*] half title; [*2*] pub. note D12; [*3*] title; [*4*] *Copyright,* 1925, *by* THOMAS SELTZER | [short double rule] | *First Modern Library Edition* | 1933; [*5*] biographical note and bibliography; [*6*] blank; [*7*] AUTHOR’S DEDICATION; [*8*] TRANSLATOR’S DEDICATION; [*9*] CONTENTS; [*10*] blank; [*11*] part title: PART I; [*12*] blank; 1–428 text; [*1*] part title: PART II; [*2*] blank; 1–395 text; [396–398] blank.

*Jacket:* Pictorial in strong blue (178) and black on cream paper with silhouette of Proust in reverse on inset scalloped black panel; borders in strong blue, lettering in strong blue and black. Signed: Brienza.

Front flap:

*Remembrance of Things Past* is the general title for the seven magnificent novels of Marcel Proust. One by one, the independent parts are being made available for Modern Library readers, all in the masterful translations of C. K. Scott Moncrieff. . . . *The Guermantes Way* is the third of the series. These novels should be read in their proper order, that their subtlety and depth may be savored to the full. (*Fall 1933*)

Originally published in U.S. in two volumes by Thomas Seltzer, 1925; reprinted 1928 by Albert & Charles Boni. ML edition (pp. [*7*–*9*], 1–428; 1–395) printed from Seltzer/Boni plates in one volume with part titles added and headings “Part I” and “Part II” added to the table of contents. Published December 1933. *WR* 23 December 1933. First printing: Not ascertained. Discontinued 1970/71.

Fifteen months after the ML edition of *Within a Budding Grove* (194) was published Cerf wrote to Albert Boni about adding *The Guermantes Way* to the series in fall 1931 or spring 1932 (Cerf to Boni, 17 April 1931). Boni needed cash but feared that sales of the complete set of *Remembrance of Things Past* would be undermined if individual volumes appeared in the ML too rapidly. Cerf approached him again a few months later with an offer that he hoped would entice Boni to release the work for publication in spring 1932. He offered an advance of $1,500 payable immediately, or $2,000 with half paid on signing and the balance on publication, against royalties of 10 cents a copy (Cerf to Boni, 3 July 1931). The reprint contract was finally signed late the following year and specified that the ML edition could not be published before October 1933. The ML paid Boni a $1,500 advance with $750 payable on signing (Cerf to Boni, 23 November 1932).

*Swann’s Way* (166) was the only Proust title to achieve consistently good sales in the ML. *The Guermantes Way* sold 1,997 copies during the eighteen-month period May 1942–October 1943, making it the ML’s fifth worst-selling title. It was not among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**264b. Title page reset (c. 1940)**

THE | GUERMANTES | WAY | BY MARCEL PROUST | *Translated by C. K. Scott Moncrieff* | [torchbearer D6] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*12*], 1–428; [*2*], 1–395 [396–406]. [1–26]16 [27]

Contents as 264a except: [*2*] blank; [*4*] COPYRIGHT, 1925, BY THOMAS SELTZER; [396] blank; [397–402] ML list; [403–404] ML Giants list; [405–406] blank. (*Spring 1946*)

*Variant:* Pagination as 264b. Contents as 264b except: [*4*] line 2 added: COPYRIGHT, RENEWED, 1952, BY RANDOM HOUSE, INC. (*Fall 1955*)

*Jacket:* Pictorial in deep reddish brown (41) and medium gray (265) on cream paper with silhouette of Proust in medium gray against deep reddish brown background with lettering in reverse. Front flap as 264a. (*Spring 1946*).

Front flap rewritten:

All seven volumes of Marcel Proust’s life work, *Remembrance of Things Past*, are now available, complete and unabridged, for American readers in the Modern Library series. . . . Each of the seven novels is a separate entity and yet is an integral part of the grand design of Proust’s modern masterpiece. (*Fall 1957*)

Also in the Modern Library

Proust, *Swann’s Way* (1928–1971; 1977–1982) 166

Proust, *Within a Budding Grove* (1930–1970) 194

Proust, *Cities of the Plain* (1938–1970) 316

Proust, *The Captive* (1941–1970) 340

Proust, *Sweet Cheat Gone* (1948–1971) 408

Proust, *Past Recaptured* (1951–1971) 443