**1934**

**General**

Cerf and Klopfer published the first authorized American edition of James Joyce’s *Ulysses* in January 1934. The book appeared under the Random House imprint, but the U.S. copyright was registered under The Modern Library, Inc., which at this point was still the legal name of the firm. Before 1934 many American visitors to Paris brought back copies of the original edition published in 1922 by Shakespeare and Company, the Paris bookshop established by the American expatriate Sylvia Beach. *Ulysses* was officially banned in the United States and tourists returning to the U.S. ran the risk of having it confiscated at customs.

Cerf and Klopfer wanted to establish the legal right to publish and sell *Ulysses* before they printed their edition. They arranged for a copy of the Shakespeare and Company edition with critical evaluations of the work bound in—thus assuring their admissibility as evidence in court—to be seized at customs. The case was heard in the U.S. District Court, Southern District of New York, with Judge John M. Woolsey presiding and attorneys Morris L. Ernst and Alexander Lindey representing Random House. Judge Woolsey’s decision, rendered 6 December 1933, recognized the literary stature of *Ulysses* and concluded that “nowhere does it tend to be an aphrodisiac.” The prohibition against its importation into the United States was overturned.

The Random House edition, including Judge Woolsey’s decision, a foreword by Morris Ernst, and a letter from Joyce, was published in January at $3.50. Joyce received royalties of 20 percent of the list price. The RH edition sold nearly 50,000 copies by June 1939, giving Joyce well over $30,000 (Cerf to Dashiell Hammett, 7 June 1939). *Ulysses* (G50) was added to ML Giants in 1940.

Other trade books published in 1934 under the Random House imprint included a four-volume edition of Proust’s *Remembrance of Things Past*, Gertrude Stein’s *Four Saints in Three Acts*, volumes of poetry by W. H. Auden and Stephen Spender, George S. Kaufman and Moss Hart’s play *Merrily We Roll Along*, and William Saroyan’s *Daring Young Man on the Flying Trapeze*.

**Printing technologies: letterpress and offset lithography**

All ML books before 1934 appear to have been printed from letterpress plates. Letterpress is a relief technology. The printing surface is raised from the body of individual types cast from molten metal, Linotype slugs cast for an entire line, or metal plates, each of which is cast from a page of composed metal type. The raised printing surface is inked, and ink is transferred to paper in the press. Relief plates cast from pages of standing type began to be widely used in the nineteenth century. Plates were ideal for books that required more than one printing since printers normally could not afford to store pages of standing type against the possibility of subsequent printings. There was a metal plate for each page of a book. Having separate plates for each page allowed the plates to be imposed on the press in different ways, depending on whether a book was being printed with eight, sixteen, or thirty-two pages on each side of the sheet. Most books before the early 1960s were printed letterpress. Books for which a single printing was likely to satisfy demand were usually printed from standing type, thus saving the cost of making plates. Only those for which the publisher anticipated multiple printings were printed from letterpress plates. The ML’s economic model was based on an assumption of multiple printings. All ML books were printed from plates.

When the ML reprinted copyrighted works it tried whenever possible to use the original publisher’s letterpress plates or duplicates of the original plates. The original plates were usually designed for a full-sized trade edition, not the ML’s compact format. This explains why many ML books printed from the original publisher’s plates had uncomfortably narrow margins. In some cases the only way the ML could print from the original publisher’s plates was to cut off the running heads, as it did with Anatole France’s *Revolt of the Angels* (163). The introduction of the ML’s larger format in 1939 enhanced the appearance of ML books and made it easier to print from original publishers’ plates.

Offset lithography is a planographic technology where the printing area of a plate is neither raised (as in letterpress printing) nor recessed into the plate (as in intaglio technologies such as engraving and etching). A lithographic plate is smooth to the touch. Lithography is based on the antipathy of oil and water. Printing areas of a lithographic plate are treated to accept greasy printer’s ink; non-printing areas are coated with a thin film of water that repels ink. Offset lithography begins with photographic negatives of the content to be printed on each page. The images can be photographed from a previously published book, photographed from reproduction proofs printed from metal type, or composed directly from photographic images of letterforms and other content. The negatives for one side of a printed sheet are imposed in the same way as relief plates, depending on the number of pages to be printed on each side of the sheet. The negatives are placed against a photosensitized plate and exposed to light. “The plate is then treated with chemicals that affect the exposed parts differently from the rest. This results in a distinction between the printing and nonprinting parts of the plate that makes printing possible” (Marshall Lee, *Bookmaking*, 2d ed., 1979, p. 132). Letterpress printing typically involves a separate plate for each page; offset plates typically print an entire side of a sheet at a time. Modern practice involves storing the negatives and burning new plates for each printing; before offset lithography became the dominant printing methodology, some printers appear to have stored the lithographic plates for reuse in the same way that letterpress plates were stored. Lee notes that the basic techniques of lithographic printing were developed early in the twentieth century “but it was not until the 1920s that any considerable commercial printing was done by this method, and it was not until after World War II that it became a major book-printing industry” (p. 136).

Unlike relief plates, lithographic plates are lightweight and flexible. They are attached to one cylinder of the printing press. The plate is treated so that the printing areas accept greasy printer’s ink and repel water. In the press, the plate is coated with a thin film of water, which prevents ink from adhering to non-printing areas; another roller applies printer’s ink which adheres to the images to be printed.

Lithographic printing technologies are known as “offset lithography” or “offset” for short because the inked image on the plate is not printed directly to paper. The inked image is “offset” to a second cylinder covered with a rubber blanket which in turn transfers the image to paper carried by a third cylinder. Lee indicates in *Bookmaking: The Illustrated Guide to Design/Production/Editing* (2nd ed., 1979), “Several advantages are gained by printing on a rubber blanket first instead of directly on paper: (a) the plates last longer, (b) less water comes in contact with the paper, (c) the resilient rubber cylinder permits printing finer copy on rougher paper, and (d) the speed is increased” (p. 137).

Since letterpress printing transfers ink directly from relief plates or standing type to paper, the type surface is wrong reading so that the printed image will be right reading. The extra step in offset lithography means that lithographic plates are right reading and can be read in the same way that a printed page is read. The inked image on the offset cylinder is wrong reading, and the image transferred to paper is right reading.

The ML occasionally resorted to offset lithography before the 1960s when the original publisher’s letterpress plates were too large for the ML’s format. At that period offset lithography was more expensive than letterpress printing and the quality was considered to be inferior, but it allowed the ML to avoid the cost of a new typesetting. The ML could photograph the pages of a printed book, reduce the dimensions of the type page photographically, and make offset plates from the negatives.

The first ML book printed by offset lithography appears to have been Frank Norris’s *The Pit* (272), published in August 1934. Parkway Printing Co., the ML’s regular printers, did not have an offset department before 1955, and the ML had the book printed by Polygraphic Printing Co. of America, a New York shop that specialized in offset lithography. Other ML titles printed from offset lithographic plates before the mid-1960s include Newton, *Amenities of Book Collecting* (1935: 287), Malraux, *Man’s Fate* (1936: 294), Whitman, *Leaves of Grass* (1940: G48), Bemelmans, *My War with the United States* (1941: 343), and Thurber, *The Thurber Carnival* (1957: 496). The introduction of the ML’s larger format in 1939 allowed later printings of *Man’s Fate* to be made from the original publisher’s letterpress plates. *Man’s Fate* was the only ML title printed in succession from offset plates, letterpress plates, and then again from offset plates when the ML switched to offset lithographic printing for most of its titles in the mid 1960s.

The cost of printing by offset lithography dropped below that of letterpress printing around 1963. Over the next few years the ML converted most of its books to offset. Today nearly all commercially published books are printed by offset lithography, and letterpress printing is largely confined to small presses that print books in limited editions from handset type.

Several ML books published in the “reissue” format in the 1980s reverted to letterpress printing, presumably to capture price breaks for using idle letterpress equipment after most book publishers had switched to offset lithography. Some of these were printed from letterpress plates that were worn and battered from decades of use; the appearance of these books is distinctly inferior to those printed from offset plates. When the ML switched to offset printing in the mid-1960s, it tried to photograph first ML printings or the earliest printings it could find in order to avoid worn type.

**Number of titles**

Thirteen new titles were added and twelve were discontinued, bringing the number of titles in the regular ML to 212. Five new titles were published in ML Giants; by the end of 1934 the Giants included sixteen titles in seventeen volumes.

**Format**

All new titles were published in the standard 6½ x 4¼ inch format in balloon cloth binding D with the Kent endpaper in orange. Each title was available in red, blue, green, and brown cloth with the top edge stained the same color as the binding.

**Title page**

All new titles had the final version of Elmer Adler’s title page with the title in open-face type and torchbearer A2. 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 title pages of two fall 1934 titles, Veblen, *Theory of the Leisure Class* (274) and Heyward, *Porgy* (275), omitted spaces between the letters in the second line of the imprint:

BENNETT A. CERF · DONALD S. KLOPFER

THE MODERN LIBRARY

NEW YORK

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 Reed, *Ten Days That Shook the World* (1935) and three spring 1939 titles, all of which were published in the larger format that the ML adopted for all titles beginning fall 1939. 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 but two 1934 titles were published in individually designed pictorial jackets. Veblen, *Theory of the Leisure Class* (274) and Virgil, *Works* (277) were published in individually designed non-pictorial jackets.

**Price**

95 cents.

**Dating keys**

(Spring) Caldwell, *God’s Little Acre* xHeyward, *Porgy*; Giants through G14; jackets: 225 (=fall 1933, fall 1934). (Fall) Heyward, *Porgy* xHamsun, *Growth of the Soil*; Giants through G17; jackets: 225 (=fall 1933, spring 1934). *Note:* Titles scheduled for January publication were printed late in the preceding year; ML lists inside the jackets and at the end of the volumes are typically those of the preceding fall.

**Titles sought, suggested, declined**

Cerf made another attempt to secure James Stephens’s *Crock of Gold* for the ML (Cerf to George Brett, Jr., Macmillan, 19 March 1934). Six years earlier Macmillan had turned down an advance of $4,000 against royalties of 12 cents a copy—more than the ML paid for all but a select handful of titles. *The Crock of Gold* was still selling too well in its original American edition for Macmillan to consider a reprint. It never appeared in the ML.

Little, Brown turned down an offer by Cerf to reprint *Mutiny on the Bounty* by Charles Nordhoff and James Norman Hall. Alfred R. McIntyre of Little, Brown indicated that he doubted if anyone would be allowed to publish an inexpensive reprint of the book (Cerf to McIntyre, 20 July 1934; McIntyre to Cerf, 23 July 1934). Cerf was undeterred and made offers for the *Bounty* trilogy.

Cerf was also beginning to think about a book on Judaism. He wrote to Arnold Zweig soliciting his suggestions for the series and indicated, “In particular, I would like to do some history of the Jews in the Modern Library. Have you any suggestions along this line?” (Cerf to Zweig, 24 July 1934). He repeated his interest two years later in a letter to Harold Guinzburg of Viking Press (Cerf to Guinzburg, 3 March 1936). It took twenty years for this goal to be accomplished. Two books on Judaism compiled for Random House, *The Wisdom of Israel*, edited by Lewis Browne (1945) and *Great Ages and Ideas of the Jewish People*, edited by Leo W. Schwarz (1956) were reprinted in ML Giants in 1956 and 1962.

Dale Warren of Houghton Mifflin Co. suggested a ML edition of Dorothy Richardson’s *Pilgrimage*, the lengthy novel sequence published in the U.S. by Alfred A. Knopf. He noted that “the whole stream of consciousness business was really started by Dorothy Richardson” and added, “I should think you could buy the rights for a song, and get some sale—although you would of course be making one of those superb gestures for which the Cerf-Klopfer twins are justly noted” (Warren to Cerf, 30 January 1934). Cerf responded that Klopfer would take up the matter when he was in Boston in September. “My secret hunch is that Houghton Mifflin have a set of plates of this lemon somewhere on the premises and are trying to pawn them off on unsuspecting and naive young lads like ourselves” (Cerf to Warren, 22 August 1934).

Aaron Sussman of Spier & Sussman, the ML’s advertising agency, suggested a complete edition of Oliver Wendell Holmes’s *Breakfast Papers* (Sussman to Cerf, 14 November 1934). Cerf replied, “We steered clear of Holmes and his pals as far as the Modern Library is concerned because we’ve had such rotten luck with Franklin and Longfellow volumes. It makes me believe that people who want this sort of thing are not inclined to look for it in the Modern Library” (Cerf to Sussman, 15 November 1934). Sales of *The Poems of Longfellow* (235) and *The Autobiography of Benjamin Franklin and Selections from His Other Writings* (236) improved in the 1940s and 1950s, when Longfellow ranked in the first quarter of ML and Giant titles and Franklin ranked in the second quarter.

**New titles**

Cummings, *Enormous Room* (1934) 265

Buck, *Good Earth* (1934) 266

Hammett, *Maltese Falcon* (1934) 267

Caldwell, *God’s Little Acre* (1934) 268

Dickens, *David Copperfield* (1934) 269

Thucydides, *Complete Writings* (1934) 270

Cabell, *Jurgen* (1934) 271

Norris, *The Pit* (1934) 272

Fitzgerald, *Great Gatsby* (1934) 273

Veblen, *Theory of the Leisure Class* (1934) 274

Heyward, *Porgy* (1934) 275

Hémon, *Maria Chapdelaine* (1934) 276

Virgil, *Works* (1934) 277

**Discontinued**

Andreyev, *Seven That Were Hanged* (1918)

Carpenter, *Love’s Coming of Age* (1918)

Dostoyevsky, *Poor People* (1917)

Dreiser, *Twelve Men* (1928)

Flaubert, *Temptation of St. Anthony* (1921)

France, *Queen Pédauque* (1923)

George, *Bed of Roses* (1919)

James, *Daisy Miller; An International Episode* (1918)

Shaw, *An Unsocial Socialist* (1917)

Strindberg, *Married* (1917)

Villon, *Poems* (1918)

Wilde, *De Profundis* (1926)\*

\**De Profundis* was added to Wilde, *Picture of Dorian Gray* (1.2b) in 1934.

***Spring***

**265**

**E. E. CUMMINGS. THE ENORMOUS ROOM. 1934–1990. (ML 214)**

**265a.** **First printing (1934)**

[within double rules] THE | ENORMOUS ROOM | [rule] | BY | E. E. CUMMINGS | [rule] | WITH A NEW INTRODUCTION BY | THE AUTHOR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–xviii, [1–2] 3–332. [1–11]16

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1922, BY BONI AND LIVERIGHT, INC. | [short double rule] | *Introduction Copyright,* 1934, *by* | THE MODERN LIBRARY | [short double rule] | *First Modern Library Edition* | 1934; [iii] biographical note and bibliography; [iv] blank; v CONTENTS; [vi] blank; vii–x INTRODUCTION signed p. x: E. E. CUMMINGS | New York | 1932; xi–xviii FOREWORD (1922) signed p. xviii: EDWARD CUMMINGS; [1] fly title; [2] blank; 3–332 text.

*Jacket:* Pictorial in strong yellowish green (131), medium gray (265) and black on coated white paper depicting prisoners in a cell; borders and title in strong yellowish green, other lettering in black. Signed: Brienza.

Front flap:

*The Enormous Room* is a book of immense proportions. Only in a narrow sense is it an indictment of war. The filth and the futility of war are pitilessly revealed, but even more is it a revelation of the debasement and glory of youth. Written with a fiery imagination and the keenest sensitiveness, it is none the less a book of the most spontaneous realism, and as such holds through the years a place by itself among the few important books produced by the World War. (*Fall 1933*)

Originally published by Boni & Liveright, 1922. ML edition printed from plates made from a new typesetting. Published January 1934. *WR* 27 January 1934. First printing: 5,000 copies. Discontinued 1990.

Cerf rejected *The Enormous Room* when Cummings’s agent suggested a ML edition in 1928: “I never considered E. E. Cumming’s [*sic*] ‘Enormous Room’ because, in my opinion, it is one of the most over-rated books of our time” (Bernice Baumgarten, Brandt & Brandt, to Cerf, 18 April 1928; Cerf to Baumgarten, 21 April 1928). He later changed his mind.

Cummings’s bibliographer wrote in 1960: “Cummings’ ‘Introduction’, his father’s ‘Foreword’ and the restoration, under the direct supervision of the author, of the original manuscript text makes the ‘Modern Library’ edition . . . the most authoritative edition issued to date” (Firmage, p. 5).

*The Enormous Room* sold 2,749 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.

**265b. Title page reset (c. 1940)**

[within single rules; 7-line title and statement of responsibility within inner single-rule frame] THE | ENORMOUS | ROOM | BY | E. E. CUMMINGS | WITH AN INTRODUCTION | BY THE AUTHOR | [below inner frame: torchbearer D5 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination and collation as 265a.

Contents as 265a except: [*2*] blank; [ii] COPYRIGHT, 1922, BY BONI AND LIVERIGHT, INC. | INTRODUCTION COPYRIGHT, 1934, | BY THE MODERN LIBRARY, INC.

*Variant:* Pagination and collation as 265b. Contents as 265b except: [ii] COPYRIGHT 1922, BY BONI AND LIVERIGHT, INC. | COPYRIGHT RENEWED 1949, BY E. E. CUMMINGS | INTRODUCTION | COPYRIGHT 1934, BY THE MODERN LIBRARY, INC. *Note:* The copyright statement was reset in the early 1960s with commas before as well as after the three copyright dates.

*Jacket:* Non-pictorial in dark bluish green (165) and black on cream paper with lettering in reverse on inset dark bluish green panel bordered in black. Front flap as 265a. (*Spring 1946*)

Front flap rewritten:

Among the few important novels which have survived since the end of World War One, *The Enormous Room* still holds a distinguished place in American fiction. Although it reveals the filth and futility of war pitilessly, it is not essentially a war novel; it is, rather, an affirmation of the aspirations and an interpretation of the thwartings of young men confronted by the fierce reality of battle, the taut periods of preparation for conflict and the grim aftermath of trial by fire. Written with imagination and sensibility, *The Enormous Room* is a novel spontaneous in realism and rewarding in insights into the enduring spirit of youth. (*Spring 1955*)

**265c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 265b except: [torchbearer K].

Pp. [i–vi] vii–xviii, [1–2] 3–332 [333–334]. [1–11]16

Contents as 265a except: [i] half title; [ii] blank; [iii] title; [iv] MODERN LIBRARY EDITION, 1934 | Copyright 1922 by Boni and Liveright, Inc. | Copyright, renewed, 1949 by E. E. Cummings | Introduction Copyright, 1934, by The Modern Library, Inc.; [v] CONTENTS; [333] biographical note; [334] blank. *Note:* Battered page numeral “v” removed from plates.

*Jacket:* Enlarged version of 265b jacket in vivid red (11) and black on coated white paper with Fujita “ml” symbol on front panel. Front flap as 265b.

**265d. Reissue format (1977)**

Title as 265b except: [torchbearer M].

Pagination as 265c. Perfect bound.

Contents as 265c.

*Jacket:* Non-pictorial on kraft paper with lettering in black and torchbearer in strong brown (55). Designed by R. D. Scudellari. Front flap as 265b rewritten text with minor revisions.

**266**

**PEARL S. BUCK. THE GOOD EARTH. 1934–1970. (ML 2; ML 15)**

**266.1a.** **First printing (1934)**

[within double rules] THE GOOD EARTH | [rule] | BY | PEARL S. BUCK | [rule] | WITH AN INTRODUCTION | BY THE AUTHOR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–xiii [xiv], [1–2] 3–374 [375–376]. [1–12]16 [13]4

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1931, *by* PEARL S. BUCK | *Introduction Copyright,* 1933, *by* | THE NEW YORK TIMES | [short double rule] | *First Modern Library Edition* | 1934; [iii] biographical note and bibliography; [iv] blank; v–xiii INTRODUCTION signed p. xiii: Pearl S. Buck. | New York City.; [xiv] blank; [1] fly title; [2] epigraph from Proust, *Swann’s Way*; 3–[375] text; [376] blank.

*Variant:* Pagination and collation as 266.1a. Contents as 266.1a except: [ii] *Copyright,* 1931, *by* PEARL S. BUCK | *Introduction Copyright,* 1933, *by* PEARL S. BUCK | *and Reprinted by Permission of* | THE NEW YORK TIMES | [short double rule] | *First Modern Library Edition* | 1934 *Note:* The copyright statement for Buck’s introduction was incorrect in the first ML printing. What appears to be the second printing changes the wording from “*Introduction Copyright,* 1933, *by* | THE NEW YORK TIMES” to “*Introduction Copyright,* 1933, by PEARL S. BUCK | *and Reprinted by Permission of* | THE NEW YORK TIMES”. The first printing with the corrected statement retains the statement “First Modern Library Edition | 1934.”

*Jacket:* Pictorial in deep reddish brown (41) and black on cream paper depicting two Chinese peasants; lettering in black. Signed: VA [Valenti Angelo].

Front flap:

It is not without reason that *The Good Earth* has been the most successful book since *Quo Vadis*, 38 years ago. Its immense popularity can be attributed to the humanity of the people who come to life in its pages and to the Biblical simplicity of its writing. It is a book that takes root deep in the heart of mankind. *The Good Earth* is more than a mere portrayal of Oriental life; it is the epic of man’s struggle for existence in any age and in any part of the world. (*Spring 1934*)

Originally published by John Day Co., 1931. ML edition (266.1, pp. [1]–[375]) printed from Day plates with battered page numeral “375” removed. Published February 1934. *WR* 10 February 1934. First printing: Not ascertained. Discontinued fall 1970.

The ML could not expect to secure exclusive reprint rights to a major best-seller like *The Good Earth*, which headed the best-seller list for two years (1931–32). Grosset & Dunlap, the leading mass-market publisher of hardbound reprint editions, recognized that there was little overlap between its market and the ML’s and sometimes agreed to share reprint rights. When Cerf contacted the John Day Co. at the beginning of 1933 about a ML edition of *The Good Earth*, he was told that it would be many months before a commitment about reprint rights could be made (Cerf to Richard Walsh, John Day Co., 3 January 1933; Walsh to Cerf, 4 January 1933). Arrangements were made later that year for *The Good Earth* to appear first in Grosset & Dunlap’s Novels of Distinction series and shortly thereafter in the ML.

Buck’s introduction to the ML edition (266.1) is a reprint of a long letter that was originally published under the title “Mrs. Buck Replies to Her Chinese Critic” in the *New York Times Book Review* (15 January 1933).

Three months after Pocket Books published *The Good Earth* as a twenty-five-cent paperback, Cerf commented, “I think the sale of this book holds up amazingly well in our edition when you consider how many other editions it comes in, and we are certainly proud to have it in our Modern Library list” (Cerf to Walsh, 30 November 1939). Comparative sales figures for the Grosset & Dunlap, ML, and John Day editions for the eighteen-month period July 1938–December 1939 show the following: Grosset & Dunlap, 24,081 copies; ML, 3,133 copies; Day, 443 copies (RH box 141, folder D1).

Sales of the ML edition more than doubled during the Second World War, reflecting the heightened demand for books in wartime and enhanced interest in China. The ML edition sold 7,383 copies during the eighteen-month period May 1942–October 1943, placing it in the first 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 Good Earth* was shifted from ML 2 to ML 15 in fall 1943 when the ML published its three-volume Shakespeare as ML 1–3.

The ML’s reprint contract for *The Good Earth* was terminated in July 1966, shortly after the ML ordered a final printing of 5,000 copies. Together with 1,600 copies already on hand, it was estimated that the ML stock would last for at least one-and-a-half years.

**266.1b. Title page reset (1940)**

THE | GOOD EARTH | BY | PEARL S. BUCK | WITH AN INTRODUCTION BY | THE AUTHOR | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 266.1a.

Contents as 266.1a except: [*2*] blank; [ii] COPYRIGHT, 1931, BY PEARL S. BUCK | *Introduction Copyright* 1933, by PEARL S. BUCK *and* | *Reprinted by Permission of* THE NEW YORK TIMES

*Variant:* Pp. [*2*], [i–iv] v–xiii [xiv], [1–2] 3–374 [375–384]. [1–12]16 [13]8. Contents as 266.1b except: [377–381] ML list; [382–383] ML Giants list; [384] blank. (*Fall 1941*)

*Jacket:* Pictorial in moderate yellowish green (136), moderate reddish brown (43) and black on grayish paper depicting two Chinese peasants walking through a field at sunrise; lettering in black on moderate yellowish green bands at top and foot. Front flap as 266.1a. (*Fall 1940*)

**266.2. Text reset; Buck introduction dropped (1946)**

Title as 266.1b except line 5: WITH A FOREWORD BY

Pp. [*6*], 1–313 [314]. [1–10]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1931, BY PEARL S. BUCK | COPYRIGHT, 1944, BY PEARL S. BUCK | *Reprinted by arrangement with* THE JOHN DAY COMPANY; [*5*] FOREWORD signed: *September, 1944.* Pearl S. Buck; [*6*] epigraph from Proust, *Swann’s Way*; 1–313 text; [314] blank.

*Jacket*: As 266.1b. (*Spring 1946*)

Front flap rewritten:

The great and lasting popularity of *The Good Earth* can be attributed to the simple humanity of the people who come to life in its pages. Written in 1930, this novel brought Pearl S. Buck to the admiring attention of the world and was influential, eighteen years later, in earning for her the Nobel Prize for Literature. She was the first and only American woman so to be honored. Author of many books since *The Good Earth*, Pearl S. Buck is almost always identified with and remembered by this epic of the soil. It is a novel that has taken root and has grown in strength with the passage of the years. Far more than a portrayal of Oriental life, *The Good* *Earth* is the ever-heroic story of man’s struggle for existence in any age and in any part of the world. (*Fall 1953*)

New bibliographical edition published by Grosset & Dunlap, 1944/45, with a new foreword by the author. ML edition printed from a duplicate set of the plates used for Grosset & Dunlap printings.

An internal RH memo (Regina Spirito to Manny Harper, 5 May 1945) indicates that new plates were being made for *The Good Earth* along with Maugham’s *Of Human Bondage* (199), Well’s *Tono-Bungay* (225), and Maugham’s *Moon and Sixpence* (283). It is not known whether the ML made duplicates of the Grosset & Dunlap plates or whether the two sets of plates were made at the same time.

The new typesetting replaces Buck’s introduction with a one-page foreword by Buck dated September 1944. By eliminating running heads and increasing the lines of text on each page from 31 to 37, the new typesetting reduces the length of for Buck’s text by 61 pages.

The ML plates are identical to those used by Grosset & Dunlap with the exception of the title page, the addition of the series title and a publisher’s note to the half title, and the addition of the RH device to the verso of the title page along with the following statement within a single-rule frame: “*Random House* is the publisher of | THE MODERN LIBRARY | bennett a. cerf | donald s. klopfer | robert k. haas | Manufactured in the United States of America | Printed by Parkway Printing Company Bound by H. Wolff”.

**267**

**DASHIELL HAMMETT. THE MALTESE FALCON. 1934–1949. (ML 45)**

**267a.** **First printing (1934)**

[within double rules] THE | MALTESE FALCON | [rule] | BY | DASHIELL HAMMETT | [rule] | WITH A NEW INTRODUCTION | BY THE AUTHOR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–ix [x–xii], [1–2] 3–267 [268–276]. [1–9]16

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1929, 1930, *by* ALFRED A. KNOPF, INC. | *Introduction copyright,* 1934 | *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1934; [v] dedication; [vi] biographical note and bibliography; vii–ix INTRODUCTION signed p. ix: Dashiell Hammett. | *New York*, *January* 24, 1934.; [x] blank; [xi–xii] *CONTENTS*; [1] fly title; [2] blank; 3–267 text; [268] blank; [269–274] ML list; [275–276] blank. (*Spring 1934*)

*Jacket:* Pictorial in strong green (141) and black on cream paper with inset illustration depicting a woman and four men, two of whom are struggling over a gun, with the shadow of a falcon in the background; borders in strong green, title in reverse against inset illustration, other lettering in black. Signed: WC.

Front flap:

The selection of a detective story for inclusion in the Modern Library series provided an embarrassment of riches. Yet there was neither hesitation nor reservation in the choice of *The Maltese Falcon*. Its authentic portrayal of the folkways of hard-bitten criminals and sleuths, its mystifying plot and its rogues’ gallery of shady and picturesque characters set it apart from all the neatly contrived and resolutely erudite standard shockers. Carl Van Vechten says: “Dashiell Hammett has raised the detective story to that plane to which Alexandre Dumas raised the historical novel.” (*Spring 1934*)

Originally published in book form by Alfred A. Knopf, 1930. ML edition (pp. [v], [xi]–267) printed from Knopf plates. Published March 1934. *WR* 31 March 1934. First printing: Not ascertained. Discontinued fall 1949.

Hammett’s original introduction to the ML edition describes the people who served as models for many of the characters. “Spade,” he notes, “had no original. He is a dream man in the sense that he is what most of the private detectives I worked with would like to have been and what quite a few of them in their cockier moments thought they approached. For your private detective does not—or did not ten years ago when he was my colleague—want to be an erudite solver of riddles in the Sherlock Holmes manner; he wants to be a hard and shifty fellow, able to take care of himself in any situation, able to get the best of anybody he comes in contact with, whether criminal, innocent bystander or client” (pp. viii–ix).

*The Maltese Falcon* was originally published as a five-part serial (September 1929–January 1930) in the pulp magazine *Black Mask*. “The book was dramatically revised after serialization, with more than two thousand textual differences between the two versions. Some of the changes were made by copy editors at Knopf but the majority appear to have been made by Hammett himself” (Penzler, p. 105).

There were six Knopf printings between February and November 1930 and fifteen ML printings between February 1934 and August 1943 (*The Maltese Falcon*, Pocket Books edition, second printing, November 1944, title page verso). The sixth ML printing (January 1940) was probably the first in the larger ML format (267b), but a copy of this printing has not been examined.

The ML edition sold 7,254 copies during the eighteen-month period May 1942–October 1943, placing it high in the second quarter of ML and Giant titles. The October 1941 release of John Huston’s motion picture version starring Humphrey Bogart may have stimulated ML sales at this period. The 25-cent paperback published by Pocket Books in August 1944 appears to have cut deeply into the ML’s market. The ML edition was discontinued in 1949, leaving 6,200 unsold copies in stock (Emanuel Harper to Joseph C. Lesser, Knopf, 1 June 1950). The ML remaindered 4,774 copies through the Harlem Book Co in 1952.

**267b. Title page reset (1940)**

[torchbearer E3] | [8-line title and statement of responsibility within single rules] THE | MALTESE | FALCON | BY | DASHIELL | HAMMETT | WITH A NEW INTRODUCTION | BY THE AUTHOR | [below frame] MODERN LIBRARY · NEW YORK

Pagination and collation as 267a.

Contents as 267a except: [ii] blank; [iv] COPYRIGHT, 1929, 1930, BY ALFRED A. KNOPF, INC. | INTRODUCTION COPYRIGHT, 1934, | BY THE MODERN LIBRARY, INC.; [269–273] ML list; [274–275] ML Giants list; [276] blank. (*Spring 1941*)

*Jacket:* Pictorial in black, deep yellow green (120) and medium gray (265) on coated white paper depicting the head of a falcon, the palm of a hand and a pistol; lettering in deep yellow green except “FALCON” in reverse with “F” and left leg and crossbar of “A” shaded in medium gray, all against black background. Signed: EMcKK [E. McKnight Kauffer]. Front flap as 267a. (*Spring 1941*)

**268**

**ERSKINE CALDWELL. GOD’S LITTLE ACRE. 1934–1970. (ML 51)**

**268.1a. First printing (1934)**

[within double rules] GOD’S LITTLE ACRE | [rule] | BY | ERSKINE CALDWELL | [rule] | WITH A NEW INTRODUCTION | BY THE AUTHOR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–ix [x], [1–2] 3–303 [304–318]. [1]16(±4) [2–10]16 [11]4

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Copyright,* 1933, *by* ERSKINE CALDWELL | *Introduction copyright,* 1934, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1934; [v] dedication; [vi] biographical note and bibliography; vii–ix A Foreword signed p. ix: Erskine Caldwell | Mount Vernon, Maine | *December,* 1933.; [x] blank; [1] fly title; [2] blank; 3–303 text; [304] blank; [305–311] APPENDIX | TO THE FIFTH PRINTING; [312] blank; [313–318] ML list. (*Spring 1934*) *Note:* The fourth leaf of the first gathering (pp. vii–viii) has been cancelled and replaced by a newly printed leaf; the first gathering is normal in later printings. It is not known whether the original leaf was cancelled because of a printer’s error or a last-minute revision by Caldwell.

*Jacket:* Pictorial in vivid orange (48), moderate green (145) and dark grayish brown (62) on cream paper depicting vivid orange sun rising over moderate green fields; borders in vivid orange, title in reverse on three moderate green banners, other lettering in dark grayish brown.

Front flap:

When the New York Society for the Suppression of Vice, through its agent, John S. Sumner, brought an action for the suppression of *God’s Little Acre* on an obscenity charge, writers, critics and men and women in public life rallied to its support. Magistrate Benjamin Greenspan, in a memorable opinion, summarily dismissed the case, declaring that the book “was very clearly not a work of pornography.” The Modern Library now adds *God’s Little Acre* to its list as a serious novel of conspicuous literary merit. (*Spring 1934*)

Originally published by Viking Press, 1933. ML edition (268.1, pp. [v], [1]–[311]) printed from Viking plates, which were subsequently owned by Duell, Sloan and Pearce and by Little, Brown & Co. Published April 1934. *WR* 28 April 1934. First printing: 6,000 copies. Discontinued 1970/71.

Caldwell received $50 for writing the foreword to the ML edition (Cerf to Caldwell, 12 October 1933). The foreword concludes:

Some day I hope those for and of whom this story was written will have the opportunity to read it. So far it seems that its readers have mainly been those seeking sensation and pornography. I would willingly trade ten thousand of those for a hundred readers among the boys and girls with whom I walked barefoot to school in snow-crusted Tennessee winters and with whom I sweated through the summer nights in the mills of Georgia. Maybe this Modern Library edition will reach some of them. I hope so. (p. ix)

The hope Caldwell expressed in 1933 in his foreword to the ML edition was realized most fully after the introduction of mass market paperbacks. The paperback edition of *God’s Little Acre*, published in 1946 by the American branch of Penguin Books (and subsequently by Penguin Signet and Signet Books) “sold about two million copies in its first nine months”; sales eventually ranked “among the highest of modern paperback publishing” (Bonn, p. 122, 197). There were almost 60 million copies of Caldwell’s books in Signet editions by 1960 (ibid., p. 197).

The biographical note and bibliography on p. [vi] were updated at Caldwell’s request in the January 1939 printing (Cerf to Caldwell, 27 December 1938). The plates and publishing rights to *God’s Little Acre* were transferred from Viking Press to Duell, Sloan and Pearce in fall 1939 and passed to Little, Brown & Co. by the mid-1950s. The ML arranged its printings with each firm in succession. Little, Brown made one printing under its own imprint from the 268.1 plates.

The ML paid royalties of 10 cents a copy. In 1957 Little, Brown noted that the retail price of ML books had increased several times since 1934 and inquired whether the royalty should be adjusted (Arthur Thornhill, Little, Brown, 17 September 1957). Later that year the ML began paying royalties of 12 cents a copy.

The ML edition sold 6,393 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. Total sales of ML printings through spring 1957 were 75,403 copies (Klopfer to James Oliver Brown, James Brown Associates, 24 May 1957).

**268.1b. Title page reset (c. 1940)**

[torchbearer D5] | [8-line title and statement of responsibility within single rules] GOD’S | LITTLE | ACRE | BY | ERSKINE | CALDWELL | WITH A NEW INTRODUCTION | BY THE AUTHOR | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination as 268.1a. [1–10]16 [11]4

Contents as 268.1a except: [ii] blank; [iv] COPYRIGHT, 1933, BY ERSKINE CALDWELL | INTRODUCTION COPYRIGHT, 1934, | BY THE MODERN LIBRARY, INC.; [vi] biographical note and bibliography reset and updated. (*Spring 1944*)

*Jacket:* Enlarged version of 268.1a with vivid orange borders omitted. (*Spring 1944*)

**268.2. Text reset; foreword and appendix dropped (1957)**

[swelled rule] | GOD’S | LITTLE | ACRE | *By* | ERSKINE CALDWELL | [swelled rule] | [torchbearer D8] | THE MODERN LIBRARY · NEW YORK

Pp. [*4*], [1–2] 3–303 [304–316]. [1–10]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1933, by Erskine Caldwell; [1] fly title; [2] blank; 3–303 text; [304] blank; [305–310] ML list; [311–312] ML Giants list; [313–316] blank. (*Fall 1958*) *Note:* A spring 1957 printing of 268.2 has been reported but has not been examined.

*Variant*: Pagination and collation as 268.2. Contents as 268.2 except: [*4*] COPYRIGHT, 1933, AND RENEWED, 1960, | BY ERSKINE CALDWELL; [304–311] ML list; [312–313] ML Giants list; [314–316] blank. (*Fall 1966 list but Spring 1967 format with 1960s binding C, tan Kent endpaper and jacket B*)

*Jacket A:* As 268.1b except front flap rewritten:

Erskine Caldwell’s story of a Georgia dirt farmer, Ty Ty Walden, and of Ty Ty’s sons and intensely attractive daughters has achieved a popularity that has been phenomenal and undiminishing. With almost seven million copies in print, *God’s Little Acre* has attained the status of an all-time permanent best-seller. Its comedy of the man who dedicated an acre of land to God—a barren, useless acre—has become virtually a part of our national folklore, and the novel is now generally recognized as a classic. (*Fall 1958*)

*Jacket B:* Fujita pictorial jacket in strong brown (55), deep orange yellow (69) and black on coated white paper with inset strong brown panel at top with title in reverse, tree in black at upper right of panel, and tree in deep orange yellow and house in reverse at lower left; author in strong brown and series in black below upper panel, all against white background.

Front flap revised and abridged from jacket A:

Erskine Caldwell’s story of a Georgia dirt farmer, Ty Ty Walden, and of Ty Ty’s sons and intensely attractive daughters was one of the most successful novels of its time. Its comedy of the man who dedicated an acre of land to God—a barren, useless acre—has become virtually a part of our national folklore, and the novel is now generally recognized as a classic.

Printed from Little, Brown plates made from a new typesetting, 1957. The dedication, biographical note and bibliography, foreword, and appendix were omitted from the new typesetting at Caldwell’s request (Eleanor Pitt, Little, Brown, to Ruth Fenichel, 5 March 1957). The new plates appear to have been used exclusively by the ML and Grosset & Dunlap.

Also in the Modern Library

Caldwell, *Tobacco Road* (1947–1969) 397

**269**

**CHARLES DICKENS. DAVID COPPERFIELD. 1934–1971. (ML 110)**

**269a.**  **First printing (1934)**

[within double rules] DAVID COPPERFIELD | [rule] | BY | CHARLES DICKENS | [rule] | ILLUSTRATIONS BY | “PHIZ” | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–xii, [*2*], 1–923 [924–930]. [1–29]16 [30]8

[i] half title; [ii] pub. note D12; [iii] blank; [iv] untitled illustration; [v] title; [vi] *First Modern Library Edition* | 1934; [vii] biographical note and bibliography; [viii] blank; ix–x CONTENTS; xi–xii ILLUSTRATIONS; [*1*] fly title; [*2*] blank; 1–923 text; [924] blank; [925–930] ML list. (*Spring 1934*)

*Jacket:* Pictorial in strong bluish green (160) and black on cream paper depicting David Copperfield in top hat background and a coach drawn by four horses in the foreground; borders in strong bluish green, lettering in black. Signed: Newman.

Front flap:

The world-wide revival of interest in the works of Charles Dickens makes this completely new edition of his favorite novel an indispensable addition to the Modern Library series. Its publication, simultaneous with the appearance of the recently discovered *The Life of Our Lord*, will be hailed by Dickens enthusiasts and those fortunate readers who are in the enviable position of coming upon *David Copperfield* for the first time. This edition contains thirty-nine reproductions from the original illustrations by “Phiz” and is complete in one volume. (*Spring 1934*)

ML edition printed from plates made from a new typesetting. Published May 1934. *WR* 12 May 1943. First printing: Not ascertained. Discontinued 1971.

Publication was announced for August 1934 and moved forward to May. Norris’s *The Pit* (272), originally scheduled for May, was postponed until August. Delays in production of *The Pit* appear to have been primarily responsible for the change, but the earlier publication date of *David Copperfield* allowed the ML to benefit from anticipated publicity surrounding the first publication of Dickens’s *Life of Our Lord*, which was written for his children and published by Simon and Schuster in May 1934.

*David Copperfield* sold 8,665 copies during the eighteen-month period May 1942–October 1943, placing it in the first quarter of ML and Giant titles. It sold 4,798 copies during the twelve-month period November 1951–October 1952—still in the first quarter of ML and Giant titles, and forty-sixth out of the 100 best-selling titles in the regular series. Thackeray’s *Vanity Fair* (258) outsold *David Copperfield* at both periods, but *David Copperfield* was Dickens’s most popular title in the ML. *The Pickwick Papers* (247), with sales of 7,325 copies, was at the top of the second quarter of ML and Giant titles in 1942–43 and barely made it into the 100 best-selling titles in the regular ML in 1951–52. *A Tale of Two Cities* (284), with sales of 5,682 copies during 1942‑43, was low in the second quarter of ML and Giant titles; it was not among the 100 best-selling titles in the regular ML in 1951–52.

**269b. Title page reset (c. 1940)**

David Copperfield | BY CHARLES DICKENS | ILLUSTRATIONS BY “PHIZ” | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*6*], ix–xii, [*2*], 1–923 [924–932]. [1–29]16 [30]8

Contents as 269a except: [*1*] half title; [*2*] untitled illustration; [*3*] title; [*4*] publication and manufacturing statements; [*5*] biographical note and bibliography; [*6*] blank; [925–929] ML list; [930–931] ML Giants list; [932] blank. (*Fall 1942*)

*Jacket:* Pictorial in pale yellow green (121), strong brown (55) and black on textured white paper with illustration of a young David Copperfield standing in front of a house holding his belongings; author and title in strong brown, other lettering in black, all against pale yellow green background. Signed: Galdone. Front flap as 269a. (*Fall 1942*)

**269c. Brown introduction added (1950)**

[9-line title and statement of responsibility within double rules] *The Personal History, Adventures,* | *Experience & Observation of* | David Copperfield | *The Younger* | *OF BLUNDERSTONE ROOKERY* | (Which He never meant | to be Published on any Account) | *By* Charles Dickens | Illustrations by “Phiz” | [below frame] INTRODUCTION BY E. K. BROWN | *Professor of English, University of Chicago* | [torchbearer E5] | *The Modern Library* · *New York*

Pp. [i–iv] v–xviii, [*2*], 1–923 [924]. [1–28]16 [29]8 [30]16

[i] half title; [ii] illustration as 269a–b titled: The Rookery; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; v–xii INTRODUCTION | By E. K. Brown; xiii BIBLIOGRAPHY; [xiv] blank; xv AUTHOR’S PREFACE dated: 1869; [xvi] blank; xvii–xviii CONTENTS; [*1*] fly title; [*2*] blank; 1–923 text; [924] blank. (*Spring 1950 jacket*)

*Variant:* Pagination as 269c. [1]16 [2–13]32 [14]24 [15]32 [16]16. Contents as 269c except illustration facing the title page omitted: [ii] blank. (*Fall 1958 jacket*)

*Jacket:* As 269b. (*Spring 1950*) Later jackets on coated white paper.

Front flap revised:

The world-wide revival of interest in the works of Charles Dickens makes this completely new edition of his own favorite novel an indispensable addition to the Modern Library. For those who have been brought up on the novels of Dickens and those who are fortunate enough to enjoy the adventure of coming upon *David Copperfield* for the first time, this compact edition is a boon. It contains, in addition to the complete and unabridged text, thirty-nine reproductions from the original illustrations by “Phiz,” whose real name was Hablot K. Browne. (*Fall 1958*)

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

**269d. Title page reset; offset printing (1966)**

*The Personal History, Adventures,* | *Experience & Observation of* | DAVID COPPERFIELD | The Younger | *OF BLUNDERSTONE ROOKERY* | (Which He never meant | to be Published on any Account) | *by* Charles Dickens | *Illustrations by “Phiz”* | *Introduction by* E. K. BROWN | [torchbearer J] | *The Modern Library · New York*

Pp. [*2*], [i–iv] v–xviii, [*2*], 1–923 [924–938]. [1–30]16

Contents as 269c except: [*1*–*2*] blank; [ii] untitled illustration as 369a-b; [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC.; v–xii INTRODUCTION | by E. K. Brown; [925–932] ML list; [933–934] ML Giants list; [935–938] blank. (*Fall 1966 list with 1960s binding B and tan Kent endpaper*)

*Jacket:* As 369c on coated white paper with revised flap text as 269c.

Also in the Modern Library

Dickens, *Posthumous Papers of the Pickwick Club* (1932–1970) 247; Illustrated ML (1943–1951) IML 4

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

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

Dickens, *Bleak House* (1985– ) 641

**270**

**THUCYDIDES. THE COMPLETE WRITINGS OF THUCYDIDES. 1934–1971. (ML 58)**

**270a.**  **First printing (1934)**

[within double rules] THE COMPLETE WRITINGS | OF | THUCYDIDES | [short swelled rule] | THE PELOPONNESIAN WAR | [rule] | THE UNABRIDGED CRAWLEY TRANSLATION | WITH AN INTRODUCTION BY | JOSEPH GAVORSE | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xxviii, [1–2] 3–516; folding map tipped in facing p. [ii]. [1–17]16

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1934, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1934; [v] translator’s dedication; [vi] blank; vii–xx INTRODUCTION signed p. xx: Joseph Gavorse.; xxi–xxiii CONTENTS; [xxiv] blank; xxv–xxvii TRANSLATOR’S INTRODUCTION signed p. xxvii: R. Crawley. | 1876.; xxvii (cont.)–xxviii SELECT BIBLIOGRAPHY; [1] fly title; [2] blank; 3–516 text. *Note:* Folding map (col.) facing p. [ii]: THE GREEK WORLD | at the beginning of the | PELOPONNESIAN WAR | 431 B. C.

*Jacket:* Pictorial in moderate red (15) and black on cream paper depicting a Greek archer; borders in moderate red, lettering in black. Signed: Newman.

Front flap:

Twenty-four centuries have witnessed the fulfillment of Thucydides’ intention to make his work “a possession for ever, not the rhetorical triumph of an hour.” Not only to students of history and statecraft, but to enlightened readers of every shade of interest, *The Peloponnesian War* provides an exact, eye-witness account of the waning glory of Periclean Greece as a key to the present and a prophecy of the future. The unabridged Crawley translation captures all the vigor and penetration of “the first and greatest critical historian.” (*Spring 1934*)

ML edition printed from plates made from a new typesetting. Published June 1934. *WR* 23 June 1934. First printing: Not ascertained. Discontinued 1971.

The Crawley translation, originally published in London in the 1870s, was in the public domain in the U.S.

*The Complete Writings of Thucydides* sold 5,324 copies during the eighteen-month period May 1942–October 1943, placing in the third quarter of ML and Giant titles. It sold 3,394 copies during the twelve-month period November 1951–October 1952, making it ninety-first of the 100 best-selling titles in the regular ML.

**270b. Title page reset (c. 1940)**

THE COMPLETE WRITINGS OF | THUCYDIDES | THE PELOPONNESIAN WAR | *The unabridged Crawley translation with* | *an introduction by* JOSEPH GAVORSE | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 270a, including folding map tipped in facing p. [ii]

Contents as 270a except: [ii] blank; [iv] COPYRIGHT, 1934, BY THE MODERN LIBRARY, INC. *Note:* Folding map as 270a.

*Jacket:* Non-pictorial in moderate blue (182) and black on cream paper with upper panel in cream and lower panel in moderate blue; lettering in black on both panels, torchbearer in reverse on lower panel. (*Fall 1942*)

**270c. Finley introduction added (1951)**

Title as 270b through line 3 with lines 4-7 reset: *The unabridged Crawley translation with* | *an introduction by* JOHN H. FINLEY, JR., | *Eliot Professor of Greek Literature,* | *Harvard University* | [last 4 lines as 270b: torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*4*], vii–xxi [xxii–xxiv], 3–516. [1–15]16 [16]12 [17]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *Copyright, 1951, by Random House, Inc.*; vii–xvii INTRODUCTION | By John H. Finley, Jr.; xviii BIBLIOGRAPHY; xix–xxi CONTENTS; [xxii–xxiii] black-and-white map of Greece at the beginning of the Peloponnesian War, 431 B.C.; [xxiv] blank; 3–516 text. (*Fall 1951 jacket*) *Note:* The redrawn black-and-white map on pp. [xxii-xxiii] replaces the tipped-in colored map in 270a and 270b.

*Variant:* Pagination as 270c except: [517–524]. [1]16 [2–7]32 [8]16 [9]32 [10]16. Contents as 270c except: [517–522] ML list; [523–524] ML Giants list. (*Spring 1956*)

*Jacket:* As 270b. (*Fall 1951*)

Originally published 1951 in MLCE and subsequently in the regular ML. Finley received $150 for writing the new introduction (Stein to Finley, 26 June 1950). The translator’s introduction in 270a‑b is dropped, and Finley’s introduction replaces the introduction by Gavorse.

**271**

**JAMES BRANCH CABELL. JURGEN.**  **1934–1943. (ML 15)**

**271a.** **First printing (1934)**

[within double rules] JURGEN | A COMEDY OF JUSTICE | [rule] | BY | JAMES BRANCH CABELL | [rule] | INTRODUCTION BY | BRANCH CABELL | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–xi [xii–xiv], [1–8], [*2*], 9–368 [369–374]. [1–12]16 [13]4

[*1*] half title; [*2*] pub. note A6; [i] title; [ii] *Copyright,* 1919, *by* JAMES BRANCH CABELL | *Introduction copyright,* 1934 | *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1934; [iii] dedication; [iv] epigraphs from Philip Borsdale, E. Noel Codman, John Frederick Lewistam; v–xi Epistle to a Pawnbroker signed p. xi: Branch Cabell. | *Richmond-in-Virginia,* | *January, 1934.*; [xii] blank; [xiii–xiv] *Contents*; [1] part title: A FOREWORD; [2] blank; [3–8] *A Foreword: Which Asserts Nothing*; [*1*] fly title; [*2*] blank; 9–368 text; [369–374] ML list. (*Spring 1934*)

*Jacket A:* Pictorial in strong red (12) and dark grayish brown (62) on coated cream paper with inset illustration of a caped figure on a horse with a human head and torso; borders in strong red, title in strong red against illustration, other lettering in dark grayish brown. Signed: illegible.

Front flap:

By now the fretful babblings of the prurient over the amatory excursions of Messire Jurgen have subsided. Instead of bothering to discover phallic parables in every casual allusion, adult readers take the keenest delight in the nimble satire of this morality in behalf of monogamy and common-sense. *Jurgen*, thanks to the obscenity seekers, has become Cabell’s best-known novel. (*Spring 1934*)

Originally published by Robert M. McBride & Co., 1919. ML edition (pp. [iii–iv], [xiii]–368) printed from McBride plates with the expanded foreword first included in the eighth McBride printing. Published July 1934. *WR* 28 July 1934. Discontinued fall 1943.

*Jurgen* was one of the first titles Cerf and Klopfer tried to secure after they bought the ML in the summer of 1925. Cerf offered McBride a $5,000 advance against royalties of 10 cents a copy; as a second choice he offered 8 cents a copy for either Cabell’s *Cream of the Jest* or *The Rivet in Grandfather’s Neck* (Cerf to Mr. [Guy] Holt, McBride, 29 July 1925). McBride had authorized a ML edition of *Beyond Life* (104) two years before but in 1925 was unwilling to consider further reprint editions of Cabell’s books. Sales of the original editions remained strong, and McBride was thinking about publishing its own cheap edition of Cabell’s works (Holt to Cerf, 24 August 1925).

McBride authorized a ML edition of *The Cream of the Jest* (131) in 1927. The following year Klopfer made another offer for *Jurgen*, but the response was still negative, even after he increased the offer to 12 cents a copy. Stuart Rose of McBride wrote that the firm “is loathe to permit any further reprints of Mr. Cabell’s works to appear, at least for the time being. . . . The sales of all of Mr. Cabell’s books, and particularly of JURGEN, in the two dollar and fifty cent edition, are so profitable to us that we hesitate to risk decreasing them in any way – this despite the fact that we have not noticed any falling off in the sale of THE CREAM OF THE JEST” (Rose to Klopfer, 26 March 1928; Klopfer to Rose, 27 March 1928).

Grosset & Dunlap published a reprint edition of *Jurgen* in its Novels of Distinction series in 1929. When Cerf expressed interest in publishing *Jurgen* in the ML in fall 1933 (Cerf to Stanley Walker, McBride, 23 December 1932), McBride indicated that it could be discussed when the Grosset & Dunlap contract expired. Cerf wrote a few months later, “I hope you will bear in mind that we want this book whenever we can get it” (Cerf to Walker, 15 May 1933). He then turned to Grosset & Dunlap and secured its support for a ML edition. Grosset & Dunlap wrote McBride on the ML’s behalf, indicating that “the Modern Library isn’t directly competitive with our Dollar line” (Grosset & Dunlap to McBride & Co., 16 November 1933).

**271b. Title page reset (1940)**

JURGEN | *A Comedy of Justice* | BY JAMES BRANCH CABELL | *with an introduction by* THE AUTHOR | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 271a.

Contents as 271a except: [*2*] blank; [ii] COPYRIGHT, 1919, BY JAMES BRANCH CABELL | INTRODUCTION COPYRIGHT, 1934, | BY THE MODERN LIBRARY, INC.; [369–373] ML list; [374] blank. (*Spring 1940*)

*Jacket B:* Non-pictorial in light bluish green (163) and black on cream paper with lettering in black and torchbearer in reverse against solid light bluish green background. Front flap as 271a. (*Spring 1940*)

Also in the Modern Library

Cabell, *Beyond Life* (1923–1935) 104

Cabell, *Cream of the Jest* (1927–1939) 131

***Fall***

**272**

**FRANK NORRIS. THE PIT.** **1934–1940. (ML 92)**

**272.** **First printing (1934)**

[within double rules] THE PIT | A STORY OF CHICAGO | [rule] | BY | FRANK NORRIS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–vi] vii–x [xi–xii], [*2*], 1–403 [404]. [1–11]16 [12]18 [13]16

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1902, *by* THE CURTIS PUBLISHING CO. | *Copyright,* 1903, *by* DOUBLEDAY*,* PAGE & CO. | [short double rule] | *First Modern Library Edition* | 1934; [iii] biographical note and bibliography; [iv] blank; [v] dedication; [vi] ACKNOWLEDGMENT; vii–x FOREWORD signed p. x: Juliet Wilbor Tompkins.; [xi] PRINCIPAL CHARACTERS | IN THE NOVEL; [xii] blank; [*1*] fly title; [*2*] blank; 1–403 text; [404] blank.

*Jacket:* Pictorial in vivid reddish orange (34) and black on cream paper depicting ticker tape machines towering above a crowd with skyscrapers in background; borders in vivid reddish orange, lettering in black. Signed: VA [Valenti Angelo].

Front flap:

Frank Norris lived to complete only two-thirds of his planned trilogy, *The Epic of Wheat*. *The Pit*, which is the second volume, created a national furor and established Norris as the first and one of the greatest realists in America. Today *The Pit* is not only a startling exposé of the machinations of stock gamblers in the fundamental necessity of life, but also an authentic picture of the frenzied struggle for power that marked the end of American pioneer days and the beginnings of its ventures in world markets. (*Fall 1934*)

Originally published by Doubleday, Page & Co., 1903. New bibliographical edition with the Tompkins foreword published by Doubleday, Doran & Co., 1928, as part of the 10-volume Argonaut edition of Norris’s works. ML edition (pp. [v]–403) printed from offset plates photographically reduced from the Argonaut edition. Published August 1934. *WR* 25 August 1934. First (and probably only) printing: Not ascertained. Discontinued 31 December 1940.

Robert de Graff of Garden City Publishing Co., a Doubleday subsidiary, was inspired by Ernest Peixotto’s article on Norris in *Saturday Review of Literature* (27 May 1933) to suggest that Norris belonged in the ML (de Graff to Cerf, 29 May 1933). Sinclair Lewis had suggested a ML edition of Norris’s *McTeague* or *The* *Octopus* three years earlier (Lewis to Cerf, 14 March 1930). Cerf expressed interest, and de Graff sent copies of *The Pit* and *McTeague* for his consideration. He noted that *The Pit* had sold 189,455 copies in all editions while *McTeague* had sold 67,272 copies and *The Octopus* had sold 59,779 copies (de Graff to Cerf, 14 July 1933). On this basis Cerf decided that *The Pit* “should certainly be the one for us to take” (Cerf to de Graff, 24 July 1933). He appears to have been unaware that *McTeague* (57) was in the ML between 1918 and 1922 but had been discontinued before he joined Boni & Liveright as a vice-president in 1923.

The plates of the 1903 Doubleday edition of *The Pit* were too large for the ML’s format, and Cerf initially assumed that the ML edition would have to be printed from a new typesetting. He hoped that Doubleday would share the cost and asked de Graff, “Can we make some deal, do you think, making some special provision for the cost of the plates?” (ibid.). Meanwhile, Klopfer investigated the possibility of adapting the original plates. He wrote to the ML’s printer: “We might put the book in the Modern Library by chopping off the running head and putting the folios in small numbers at the bottom of each page. The plates are in pretty bad shape, and I would like you to look them over and see whether you think, with a reasonable amount of repair work, you could make a decent looking book out of them” (Klopfer to William Simon, Parkway Printing Co., 29 August 1933).

Publication of the ML edition was announced for May 1934 but postponed until August; Dickens’s *David Copperfield* (269), originally scheduled for August, was moved forward to May. Uncertainty over production of *The Pit* appears to have caused the delay. Klopfer indicated at the end of April, “I am still not sure what method of printing we are going to use” (Klopfer to Allen Lane, 30 April 1934). In the end a decision was made to print from offset plates photographically reduced from the 1928 Argonaut edition. *The Pit* appears to have been the first ML title printed by offset lithography. Offset lithography was more expensive than letterpress printing at this period and the quality was poorer, but it would have been considerably more expensive to reset the work and make new letterpress plates.

Sales of the ML edition appear to have been disappointing. *The Pit* was discontinued after less than six-and-a-half years. Copies of the first ML printing have been seen with the remainder mark of a star stamped on the endpaper.

Also in the Modern Library

Norris, *McTeague* (1918–1922) 57

**273**

**F. SCOTT FITZGERALD. THE GREAT GATSBY**. **1934–1938. (ML 117)**

**273.** **First printing (1934)**

[within double rules] THE | GREAT GATSBY | [rule] | BY | F. SCOTT FITZGERALD | [rule] | WITH A NEW INTRODUCTION | BY | F. SCOTT FITZGERALD | [rule] | Then wear the gold hat, if that will move her; | If you can bounce high, bounce for her too, | Till she cry “Lover, gold-hatted, high-bouncing lover, | I must have you!” | – Thomas Parke D’Invilliers. | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xi [xii–xiv], 1–218 [219–226]. [1–7]16 [8]8

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Introduction Copyright,* 1934, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1934 | *Copyright,* 1925, *by* CHARLES SCRIBNER’S SONS; v biographical note and bibliography; [vi] blank; vii–xi INTRODUCTION signed p. xi: F. Scott Fitzgerald | Baltimore, Md. | August, 1934.; [xii] blank; [xiii] dedication; [xiv] blank; 1–218 text; [219–224] ML list; [225–226] blank. (*Fall 1934*)

*Jacket:* Pictorial in moderate blue (182) and black on cream paper depicting a man and woman in formal dress against a background of skyscrapers and a speeding automobile; borders in moderate blue, title in reverse against illustration, other lettering in black. Signed: Newman.

Front flap:

*The Great Gatsby* is a story of the fabulous 1920s, that incredible period in American history that ended in a crash from which we are all reeling still. The editors of *Time* Magazine report that Gatsby was the “first racketeer in United States fiction.” Countless novels and motion pictures have followed the pattern since, but *The Great Gatsby* remains the most brilliant and understanding portrait of the first mad days of the bootleg era. It is by all odds Scott Fitzgerald’s best book, and one that nobody interested in the development of American literature can afford to overlook. (*Fall 1934*)

Originally published by Charles Scribner’s Sons, 1925. ML edition (pp. [xiii]–218) printed from Scribner plates. Published September 1934. *WR* 29 September 1934. First (and only) printing: 5,000 copies. Discontinued 1 January 1939.

Maxwell Perkins, Fitzgerald’s editor at Scribner’s, suggested a ML edition of *The Great Gatsby*. He wrote to Cerf (25 October 1933) to announce the forthcoming publication of *Tender Is the Night*, which appeared initially as a serial in *Scribner’s Magazine*, and added: “If it goes, and the first installment appears in the January number, why don’t you consider issuing ‘The Great Gatsby’ with an introduction by Gertrude Stein?” (Stein was an early supporter of *The Great Gatsby* and wrote Fitzgerald shortly after publication of the “genuine pleasure” it had brought her, calling it “a good book” and commenting that he was “creating the contemporary world as much as Thackeray did his”; see Tanselle and Bryer, p. 410). Four months later Cerf wrote that he wanted to publish a ML edition in fall 1934. He offered a $500 advance against royalties of 10 cents a copy and indicated that he would pay Fitzgerald $50 for a new introduction (Cerf to Perkins, 27 February 1934). Including his share of the advance, Fitzgerald received a total of $300 from the ML edition.

Fitzgerald was “evidently quite pleased that this book is to go into our series” and telephoned long distance from Baltimore to talk with Cerf about the introduction (Cerf to Perkins, 6 March 1934). He put off writing it, however. After Klopfer wrote on 1 August to remind him of the approaching publication date he promised to submit it within a week. He appears to have met this deadline, and Klopfer sent him galley proofs of the introduction on 17 August. Shortly after Fitzgerald submitted the corrected proofs, he indicated that he was not satisfied with the introduction and asked for the proofs back (Myers, pp. 31–32).

The ML began the practice of inviting selected authors to write original introductions to ML editions of their works in the late Boni & Liveright era, when Norman Douglas was asked to write an introduction to *South Wind* (114). Virginia Woolf’s introduction to the ML edition of *Mrs. Dalloway* (168), published in 1928, is one of the finest examples of this genre. Fitzgerald’s introduction to *The Great Gatsby* was one of the worst. He subsequently expressed a desire to revise it in future printings. When the ML edition was published he wrote: “I do not like the preface. Reading it over it seems to have both flipness and incoherance [*sic*], two qualities which the story that succeeds it manages to avoid” (Fitzgerald to Cerf, 15 September 1934). Cerf tried to reassure him that the introduction was “thoroughly O.K.” (Cerf to Fitzgerald, 17 September 1934). The following month Fitzgerald declared, “The preface *is* incoherent. I am not even going to revise it, but simply do it over again” (Fitzgerald to Cerf, 10 October 1934).

A 1935 presentation copy of the ML edition to Marion Bristow Greene is inscribed, “With best wishes from F. Scott Fitzgerald to his neighbor in Tryon [North Carolina]” with the additional annotation at the top of p. vii: “Very bad introduction” (Abebooks listing by Peter Harrington, London; accessed Abebooks.co.uk, 5 July 2013). At least one copy of the ML edition—a presentation copy to Elizabeth Lemmon, a close friend of Maxwell Perkins—contains revisions to the introduction in Fitzgerald’s own hand (Roger Lathbury, posting to ML collector’s listserv <modlib@thuban.owu.edu>, 10 November 2011).

*Tender Is the Night*, Fitzgerald’s last completed novel, was published in April 1934, five months before the ML edition of *The Great Gatsby*. By 1936 Fitzgerald was campaigning for its inclusion in the ML. He sent Cerf a telegram asking if he would consider a ML edition of *Tender Is the Night* if he made “certain changes toward the end which I see now are essential . . .” (Fitzgerald to Cerf, 16 May 1936; the correspondence between Fitzgerald and Cerf quoted in this and the preceding paragraph is from Myers, pp. 34–38). Two months later he wrote, “I would like to have another book on your list, not from vanity . . . but simply because I think that two books would be stronger than one in building up a permanent interest among those whose destiny leads them to accept my observation as part of their cosmology” (Fitzgerald to Cerf, 23 July 1936; quoted in Turnbull, pp. 536–37). In 1938 Maxwell Perkins expressed a “secret hope” of publishing *This Side of Paradise,* *The Great Gatsby*, and *Tender Is the Night* as an omnibus volume in the ML, but nothing ever came of this (Bruccoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald*, 2d rev, ed., 2002, p. 439).

Sales of *The Great Gatsby* were disappointing. The ML edition sold about 700 copies a year and was remaindered in 1939 (Klopfer Oral History, p. 39). Cerf stated, “The book is one of my personal enthusiasms, but I am sorry to say that it has been one of the poorest sellers in the whole Modern Library series. . . . I hate to see Scott Fitzgerald’s name being forgotten!” (Cerf to Whitney Darrow, Scribner’s, 31 January 1940). Fitzgerald’s popularity revived after his death. By the early 1960s the Scribner paperback edition of *The Great Gatsby* was selling 300,000 copies a year (Klopfer Oral History, p. 39).

There was a second printing of the jacket in fall 1939 after *The Great Gatsby* was discontinued. All of the fall 1939 jackets examined are stamped “DISCONTINUED TITLE” and were used to freshen copies sold as remainders.

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**274**

**THORSTEIN VEBLEN. THE THEORY OF THE LEISURE CLASS. 1934–1970. (ML 63)**

**274.1a.**  **First printing (1934)**

[within double rules] THE THEORY OF | THE LEISURE CLASS | An Economic Study of Institutions | [rule] | BY | THORSTEIN VEBLEN | [rule] | WITH A FOREWORD BY | STUART CHASE | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xv [xvi], [*2*], 1–404 [405–414]. [1–13]16 [14]8

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Foreword Copyright,* 1934, *by* | THE MODERN LIBRARY, INC. | *First Modern Library Edition* | [5-line copyright and printings statement, Macmillan Co.] | [short rule] | [3-line printings statement, B. W. Huebsch] | [short rule] | [6-line printing and rights statement, Viking Press]; v–vi biographical note and bibliography; vii–viii PREFACE; ix–x CONTENTS; xi–xv FOREWORD signed p. xv: Stuart Chase.; [xvi] blank; [*1*] fly title; [*2*] blank; 1–400 text; 401–404 INDEX; [405–410] ML list; [411–414] blank. (*Fall 1934*) *Note:* *First* statement retained on fall 1935 printing.

*Jacket:* Non-pictorial in light purplish blue (199) and dark brown (59) on light orange paper; borders and torchbearer in light purplish blue, lettering in dark brown.

Front flap:

“Armed both with science and satiric humor, Veblen exposes, with a ferocity like Swift’s and with incomparably larger understanding, the dominion throughout all our moral and aesthetic world of judgments resting on the rivalrous display of wealth. To my mind the protest against false values contained in this book, is one of the landmarks in the life of reason.” —MAX EASTMAN. (*Fall 1934*)

Originally published by the Macmillan Co., 1899; reprinted with the addition of an index, 1912; subsequently published by B. W. Huebsch, 1918, and Viking Press, 1931. ML edition (274.1, pp. vii–x, 1–404) printed from Macmillan/Huebsch/Viking plates with preliminaries repaginated for the ML edition, last line of p. vii shifted from the second page of the preface, and table of contents revised to reflect the addition of Chase’s foreword. Published September 1934. *WR* 29 September 1934. First printing: Not ascertained. Discontinued 1970/71.

*The Theory of the Leisure Class* sold 7,807 copies during the eighteen-month period May 1942–October 1943, placing it low in the first quarter of ML and Giant titles. It sold 4,399 copies during the twelve-month period November 1951–October 1952, still in the first quarter of ML and Giant titles.

**274.1b. Title page reset (c. 1940)**

The Theory of | the Leisure Class | AN ECONOMIC STUDY | OF INSTITUTIONS | by Thorstein Veblen | WITH A FOREWORD BY STUART CHASE | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 274.1a.

Contents as 274.1a except: [ii] blank; [iv] FOREWORD COPYRIGHT, 1934, BY | THE MODERN LIBRARY, INC. | [8 lines of copyright, printing and rights statements for Macmillan, Huebsch and Viking Press printings]; [*1*] fly title reset as two lines; [405–409] ML list; [410–411] ML Giants list; [412–414] blank. (*Fall 1942*)

*Jacket:* Non-pictorial in moderate reddish brown (43) and black on tan paper with title in reverse on inset moderate reddish brown panel at upper left, other lettering in black and torchbearer in moderate reddish brown below inset panel. Front flap as 274.1a. (*Spring 1942*)

Front flap rewritten:

The influence of Thorstein Veblen’s *The Theory of the Leisure Class* has grown immeasurably in the half century since its original publication. Some of its phrases—notably “conspicuous consumption”—have become standard in our national vocabulary. His examination of the leisure class as an economic factor in modern life and its emphasis on pecuniary culture is one of the masterly analyses and critiques of our socio-economic development. Its irony, its rich accumulation of evidence and, above all, its boldness of interpretation have kept it a vital work through years of social upheaval, economic disequilibrium and an altogether unstable period of national and world history. (*Spring 1953*)

**274.2. Text reset; offset printing (c. 1968)**

the Theory | OF | the Leisure | Class *An Economic* | *Study of Institutions* | *by* Thorstein Veblen | [torchbearer K at right; 2-line statement at left] *with a Foreword by* | STUART CHASE | [rule] | THE MODERN LIBRARY | New York

Pp. [i–iv] v–xii, [1–2] 3–301 [302–308]. [1]16 [2–5]32 [6]16

[i] half title; [ii] blank; [iii] title; [iv] FOREWORD COPYRIGHT, 1934, BY THE MODERN LIBRARY, INC. | COPYRIGHT RENEWED, 1961, BY RANDOM HOUSE, INC. | COPYRIGHT 1899, 1912, BY THE MACMILLAN COMPANY | *New edition published by B. W. Huebsch,* The Viking Press, Inc.; v–viii Foreword signed p. viii: STUART CHASE; ix–x Contents; xi–xii Preface; [1] fly title; [2] blank; 3–296 text; 297–301 Index; [302] blank; [303] ABOUT THE AUTHOR; [304] blank; [305–306] ML Giants list; [307–308] blank. (*Spring 1967*) *Note:* Seen in 1960s binding D with Fujita endpaper.

*Jacket:* Non-pictorial Fujita jacket in black, light olive brown (94) and deep purplish red (256) on coated white paper with title in reverse, author and series in light olive brown and rules in deep purplish red, all on inset black panel; background in white.

Front flap:

Since its original publication *The Theory of the Leisure Class* has become a classic in its field, both for its economic analysis and for its perspective on social values in America.

Some of its phrases—notably “conspicuous consumption”—have become standard in our national vocabulary. Veblen’s examination of the leisure class as an economic factor in modern life and its emphasis on pecuniary culture is one of the masterly critiques of our socio-economic development. The new point of view and method elaborated by Veblen riddled the whole structure of economics as a pseudo-social science and created instead an entirely original set of economic categories, based on changing industrial conditions rather than an inflexible system formulated from so-called eternal principles.

Its irony, its rich accumulation of evidence and, above all, its boldness of interpretation have kept *The Theory of the Leisure Class* a vital work through the years.

**275**

**DUBOSE HEYWARD. PORGY.** **1934–1940. (ML 148)**

**275.** **First printing (1934)**

[within double rules] PORGY | [rule] | BY | DUBOSE HEYWARD | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [1–10] 11–196 [197–198]. [1–12]8 [13]4

[*1*] half title; [*2*] pub. note D12; [1] title; [2] *Copyright,* 1925, *by* | GEORGE H. DORAN COMPANY | [short double rule] | *First Modern Library Edition* | 1934; [3] biographical note and bibliography; [4] blank; [5] dedication; [6] blank; [7] poem; [8] blank; [9] part title: I | [line drawing of birds, flower and snake]; [10] blank; 11–196 text; [197–198] blank.

*Jacket:* Pictorial in vivid purplish red (254), deep green (142), grayish reddish brown (46) and black on cream paper depicting a courtyard with figures in black clad in vivid purplish red, deep green and grayish reddish brown leaning out of windows; borders in vivid purplish red, lettering in grayish reddish brown.

Front flap:

The swarming Negro life of Catfish Row in Old Charleston provided Du Bose Heyward with the material for what first became a distinguished American novel, then a highly successful play under the aegis of the Theatre Guild, and now in its final incarnation, simultaneous with its admission to the Modern Library, a truly indigenous opera by the gifted composer, George Gershwin. *Porgy* is steeped in the atmosphere of one of the few really individual cities left in the United States. Heywood Broun calls it “the most moving and admirable book about Southern Negroes that I have ever read.” (*Fall 1934*)

Originally published by George H. Doran Co., 1925. ML edition (pp. [5]–196) printed from Doubleday, Doran plates, including the decorative line drawings by Theodore Nadejen. Published October 1934. *WR* 10 November 1934. First printing: Not ascertained. Discontinued 1 January 1941.

The inclusion of *Porgy* in the ML was inspired by the forthcoming production of Gershwin’s *Porgy and Bess*. The *PW* advertisement announcing the ML’s fall 1934 list stated, “The Theatre Guild production of ‘Porgy’ this Fall, with George Gershwin music, will center new attention on this book” (*PW*, 11 August 1934, p. 407). The Theatre Guild had hoped that *Porgy and Bess* would be ready for the fall 1934 season (Alpert, p. 78), but the premier was delayed until October 1935, a full year after the appearance of the ML edition.

**276**

**LOUIS HÉMON. MARIA CHAPDELAINE. 1934–1950. (ML 10)**

**276a.** **First printing (1934)**

[within double rules] MARIA | CHAPDELAINE | A TALE OF THE | LAKE ST. JOHN COUNTRY | [rule] | BY | LOUIS HÉMON | TRANSLATED BY W. H. BLAKE | [rule] | WITH AN INTRODUCTION BY | HUGH EAYRS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xvii [xviii–xx], [1–2] 3–288 [289–292]; inserted slip facing p. [289]. [1–9]16 [10]12

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Introduction Copyright*, 1934, *by* | THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1934 | COPYRIGHT, 1921, 1924 | BY THE MACMILLAN COMPANY; v–vi biographical note; vii–xvii INTRODUCTION signed p. xvii: Hugh Eayrs. | Toronto | *October,* 1934.; [xviii] blank; [xix] CONTENTS; [xx] blank; [1] part title: CHAPTER I | PERIBONKA; [2] blank; 3–288 text; [289–292] blank. Inserted slip in some copies facing p. [289]: “This book has been printed from the plates of the Modern Readers’ Series.”

*Jacket:* Pictorial in vivid reddish orange (34), deep blue (179), moderate green (145) and grayish blue (180) on cream paper with inset illustration of a village set in snow-covered hills; borders in vivid reddish orange, lettering in deep blue. Signed: Newman.

Front flap:

*Maria Chapdelaine* is the kind of story on which the usual publisher’s “blurb” would be strangely out of place. The original publishers wisely issued it in a picture wrapper without a single word of description, and let the public discover its beauties for itself. Canadian in setting, this haunting story, written by a French wanderer, has gone far beyond the boundaries of America, and has become one of the treasures of the world’s narrative literature. Did you enjoy *Green Mansions*? Try *Maria Chapdelaine*, then! (*Fall 1934*)

Blake translation originally published in U.S. by the Macmillan Co., 1921, with large initials in blue at the beginning of each chapter. Reprinted with drawings by Wilfred Jones, 1924, using the original text plates and a second set of plates containing illustrations and different large initials printed in grayish yellow. Reprinted with introduction and notes by Carl Y. Connor in Macmillan’s Modern Readers’ Series, 1929, with large initials from the illustrated edition added to the text plates to allow for one-color printing and illustrations omitted. ML edition (pp. [xix]–288) printed from Modern Readers’ Series plates with Connor introduction and notes omitted. Published November 1934. *WR* 1 December 1934. First printing: Not ascertained. Discontinued fall 1950.

Klopfer offered 8 cents a copy for *Maria Chapedelaine* in 1926 with an advance of $400 against the first 5,000 copies, but Macmillan was planning to include it in their Modern Readers series (Klopfer to George Brett, Jr., Macmillan, 5 October 1926). In 1927 Cerf told William Lyon Phelps, “Macmillan’s, who hold the copyright, have turned a deaf ear to all of our proposals. It’s a rotten shame, too, because I think . . . we could sell ten times as many copies of this book as they sell themselves” (Cerf to Phelps, 3 March 1927). Seven years later the ML paid Macmillan a $1,000 advance against royalties of 10 cents a copy (Cerf to 19 March 1934). Hugh Eayrs, who wrote the new introduction, was president of the Macmillan Co. of Canada.

The ML edition (276a) has been seen in a Macmillan binding commonly used for Canadian textbook editions, so there appears to have been some arrangement between Cerf and Eayrs for distributing copies of the ML edition in that format (David Mason, Fine & Rare Books, Toronto, to GBN; undated.)

*Maria Chapdelaine* sold 1,885 copies during the eighteen-month period May 1942–October 1943, making it the ML’s fourth worst-selling title. In 1952, two years after the ML edition was discontinued, 3,494 copies were remaindered through the Harlem Book Co.

**276b. Title page reset (c. 1940)**

MARIA | CHAPDELAINE | *A Tale of the Lake St. John Country* | BY LOUIS HÉMON | TRANSLATED BY | W. H. BLAKE | WITH AN INTRODUCTION BY | HUGH EAYRS | [torchbearer D6 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 276a without inserted slip.

Contents as 276a except: [ii] blank; [iv] COPYRIGHT, 1921, 1924 | BY THE MACMILLAN COMPANY | INTRODUCTION COPYRIGHT, 1934 | BY THE MODERN LIBRARY, INC.

*Variant:* Pagination as 276a except: [289–300]. [1–10]16. Contents as 276b except: [289–294] ML list; [295–296] ML Giants list; [297–300] blank. (*Spring 1947*)

*Jacket:* Non-pictorial in dark reddish orange (38) on cream paper with lettering and torchbearer in reverse against solid dark reddish orange background. Front flap as 276a. (*Spring 1941*)

**277**

**VIRGIL. VIRGIL’S WORKS.** **1934–1969. (ML 75)**

**277a.** **First printing (1934)**

[within double rules] VIRGIL’S | WORKS | [short swelled rule] | THE AENEID, ECLOGUES, GEORGICS | [rule] | TRANSLATED BY | J. W. MACKAIL | INTRODUCTION BY | CHARLES L. DURHAM, Ph.D. | PROFESSOR OF LATIN, CORNELL UNIVERSITY | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xiv, [1–2] 3–352 [353–354]. [1–11]16 [12]8

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Introduction Copyright,* 1934, *by* | THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1934; v–vi CONTENTS; vii–xiv INTRODUCTION | *By* Charles L. Durham signed p. xiv: *Cornell University,* | *Ithaca, New York.*; [1] part title: THE AENEID; [2] blank; 3–261 text; [262] blank; [263] part title: THE ECLOGUES; [264] blank; 265–291 text; [292] blank; [293] part title: THE GEORGICS; [294] blank; 295–352 text; [353–354] blank.

*Jacket:* Non-pictorial in deep green (142) and greenish gray (155) on very light green paper with lettering in deep green, borders and band in center in greenish gray.

Front flap:

As a companion volume to Homer’s *Iliad* (No. 166) and *The Odyssey* (No. 167), *Virgil’s Works* takes a prominent place among the classics of antiquity on the Modern Library shelf. The prose translation by J. W. Mackail of *The Aeneid*, *Eclogues* and *Georgics,* complete in one volume, is acknowledgedly the most authentic, in letter and in spirit, of the extant renderings. Students will find this edition of immense aid in their studies and all lovers of classical literature will welcome it in its new, compact and inexpensive format. (*Fall 1934*)

Mackail’s translations of *The Aeneid* and *The Eclogues & The Georgics* were originally published in London in the 1880s and were in the U.S. public domain. ML edition printed from plates made from a new typesetting. Published December 1934. *WR* 29 December 1934. First printing: Not ascertained. Discontinued 1969/70.

Cerf asked the textbook publisher F. S. Crofts what he thought of a complete Virgil in the ML and asked him to recommend someone to write the introduction (Cerf to Crofts, 28 March 1934).

*Virgil’s Works* sold 4,277 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.

**277b. Title page reset (c. 1940)**

VIRGIL’S | WORKS | THE AENEID · ECLOGUES · GEORGICS | Translated by j. w. mackail | With an introduction by charles l. durham, Ph.D. | Professor of Latin, Cornell University | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 277a.

Contents as 277a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1934, | BY THE MODERN LIBRARY, INC.

*Jacket:* Non-pictorial in deep reddish orange (36) and black on cream paper with title and statement of responsibility in black on deep reddish orange panel at upper left; series in black and torchbearer in deep reddish orange below panel. Front flap as 277a. (*Fall 1944*)

**277c. McDermott introduction added (1950)**

VIRGIL’S | WORKS [first two lines in open face type] | The Aeneid . Eclogues | Georgics | TRANSLATED BY J. W. MACKAIL | WITH AN INTRODUCTION | BY WILLIAM C. McDERMOTT | ASSOCIATE PROFESSOR OF CLASSICAL STUDIES, | UNIVERSITY OF PENNSYLVANIA | [torchbearer E5] | The Modern Library · New York

Pp. [i–iv] v–xxvi, [1–2] 3–352 [353–358]. [1–12]16

Contents as 277a except: [ii] blank; [iv] *Copyright, 1950, by Random House, Inc.*; vii–xxiv INTRODUCTION | *By* William C. McDermott; xxv–xxvi BIBLIOGRAPHY; [353–358] ML list. (*Fall 1950*)

*Jacket:* As 277b. (*Fall 1951*)

Originally published 1950 in MLCE and subsequently in the regular ML. Stein wrote to Durham about revising the introduction (Stein to Durham, 27 January 1950) but discovered he had died. He then approached McDermott, who received $150 for the new introduction (Stein to McDermott, 23 February 1950).