**1935**

**General**

A growing number of trade books were published under the Random House imprint. Works by American authors included Clifford Odets, *Three Plays*, Robinson Jeffers, *Solstice and Other Poems*, Gertrude Stein, *Lectures in America*, and *The Pulitzer Prize Plays, 1918–1934*, edited by Kathryn Coe and William H. Cordell. British and Irish authors were represented by C. Day Lewis, *Collected Poems, 1929–1933* and *The Complete Works of John M. Synge*. Nonfiction included Emile Burns, *A Handbook of Marxism* and Oswald Jacoby and others, *The Four Aces System of Contract Bridge.* Other books included Dostoyevsky, *The Idiot* with illustrations by Boardman Robinson, which was reprinted in ML Giants in 1942.

**Number of titles**

Ten new titles were added and nine were discontinued, bringing the number of titles in the regular ML to 213. Six new titles were published in the ML Giants, one of which (Symonds, *Renaissance in Italy*) was in two volumes. By the end of 1935 the Giants included twenty-two titles in twenty-four volumes.

**Format**

All new titles except John Reed, *Ten Days That Shook the World* (280) were published in the standard format with the binding measuring 6⅝ x 4⅜ in. (168 x 110 mm) and leaves trimmed to 6½ x 4¼ in. (164 x 107 mm). *Ten Days That Shook the World* had a binding measuring 7⅛ x 4⅞ inches (182 x 123 mm) and leaves trimmed to 7 x 4¾ inches (179 x 120 mm).

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

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

**Title page**

All new titles had the final version of Elmer Adler’s title page with the title in open-face type; all but three had torchbearer A2. Dickens, *A Tale of Two Cities* (284) had torchbearer C2; Mann, *Buddenbrooks* (285) and Ferber, *Show Boat* (286) had torchbearer A3. 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 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 the top edge stained the same color as the binding. Each title was published in all four bindings.

**Endpaper**

All new titles had Rockwell Kent endpapers in moderate orange (53) except Reed, *Ten Days That Shook the World*, which had plain endpapers on cream paper. ML books that were slightly larger than the standard format had white edges around the endpaper design, but *Ten Days That Shook the World* was so much larger that the patterned endpaper was abandoned altogether. The only other balloon cloth bindings that did not use Kent’s endpaper were three spring 1939 titles which 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 new titles were published in individually designed pictorial jackets except *An Anthology of Light Verse* (278), which had an individually designed non-pictorial jacket. The front flap of each jacket included descriptive text about the work written by Saxe Commins.

**Price**

95 cents.

**Dating keys**

(Spring) Hamsun, *Growth of the Soil* xMann, *Buddenbrooks*; Giants through G21; jackets: 236. (Fall) Mann, *Buddenbrooks* xGogol, *Dead Souls*; Giants through G24; jackets: 239. *Note:* Titles scheduled for January publication were printed late in the preceding year; ML lists inside the jackets and at the end of first printings are typically those of the preceding fall.

**Titles sought, suggested, declined**

The only information available in the RH archives for a suggested title during 1935 is the *Complete Works of Chaucer*. This title was considered for an ML Giant. Estimated at 1200 pages, the length of the work was decided to be prohibitive. “The composition costs will be enormous, running between ten and five thousand dollars” (Commins to Knopf, 7 October 1935). This title was never added to the ML.

**New titles**

Kronenberger, ed., *Anthology of Light Verse* (1935) 278

Hamsun, *Growth of the Soil* (1935) 279

Reed, *Ten Days That Shook the World* (1935) 280

Roberts, *Time of Man* (1935) 281

Jeffers, *Roan Stallion, Tamar and Other Poems* (1935) 282

Maugham, *Moon and Sixpence* (1935) 283

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

Mann, *Buddenbrooks* (1935) 285

Ferber, *Show Boat* (1935) 286

Newton, *Amenities of Book-Collecting* (1935) 287

**Discontinued**

Artzibashev,*Sanine* (1931)

Chesterton, *Man Who Was Thursday* (1918)

Flaubert, *Salammbô* (1929)

Ibsen, *Wild Duck, The League of Youth, Rosmersholm* (1918)

Komroff, ed., *Oriental Romances* (1930)

Maupassant, *Une Vie; Bel Ami* (1932)

Schopenhauer,*Studies**in**Pessimism* (1917)

Van Vechten, *Peter Whiffle* (1929)

Wells, *Ann Veronica* (1917)

***Spring***

**278**

**LOUIS KRONENBERGER, ed. AN ANTHOLOGY OF LIGHT VERSE. 1935–1956. (ML 48)**

**278a. First printing (1935)**

[within double rules] AN ANTHOLOGY OF | LIGHT VERSE | [rule] | EDITED, WITH AN INTRODUCTION | BY | LOUIS KRONENBERGER | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxv [xxvi], [1–2] 3–291 [292–294]. [1–10]16

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1935, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1935; v–xi INTRODUCTION signed p. xi: L.K. | New York, *March,* 1934.; [xii] blank; xiii–xiv ACKNOWLEDGMENTS; xv–xxv CONTENTS; [xxvi] blank; [1] fly title; [2] blank; 3–287 text; [288] blank; 289–291 INDEX OF AUTHORS; [292–294] blank.

*Jacket:* Nonpictorial in deep blue (179) and black on cream paper with title and decorations in reverse on inset deep blue panel; borders in deep blue, other lettering in black.

Front flap:

The merry quips and satirical shafts of the world’s foremost poets are gathered together in a volume of light-hearted verse. Representative of the poetry from the earliest days of English verse down to the last rhymed witticisms of contemporary singers, this anthology is always on the side of excellence and good taste. The spontaneous gaieties of Shakespeare and Dorothy Parker, Pope and Ogden Nash, W. S. Gilbert, Lewis Carroll, Calverley, Edna St. Vincent Millay and scores of others are captured in a book that mocks at solemnity and banishes the sober mood. (*Fall 1934*)

Original ML anthology. Published January 1935. *WR* 26 January 1935. First printing: Not ascertained. Discontinued fall 1956.

Kronenberger outlined his plan for *An Anthology of Light Verse* in a letter dated 5 December 1930; the book was published over four years later. Cerf wrote Kronenberger in 1932 and 1933 asking when the anthology would be ready. When Kronenberger indicated in November 1933 that he would deliver the manuscript the following week, Cerf replied: “The Board of Directors of the Modern Library has passed a resolution unanimously to the effect that the Anthology will be much more welcome in this dignified sanctum than the compiler thereof. The book had better be good!” (Cerf to Kronenberger, 22 November 1933). The anthology sold 5,718 copies during the eighteen-month period May 1942–October 1943, placing it in the second quarter of ML and Giant titles in terms of sales.

**278b. Title page reset (1940)**

*An Anthology of* | LIGHT VERSE | EDITED AND WITH AN INTRODUCTION BY | LOUIS KRONENBERGER | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 278a. Contents as 278a except: [ii] blank; [iv] COPYRIGHT, 1935, BY THE MODERN LIBRARY, INC.

*Jacket:* Nonpictorial in moderate reddish brown (43), gold and moderate yellow (87) on coated white paper with lettering in reverse on inset moderate reddish brown panel and three moderate reddish brown bands at foot; background in white with decorations in gold and moderate yellow. Designed by Paul Galdone, May 1940; unsigned. Front flap as 278a. (*Fall 1940*)

**279**

**KNUT HAMSUN. GROWTH OF THE SOIL. 1935–1951. (ML 12)**

**279a. First printing (1935)**

[within double rules] GROWTH OF THE SOIL | [rule] | BY | KNUT HAMSUN | [rule] | TRANSLATED FROM THE NORWEGIAN | BY W. W. WORSTER | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [1–6] 7–304; [5–6] 7–276. [1–18]16

[1] half title; [2] pub. note D12; [3] title; [4] *Copyright,* 1917, *by* | Gyldendalske Boghandel, Nordisk Forlog | *Copyright*, 1921, *by* Alfred A. Knopf, Inc. | [short double rule] | *First Modern Library Edition*; [5] part title: Book One; [6] blank; 7–304 text; [5] part title: Book Two; [6] blank; 7–253 text; [254] blank; [255] part title: Knut Hamsun | *by* | W. W. Worster; [256] blank; 257–276 text.

*Jacket:* Pictorial in light brown (57) and black on tan paper depicting a farmer standing in a field and holding a scythe with buildings and mountains in the background; borders in light brown, lettering in black. Signed: illegible.

Front flap:

The elemental strength and simplicity of *Growth of the Soil* won for its author the Nobel Prize for Literature in 1921 and for itself a permanent place among the great novels of our century. An epic of the soil, it portrays the alliance between Man and Nature in a story notable for its magnitude and compassion. The eternal struggle for the physical means of life becomes a revelation of heroism and profound spiritual meaning. (*Spring 1935*)

Worster translation originally published in U.S. in two volumes by Alfred A. Knopf, 1921. ML edition (pp. [5]–304; [5]–276) printed from Knopf plates. Published February 1935. *WR* 9 March 1935. First printing: 10,000 copies. Discontinued 31 December 1951.

The ML paid Knopf a $3,000 advance against royalties of 12 cents a copy. The ML secured reprint rights in December 1934 after offers in 1932 and 1933 had been rejected. Cerf told Knopf that *Growth of the Soil* would make a “tremendous title” for the ML; after signing the contract he exclaimed, “One more deal like this and we’ll be on Federal Relief!” (Cerf to Knopf, 3 December 1934; Cerf to Knopf, 19 December 1934). The royalty rate was adjusted to 10 percent of the retail price in 1947 when the ML increased the list price to $1.25 (Klopfer to Knopf, Inc., 9 June 1947). *Growth of the Soil* sold 3,620 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles in terms of sales.

**279b. Title page reset (c.1940)**

GROWTH | OF | THE SOIL | BY | KNUT HAMSUN | TRANSLATED FROM THE NORWEGIAN | BY W. W. WORSTER | [torchbearer D4 at right; 3-line imprint left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 279a. Contents as 279a except: [2] blank; [4] COPYRIGHT, 1917, BY | GYLDENDALSKE BOGHANDEL, NORDISK FORLOG | COPYRIGHT, 1921, BY ALFRED A. KNOPF, INC.

*Jacket:* Nonpictorial in dark blue (183) on cream paper with lettering and torchbearer in reverse against solid dark blue background. Front flap as 279a. (*Spring 1941*)

**280**

**JOHN REED. TEN DAYS THAT SHOOK THE WORLD. 1935–1970. (ML 215)**

**280.1a. First printing (1935)**

[within double rules] TEN DAYS THAT | SHOOK THE WORLD | [rule] | BY | JOHN REED | [rule] | WITH A FOREWORD BY | V. I. LENIN | AND AN INTRODUCTION BY | GRANVILLE HICKS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*16*], vii–xxiv, 1–371 [372–374]. [11–2]16 [13]12. 7 x 4¾ in. with cream endpapers.

[*1*] half title; [*2*] pub. note D12; [*3*] title; [*4*] *Copyright,* 1935, *by* THE MODERN LIBRARY, INC. | [short double rule] | *Copyright,* 1919, *by* BONI & LIVERIGHT, INC. | [short rule] | *Copyright,* 1934, *by* INTERNATIONAL PUBLISHERS CO., INC. | [short double rule]; [*5*] CONTENTS; [*6*] blank; [*7*] FOREWORD signed V. I. Lenin. | *End of 1919*.; [*8*] blank; [*9*–*16*] INTRODUCTION | *By* Granville Hicks; vii–xii PREFACE signed p. xii: J. R. | New York, January 1st, 1919.; xiii–xxiv NOTES AND EXPLANATIONS; 1–313 text; [314] blank; 315–371 appendices; [372–374] blank.

*Variant:* Pagination as 280.1a except: [372–382]. [1–13]16.Contents as 280.1a except: [372–382] blank.

*Jacket:* Pictorial in vivid reddish orange (34) and black on cream paper with inset panel divided diagonally into vivid reddish orange and black with Czarist coat of arms and Soviet insignia of globe with hammer and sickle; title in reverse on inset panel, borders in vivid reddish orange, other lettering in black. Signed: Newman.

Front flap:

John Reed’s eye-witness account of the ten most decisive days of our time has become an authentic historical document and a vivid, moment-to-moment narrative of the Bolshevik Revolution. Reed, now buried beneath the Kremlin wall in Moscow, is a national hero and martyr in Russia. His book, unreservedly recommended by Lenin, is used as a text in the schools of the Soviet Union and is recognized everywhere as a stirring and faithful record of the events leading to the Dictatorship of the Proletariat. (*Spring 1935*)

Originally published by Boni & Liveright, 1919. ML edition (280.1, pp. [*5*–*7*], vii–371) printed from B&L plates with illustrations omitted and contents page revised to include the Lenin foreword and Hicks introduction and with the page number for the appendices corrected. Published March 1930. *WR* 30 March 1935. First printing: Not ascertained. Discontinued 1970/71.

The Lenin foreword was written after the publication of the B&L edition. The earliest printing seen with the foreword is a reprint from B&L plates published by International Publishers in 1926. The ML edition sold 4,000 to 6,000 copies a year during the mid-1930s; sales totaled 66,633 copies by 1960. *Ten Days That Shook the World* sold 4,666 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles in terms of sales.

**280.1b. Title page reset (c.1940)**

TEN DAYS | THAT SHOOK | THE WORLD | BY JOHN REED | *With a foreword by* V. I. LENIN | *And an introduction by* GRANVILLE HICKS | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 280.1a variant. Contents as 280.1a except: [*2*] blank; [*4*] COPYRIGHT, 1935, BY THE MODERN LIBRARY, INC. | COPYRIGHT, 1919, BY BONI & LIVERIGHT, INC. | COPYRIGHT, 1934, | BY INTERNATIONAL PUBLISHERS CO., INC.; [372] blank; [373–377] ML list; [378–379] ML Giants list; [380–382] blank. (*Fall 1942*) *Note:* Battered page numeral “vii” removed from plates by spring 1959.

*Jacket:* As 280.1a except in deep reddish orange (36) instead of vivid reddish orange. (*Fall 1943*)

Front flap revised:

John Reed’s eye-witness account of the ten most decisive days of the Russian Revolution has become an authentic historical document and a vivid, moment-to-moment narrative of the Bolshevik rise to power. Reed, American-born and graduate of Harvard, lies buried beneath the Kremlin wall in Moscow, an almost legendary figure in the hierarchy of national heroes and martyrs of the Revolution. His book is recognized internationally as a faithful record of the events leading to the dictatorship and the dominance of the Soviet system in Russia. It is required reading for those who want to know how Communism first took over the government of one-sixth of the world. (*Fall 1953*)

**280.2. Text reset; Wolfe introduction and index added (1960)**

TEN DAYS | THAT SHOOK | THE WORLD | BY JOHN REED | *With a Foreword by* V. I. Lenin | *Edited with Introduction and* | *Notes by* Bertram D. Wolfe | [at left] THE | MODERN | LIBRARY [at center: torchbearer D5] [at right] NEW YORK

Pp. [i–vi] vii–lxviii, 1–439 [440–444]. [1]16 [2–8]32 [9]16

[i] half title; [ii] blank; [iii] title; [iv] © Copyright, 1960, by Random House, Inc.; [v] CONTENTS; [vi] blank; vii–xlv INTRODUCTION | BY BERTRAM D. WOLFE; xlvi FOREWORD signed: V. I. Lenin | *End of 1919*; xlvii–liii AUTHOR’S PREFACE signed p. liii: J. R. | *New York, January 1st, 1919.*; liv–lv EDITOR’S NOTES | TO PREFACE; lvi–lxviii NOTES AND | EXPLANATIONS; 1–426 text; 427–439 INDEX; [440–441] ML Giants list; [442] blank; [443] American College dictionary advertisements; [444] blank. (*Fall 1960*)

*Jacket:* Pictorial in vivid orange (48), light brownish gray (63) and black on coated white paper with half-tone photograph in black and light brownish gray of Russian soldiers raising rifles in air; title in vivid orange, other lettering in reverse.

Front flap:

*Ten Days That Shook the World* unrolled in November, 1917, when the Bolsheviks, in a second revolution, seized power from the government that had succeeded the Czar. John Reed wrote this eyewitness account of the Bolshevik Revolution as reportage, as personal history, as propaganda, but also as raw history. Published in 1919, and written before the rise of an official Communist version of these events (Trotsky here still stands beside Lenin, and Stalin is nowhere to be found), it still retains its value as history; but more important than this, it helped create an image, a myth, of the Bolshevik Revolution which was enormously influential in America, in other countries where the book was widely circulated, and in Communist Russia itself, where it was translated by Lenin’s wife and introduced enthusiastically by Lenin.

The present edition of *Ten Days That Shook the World* has a new introduction by Bertram D. Wolfe, author of *Three Who Made a Revolution*, which relates this important work to our current knowledge of the Russian Revolution. (*Fall 1960*)

Printed from newly set plates that were also used for a paperback edition in Vintage Books. Vintage and ML editions published fall 1960.

The plates used for 280.1 had become badly worn when the ML decided to bring out a new edition. Wolfe received $1,000 for his introduction. Reed’s notes were shifted from the appendix to the end of each chapter. Wolfe suggested the addition of an index.

**281**

**ELIZABETH MADOX ROBERTS. THE TIME OF MAN. 1935**–**1938. (ML 54)**

**281. First printing (1935)**

[within double rules] THE TIME OF MAN | [rule] | BY | ELIZABETH MADOX ROBERTS | [rule] | WITH AN INTRODUCTION BY | J. DONALD ADAMS | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–vii [viii–x], [*2*], 1–382 [383–388]. [1–12]16 [13]8

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Introduction Copyright,* 1935, *by* | THE MODERN LIBRARY, INC. | [short double rule] | *Copyright,* 1926, *by* The Viking Press, Inc. | [short double rule] | *First Modern Library Edition* | 1935; v–vii INTRODUCTION signed p. vii: J. Donald Adams. | *New York City*.; [viii] blank; [ix] dedication; [x] blank; [*1*] fly title; [*2*] blank; 1–382 text; [383–388] ML list. (*Spring 1935*)

*Jacket:* Pictorial in very deep red (14) and black on cream paper depicting a woman standing on a hilltop with her arms raised to the sunrise, with rooftop, evergreen trees and mountains in the distance; borders in very deep red, lettering in black. Signed: Newman.

Front flap:

With the publication of her first novel, *The Time of Man*, Elizabeth Madox Roberts attained the front rank among living American writers. The glowing beauty of her work, its insight, its vividness and lyrical flow give to this chronicle of the American soil a distinction shared by few novels of our time. The story of Ellen Chesser is an American idyl that captures the grim and exalted meaning of the pioneer’s struggle with the land. It is a book that has earned its own and its author’s eminence. (*Spring 1935*)

Originally published by Viking Press, 1926. ML edition (pp. [ix] –382) printed from Viking plates. Published April 1935. *WR* 20 April 1935. First (and only) printing: 5,000 copies. Discontinued 31 December 1938.

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

**282**

**ROBINSON JEFFERS. ROAN STALLION, TAMAR AND OTHER POEMS. 1935**–**1959. (ML 118)**

**282a. First printing (1935)**

[within double rules] ROAN STALLION | [diamond ornament] | TAMAR | [diamond ornament] | AND OTHER POEMS | [rule] | BY | ROBINSON JEFFERS | [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–xii, [1–2] 3–295 [296–300]. [1–9]16 [10]12

[i] half title; [ii] pub. note D13; [iii] title; [iv] *Copyright,* 1935, *by* THE MODERN LIBRARY, INC. | *Copyright,* 1924, *by* Peter G. Boyle | *Copyright,* 1925, *by* Horace Liveright, Inc. | *First Modern Library Edition* | 1935; [v] dedication; [vi] blank; vii–x INTRODUCTION signed p. x: Robinson Jeffers.; xi–xii CONTENTS; [1] part title: ROAN STALLION; [2] blank; 3–295 text; [296–300] blank.

*Jacket:* Pictorial in vivid reddish orange (34) and black on cream paper depicting a black horse on inset circular cream panel; background in solid vivid reddish orange with title in reverse around inset circular panel, other lettering and horizontal rules in reverse. Unsigned.

Front flap:

Robinson Jeffers’ position as the writer of the most challenging poetry of our time is now generally conceded. The spiritual tragedies that he sets against the rocky landscape of the Pacific coast reveal all the fierce intensity and overwhelming beauty of his unique gifts. When *Roan Stallion, Tamar and Other Poems* was first published a new and elemental force in our native poetry was acclaimed. Now, in the Modern Library, it wins new adherents for the poet of the dark labyrinths of the human soul. (*Spring 1935*)

Originally published by Boni & Liveright, 1925. ML edition printed from newly set plates. Published May 1935. *WR* 25 May 1935. First printing: Not ascertained. Discontinued 31 December 1959.

The original B&L plates were too large for the ML’s format and new plates had to be made for the ML edition. Cerf gave Jeffers an opportunity to revise the text but he declined. In the introduction he stated: “. . . it is a pleasure to write, but after a thing has been written I hate to see it again; poems are the sort of children that it is delightful to beget, dreary to educate. . . . So I made terms with my conscience and my publisher: ‘If you’ll let me off revising I’ll write an introduction instead; that will only take a few hours, the other would take weeks’” (p. vii). *Roan Stallion, Tamar and Other Poems* sold 2,403 copies during the eighteen-month period May 1942–October 1943, placing it in the bottom quarter of ML and Giant titles in terms of sales.

**282b. Title page reset (c.1940)**

ROAN STALLION | [diamond ornament] | TAMAR | [diamond ornament] | AND OTHER POEMS | BY | ROBINSON JEFFERS | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 282a. Contents as 282a except: [ii] blank; [iv] COPYRIGHT, 1935, BY THE MODERN LIBRARY, INC. | COPYRIGHT, 1924, BY PETER G. BOYLE | COPYRIGHT, 1925, BY HORACE LIVERIGHT, INC.

*Variant A:* Pagination as 282a except: [296–308]. [1–10]16. Contents as 282b except: [296] blank; [297–302] ML list; [303–304] ML Giants list; [305–308] blank. (*Spring 1945*)

*Variant B:* Pagination and collation as variant A. Contents as variant A except: [iv] COPYRIGHT, 1951, BY ROBINSON JEFFERS | COPYRIGHT, 1935, BY THE MODERN LIBRARY, INC. | COPYRIGHT, 1924, BY PETER G. BOYLE | COPYRIGHT, 1925, BY BONI & LIVERIGHT, INC. (*Spring 1952*)

*Variant C:* Pagination and collation as variant A. Contents as variant A except: [iv] COPYRIGHT, 1925, BY HORACE LIVERIGHT, INC. | COPYRIGHT, 1935, BY THE MODERN LIBRARY, INC. | COPYRIGHT RENEWED, 1953, BY ROBINSON JEFFERS. (*Spring 1955*)

*Jacket:* Enlarged version of 282a in very deep red (14) instead of vivid reddish orange with horizontal rules omitted. Front flap as 282a. (*Spring 1941*)

Front flap rewritten:

For many years Robinson Jeffers has maintained a distinguished place among the poets of America. When *Roan Stallion,* *Tamar and Other Poems* was first published a new and elemental force in our native poetry was acclaimed. The fierce tragedies enacted against a background of the rocky landscape of the Pacific Ocean revealed the brooding and tortured men and women whose hearts Jeffers searched. In poem after poem over many years, he has explored the dark labyrinths of the human spirit. Without compromise or concession he has pursued his search and written about the stark beauty of a rugged landscape and the agonized gropings of a people at war with their environment and themselves. (*Spring 1955*)

**283**

**W. SOMERSET MAUGHAM. THE MOON AND SIXPENCE. 1935**–**1971. (ML 27)**

**283.1a. First printing (1935)**

[within double rules] THE MOON AND | SIXPENCE | [rule] | BY | W. SOMERSET MAUGHAM | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [1–6] 7–314 [315–320]. [1–10]16

[1] half title; [2] pub. note A6; [3] title; [4] *Copyright,* 1919, *by* GEORGE H. DORAN COMPANY | [short double rule] | *First Modern Library Edition* | 1935; [5] fly title; [6] blank; 7–314 text; [315–320] ML list. (*Spring 1935*)

*Jacket:* Pictorial in strong yellow (84), deep green (142) and dark brown (59) on cream paper depicting a South Sea village with mountains in distance; lettering in dark brown against strong yellow background. Signed: Newman.

Front flap:

The fame of W. Somerset Maugham rests securely on two novels. The first, *Of Human Bondage* (No. 176), has steadily maintained its position as one of the two best sellers on the entire Modern Library list during the last three years. The second, *The Moon and Sixpence*, now takes its place in the series with the promise of competing for popular favor with its celebrated predecessor. This story of Charles Strickland, driven by the demon of his genius to the South Seas, parallels in many respects the strange life of Paul Gauguin. (*Spring 1935*)

Originally published in U.S. by George H. Doran Co., 1919. ML edition (283.1, pp. [5] –314) printed from Doubleday, Doran plates. Published June 1935. *WR* 22 June 1935. First printing: 5,000 copies. Discontinued 1971/72.

The ML paid Doubleday, Doran royalties of 10 cents a copy. The ML printed 43,500 copies by August 1944. Sales were about 2,000 copies a year in the late 1930s but increased to about 7,000 copies a year after the United States entered the war (Ray Freiman memo to Robert Haas, 13 November 1944). *The Moon and Sixpence* sold 11,156 copies during the eighteen-month period May 1942–October 1943, placing it twenty-first out of 271 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.

**283.1b. Title page reset (c.1940)**

[torchbearer D5] | [6-line title and statement of responsibility within single rules] THE MOON | AND | SIXPENCE | BY | W. SOMERSET | MAUGHAM | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination and collation as 283.1a. Contents as 283.1a except: [2] blank; [4] COPYRIGHT, 1919, BY GEORGE H. DORAN COMPANY; [315–319] ML list; [320] blank. (*Spring 1941*)

*Jacket:* Enlarged version of 283.1a with author in deep green and series in reverse against dark brown band added at foot. (*Fall 1940*)

**283.2. Text reset (1946)**

THE MOON | AND | SIXPENCE | BY | W. SOMERSET | MAUGHAM | [torchbearer D4 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*4*], [1–2] 3–341 [342–348]. [1–10]16 [11–12]8

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1919, BY GEORGE H. DORAN CO.; [1] fly title; [2] blank; 3–341 text; [342–347] ML list; [348] blank. (*Spring 1947*)

*Variant:* Pagination as 383.2. [1–11]16. Contents as 383.2 except: [*4*] COPYRIGHT, 1919, BY W. SOMERSET MAUGHAM | COPYRIGHT RENEWED, BY W. SOMERSET MAUGHAM; [342 blank]; [343–348] ML list. (*Spring 1950*)

*Jacket:* As 283.1b. (*Spring 1947*)

Freiman reported in 1944 that the plates, though not perfect, could be used for several more years, but Haas decided to make new plates for Maugham’s *Of Human Bondage* (199) and *The Moon and Sixpence* at the same time. Freiman contacted Doubleday, Doran to determine whether it was willing to supply new plates or at least pay part of the cost (Freiman memo to Haas, 13 November 1944). Doubleday, Doran agreed to reset and replate both titles at its own expense as long as the ML agreed to keep them in print and promote them aggressively for at least ten years (Cedric R. Crowell, Doubleday, Doran, to Commins, 2 January 1945). The new plates were delivered to the ML’s printers in December 1945. The ML instructed Parkway Printing Co. to dispose of the old plates and use the new ones for all future printings (Regina Spirito to Bill Simon, Parkway Printing, 13 December 1945). The first printing from the new plates (not seen) was for 7,000 copies in April 1946.

***Fall***

**284**

**CHARLES DICKENS. A TALE OF TWO CITIES. 1935**–**1971. (ML 189)**

**284a. First printing (1935)**

[within double rules] A TALE OF | TWO CITIES | [rule] | BY | CHARLES DICKENS | [rule] | [torchbearer C2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–x, [1–2] 3–397 [398]. [1–12]16 [13]12

[i] half title; [ii] pub. note D14; [iii] title; [iv] *First Modern Library Edition* | 1935; [v] biographical note; [vi] blank; [vii] PREFACE; [viii] blank; ix–x CONTENTS; [1] part title: BOOK THE FIRST | RECALLED TO LIFE; [2] blank; 3–397 text; [398] blank.

*Jacket:* Pictorial in deep reddish orange (36) and dark brown (59) on cream paper with inset illustration of a guillotine with upraised arms holding a torch in the foreground; borders in deep reddish orange, lettering in dark brown.

Front flap:

The response by Dickens enthusiasts to the two titles already in the Modern Library series . . . persuaded the editors to include the famous historical-imaginative novel, *A Tale of Two Cities*, in a completely new edition. In the three-quarters of a century since its first appearance, this story of the French Revolution has maintained its popularity generation after generation with readers the world over. The widespread revival of interest in the works of Charles Dickens made the reissue of *A Tale of Two Cities* inevitable and imperative. (*Fall 1935*)

ML edition printed from newly set plates. Published September 1935. *WR* 19 October 1935. First printing: Not ascertained. Discontinued 1971/72.

*A Tale of Two Cities* sold 5,682 copies during the eighteen-month period May 1942–October 1943, placing it the second quarter of ML and Giant titles. During the same period *David Copperfield* (269) sold 8,665 copies and *Pickwick Papers* (247) sold 7,325 copies. *A Tale of Two Cities* did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**284b. Title page reset (c.1940)**

[torchbearer D5] | [6-line title and statement of responsibility within single rules] A TALE | OF TWO | CITIES | BY | CHARLES | DICKENS | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–viii] ix–x, [1–2] 3–397 [398–406]. [1–13]16

Contents as 284a except: [ii] blank; [iv] publication and manufacturing statements; [399–403] ML list; [404–405] ML Giants list; [406] blank. (*Spring 1943*)

*Jacket:* Nonpictorial in dark purplish blue (201) and dark bluish gray (192) on cream paper with title and author in reverse on inset dark purplish blue panel; background in dark bluish gray with series and torchbearer in reverse below inset panel. Front flap as 284a. (*Spring 1943*)

**284c. Wagenknecht introduction added (1950)**

BOOK THE FIRST | RECALLED TO LIFE | [rule] | *A Tale* | *of Two Cities* | *By* Charles Dickens | *With an Introduction by* | Edward Wagenknecht | *Professor of English* | *Boston University* | [torchbearer E5] | The Modern Library · New York

Pp. [i–iv] v–xxii, 3–396. [1–13]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; v–xvii INTRODUCTION | by Edward Wagenknecht; xvii (cont.)–xviii BIBLIOGRAPHY; [xix] AUTHOR’S PREFACE; [xx] blank; xxi–xxii CONTENTS; 3–396 text.

*Jacket A:* As 284b. (*Spring 1952*)

Front flap rewritten:

It is now almost a full century since *A Tale of Two Cities* was published, yet it still stands as one of the best of all the historical novels written during that time. New generations of readers have obtained their first understanding of the meaning of the French Revolution as a social cataclysm and a human drama from the pages of this novel. They have participated in its blood-stirring events not by following the career of notable and spectacular personages, but by identifying themselves with Sydney Carton, the Defarges and the other obscure people who lived and died during the reign of terror. (*Fall 1953*)

*Jacket B:* Pictorial on coated white paper with multicolored illustration of a public execution with the severed head of a guillotined man being held aloft to a crowd of soldiers and others; lettering in black. Front flap as jacket A rewritten text. (*Spring 1956*)

Wagenknecht received $150 for the introduction (Stein to Wagenknecht, 24 January 1950). Despite the addition of the new introduction and bibliography, the number of leaves is identical to 284b. This was accomplished by omitting the biographical note (which was superseded by the new introduction), the first part title (which was added at the head of chapter 1 and mysteriously appears as well at the head of the title page), and the ML lists at the end of the book. In addition, pp. 395–96 were adjusted with minor resetting to accommodate the last three lines of text that appeared on p. 397 in earlier printings.

**285**

**THOMAS MANN. BUDDENBROOKS. 1935**–**1940. (ML 57)**

**285. First printing (1935)**

[within double rules] BUDDENBROOKS | [rule] | BY | THOMAS MANN | [rule] | TRANSLATED FROM THE GERMAN | BY H. T. LOWE-PORTER | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], [1–2] 3–389 [390]; [1–2] 3–359 [360–370]. [1–24]16

[*1*] half title; [*2*] pub. note A6; [*3*] title; [*4*] *Copyright*, 1924, *by* ALFRED A. KNOPF, INC. | [short double rule] | *First Modern Library Edition* | 1935; [*5*] biographical note; [*6*] blank; [*7*] TRANSLATOR’S NOTE signed: H. T. Lowe-Porter; [*8*] blank; [1] part title: PART ONE; [2] blank; 3–389 text; [390] blank; [1] part title: PART SEVEN; [2] blank; 3–359 text; [360] blank; [361–366] ML list; [367–370] blank. (*Fall 1935*) *Note:* *First* statement retained on spring 1937 printing.

*Jacket:* Pictorial in light yellowish brown (76) and dark brown (59) on cream paper with inset illustration of a hand holding aloft a book with a crown hovering over it and a German town in the background; borders in light yellowish brown, lettering in dark brown.

Front flap:

The winner of the 1929 Nobel Prize in Literature, Thomas Mann, stands pre-eminent among living writers. His fame rests chiefly on two novels, *The Magic Mountain* and *Buddenbrooks*. For more than three years, *The Magic Mountain* (#200) has maintained its position as one of the five best sellers on the Modern Library list. With the addition of *Buddenbrooks* to the series, it is safe to predict that it will take rank with its illustrious predecessor as a book of immense popular appeal. (*Fall 1935*)

Lowe-Porter translation originally published in U.S. in two volumes by Alfred A. Knopf, 1924. ML edition (pp. [*7*]–389; [1]–359) printed from Knopf plates. Published October 1935. *WR* 2 November 1935. First printing: 10,000 copies. Discontinued fall 1940.

The ML paid Knopf royalties of 12 cents a copy. Second and third printings of 4,000 copies each were made in March 1937 and May 1938. The reprint contract expired on 1 July 1938, but Knopf agreed to an eighteen-month extension through 1 January 1940. The ML paid a $1,200 advance for an additional 10,000 copies and agreed to sell any remaining copies on hand within the first three months of 1940. Joseph Lesser of Knopf wrote, “Thus, you have 21 months in which to sell 10,000 copies (or more, I hope)” (Lesser to Klopfer, 17 May 1938). The first printing under the extended contract was for 6,000 copies in October 1938. The ML reported in April 1940 that the last copies had been delivered from the bindery and that *Buddenbrooks* would be completely out of stock within a few weeks (Emanuel Harper to Lesser, 5 April 1940). The final royalty statement in February 1941 indicated a payment of $70.92, reflecting sales of 591 copies in excess of the 10,000 covered by the advance.

**286**

**EDNA FERBER. SHOW BOAT. 1935**–**1940. (ML 35)**

**286. First printing (1935)**

[within double rules] SHOW BOAT | [rule] | BY | EDNA FERBER | [rule] | WITH A FOREWORD BY | JEROME KERN | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–vi [vii–x], [*4*], 1–398 [399–402]. [1–13]16

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1926, *by* EDNA FERBER | *Foreword copyright,* 1935, *by* | THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1935; v–vi FOREWORD signed p. vi: Jerome Kern; [vii] biographical note; [viii] blank; [ix] dedication; [x] blank; [*1*] Introduction signed: E. F.; [*2*–*3*] 2-page spread headed: SHOW BOAT | BY EDNA FERBER | [left page] *THE TIME:* | [2 lines of text] | *THE SCENE:* | [19 lines of text] | [right page] *THE PLAYERS:* | [23 lines of text]; [*4*] blank; 1–398 text; [399–402] blank.

*Jacket:* Pictorial in deep green (142) and strong yellow (84) on pale yellow green paper depicting the Mississippi show boat *Cotton Blossom* at a landing with the sun setting in the distance. Signed: illegible.

Front flap:

Millions of people have enjoyed *Show Boat* in at least one of its many manifestations. First as a book it was a national best seller. As a play, a musical comedy, a weekly radio feature for three years, and, in its latest version, an operatic film, *Show Boat*, like the river it celebrates, rolls on forever. Now in the Modern Library series, Edna Ferber’s famous chronicle of the Mississippi summons a new audience to Captain Andy Hawks’ floating palace of entertainment. Jerome Kern, the well-known composer, provides a foreword. (*Fall 1935*)

Originally published by Doubleday, Page & Co., 1926. ML edition (pp. [ix]–398) printed from Doubleday, Doran plates with pp. [*2*–*3*] adapted from the original title page with the imprint removed and the title printed in smaller type. Published November 1935. *WR* 30 November 1935. First (and probably only) printing: Not ascertained. Discontinued 31 December 1940.

Daniel Longwell of Doubleday, Doran asked Cerf in 1934 if Ferber’s *Show Boat* or *So Big* could be included in the ML “in however small an edition” and indicated that no advance on royalties would be required. “It would help us tremendously,” he observed, “to be able to tell Edna Ferber right now that you are going to do that” (Longwell to Cerf, 4 April 1934). Cerf replied that nothing could be done during the coming season. “Our Fall Modern Library list already includes THE GREAT GATSBY, PORGY, and LOOK HOMEWARD ANGEL, and that is more than enough Americana for this one installment!” (Cerf to Longwell, 9 April 1934). *Show Boat* appeared in the ML the following year and was discontinued five years later. Copies of the first printing have been seen with the remainder mark of a star stamped on the endpaper.

**287**

**A. EDWARD NEWTON. THE AMENITIES OF BOOK-COLLECTING. 1935**–**1940. (ML 164)**

**287. First printing (1935)**

[within double rules] THE AMENITIES OF | BOOK-COLLECTING | AND | KINDRED AFFECTIONS | [rule] | BY | A. EDWARD NEWTON | [rule] | WITH A NEW | INTRODUCTION BY THE AUTHOR | [rule] | [torchbearer A2] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*16*], [ix] x–xxvii [xxviii], [1] 2–13 [14], [*2*], 15–16, [*2*], 17–20, [*2*], 21–24, [*2*], 25–26, [*2*], 27–34 [35–36], [*2*], 37–42, [*2*], 43–48, [*2*], 49–52, [*2*], 53–54, [*2*], 55–60, [*2*], 61–72, [*2*], 73–74, [*2*], 75–80, [*2*], 81–82, [*2*], 83–90, [*2*], 91–102, [*2*], 103–110, [*2*], 111–114, [*2*], 115–116, [*2*], 117–130, [*2*], 131–132, [*2*], 133–136, [*2*], 137–146, [*2*], 147-150, [*2*], 151–174, [*2*], 175–184, [*2*], 185 [186], [*2*], 187–200, [*2*], 201–204, [*2*], 205–222, [*2*], 223–236, [*2*], 237–250, [*2*], 251–268, [*2*], 269–306, [*2*], 307–312, [*2*], 313–344, [*2*], 345–350, [*2*], 351–352, [*2*], 353–373 [374]. [1–14]16 [15]4 [16]16

[*1*] half title; [*2*] pub. note D12; [*3*] blank; [*4*] portrait of A. Edward Newton; [*5*] title; [*6*] *Copyright,* 1918, *by* A. EDWARD NEWTON | [short double rule] | *Introduction copyright,* 1935, *by* THE MODERN | LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1935; [*7*] DEDICATION; [*8*] blank; [*9*–*15*] INTRODUCTION signed p. [*15*]: [at left] “Oak Knoll” | Berwyn, Pennsylvania. | *June* 1, 1935. | [at right] A. Edward Newton.; [*16*] pub. notes to the fifth and fourth editions; [ix]–xi PREFACE TO THIRD EDITION signed p. xi: A. Edward Newton | *July* 12, 1920.; [xii] blank; [xiii]–xix ESSAY INTRODUCTORY signed p. xix: The Author. | “Oak Knoll,” | Daylesford, Pennsylvania, | *April* 7, 1918.; [xx] blank; [xxi] TABLE OF CONTENTS; [xxii] blank; [xxiii]–xxvii LIST OF ILLUSTRATIONS; [xxviii] blank; [1]–355 text with illustrations facing pp. [14], 16, 20, etc.; [356] blank; [357] part title: INDEX; [358] blank; [359]–373 INDEX; [374] blank.

*Jacket:* Pictorial in dark blue (183) and dark brown (59) on cream paper with a facsimile of Newton’s bookplate depicting Temple Bar with a quotation from Samuel Johnson: “Sir, the biographical part of literature is what I love most”; borders in dark blue, lettering in dark brown.

Front flap:

One need not be an expert to partake with A. Edward Newton in the most fascinating of all pursuits—the endlessly revealing search in every ramification of the merits and oddities of books and authors. A prince among bibliophiles, A. Edward Newton has wisely and wittily recorded his lifelong quest among books. The authority and the informality of *The Amenities of Book-Collecting* made it the unanimous choice of the editors of the Modern Library as the first bibliographical volume to be welcomed into the series. (*Fall 1935*)

Originally published by Atlantic Monthly Press, 1918; sixth impression published by Little, Brown & Co., 1929. ML edition (pp. [*7*], [*16*]–373) printed from offset plates photographically reduced from the sixth impression, with the color frontispiece replaced by a black-and-white portrait of Newton and other inserted plates in the Atlantic Monthly/Little, Brown edition photographically reduced and printed with the text. Published December 1935. *WR* 14 December 1935. First printing: Probably 7,000 copies. Discontinued 31 December 1940.

Cerf and Klopfer tried to secure reprint rights to *The Amenities of Book-Collecting* when they acquired the ML, but the original edition was still selling too well for Little, Brown to consider a reprint (Cerf to Alfred R. McIntyre, Little, Brown, 18 August 1925; McIntyre to Cerf, 24 August 1925). Ten years later Klopfer wrote to McIntyre: “I have just returned from a visit to Mr. A. Edward Newton’s home in Paoli where we had a grand evening talking about his projected set of Trollope. At that time I suggested that it might be a good idea to do a Modern Library edition of The Amenities of Book Collecting. He referred the matter to you and I am taking this opportunity of finding out how you feel about it” (Klopfer to McIntyre, 21 February 1935). McIntyre replied that he would be glad to consider the possibility (McIntyre to Klopfer, 25 February 1935).

The Little, Brown plates were too large for the ML’s format. Cerf initially proposed resetting the text and making new plates, and he wanted Little, Brown to share the cost. He offered an advance of $750 against royalties of 10 cents a copy but indicated that the ML would pay only 7 cents a copy until the cost of the plates was recovered, after which the plates would become the property of Little, Brown (Cerf to McIntyre, 11 April 1935). McIntyre declined the offer. He didn’t think that Newton should share the cost of the plates and noted, “I figure that every sale we lose of the regular edition must be offset by a sale of at least fifty copies of your edition unless our gross profit on the book is to be lessened.” He suggested photographically reducing the pages and printing by photo-offset (McIntyre to Cerf, 12 April 1935).

Cerf decided that photo-offset was practicable and agreed to pay the $750 advance against a flat 10-cent royalty. He noted that photo-offset “would be more costly than the ordinary job and I am afraid the result may not look as well, but nevertheless the result should be good enough to suit all practical purposes” (Cerf to McIntyre, 18 April 1935). The Polygraphic Co. of America quoted a total price of $792 for making the plates and printing 7,000 copies. This represented $400 for plate work, including all halftones, and $392 for press work. The cost of reprints (make-ready and press work) was quoted as $296 for 5,000 copies or $408 for 7,000 copies (Polygraphic Co. of America to Klopfer, 18 July 1935).

Newton received $50 for his introduction to the ML edition. When Cerf invited him to write it, he noted that such introductions “have meant not only additional interest on the part of the book-buying public, but special attention from the entire reviewing fraternity. In other words, the new introduction gives the critic a reason for doing a brand new review of the book regardless of the fact that it is a reprint” (Cerf to Newton, 25 April 1935).