**1936**

**General**

The most important step in Random House’s growth as a trade publisher came in 1936 when Cerf and Klopfer acquired the publishing firm Harrison Smith and Robert K. Haas. Smith and Haas had been in business for just over five years, but both men had solid experience in publishing. Smith had been an editor at Harcourt, Brace & Co., where one of his authors was Sinclair Lewis. Shortly before the Wall Street crash he joined the English publisher Jonathan Cape in establishing the firm Jonathan Cape and Harrison Smith in New York. He left that firm in October 1931 to go into business with Haas, who had been a founder of the Book-of-the-Month Club and served as its president for five years. Smith and Haas published many important books, but the early 1930s was a difficult time to launch a new publishing firm and Smith and Haas remained financially insecure. When Cerf and Klopfer suggested a merger with Random House they agreed. Haas recalled the circumstances as follows:

We had a small, but I think extraordinarily distinguished, list. We did everything but make money. We were not quite in the black, but it was coming; we had been doing better each year. . . . Then one day Bennett Cerf who had been an acquaintance, although not an intimate friend, of mine for some years . . . asked if we would consider merging with them, because they were anxious to get a list of trade books. . . . That appealed to me very much because I thought the Modern Library was the finest list of books of its kind in the whole world (Haas interview, “The Book-of-the-Month Club,” Oral History Research Office, Columbia University, 1954–55, pp. 963–64).

The merger gave Random House a ready-made trade list that included such authors as William Faulkner, Isak Dinesen, André Malraux, Robert Graves, Maurice Hindus, Edgar Snow, and Louis Fischer. It also gave Random House a children’s department under the direction of Louise Bonino and a children’s list that included Jean de Brunhoff’s Babar books.

The firm’s corporate name changed from The Modern Library, Inc., to Random House, Inc. The Modern Library became a subsidiary of its offspring. Haas and Smith joined Cerf and Klopfer as partners of Random House. Cerf was president, Haas was vice-president, Klopfer was treasurer, and Smith was secretary. Cerf described the reorganization in a letter to Gertrude Stein:

The actual structure of the new firm leaves one-third of the business belonging to me, one-third to Donald, and the other one-third to be divided between the two new partners. This means, of course, that in a pinch we will always be running the show. As a matter of fact, however, both of the new partners are not only very charming men, but are extremely competent and highly regarded by the publishing world. I am absolutely sure that everything will work out beautifully (Cerf to Stein, 28 February 1936, Random House Collection).

The transition is documented in the title leaves of ML books published between January and May 1936. January and February titles include Cerf and Klopfer’s names on the title page as part of the imprint; beginning in March Cerf and Klopfer’s names are omitted from the imprint. Original ML introductions are copyrighted under the name The Modern Library, Inc., through April. Beginning in May 1936 Random House, Inc., becomes the copyright holder, and the names of all four owners are recorded on the verso of the title page (see examples under “Title Page” below).

Smith remained at Random House for less than a year. The firm did not need a fourth partner, and Smith had a flair for forgetting dates and losing manuscripts that Cerf found irritating (Cerf, *At Random*, p. 123). He once described Smith as “the only man who ever mislaid six manuscripts simultaneously in the same desk” (Cerf, “Trade Winds,” *Saturday Review of Literature*, 18 April 1942, p. 20). When Smith resigned as of 1 January 1937 he commented, “I have discovered that the combined staff of both houses was so completely and fully manned on the editorial side that it did not leave enough active work for me in the future” (Harrison Smith to Fletcher Pratt, 30 December 1936, Random House Collection). He later became the publisher of *Saturday Review of Literature*.

After Smith’s departure Cerf, Klopfer and Haas each owned one-third of Random House and the Modern Library. Haas, who was eight years older than Cerf and twelve years older than Klopfer, remained an active partner until his retirement in 1956.

The acquisition of Smith and Haas was the second of three events in the 1930s that were of major importance in the development of Random House as a trade publisher. The first was the acquisition of Eugene O’Neill and the hiring of Saxe Commins as editor in 1933 after the bankruptcy of Liveright, Inc. The third was the arrival of Lewis Miller in August 1936.

Miller came to Random House from Garden City Publishing Co., the Doubleday reprint subsidiary, where he had been sales manager and played an important role in the success of the firm’s full-sized reprints, Star Dollar Books. He moved to Random House to develop a reprint line under the resurrected Carlton House imprint, but that venture was unsuccessful and in January 1938 he became sales manager for Random House and the Modern Library. He was one of the best sales managers in the business and it was in that capacity that he played a major role in the development of Random House. He remained with the firm until his retirement in 1967. Klopfer once stated that Miller was “responsible for Random House being as big a firm as it was” (Klopfer, interview with GBN, 1 June 1977).

**Number of titles**

Ten new titles were added and ten titles were discontinued. The number of titles in the regular ML remained stable at 213, making 1936 the first year in which the number of titles in the regular series did not increase. Six new titles were published in ML Giants series, bringing the Giants to twenty-eight titles in thirty volumes.

**Format**

All new titles except Glasgow, *Barren Ground* (289) and James, *Portrait of a Lady* (291) were published in the standard format with the binding measuring 6⅝ x 4⅜ in. (168 x 110 mm) and the leaves trimmed to 6½ x 4¼ in. (164 x 107 mm). *Barren Ground* was ¼ inch taller and wider to accommodate the Doubleday, Doran plates; *Portrait of a Lady* was ¼ inch taller to accommodate the Houghton, Mifflin plates. All new titles were published 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.

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

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

**Title page**

All new titles had the final version of Elmer Adler’s title page with the title in open-face type; six title pages had torchbearer A2 and four had torchbearer A3. The title pages of the January and February titles—Dostoyevsky, *The Possessed* (288) and Glasgow, *Barren Ground* (289)—have the 3-line imprint that had been used since 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:

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

NEW YORK

New ML titles published between May 1936 and January 1937 have the following statement on the verso of the title page, reflecting the change in the firm’s legal name from The Modern Library, Inc. to Random House, Inc. and listing all four owners:

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

IS PUBLISHED BY

R A N D O M H O U S E , I N C .

BENNETT A. CERF [2-line RH ROBERT K. HAAS

DONALD S. KLOPFER device] HARRISON SMITH

**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 three 1936 titles except were published in individually designed pictorial jackets. Dostoyevsky, *The Possessed* (288), James, *Portrait of a Lady* (291), and James, *Varieties of Religious Experience* (296) were published in individually designed non-pictorial jackets. The front flap of each jacket included descriptive text about the work written by Saxe Commins.

**Price**

95 cents.

**Dating keys**

(Spring) Gogol, *Dead Souls* xMalraux, *Man’s Fate*; Giants through G27; jackets: 242. (Fall) Malraux, *Man’s Fate* xGraves, *I, Claudius*; Giants through G30; jackets: 245. *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**

Two years after Little, Brown rejected his earlier offer to include *Mutiny on the Bounty* in the ML, Cerf tried again to secure reprint rights to the novel. By this time the second and third volumes of Charles Nordhoff and James Norman Hall’s Bounty trilogy—*Men Against the Sea* and *Pitcairn’s Island—*had been published, and the motion picture version of *Mutiny on the Bounty* starring Charles Laughton and Clark Gable had been released. Cerf offered a $2,500 advance against royalties of 10 cents a copy for a ML edition to be published in spring 1937. He wrote, “We have discovered that by putting the first volumes of the Proust set in the Modern Library, we have boosted the sale of the complete set enormously, and I honestly believe that by making *Mutiny on the Bounty* available to a new audience, you would find the sales of the trilogy increased in exactly the same manner” (Cerf to Alfred McIntyre, Little, Brown, 5 October 1936). Little, Brown was not persuaded.

Another popular book for which the ML was unable to get reprint rights was Ralph Roeder’s *Man of the Renaissance*, which had been published by Viking Press in 1933 (Haas to Marshall Best, Viking Press, 14 September 1936).

Alfred McIntyre of Little, Brown suggested a ML edition of Louis-Ferdinand Céline’s *Journey to the End of Night* (McIntyre to Cerf, 10 February 1936), but the Little, Brown edition was nearly two inches taller than the ML’s format and the original plates could not have been used. Cerf responded, “Under ordinary circumstances, I would be strongly inclined to add the book to the regular Modern Library series because I think it is good enough for it, but the plate difficulty seems insurmountable” (Cerf to McIntyre, 18 March 1936). It would have been possible to photograph the Little, Brown edition, reduce the type page photographically, and print by offset lithography—as New Directions did for at least some paperback printings of *Journey to the End of Night* three or four decades later—but in the 1930s offset lithography was more expensive than letterpress printing, the quality was not as good, and the ML resorted to it reluctantly. Céline’s novel never appeared in the ML.

Ross G. Baker of Bobbs-Merrill suggested Robert Nathan’s *Woodcutter’s House*, which the firm had published in 1927. Cerf replied, “We discussed this book several times before . . . and decided that it is not sufficiently popular to warrant its inclusion in the series, despite its obvious merit. It is true that Knopf is doing a great deal of ballyhoo for Nathan these days, but unfortunately, that doesn’t seem to be doing very much for his older titles” (Cerf to Baker, 4 August 1936).

Raymond Healy, who had been hired in 1935 as the ML’s sales representative on the West Coast, suggested that the ML publish a cookbook. Cerf replied, “We have thought of putting a cookbook in the Modern Library, but decided that we had better stick more to the literary line . . . and let people like Blue Ribbon and Star Dollar do cookbooks and the like” (Cerf to Healy, 3 April 1936; underlining in original). Around the same time Healy reported that “the trade is now asking us for an Emerson in the Modern Library. Personally, I think the old Gent was a stick in the mud but I relay the request to you anyhow” (Healy to Cerf, 6 April 1936). The ML published Emerson’s *Complete Essays and Other Writings* (334) in 1940.

**New titles**

Dostoyevsky, *The Possessed* (1936) 288

Glasgow, *Barren Ground* (1936) 289

Gogol, *Dead Souls* (1936) 290

James, *Portrait of a Lady* (1936) 291

Trollope, *The Warden & Barchester Towers* (1936–1940); *Barchester Towers & The Warden* (1940– ) 292

Horace, *Complete Works* (1936) 293

Malraux, *Man’s Fate* (1936) 294

Richardson, *Maurice Guest* (1936) 295

James, *Varieties of Religious Experience* (1936) 296

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

**Discontinued**

Balzac, *Short Stories* (1918)

Baudelaire, *Prose and Poetry* (1919)

Cabell, *Beyond Life* (1923)

D’Annunzio, *Flame of Life* (1918)

Douglas, *Old Calabria* (1928)

Mencken, *Selected Prejudices* (1930)

Pennell, *Art of Whistler* (1928)

Rodin, *Art of Rodin* (1918)

Sudermann, *Dame Care* (1918)

Turgenev, *Smoke* (1920)

***Spring***

**288**

**FYODOR DOSTOYEVSKY. THE POSSESSED. 1936–1990. (ML 55)**

**288a. First printing (1936)**

[within double rules] THE POSSESSED | [rule] | BY | FYODOR DOSTOYEVSKY | [rule] | TRANSLATED FROM THE RUSSIAN BY | CONSTANCE GARNETT | WITH A FOREWORD BY | AVRAHM YARMOLINSKY | AND A TRANSLATION OF THE | HITHERTO-SUPPRESSED CHAPTER | “AT TIHON’S” | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xiv, [1–2] 3–736 [737–738]. [1–23]16 [24]8

[i] half title; [ii] pub. note D15; [iii] title; [iv] *Copyright,* 1936, *by* THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1936; v–ix FOREWORD signed p. ix: *July, 1935*. Avrahm Yarmolinsky; [x] blank; xi epigraphs from Pushkin and Luke 8:32–37; [xii] blank; xiii–xiv CONTENTS; [1] part title: PART ONE; [2] blank; 3–688 text; [689] part title: SUPPLEMENT | AT TIHON’S | STAVROGIN’S CONFESSION; [690] NOTE signed *A. Y.*; 691–730 text; [731] part title: VARIANT READINGS; [732] blank; 733–736 text; [737–738] blank.

*Jacket*: Non-pictorial in deep reddish orange (36) and black on cream paper with decorative dot in deep reddish orange and black; borders and three lines of text in deep reddish orange, other lettering in black.

Front flap:

The third novel by Dostoyevsky to be included in the Modern Library series . . . *The Possessed* has the distinction of appearing as a first American edition, in that it contains a hitherto-suppressed chapter. Avrahm Yarmolinsky, who provides a foreword and the translation of the newly discovered chapter, explains the political reasons for the suppression and the manner in which the original was released from the Russian archives. The translation of the novel is by Constance Garnett. (*Fall 1935*)

Garnett translation originally published in U.S. by the Macmillan Co., 1913. ML edition printed from plates made from a new typesetting. Published January 1936. *WR* 25 January 1936. First printing: Not ascertained. Discontinued 1990.

*The Possessed* sold 5,350 copies during the eighteen-month period May 1942–October 1943, placing it at the top of the third quarter of ML and Giant titles. Sales increased significantly by the early 1950s. During the twelve-month period November 1951–October 1952 it sold 6,218 copies, placing it solidly in the first quarter of ML and Giant titles and twenty-sixth of the 100 best-selling titles in the regular ML. Sales totaled 95,003 copies by spring 1958.

ML sales of other Dostoyevsky titles during the 1951–52 period are as follows: *The Brothers Karamazov* (12,124 copies: combined total of regular and ML Giant editions), *Crime and Punishment* (10,943 copies), and *The Idiot* (4,192 copies).

**288b. Title page reset (1940)**

The Possessed | *by* FYODOR DOSTOYEVSKY | *translated from the Russian by* CONSTANCE GARNETT | *with a foreword by* AVRAHM YARMOLINSKY | AND A TRANSLATION OF THE HITHERTO- | SUPPRESSED CHAPTER “*AT TIHON’S*” | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 288a.

Contents as 288a except: [ii] blank; [iv] COPYRIGHT, 1936, BY THE MODERN LIBRARY, INC.

*Variant:* Pagination as 288a. [1]16 [2–10]32 [11]24 [12]32 [13]16. Contents as 288b except: [iv] line 2 added: AND RENEWED, 1963, BY RANDOM HOUSE, INC.; [737–738] ML Giants list. (*Spring 1967*)

*Jacket A:* Non-pictorial in dark green (146) and black on cream paper with front of jacket divided diagonally with lower portion in dark green; lettering on upper portion in black with title on diagonal axis; lettering and torchbearer in reverse on lower portion with statement of responsibility on diagonal axis. Front flap as 288a. (*Spring 1940*)

*Jacket B:* As jacket A except in moderate orange (53) and black on yellowish gray paper; lettering in black on upper and lower portions, torchbearer in reverse. (*Spring 1942*)

*Jacket C:* Pictorial in greenish gray (155), dark grayish brown (62), moderate green (145), grayish reddish brown (46), moderate reddish brown (43) and black on coated white paper depicting eight faces clutched in a large hand against background in greenish gray and dark grayish brown; title in reverse, other lettering in black. Signed: O’Toole. Front flap as 288a. (*Fall 1951*) Front flap reset with last sentence revised: “The translation of the main text of this searching political and philosophical novel is by Constance Garnett.” (*Fall 1953*)

**288c. Reissue format (1977)**

Title as 288b through line 4; lines 5–8: [torchbearer M at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination as 288a. Perfect bound.

Contents as 288b variant except: [737–738] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in very dark red (17) and torchbearer in deep brown (56). Designed by R. D. Scudellari.

Front flap:

*The Possessed* was written between 1870 and 1872, years in which the just-beginning Russian revolutionary movement first exploded in acts of violence. The actual murder of a member of a revolutionary circle by his fellow conspirators first gave Dostoyevsky the idea for the book in which he turned against the radicals and socialists with whom he had earlier identified. As Avrahm Yarmolinsky observes in his Foreword, “*The Possessed* testifies to the fact that Dostoyevsky was not without some insight into the nature of the upheaval from which he was separated by nearly half a century.” Revolution, however, is not the sole theme of this novel, rich in insight, imaginative power and strongly drawn characters, which ranks with Dostoyevsky’s major works.

Published fall 1977 at $6.95. ISBN 0-394-60441-5.

Also in the Modern Library

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

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

Dostoyevsky, *Crime and Punishment* (1932– ) 228; (Illus ML, 1944) IML 10

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

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

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

\*All ML editions used the spelling Dostoyevsky except *Best Short Stories* which uses the spelling Dostoevsky. In recent decades “Dostoevsky” has become the most common transliteration of the author’s name in English-language editions of his works. “Dostoyevsky, Fyodor, 1821–1881” remains the “authorized form” used in library catalogs to collocate the nearly 50 variant spellings that have been used to represent the author’s name in the Roman alphabet (OCLC, Library of Congress Name Authority Record n79029930.

**289**

**ELLEN GLASGOW. BARREN GROUND. 1936–1948. (ML 25)**

**289a. First printing (1936)**

[within double rules] BARREN GROUND | [rule] | BY | ELLEN GLASGOW | [rule] | WITH A PREFACE | BY THE AUTHOR | [rule] | [torchbearer A3] | [rule] | BENNETT A. CERF · DONALD S. KLOPFER | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–vi] vii–ix [x–xii], [1–2] 3–526 [527–530]. [1–16]16 [17–18]8. 6⅞ x 4⅝ in. (174 x 115 mm)

[*1*] half title; [*2*] pub. note D15; [i] title; [ii] *Copyright,* 1925, 1933, *by* ELLEN GLASGOW | [short double rule] | *First Modern Library Edition* | 1936; [iii] biographical note and bibliography; [iv] blank; [v] dedication; [vi] blank; vii–ix Preface signed p. ix: Ellen Glasgow. | Richmond, Virginia, January, 1933.; [x] blank; [xi] Contents; [xii] blank; [1] part title: Part First | BROOMSEDGE | *A girl in an orange-coloured shawl. . . .*; [2] blank; 3–526 text; [527–530] blank.

*Jacket:* Pictorial in vivid reddish orange (34) and black on cream paper with inset black-and-white illustration of a farm house surrounded by fields; background in vivid reddish orange with rules and lettering in reverse except title in reverse bordered in black. Signed: GF(?).

Front flap:

In selecting the first novel by Ellen Glasgow to be included in the Modern Library series, the editors’ choice was inevitably *Barren Ground*. Of the score of distinguished books from her pen, none so completely reveals her powers as a novelist. None depicts so poignantly and unforgettably the social history of the South. Dorinda Oakley, the central character, is considered by everyone, including Miss Glasgow herself, the supreme achievement of the writer who has given to the world such notable novels as *Barren Ground* and *Vein of Iron*. (*Spring 1936*)

Originally published by Doubleday, Page & Co., 1925. New bibliographical edition with a preface by the author published by Doubleday, Doran & Co., 1933, as part of the Old Dominion Edition of the Works of Ellen Glasgow. ML edition (pp. [v]–526) printed from Old Dominion Edition plates. Published February 1936. *WR* 7 March 1936. First printing: 6,000 copies. Discontinued fall 1948.

The ML paid Doubleday, Doran royalties of 10 cents a copy.

*Barren Ground* sold 3,743 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles.

**289b. Title page reset (1940)**

[torchbearer D5] | [7-line title and statement of responsibility within single rules] | BARREN | GROUND | BY | ELLEN | GLASGOW | WITH A PREFACE BY | THE AUTHOR | [below frame] MODERN LIBRARY · NEW YORK

Pagination as 289a. [1–17]16

Contents as 289a except: [*2*] blank; [ii] COPYRIGHT, 1925, 1933, BY ELLEN GLASGOW.

*Jacket:* Non-pictorial in moderate reddish brown (43) on cream paper with lettering and torchbearer in reverse against solid moderate reddish brown background. Front flap as 289a. (*Spring 1941*)

**290**

**NIKOLAI GOGOL. DEAD SOULS. 1936–1971. (ML 40)**

**290.1a. First printing (1936)**

[within double rules] DEAD SOULS | [rule] | BY | NIKOLAI GOGOL | [rule] | WITH AN INTRODUCTION | BY CLIFFORD ODETS | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [1–10] 11–275 [276]; [5–6] 7–265 [266–270]. [1–16]16 [17–18]8

[*1*] half title; [*2*] pub. note D12; [1] title; [2] *Copyright,* 1923, *by* Mrs. Edward Garnett | *Introduction Copyright,* 1936, *by* | THE MODERN LIBRARY, INC. | [short double rule] | *First Modern Library Edition* | 1936; [3–6] INTRODUCTION | *By* Clifford Odets dated p. [6]: January, 1936.; [7–8] TRANSLATOR’S PREFACE; [9] part title: VOLUME ONE | BOOK ONE; [10] blank; 11–275 text; [276] blank; [5] part title: VOLUME TWO | BOOK ONE; [6] blank; 7–265 text; [266–270] blank.

*Jacket A:* Pictorial in strong purplish blue (196) and black on light yellowish brown paper with inset illustration of a Russian official holding a notebook and addressing a man with bowed head; borders in strong purplish blue, title in reverse against illustration, other lettering in black. Signed: Cassens.

Front flap:

It is almost a hundred years since *Dead Souls* was written. During that time it has made a permanent place for itself in the world’s literature beside such books as *Gulliver’s Travels* and *Don Quixote*. To the Russian, whatever his political allegiance may be, *Dead Souls* is more than a satire that flays the weakness of the Slavic character; it is the enduring symbol of a people that neither tyranny nor revolution can change. Gogol’s masterpiece lends new distinction to the Modern Library list. (*Spring 1936*)

Constance Garnett translation originally published in U.S. as vols. 1–2 of *The Collected Works of Nikolay Gogol* by Alfred A. Knopf, 1923. ML edition (290.1, pp. [7]–275; [5]–265) printed from Knopf plates with page numerals removed from translator’s preface. Published March 1936. *WR* 28 March 1936. First printing: 5,000 copies. Superseded 1965 by Guerney translation (290.2).

Herschel Brickell, head of the trade department at Henry Holt & Co., asked in 1931 why *Dead Souls* wasn’t in the ML. Klopfer replied, “Dead Souls isn’t in the Modern Library yet because we haven’t got around to it. I think you’re right; it should be there” (Brickell to Cerf, undated; Klopfer to Brickell, 3 March 1931). The ML edition was published five years later.

The ML edition (290.1) was translated by Constance Garnett. Garnett was named on the title page of other classics of Russian literature published in the ML before the 1960s. The only clue to the translator’s identity in *Dead Souls* is the copyright notice on the verso of the title page, where she is identified as “Mrs. Edward Garnett.” Odets received $50 for the introduction (Cerf to Odets, 16 January 1936).

*Dead Souls* sold 3,557 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.

**290.1b. Title page reset (c. 1940)**

DEAD | SOULS | BY | NIKOLAI | GOGOL | WITH AN INTRODUCTION BY | CLIFFORD ODETS | [torchbearer D6] | [rule] | MODERN LIBRARY · NEW YORK | [rule]

Pagination as 290.1a. [1–17]16

Contents as 290.1a except: [*2*] blank; [ii] COPYRIGHT, 1923, BY MRS. EDWARD GARNETT | INTRODUCTION COPYRIGHT, 1936, | BY THE MODERN LIBRARY, INC.

*Jacket* *B1:* Non-pictorial in very deep red (14) and black on cream paper with title and author in black on inset cream panel; background in very deep red with series and torchbearer in reverse at foot. Front flap as 290.1a. (*Spring 1944*)

*Jacket B2:* As jacket A except in grayish red (19) and gray. Front flap as 290.1a except first sentence revised, “It is a hundred years . . .” and last sentence rewritten: “Gogol’s masterpiece mirrors the nature of the Russian people with far more authority than Tsarist or Soviet spokesmen or writers could succeed in doing.” (*Spring 1957*)

**290.2a. Guerney translation (1965)**

DEAD SOULS | [swelled rule] | Nicholai V. Gogol | [ornaments] | *Translated from the Russian,* | *and with a Foreword, by* | BERNARD GUILBERT GUERNEY | *Thoroughly Revised,* | *with Additional New Material,* | *Constituting the Present Translation* | *the Nearest Approach to a Comprehensive Version* | *in Any Language* | [torchbearer J] | *The Modern Library* | *New York*

Pp. [i–vii] viii–xxvi, [1–3] 4–549 [550]. [1]16 [2–9]32 [10]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1965 | COPYRIGHT, 1942, BY THE READERS CLUB; 1944, BY THE LIMITED | EDITIONS CLUB, © 1965, BY BERNARD GUILBERT GUERNEY; [v] translator’s dedication; [vi] blank; [vii]–xxiv TRANSLATOR’S FOREWORD signed p. xxiv: *At the Sign of the Blue Faun* | 1942; 1948; 1964. | Bernard Guilbert Guerney; [xxv]–xxvi CONTENTS; [1] fly title; [2] blank; [3]–517 text; [518] blank; [519]–522 TO THE READER FROM | THE AUTHOR | *Foreword to the Second Edition of Volume One*; [523]–526 A GLOSSARY OF NAME | MEANINGS; [527]–544 ADDENDA AND VARIANTS; [545]–549 TRANSLATOR’S NOTES; [550] blank.

*Jacket C1:* Pictorial in strong yellow green (117), vivid orange (48), light orange (52), dark brown (59), medium gray (265) and black on coated white paper with inset illustration of two men standing next to a horse-drawn cart; background in strong yellow green with lettering in black; spine with title and author in vivid orange on inset black panel. Designed by Warren Chappell; unsigned.

Front flap:

Since its publication in 1842 *Dead Souls* has made a permanent place for itself in the world’s literature beside such books as *Gulliver’s Travels* and *Don Quixote*. Gogol’s epic laughter, his grotesque realism and relentless satire have created a triumphant masterpiece that is an enduring symbol of the Russian character.

Bernard Guilbert Guerney’s brilliant translation includes the seldom-printed second volume of *Dead Souls*, which Gogol left unfinished. Mr. Guerney has also provided notes, a glossary and an introduction.

Guerney translation originally published by the Readers Club, 1942, and Limited Editions Club, 1944. ML edition printed from plates made from a new typesetting. Published spring 1965. *WR* 12 April 1965. First printing: Not ascertained. Discontinued 1971/72.

Guerney revised his translation for the ML and included material not in earlier editions. The Guerney translation was also published in MLCE, summer 1965.

**290.2b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 290.2a except line 13: [torchbearer K].

Pagination and collation as 290.

Contents as 290.2a, including *First* statement on p. [iv].

*Jacket C2:* Enlarged version of 290.2a except in strong greenish yellow (99), deep reddish orange (36), moderate reddish orange (37), dark brown (59), and grayish reddish brown (46) on coated white paper; background in strong greenish yellow with lettering and Fujita “ml” symbol in dark brown; spine lettering in dark brown against strong greenish yellow background.

Also in the Modern Library

Gogol, *Collected Tales and Plays* (1969–1971) G115

**291**

**HENRY JAMES. THE PORTRAIT OF A LADY. 1936–1973; 1983– . (ML 107)**

**291.1a.**  **First printing** **(1936)**

[within double rules] THE PORTRAIT OF | A LADY | [rule] | BY | HENRY JAMES | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], 1–427 [428]; [*2*], 1–437 [438]. [1–26]16 [27–28]8 [29]6. 6⅞ x 4⅜ in. (174 x 111 mm)

[*1*] half title; [*2*] pub. note D15; [*3*] title; [*4*] *Copyright,* 1881, *by* HENRY JAMES, JR. | *Copyright,* 1909, *by* HENRY JAMES | [short double rule] | *First Modern Library Edition* | 1936; [*5*] biographical note; [*6*] blank; [*7*] part title: THE PORTRAIT OF A LADY | IN TWO VOLUMES | VOLUME I; [*8*] blank; 1–[428] text; [*1*] part title: THE PORTRAIT OF A LADY | Volume II; [*2*] blank; 1–[438] text.

*Variant:* Pagination as 291.a except: [438–442]. [1–27]16 [28]8. Contents as 291.1a except: [*4*] *First* statement omitted; [439–442] blank. (*Fall 1937 jacket*)

*Jacket:* Non-pictorial in light yellowish brown (76) and deep brown (56) on cream paper with rules and lettering in deep brown against light yellowish brown background; inset diagonal panel in the form of a note in Cerf’s handwriting pinned to the jacket: “Required Reading in Almost Every University Course in American Literature!”

Front flap:

The widespread revival of interest in the novels of Henry James provides the editors of the Modern Library with the opportunity of fulfilling a long-cherished plan to issue *The Portrait of a Lady*. Confronted with an embarrassment of riches in making a choice among so many novels, this selection was made because it most completely embodies the spirit and substance of Henry James’ unique gifts. The recognition given him by discriminating readers during the last part of the nineteenth century promises to be renewed in the twentieth. (*Spring 1936*)

Originally published in U.S. by Houghton, Mifflin & Co., 1881. ML edition (291.1, pp. [*7*]–[428]; [*1*]–[438]) printed from Houghton Mifflin plates. Published April 1936. *WR* 25 April 1936. First printing: Not ascertained. Discontinued 1973/74. Reissued 1983.

When *Daisy Miller & An International Episode* (60) was discontinued in 1934, the ML was left with a single James volume, *Turn of the Screw; The Lesson of the Master* (189). Klopfer then contacted Houghton Mifflin: “It occurred to me that it is just about time for us to get a decent Henry James title in the Modern Library.” He expressed interest in *The Portrait of a Lady* or *The Tragic Muse* provided the plates fit the ML’s format and offered royalties of 10 cents a copy (Klopfer to Robert Linscott, Houghton Mifflin, 6 June 1934). Linscott replied that nothing could be done for a year. Houghton Mifflin had just concluded “a long and difficult negotiation” with the James family to bring out a less expensive edition of *The Portrait of a Lady*, and Ferris Greenslet, general manager of the trade department, did not want to undertake another campaign just then (Linscott to Klopfer, 11 June 1934).

Three years after the ML edition was published, Linscott showed Klopfer the Houghton Mifflin sales figures for *The Portrait of a Lady* for the preceding twelve years (Linscott to Klopfer, 23 May 1939). The figures illustrate the effect of the ML edition on sales of the original publisher’s edition: 510 copies (1927), 509 copies (1928), 400 copies (1929), 402 copies (1930), 309 copies (1931), 192 copies (1932), 112 copies (1933), 155 copies (1934), 158 copies (1935), 93 copies (1936, when the ML edition appeared), 82 copies (1937), 89 copies (1938).

*The Portrait of a Lady* sold 4,308 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. Sales increased by the early 1950s. It sold 5,345 copies during the twelve-month period November 1951–October 1952, making it thirty-ninth out of the 100 best-selling titles in the regular ML.

**291.1b. Title page reset (c. 1940)**

[torchbearer E3] | [6-line title and statement of responsibility within single rules] THE | PORTRAIT | OF | A LADY | BY | HENRY JAMES | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination as 291.1a variant. [1–26]16 [27]8 [28]16

Contents as 291.1a variant except: [*2*] blank; [*4*] COPYRIGHT, 1881, BY HENRY JAMES, JR. | COPYRIGHT, 1909, BY HENRY JAMES. (*Fall 1947 jacket*)

*Jacket:* Pictorial in bluish gray (191) and black on coated white paper with silhouette in black of woman’s head at right and smaller profile drawing of woman’s head at left within rule frame; background in bluish gray with title in reverse and (where overlapping silhouette) bluish gray, author in bluish gray, other lettering in black. Signed: E. McKnight Kauffer. Front flap as 291.1a. (*Fall 1947*)

**291.1c. Millett introduction added (1951)**

The Portrait | of a Lady | By HENRY JAMES | [ornament: dove and olive branch] | *Introduction by FRED B. MILLETT* | *Professor of English and Director of the Honors College* | *Wesleyan University* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxxvii [xxxviii], [*2*], 1–427 [428]; [*2*], 1–437 [438–442]. [1–27]16 [28]8 [29]16

Contents as 291.1a variant except: [i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1881, by Henry James, Jr.* | *Copyright, 1909, by Henry James* | *Copyright, 1951, by Random House, Inc.*; v–xxxv INTRODUCTION | By Fred B. Millett; xxxvi–xxxvii BIBLIOGRAPHY; [xxxviii] blank; [*1*–*2*] as 291.1a, pp. [*7*–*8*].

*Variant A:* Pagination as 291.1c except: [i–v] vi–xxxvii. [1]16 [2–13]32 [14]8 [15]32 [16]16. Contents as 291.1c except: [v]–xxxv INTRODUCTION . . . ; [439–440] ML Giants list; [441] American College Dictionary advertisement; [442] blank. (*Spring 1959*) *Note:* Page numeral “v” removed from plates.

*Variant B:* Pagination and collation as variant A. Contents as variant A except: [iv] COPYRIGHT, 1881, BY HENRY JAMES, JR. | COPYRIGHT, 1909, BY HENRY JAMES | COPYRIGHT, 1951, BY RANDOM HOUSE, INC.; [439–440] ML Giants list; [441–442] blank. (*Spring 1965*)

*Jacket:* As 291.1b except in yellowish gray (93) instead of bluish gray. Front flap reset with last seven words replaced by the following: “. . . grew through the first half of the twentieth and bids fair to be increased considerably in the second.” (*Spring 1955*)

Originally published with Millett’s introduction and bibliography in MLCE, 1951, and subsequently in the regular ML. Stein offered Millett $200 to write an introduction of 3,000–5,000 words (Stein to Millett, 28 June 1950). Millett submitted an essay two-and-a-half times the length requested and indicated that Stein could cut it (Millett to Stein, 3 October 1950). The first part was a sketch of James’s life and works, the second part provided an account of the writing of the novel and James’s opinion of it at various times, and the third part consisted of a critical discussion of the work in light of James’s own criteria and the expectations of the modern reader. Both Stein and Linscott (who had moved to RH from Houghton Mifflin in 1944) were enthusiastic about the introduction but thought it had to be cut. Stein suggested leaving part 3 largely as it stood, cutting part 1 from 3,000 to 1,000 words, and eliminating most of part 2. He urged Millett to publish the entire essay in a journal like *Kenyon Review* or *Sewanee Review* (Millett to Stein, 3 October 1950; Millett to Stein 12 October 1950; Stein to Millett, 25 October 1950).

Millett does not appear to have published the complete version of his essay. His introduction to the ML edition is the only entry by Millett recorded in Marion Richmond, “Henry James’s *The Portrait of a Lady*: A Bibliography of Primary Material and Annotated Criticism,” *Henry James Review* 7 (Winter–Spring 1986, pp. 164–195).

**291.2a. Text reset; offset printing (1966)**

[left page of 2-page spread] *Preface to the New York Edition* | *by Henry James* | *Introduction by Fred B. Millett* | *Professor Emeritus of English, Wesleyan University* | *The Modern Library New York* | [torchbearer J] | [right page of 2-page spread] THE | PORTRAIT | OF | A | LADY | [decorative rule] | *Henry James*

Pp. [i–v] vi–xlii, [1–3] 4–595 [596–598]. [1]16 [2–10]32 [11]16

[i] half title; [ii–iii] title; [iv] *Copyright, 1881, by Henry James, Jr.* | *Copyright, 1909, by Henry James* | *Copyright, 1951, © 1966, by Random House, Inc.*; [v]–xxvi *INTRODUCTION* | *by Fred B. Millett*; [xxvii]–xlii *PREFACE* | *by Henry James*; [1] fly title; [2] blank; [3]–591 text; [592] blank; [593]–595 *BIBLIOGRAPHY*; [596] blank; [597–598] ML Giants list. (*Fall 1966*)

*Jacket:* Fujita jacket in deep orange yellow (69), strong red (12), dark grayish brown (62) and black on coated white paper with author and title in deep orange yellow and strong red within an oval picture frame in dark grayish brown highlighted in deep orange yellow; other lettering in black, all against white background.

Front flap:

*Portrait of a Lady* was first published in 1881. The text reprinted here is the final version, revised by James for the definitive New York Edition of his works.

*The Portrait of a Lady* is considered James’s first major novel. It is his most thorough and finest exploration to that time of a theme that held his imagination: the impact of the older European civilization on the American character. In Isabel Archer, the American girl who “affronts her destiny” in Europe, James created one of the more enduring and subtle literary portrayals of women. *The Portrait* is recognized as a triumph of James’s method of psychological realism.

Millett’s introduction and bibliography are revised, and James’s preface is added.

**291.2b Reissue format; Millett introduction and bibliography dropped (1983)**

HENRY JAMES | [2-line title in reverse within single rules in reverse all on black rectangular panel] THE PORTRAIT | OF A LADY | [below panel] THE NEW YORK EDITION | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–v] vi–xx, [1–3] 4–591 [592–594]. Perfect bound.

[*1*–*2*] blank; [i] woodcut illustration by Stephen Alcorn of a woman in hat; [ii] blank; [iii] title; [iv] SECOND MODERN LIBRARY EDITION | May 1983 | Copyright © 1951, 1966 by Random House, Inc. | Copyright renewed 1979 by Random House, Inc.; [v]–xx *PREFACE* | *by Henry James*; [1] fly title; [2] blank; [3]–591 text; [592] blank; [593] biographical note; [594] blank.

*Jacket:* Pictorial in deep reddish orange (36) and black on kraft paper with inset woodcut illustration by Stephen Alcorn of woman in hat.

Front flap:

Regarded by F. R. Leavis as the greatest achievement in the whole of James’s work, *The Portrait of a Lady* explores a theme and moral dilemma that captivated James’s imagination: the perilous allure of the older European civilization and its impact on the American character. Through the finely drawn figure of Isabel Archer, “a certain young woman affronting her destiny” in Europe, and his mastery of interpersonal relationships to objectify her maturing moral sense, James has produced a triumph of psychological realism that fulfills his own demands of the art form by being both “interesting” and “amusing.” In an exquisite prose style—sensitive, subtle, and perfectly controlled—*The Portrait of a Lady* is one of the most enduring representations of women in Western literature, and ranks as one of the finest novels written in the English language.

*The Portrait of a Lady* was first published in 1881. The text reprinted here is the final version, revised by James for the definitive New York Edition of his works in 1908, and includes his famous Preface.

Published spring 1983 at $8.95. ISBN 0–394–60432–6.

Also in the Modern Library

James, *Daisy Miller; An International Episode* (1918–1934) 60

James, *Turn of the Screw* (1930–1971) 189

James, *Wings of the Dove* (1946‑1969) 389

James, *Short Stories* (1948–1970) G75

James, *Washington Square* (1950–1970) 427

James, *The Bostonians* (1956–1970) 480

**292**

**ANTHONY TROLLOPE. THE WARDEN & BARCHESTER TOWERS. 1936–1940. BARCHESTER TOWERS & THE WARDEN. 1940–1971. (ML 41)**

**292a. First printing (1936)**

[within double rules] THE WARDEN | AND | BARCHESTER TOWERS | [rule] | BY | ANTHONY TROLLOPE | [rule] | WITH AN INTRODUCTION | BY | A. EDWARD NEWTON | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xiv, [1–2] 3–746 [747–754]. [1–24]16

[i] half title; [ii] pub. note A6; [iii] title; [iv] *Introduction Copyright,* 1936, *by* | RANDOM HOUSE, INC. | [short double rule] | *First Modern Library Edition* | 1936; v–ix INTRODUCTION signed p. ix: A. EDWARD NEWTON, | Founder of The Trollope Society, | 501 North 19th Street, | Philadelphia, Pennsylvania. | March 1st, 1936.; [x] blank; xi–xiv CONTENTS; [1] part title: THE WARDEN; [2] blank; 3–199 text; [200] blank; [201] part title: BARCHESTER TOWERS; [202] blank; 203–746 text; [747–751] ML list; [752] ML Giants list; [753–754] blank. (*Spring 1936*)

*Jacket:* Pictorial in moderate yellowish green (136) and black on cream paper depicting a stone bridge over a river with trees and cathedral in background; borders in moderate yellowish green, lettering in black except “and the WARDEN” in reverse against moderate yellowish green background. Jacket title: Barchester Towers and The Warden. Signed: illegible.

Front flap:

The only quarrel among Trollope enthusiasts revolves around the preference between *Barchester Towers* and *The Warden*. The editors of the Modern Library serve both factions by including the two novels in a single volume, not so much to placate the embattled Trollopians, but because *Barchester Towers* is, by the author’s own intention, inseparable from *The Warden*, and is its sequel. A. Edward Newton, author of *The Amenities of Book-Collecting* and founder of The Trollope Society, contributes a glowing introduction to this volume. (*Spring 1936*)

ML edition printed from plates made from a new typesetting. Published May 1936. *WR* 16 May 1936. First printing: Not ascertained. Discontinued 1971/72.

Cerf wrote to Newton after the announcement of ML’s spring list: “I am amazed and delighted at the interest that has been evinced at the mere announcement of the first Trollope title in our Modern Library series. We have announced the book for May publication, but it seems if we can get it ready five or six weeks before that time, we may be able to bag a few big school orders for the book. Accordingly, I would esteem it a tremendous personal favor if you could get your foreword over to us in the course of the next two weeks – that is, before the first of February. This would enable us to manufacture the book in time to get all the orders that are floating about” (Cerf to Newton, 14 January 1936). Newton submitted his introduction by 1 February, and the ML edition was published a few weeks before the customary publication date of the 25th of the month.

The Trollope Society was dedicated to making Trollope’s novels readily accessible in small, well-printed, inexpensive volumes. Newton hoped that an acknowledgment to the Society could appear on the title page. It appeared instead on the copyright page: “THE WARDEN and BARCHESTER TOWERS are published under the patronage of The Trollope Society” (p. [iv]). Klopfer expressed the hope that the ML edition would be the first of a Trollope Society series (Klopfer to Newton, 12 March 1936). But sales were disappointing and no further works by Trollope were added to the series until *The Way We Live Now* (639) appeared in 1984.

*Barchester Towers & The Warden* sold 3,196 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.

**292b. Title page reset (1940)**

Barchester Towers | AND | The Warden | BY ANTHONY TROLLOPE | *With an introduction by* A. EDWARD NEWTON | [torchbearer D2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 292a.

Contents as 292a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1936, | BY RANDOM HOUSE, INC.; [747–751] ML list; [752–753] ML Giants list; [754] blank. (*Fall 1940*)

*Jacket:* Enlarged version of 292a in deep yellowish green (132) and black on coated white paper with lettering in reverse except “Barchester Towers” in black, all against deep yellowish green background. Front flap as 292a. (*Fall 1940*)

**292c. Hatcher introduction added (1950)**

Barchester Towers | *AND* | The Warden | BY ANTHONY TROLLOPE | WITH AN INTRODUCTION | *By Harlan Hatcher* | VICE PRESIDENT AND PROFESSOR OF ENGLISH | THE OHIO STATE UNIVERSITY | [torchbearer E5] | *The Modern Library · New York*

Pp. [i–iv] v–xx, [1–2] 3–746 [747–748]. [1–24]16

Contents as 292a except: [ii] blank; [iv] *Copyright, 1950, by Random House, Inc.*; v–xiii INTRODUCTION | By Harlan Hatcher; [xiv] blank; xv BIBLIOGRAPHY; [xvi] blank; xvii–xx CONTENTS; [747–748] blank.

*Jacket:* As 292b with front flap slightly revised and reference to Newton introduction retained. (*Spring 1954*)

Printings with Hatcher introduction originally published 1950 in MLCE and subsequently in the regular ML. Hatcher received $150 for the introduction (Stein to Hatcher, 2 February 1950). Stein initially asked Gordon S. Haight of Yale University to write the introduction. Haight declined on the grounds that he didn’t have time, but he strongly urged that George Eliot’s *Middlemarch* be added to the ML and indicated that he would write an introduction to that (Haight to Stein, 26 January 1950). Haight suggested that Stein contact his colleague Chauncey B. Tinker, but Tinker also declined, as did Mary Ellen Chase (Stein to Tinker, 26 January 1950; Tinker to Stein, 27 January 1950; Stein to Chase, 27 January 1950). Hatcher was the fourth person that Stein contacted.

Also in the Modern Library

Trollope, *Eustace Diamonds* (1947–1959) 399

Trollope, *The Way We Live Now* (1984– ) 639

**293**

**HORACE. THE COMPLETE WORKS OF HORACE. 1936–1971. (ML 141)**

**293a. First printing (1936)**

[within double rules] THE COMPLETE WORKS | OF | HORACE | [rule] | EDITED, WITH AN INTRODUCTION BY | CASPER J. KRAEMER, JR. | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xx, [1–2] 3–412. [1–13]16 [14]8

[i] half title; [ii] pub. note D15; [iii] title; [iv] *Introduction Copyright,* 1936, *by* | RANDOM HOUSE, INC. | [short double rule] | *First Modern Library Edition* | 1936; [v] ACKNOWLEDGMENTS; [vi] blank; vii–xii INTRODUCTION | by Casper J. Kraemer, Jr.; xiii–xx CONTENTS; [1] part title: Conversation Pieces | (Satires); [2] blank; 3–83 text; [84] blank; [85] part title: Refrains | (Epodes); [86] blank; 87–124 text; [125] part title: Poems | (Odes); [126] blank; 127–301 text; [302] blank; [303] part title: Letters in Verse | (Epistles); [304] blank; 305–387 text; [388] blank; [389] part title: Jubilee Hymn | (Carmen Saeculare); [390] blank; 391–394 text; [395] part title: The Art of Poetry; [396] blank; 397–412 text.

*Jacket:* Pictorial in moderate reddish brown (43) and black on cream paper depicting Horace seated in forum; borders in moderate reddish brown, lettering in black.

Front flap:

The inclusion of *The Complete Works of Horace* in the Modern Library series carries forward the policy of issuing the classic writers of antiquity, as well as the best works of their successors, including our own contemporaries, in editions that are notable for their completeness and scholarship. This volume contains all the satires, odes, epodes, epistles, hymns and the essay *The Art of Poetry*. The translations were chosen for their fidelity and for their retention of the gay and ebullient spirit of Quintus Horatius Flaccus. (*Spring 1936*)

Original ML collection. Published June 1936. *WR* 27 June 1936. First printing: Not ascertained. Discontinued 1971/72.

Kraemer, a professor at New York University, proposed the Horace volume. He asked for an advance of $100 and royalties at the standard sliding scale for trade books of 10 to 15 percent (Kraemer to Cerf, 20 June 1935). Cerf agreed to the advance but indicated that the ML could only pay royalties of 5 percent (Cerf to Kraemer, 25 June 1935). Kraemer accepted these terms. *The Complete Works of Horace* reprinted 29 pages from *Horace and English Verse* translated by Alexander Murison, which was copyrighted by Longmans, Green & Co. in the British Empire but not in the United States. Cerf requested permission to use the material, but Longmans, Green wanted a fee of twenty guineas. This was more than Cerf was prepared to pay, so the ML used the material without permission. He told Longmans, Green that the ML would confine distribution to the United States and Canada. Longmans, Green asked its Canadian office to stop imports into Canada. T. F. Pike of the Longmans, Green Toronto office wrote to Hugh Eayrs of the Macmillan Co. of Canada, the ML’s Canadian distributors, so that he could “advise London my duty has been done” (Pike to Eayrs, 30 November 1936). Eayrs passed his letter along to Cerf.

*The Complete Works of Horace* sold 2,730 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles. It was not among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952. Sales totaled 44,171 copies by spring 1958.

**293b. Title page reset (1940)**

THE COMPLETE WORKS OF | HORACE | EDITED, WITH AN INTRODUCTION BY | CASPER J. KRAEMER, JR. | [torchbearer D4] | [rule] | MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 293a.

Contents as 293a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1936, | BY RANDOM HOUSE, INC.

*Variant:* Pagination as 293a. Contents as 293b except: [iv] line 2 added: COPYRIGHT RENEWED, 1963, BY RUTH I. KRAEMER.

*Jacket:* Non-pictorial in dark purplish blue (201) and dark gray (266) on cream paper with title in reverse on dark purplish blue panel at upper left; other lettering in dark gray. Designed by Joseph Blumenthal. Front flap as 293a. (*Fall 1940*)

**293c. Title page reset; 7½ inch format (1969/70)**

THE COMPLETE WORKS OF | HORACE | EDITED, WITH AN INTRODUCTION BY | CASPAR J. KRAEMER, JR. | [torchbearer K] | MODERN LIBRARY · NEW YORK

Pagination as 293a. [1]16 [2–5]32 [6]24 [7]32 [8]16

Contents as 293b variant.

*Jacket:* As 293b except in vivid purplish blue (194) and black on coated white paper.

Front flap:

This volume contains all the satires, odes, epodes, epistles, hymns, and the essay *The Art of Poetry*. For centuries, poets and scholars have made new translations of the poems and prose of Horace. The ones in this volume, which include translations by Ben Jonson and Samuel Johnson, were chosen for their fidelity and for their retention of the gay, ebullient spirit of Quintus Horatius Flaccus.

***Fall***

**294**

**ANDRÉ MALRAUX. MAN’S FATE. 1936–1973. (ML 33)**

**294a. First printing (1936)**

[within double rules] MAN’S FATE | (LA CONDITION HUMAINE) | [rule] | BY | ANDRÉ MALRAUX | [rule] | TRANSLATED BY | HAAKON M. CHEVALIER | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], 1–360. [1–10]16 [11]8 [12]16

[*1*] half title; [*2*] pub. note D12; [*3*] title; [*4*] *Copyright,* 1934, *by* HARRISON SMITH AND | ROBERT HAAS, INC. | [short double rule] | *First Modern Library Edition* | 1936; [*5*] biographical note and bibliography; [*6*] blank; [*7*–*8*] CONTENTS; 1–4 Translator’s Introduction signed p. 4: H. M. C.; [5] Principal Characters; [6] blank; [7] part title: Part One; [8] blank; 9–360 text.

*Jacket A:* Pictorial in deep reddish orange (36) and black on cream paper depicting two Chinese soldiers with howitzer; borders and title in deep reddish orange, other lettering in black. Signed: Cassens.

Front flap:

No writer of our time has so vividly dramatized the living spirit of revolution, nor so completely identified himself with the struggle for a new social order as André Malraux. *Man’s Fate*, dealing with the 1925–1927 uprising in China, is, indeed, more than a novel of the fierce conflicts that tore a vast country asunder; it is a revelation of man’s courage and heroism in the face of imminent annihilation. Winner of the Goncourt Prize for 1933, *Man’s Fate* established André Malraux as one of the leading novelists of France and the world. (*Fall 1936*)

Chevalier translation originally published by Harrison Smith and Robert Haas, 1934, two years before Random House acquired the firm. ML edition (294a, pp. [*7*]–360) printed from offset plates photographically reduced from the Smith and Haas edition with page numerals “v–vi” removed from contents pages; 294b–c (pp. v–360) printed letterpress from Smith and Haas/RH plates; 294d printed from offset plates photographically reduced from the Smith and Haas edition. Published September 1936. *WR* 26 September 1936. First printing: Not ascertained. Discontinued 1973/74. Published in Vintage Books, February 1969.

*Man’s Fate* was the first Smith and Haas title added to the ML after Cerf and Klopfer absorbed the firm in April 1936.

The Smith and Haas edition measured 8⅜ x 5¾ inches with a type page of 6⅜ by 3⅝ inches. The plates were far too large for the ML’s 6½ x 4¼ inch format. To include *Man’s Fate* in the series the ML would either have to reset the text and make new letterpress plates or photograph a clean copy of the Smith and Haas edition, reduce the type page photographically, and print by offset lithography. The quality of offset lithographic printing in the 1930s was inferior to letterpress and the cost of each print run was higher, but photographing an existing book was significantly cheaper than making a new typesetting. There were at least two printings of 294a from offset plates, including a September 1939 printing of 3,000 copies.

The introduction of the larger ML format in fall 1939 made it possible, with uncomfortably narrow margins, to use the original letterpress plates for subsequent ML printings (294b–c). With a top margin that averaged about ¼ in. (6 mm), letterpress printings in the 1940s, 1950s, and early 1960s were not examples of fine bookmaking. The ML reverted to offset lithography in 1964 (294d) after the cost of offset printing dropped below that of letterpress. *Man’s Fate* is the only ML title to have been printed initially by offset lithography, then by letterpress, and again by offset lithography. The type pages of 294d are photographically reduced from an early Smith and Haas printing, making printings of 294d superior to earlier ML printings in terms of comfortable margins and freshness of the type.

The ML paid royalties of 5 cents a copy, either directly to Malraux or to Gallimard, the French publisher of *La Condition humaine*.

*Man’s Fate* sold 3,376 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles. *Man’s Hope* (G56), Malraux’s other novel in the ML, sold 2,143 copies during the same period. *Man’s Fate* did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**294b. Title page reset; letterpress printing (c. 1941)**

MAN’S | FATE | (LA CONDITION HUMAINE) | BY | ANDRÉ MALRAUX | TRANSLATED BY | HAAKON M. CHEVALIER | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*2*], [i–iv] v–vi, 1–360. [1–11]16 [12]8

Contents as 294a except: [*2*] blank; [i] title; [ii] COPYRIGHT, 1934, | BY HARRISON SMITH AND ROBERT HAAS, INC.; [iii] biographical note and bibliography; [iv] blank; v–vi CONTENTS.

*Jacket B:* Non-pictorial in bluish green (165) on cream paper with lettering and torchbearer in reverse against solid bluish green background. Front flap as 294a. (*Fall 1942*)

*Jacket C:* Non-pictorial in brilliant yellow (83), very dark greenish blue (175) and medium gray (265) on coated white paper with lettering in brilliant yellow and reverse against a checkerboard pattern of four panels in medium gray and very dark greenish blue. Signed: Meek. Front flap as 294a. (*Spring 1946*)

**294c. Chevalier introduction dropped (1954)**

Title as 294b.

Pp. [i–iv] v–vi, [5–8] 9–360 [361–366]. [1–10]16 [11]8 [12]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1934, | BY HARRISON SMITH AND ROBERT HAAS, INC.; v–vi CONTENTS; [5]–360 as 294a; [361–366] ML list. (*Spring 1954*)

*Variant*: Pp. [i–iv] v [vi], [5–8] 9–360 [361–366]. Collation as 294c. Contents as 294c except: [iv] COPYRIGHT, 1934, | BY HARRISON SMITH AND ROBERT HAAS, INC. | RENEWED, 1961, BY | RANDOM HOUSE, INC.; v–[vi] CONTENTS (*Fall 1962*) *Note:* Battered page numeral “vi” removed from plates.

*Jacket B2:* As 294b jacket B. Front flap reset with additional sentence at end: “Since then he has had a dramatic and distinguished career as a soldier and leader in the Resistance movement during World War Two, as a strong political voice in France and as an eminent art historian.” (*Spring 1954*)

*Jacket C:* As jacket A except in deep yellowish pink (27) in place of brilliant yellow, black in place of very dark greenish blue, and light grayish yellowish brown (79) in place of medium gray. (*Fall 1960*)

Chevalier’s introduction was written for the Smith and Haas edition. Its rhetorical style and point of view seemed uncomfortably dated by the 1950s:

In this book one grasps the profound meaning of the revolutionary impulse in terms of individuals. One understands here why no setbacks, no defeats, no slaughters can ever kill the undying flame which is burning in the hearts of men all over the world, which is spreading, working its way on the surface and underground, through a thousand channels, flaring up sporadically, always growing, always more vigorous and irrepressible, with the force of life itself. . . .

There are many of us today who ask of a work of art more than beauty of form and substance. We are in the midst of a critical period of history, a period when the basic values of civilization are being threatened. We say that an artist—more than others sensitive to the moods of society—cannot remain aloof and indifferent, that to justify himself he must deal with matters that are important and help to clarify human problems. (294a–b, pp. 3)

Those of us who demand this can now point to *Man’s Fate* and say: ‘This is what we mean!’ (294a–b, pp. 3–4).

Chevalier’s name figured prominently in the J. Robert Oppenheimer hearings in April 1954. The decision to drop the introduction (unless it was made earlier) may have been in response to publicity surrounding the hearings.

**294d. Title page reset; offset printing (1964)**

[within triple rules] Man’s Fate | (*LA CONDITION HUMAINE*) | [ornament] | ANDRÉ MALRAUX | TRANSLATED BY | HAAKON M. CHEVALIER | [torchbearer J] | *THE MODERN LIBRARY* | *NEW YORK*

Pagination and collation as 294c.

Contents as 294c except: [iv] as 294c variant; [361–366] blank. *Note:* Page numeral “vi” is present on the second contents page.

*Jacket:* As 294c jacket B. (*Fall 1964*)

ML edition (294d, pp. [iii], v–360) printed from offset plates photographically reduced from the Smith and Haas edition with the Translator’s Introduction omitted and the title page revised to include ML device and imprint.

Also in the Modern Library

Malraux, *Man’s Hope* (1941–1946; 1983– ) G56

**295**

**HENRY HANDEL RICHARDSON. MAURICE GUEST. 1936–1939. (ML 65)**

**295. First printing (1936)**

[within double rules] MAURICE GUEST | [rule] | BY | HENRY HANDEL RICHARDSON | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], [1–2] 3–566 [567–568]. [1–18]16

[*1*] part title; [*2*] pub. note D12; [*3*] title; [*4*] *Copyright*, 1930, *by* W. W. NORTON & COMPANY, INC. | [short double rule] | *First Modern Library Edition* | 1936; [*5*] biographical note and bibliography; [*6*] blank; [*7*] dedication; [*8*] blank; [1] part title: PART I; [2] blank; 3–566 text; [567–568] blank.

*Jacket:* Pictorial in dark red (16) and black on light bluish gray paper depicting a pianist seated at a grand piano; borders and title in dark red, other lettering in black.

Front flap:

It is a matter of publishing history that two distinguished novels—*Of Human Bondage* and *Maurice Guest*—have had an almost parallel fate. Both were acclaimed by discriminating critics but at first met with an apathetic public response. Years later they came into their own as two of the most popular novels of our time. Today *Maurice Guest* is ranked, among musical novels, with *Jean Christophe* and *Evelyn Innes*, and has grown so steadily in esteem that it is surpassing Henry Handel Richardson’s best-selling novel, *Ultima Thule*. (*Fall 1936*)

Originally published in U.S. by P. R. Reynolds, 1908, and Duffield & Co., 1909, probably using printed sheets or duplicate plates of the English edition published by William Heinemann, 1908. New bibliographical edition published by W. W. Norton & Co., 1930. ML edition (pp. [1]–566) printed from Norton plates. Published October 1936. *WR* 31 October 1936. First (and only) printing: 5,000 copies. Discontinued 1 January 1940.

A ML edition of *Maurice Guest* was suggested by at least two people. The ML’s traveler for the Middle West passed along a bookseller’s suggestion for the novel (James L. Crowder to Cerf, 1 October 1934), and W. W. Norton appears to have suggested a ML reprint. Cerf expressed reservations about its sales potential: “May I ask you on what terms you will be prepared to let us publish MAURICE GUEST in the Modern Library this Fall? I agree with you that it is a fine book, but am a little doubtful as to just how big a seller it would be” (Cerf to Walter Norton, W. W. Norton & Co., 2 January 1936).

Henry Handel Richardson was the pen name of Ethel Florence Lindesay Richardson. Commins identified the author as Henrietta Richardson in the first draft of his biographical note and indicated that “Handel” had been taken from the name of the composer. Norton asked Cerf to omit the reference since neither Norton nor Heinemann, her English publisher, had ever made Richardson’s identity public. He also pointed out that she had been married for over thirty years to an important figure in English letters (the philologist John George Robertson) and was no longer Miss Richardson (Norton to Cerf, 28 July 1936). Commins left in the reference to “Miss Richardson” but omitted information about to her real name.

The ML edition was not a success. Copies of the first printing have been seen with the remainder mark of a star stamped on the endpaper.

**296**

**WILLIAM JAMES. THE VARIETIES OF RELIGIOUS EXPERIENCE. 1936–1969. (ML 70)**

**296a.** **First printing (1936)**

[within double rules] THE VARIETIES OF | RELIGIOUS EXPERIENCE | *A Study in Human Nature* | [rule] | BEING THE GIFFORD LECTURES | ON NATURAL RELIGION | DELIVERED AT EDINBURGH IN 1901–1902 | [rule] | BY | WILLIAM JAMES | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–xviii, [1–2] 3–526. [1–16]16 [17–18]8

[i] half title; [ii] list of books by William James; [iii] title; [iv] *Copyright,* 1902, *by* WILLIAM JAMES | [short double rule] | *First Modern Library Edition* | 1936; [v] biographical note; [vi] blank; [vii] dedication; [viii] blank; ix–xv CONTENTS; [xvi] blank; xvii–xviii PREFACE dated p. xviii: Harvard University, | March, 1902.; [1] fly title; [2] blank; 3–516 text; [517] part title: INDEX; [518] blank; 519–526 INDEX.

*Jacket:* Non-pictorial in deep orange (51) and black on cream paper with title in black on inset circular panel in deep orange; borders in deep orange, other lettering in black.

Front flap:

It is both as philosopher and experimental psychologist that William James approached the study of religious phenomena. Conversion, repentance, mysticism, hopes of reward and fears of punishment in the hereafter are studied with boldness, sympathy and the unbiased common sense of science. The result is a book that has become a living force in religious literature, for believer and non-believer alike, and has contributed to maintain William James’s status as the greatest American philosopher. (*Fall 1936*)

Originally published in New York and London by Longmans, Green & Co., 1902. ML edition printed from plates made from a new typesetting. Published November 1936. *WR* 21 November 1936. First printing: Not ascertained. Discontinued 1969/70.

The ML paid Longmans, Green an advance of $500. The ML’s reprint rights were limited to the U.S. since Longmans, Green in London retained rights to the Canadian market (Klopfer to Walter Jefferay, Longmans, Green, 26 May 1936). The original royalty rate has not been ascertained but was probably 10 cents a copy. In 1958, shortly before *The Varieties of Religious Experience* entered the public domain, Klopfer inquired whether a reduction in royalties would be appropriate (Klopfer to Longmans, Green, 14 February 1958). In 1970 the ML was paying royalties of 5 cents a copy.

*The Varieties of Religious Experience* sold 6,519 copies during the eighteen-month period May 1942–October 1943, placing it in the second quarter of ML and Giant titles. It ranked in the first quarter of ML and Giant titles during the twelve-month period November 1951–October 1952 with sales of 5,390 copies. *The Philosophy of William James* (119) did not sell as well as *The Varieties of Religious Experience*. It sold 5,378 copies during the 1942–43 period, placing it near the bottom of the second quarter of ML and Giant titles; it was not among the 100 best-selling titles in the regular ML during 1951–52.

**296b. Title page reset (c. 1940)**

THE VARIETIES | OF | RELIGIOUS | EXPERIENCE | *A Study in Human Nature* | BEING THE GIFFORD LECTURES ON | NATURAL RELIGION DELIVERED AT | EDINBURGH IN 1901–1902 | BY WILLIAM JAMES | [torchbearer E2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination as 296a. [1–17]16

Contents as 296a except: [iv] COPYRIGHT, 1902, BY WILLIAM JAMES.

*Variant:* Pagination as 296a. [1]16 [2–7]32 [8]16 [9]32 [10]16. Contents as 296a except: [iv] line 2 added: COPYRIGHT, RENEWED, 1929.

*Jacket:* Non-pictorial in dark green (146) and black on cream paper with title and author in black on inset cream panel tilted to left; background in dark green with series and torchbearer in reverse below panel. Front flap as 296a. (*Spring 1941*) Front flap reset with “was” substituted for “is” in first sentence.

**296c. Title page reset; offset printing (1966/67)**

THE | VARIETIES OF | RELIGIOUS | EXPERIENCE | [rule] | *A Study in Human Nature* | [rule] | Being the Gifford Lectures on | Natural Religion Delivered at | Edinburgh in 1901–1902 | by WILLIAM JAMES | [torchbearer J] | THE MODERN LIBRARY | New York

Pp. [i–vi] vii–xvi, [1–2] 3–526 [527–528]. [1]8 [2–9]32 [10]8

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1902, by William James | Copyright renewed, 1929; [v] dedication; [vi] blank; vii–xiii CONTENTS; [xiv] blank; xv–xvi PREFACE dated p. xvi: Harvard University, | March, 1902.; [1]–526 as 296a; [527] biographical note; [528] blank.

*Jacket:* Fujita non-pictorial jacket in strong red (12), strong green (141) and black on coated white paper with lettering in black, Fujita “ml” symbol in strong red and ornaments in strong red and strong green, all against white background. Front flap as 296b with several minor changes in wording and James downgraded in the last sentence from “the greatest American philosopher” to “a great American philosopher.”

**296d. Reissue format (1978)**

Title as 296c except line 12: [torchbearer M].

Pagination as 296c. Perfect bound.

Contents as 296c except: [iv] FIRST MODERN LIBRARY EDITION, 1936 | Copyright, 1902, by William James | Copyright renewed, 1929.

*Jacket:* Non-pictorial on kraft paper with lettering in dark purplish blue (201) and torchbearer in deep brown (56). Designed by R. D. Scudellari. Front flap as 296c.

Published fall 1978 at $5.95. ISBN 0-394-60463-6.

Also in the Modern Library

James, *Philosophy* *of William James* (1925–1969) 119

James, *Writings* *of William James* (1968– ) G111

**297**

**WILLIAM MAKEPEACE THACKERAY. THE HISTORY OF HENRY ESMOND, ESQ. 1936–1967.** **(ML 80)**

**297a. First printing (1936)**

[within double rules] THE HISTORY OF | HENRY ESMOND, esq. | [rule] | BY | 1WILLIAM MAKEPEACE THACKERAY | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–ix [x] 11–615 [616]. [1–18]16 [19–20]8 [21]4

[i] half title; [ii] pub. note D12; [iii] title; [iv] *First Modern Library Edition* | 1936 | [short double rule]; [v] biographical note; [vi] blank; vii–ix CONTENTS; [x] blank, 11–17 PREFACE | The Esmonds of Virginia; [18] blank; [19] part title: Book I | THE EARLY YOUTH OF HENRY ESMOND, UP TO THE TIME | OF HIS LEAVING TRINITY COLLEGE, IN CAMBRIDGE; [20] blank; 21–615 text; [616] blank.

*Jacket:* Pictorial in strong yellow green (117) and black on cream paper depicting a garden with a man in wig and knee breeches bowing to a woman holding a fan; borders in strong yellow green, lettering in black. Signed: Cassens.

Front flap:

All Thackeray enthusiasts, and especially readers of *Vanity Fair* (No. 131), will welcome the addition of *The History of Henry Esmond, Esq.*, to the Modern Library series. This romance of a time past embodies all the qualities by which Thackeray has endeared himself to the English-speaking world for a century. Its spontaneous wit and charm hold an equal fascination for those who have made a lifetime habit of reading Thackeray as well as for those who are acquiring the fortunate habit now. (*Fall 1936*)

ML edition printed from plates made from a new typesetting. Published December 1936. *WR* 12 December 1936. First printing: Not ascertained. Discontinued 1967.

*The History of Henry Esmond* sold 4,409 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. Thackeray’s *Vanity Fair* was solidly in the first quarter of ML and Giant titles at both periods with sales of 10,067 copies during 1942–43 and 5,390 copies during 1951–52.

**297b. Title page reset (c. 1940)**

THE HISTORY OF | *Henry Esmond* | ESQUIRE | *by* | WILLIAM | MAKEPEACE | THACKERAY | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination as 297a except: [616–624]. [1–19]16 [20]8

Contents as 297a except: [ii] blank; [iv] publication and manufacturing statements; [617–622] ML list; [623–624] ML Giants list. (*Spring 1946*)

*Jacket:* Non-pictorial in vivid yellowish green (129), brilliant yellow (83) and black on coated white paper with lettering in vivid yellowish green and brilliant yellow on inset oval black panel framed in intertwined wavy lines; background in vivid yellowish green with decorations in black and reverse. Signed: E. McKnight Kauffer. Front flap as 297a. (*Fall 1945*)

**297c. Ray introduction added (1950)**

THE HISTORY OF | Henry Esmond | ESQUIRE | [decorative rule] | BY | *William Makepeace Thackeray* | INTRODUCTION BY | *Gordon N. Ray* | PROFESSOR OF ENGLISH AND | HEAD, DEPARTMENT OF ENGLISH | UNIVERSITY OF ILLINOIS | [torchbearer E5] | The Modern Library · *New York*

Pp. [i–iv] v–xxxvii [xxxviii], [19–20] 21–615 [616–620]. [1–20]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; v–xxi INTRODUCTION | By Gordon N. Ray; [xxii] blank; xxiii BIBLIOGRAPHICAL NOTE; [xxiv] genealogical table of the Esmond family; [xxv] facsimile title page of the first edition (London, 1852); [xxvi] facsimile dedication page of the first edition; xxvii–xxix CONTENTS; [xxx] blank; xxxi–xxxvii PREFACE | The Esmonds of Virginia; [xxxviii] blank; [19]–615 as 297a; [616–620] blank.

*Jacket:* As 297b. (*Fall 1950*) Front flap slightly revised. (*Fall 1960*)

Originally published 1950 in MLCE and subsequently in the regular ML. Ray received $150 for the introduction (Stein to Ray, 25 January 1950). The genealogical table of the Esmond family and the facsimiles of the first edition title and dedication pages were included at Ray’s recommendation.

Also in the Modern Library

Thackeray, *Vanity Fair* (1933–1970) 258