**1937**

**General**

Cerf and Klopfer’s acquisition early in 1936 of the publishing firm Harrison Smith and Robert K. Haas and the subsequent change in the legal name of the firm from The Modern Library, Inc. to Random House, Inc. was followed by a surge in trade publishing.

Trade books published by Random House in 1937 include the following: W. H. Auden and Christopher Isherwood, *The Ascent of F6: A Tragedy in Two Acts*; W. H. Auden and Louis MacNeice, *Letters from Iceland*; Harry Elmer Barnes, *An Intellectual and Cultural History of the Western World*; Catherine Drinker Bowen and Barbara von Meck, *Beloved Friend: The Story of Tchaikowsky and Nadejda von Meck*; two *Babar* books by Jean de Brunhoff, *Babar and Zephir* and *Zephir’s Holidays*; Rudolf Brunngraber, *Radium: A Novel*; Morley Callaghan, *More Joy in Heaven*; E. H. Carr, *Michael Bakunin*; Paul Vincent Carroll, *Shadow and Substance*; Charles J. Connick, *Adventures in Light and Color: An Introduction to the Stained Glass Craft*; Edwin Corle, *People on the Earth*; Thomas De Quincey, *Selected Writings*, selected and edited by Philip Van Doren Stern; Havelock Ellis, *Studies in the Psychology of Sex*; Robert Graves, *The Antigua Stamp*; Lancelot Hogben, *Retreat from Reason*; Robinson Jeffers, *Such Counsels You Gave to Me & Other Poems* and *Selected Poetry of Robinson Jeffers*; Alva Johnston, *The Great Goldwyn*; George S. Kaufman and Moss Hart, *I’d Rather be Right: A Musical Revue*; Clare Boothe Luce, *The Women: A Play*; Louis MacNeice, *Poems*; James Morier, *Adventures of Hajji Baba of Ispahan*, illustrated by Cyrus Roy Baldridge; Clifford Odets, *Golden Boy, A Play in Three Acts*; Elliot Paul, *The Life and Death of a Spanish Town*; *The Dialogues of Plato*, translated into English by Benjamin Jowett; Laura Riding, *A Trojan Ending*; Romain Rolland, *The Wolves: A Play in Three Acts*; Stephen Spender, *Forward from Liberalism*; Gertrude Stein, *Everybody’s Autobiography*; Hudson Strode, *South by Thunderbird*; Noel Streatfeild, *Ballet Shoes*; Anthony Trollope, *The Kellys and the O’Kellys*; and Leane Zugsmith, *Home Is Where You Hang Your Childhood and Other Stories*.

**Number of titles**

Eleven new titles were added to the Modern Library and eight were discontinued, bringing the number of titles in the regular series to 216. Seven new titles were published in the Giants series; by the end of 1937 ML Giants included thirty-five titles in thirty-seven volumes.

**Format**

All new titles in the regular ML except D. H. Lawrence, *Women in Love* (302) and John Dos Passos, *The 42nd Parallel* (307) 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). *Women in Love* was ¼ in. taller and wider to accommodate the Seltzer/Viking Press plates; *The 42nd Parallel* was ¼ in. taller and ⅛ in. wider to accommodate new Harcourt, Brace plates.

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 four had torchbearer A3. Reade, C*loister of the Hearth* (303), Woolf, *To the Lighthouse* (306), Dos Passos, *The* *42nd Parallel* (307), and Calverton, ed., *Making of Society* (308) had torchbearer A2. All new titles had the 2-line imprint that had been used since 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:

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

NEW YORK

Smith resigned from Random House at the end of 1936, leaving the firm with three partners. Stendhal, *Charterhouse of Parma* (298), which was published in January but had been printed prior to Smith’s resignation, includes the names of all four partners on the verso of its title page:

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

All other 1937 titles shift the RH device to the top of the publication statement and list the names of the three remaining partners in a single line:

[RH device]

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 · DONALD S. KLOPFER · ROBERT K. HAAS

**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 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 new titles were published in individually designed pictorial jackets except Lawrence, *Women in Love* (302), Reade, *Cloister of the Hearth* (303), Dos Passos, *The 42nd Parallel* (307), and *The Making of Society*, ed. Calverton (308), which had individually designed non-pictorial jackets.

**Price**

95 cents.

**Dating keys**

(Spring) Graves, *I, Claudius* xWoolf, *To the Lighthouse*; Giants through G34; jackets: 246. (Fall) Woolf, *To the Lighthouse* xConfucius, *Wisdom*; Giants through G37; jackets: 253.

**Titles sought, suggested, declined**

Cerf sought several titles in 1937 for which the original publishers were unwilling to grant reprint rights. Little, Brown rejected Cerf’s offer for a ML edition of Emily Dickinson’s poetry (Alfred R. McIntyre, Little, Brown & Co., to Cerf, 26 May 1937). Houghton Mifflin declined an offer to add *The Rise of Silas Lapham* by William Dean Howells (Cerf to Robert Linscott, Houghton Mifflin, 18 October 1937; Linscott to Klopfer, 4 January 1938). The ML was able to publish *Selected Poetry of Emily Dickinson* (410) in 1948 and *The Rise of Silas Lapham* (442) in 1951.

Cerf decided not to publish a ML edition of Thomas Wolfe’s *Of Time and the River* (Cerf to Maxwell Perkins, Scribner’s, 21 October 1937).

**New titles**

Stendhal, *Charterhouse of Parma* (1937) 298

O’Neill, *Emperor Jones, Anna Christie, The Hairy Ape* (1937) 299

Lundberg, *Imperial Hearst* (1937) 300

Graves, *I, Claudius* (1937) 301

Lawrence, *Women in Love* (1937) 302

Reade, *Cloister and the Hearth* (1937) 303

Steinbeck, *Tortilla Flat* (1937) 304

Thoreau, *Walden and Other Writings* (1937) 305

Woolf, *To the Lighthouse* (1937) 306

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

Calverton, ed., *Making of Society* (1937) 308

**Discontinued**

Apuleius, *Golden Ass* (1928)

Cather, *Death Comes for the Archbishop* (1931)

Huysmans, *Against the Grain* (1930)

Lewisohn, ed., *Modern Book of Criticism* (1920)

Nietzsche, *Beyond Good and Evil* (1917)

Nietzsche, *Ecce Homo & The Birth of Tragedy* (1927)

O’Neill,*Emperor**Jones*;*The**Straw* (1928)\*

Wilder, *The Cabala* (1929)

\*Superseded spring 1937 by O’Neill, *Emperor Jones, Anna Christie, The Hairy Ape* (299)

***Spring***

**298**

**STENDHAL. THE CHARTERHOUSE OF PARMA. 1937–1943. (ML 150)**

**298a. First printing (1937)**

[within double rules] THE CHARTERHOUSE | OF PARMA | [rule] | BY | STENDHAL | (HENRI BEYLE) | [rule] | With *A Study of M. Beyle* by | HONORÉ DE BALZAC | [rule] | TRANSLATED FROM THE FRENCH BY | C. K. SCOTT MONCRIEFF | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–vi] vii–lxxxi [lxxxii], [*2*], 1–290; [*2*], 1–343 [344–350]. [1–22]16 [23]8 [24]4

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1925, *by* BONI & LIVERIGHT, INC. | [short double rule] | *First Modern Library Edition* | 1937; [iii] biographical note headed: STENDHAL | (Henri Beyle) | (1783-1842); [iv] blank; [v] TRANSLATOR’S DEDICATION; [vi] blank; vii–lxxiii A STUDY OF M. BEYLE | By Honore De Balzac; lxxiv–lxxxi BEYLE’S REPLY TO BALZAC; [lxxxii] blank; [*1*] part title: *The Works of Stendhal* | .I. | THE CHARTERHOUSE | OF PARMA | VOLUME ONE; [*2*] blank; 1–2 *TO THE READER* dated p. 2: 23rd January, 1839.; 3–290 text; [*1*] part title: *The Works of Stendhal* | .I. | THE CHARTERHOUSE | OF PARMA | VOLUME TWO; [*2*] blank; 1–325 text; [326] blank; [327] part title: APPENDIX; [328] blank; 329–332 APPENDIX signed p. 332: C. K. S. M.; 333–340 FRAGMENT I | *BIRAGUE’S NARRATIVE*; 341–343 FRAGMENT II | *CONTE ZORAFI, THE PRINCE’S* | *“PRESS”*; [344–350] blank.

*Jacket A:* Pictorial in deep reddish orange (36) and black on cream paper depicting Napoleon in silhouette with clouds and deep reddish orange sky in background; borders in deep reddish orange, title in reverse and deep reddish orange on black panel below illustration, other lettering in black. Signed: Cassens.

Front flap:

The foremost authorities of the world are in agreement that *The Charterhouse of Parma* is one of the great works of fiction in the French language. Such writers as Balzac, Nietzsche, Zola, Dowden, André Gide and Lytton Strachey acclaimed it. *The Charterhouse of Parma* finds a distinguished place in the Modern Library series. With *The Red and the Black* (No. 157), Stendhal is now represented by his two chief novels. The translation by C. K. Scott Moncrieff captures the glowing spirit of this nineteenth-century masterpiece. (*Fall 1936*)

Scott Moncrieff translation originally published in U.S. by Boni & Liveright, 1925, as vols. 1–2 of *The Works of Stendhal*. ML edition (pp. [v]–290; [*1*]–343) printed from B&L plates. Published January 1937. *WR* 23 January 1937. First printing: 5,000 copies. Discontinued fall 1943.

Arthur Pell, president of the Liveright Publishing Corporation, had to secure the approval of the Stendhal estate before he could sign the reprint contract for the ML edition. Lewis Galantière agreed to write an introduction to the ML edition: “It will make Stendhal sell,” he assured Cerf, “and remember that he has never sold in America” (Galantière to Cerf, 30 October 1936). Galantière missed the deadline; *The Charterhouse of Parma* went to press without an introduction, and sales were disappointing.

Total printings of the ML edition were as follows: 5,000 copies (November 1936); 1,000 copies (November 1940); 1,000 copies (March 1941); 1,000 copies (January 1942); 1,000 copies (November 1942). Unsold copies of the first printing, which were in the ML’s balloon cloth format, were remaindered after the November 1940 printing, which was in the larger format that the ML introduced in fall 1939. (Information about Macy’s February 1941 sale of 110,000 balloon cloth volumes appears under “General” in the chapter for 1939.)

Wartime paper shortages together with a surge in demand for reading matter in general contributed to the ML’s decision to drop *The Charterhouse of Parma*, which continued to sell poorly in comparison to other titles in the series. The discontinuation of the ML edition in fall 1943 provoked strong protests and damaged the ML’s reputation among academics and intellectuals. The debate began with an open letter by George Mayberry in the *New Republic* (8 November 1943, p. 661):

An Open Letter

The Modern Library, Inc.,

New York City.

Sirs: Reading one of your recent circulars to the trade I was deeply shocked to discover that along with James Branch Cabell’s “Jurgen” and John Strachey’s “The Coming Struggle for Power,” Stendhal’s “The Charterhouse of Parma” was dropped from the Modern Library on August 15, 1943. The demise of the first two books is hardly disturbing, if no one has begrudged their respectively arch and instructive existence in your series. But the passing of Stendhal’s masterpiece in Scott-Moncrieff’s incomparable translation is serious enough for comment.

One assumes that from time to time the poorest-selling titles are dropped from your list, and as a general procedure this can hardly be quarreled with. Nor is there need to ring the obvious changes on the ironies that Stendhal is surely one of the most “modern” of nineteenth-century writers, that his contemporaneity was recently dramatically invoked when two serious commentators on the Allied invasion of Italy drew parallels between this event and the first chapter of “The Charterhouse of Parma,” that Stendhal looked for no public (nor did he have one) until long after his death, that he somewhat tediously addressed his fiction to “the happy few,” among whom the patrons of your series surely wish to be classed.

You need not be reminded that “The Charterhouse of Parma” is one of the world’s great novels, that however few copies may have been sold in recent years, its popularity will hardly diminish over a period of time, and that it will be read for centuries to come. Whatever immediate impulse, then, impels you to drop it is the result of commercial as well as esthetic shortsightedness.

May I urge you, therefore, to reconsider your decision. For this great book, in a translation that matches its greatness, to go out of print will be a serious deprivation for a coming generation of readers, even if a handful are now to profit (one presumes) by picking up remaindered copies at Macy’s.

George Mayberry

Cerf’s response ignored the cultural and literary issues raised by Mayberry and focused on sales (“Stendhal and the Modern Library,” *New Republic*, 29 November 1943, pp. 747-48):

Sir: Your issue of November 8 contains an open letter addressed to the Modern Library and signed by George Mayberry, which questions our announced intention of dropping Stendhal’s “The Charterhouse of Parma” from the Modern Library. May I explain why this step was taken?

The total sale of this volume in our series in 1938 was 307 copies; in 1939, 636 copies; in 1940, 544 copies; in 1941, 820 copies. Last year, when the sale of every title in the series was booming, ‘The Charterhouse of Parma’ crept up to 1,083. Of all the 234 titles in the Modern Library, this sales record is one of the worst three. Under present conditions, when every sheet of paper counts, it seemed to us that we had no choice in the matter but to drop such a laggard from the series. It is necessary to print a book of this length in the Modern Library in an edition of 5,000 copies; such a printing would have lasted us in this case, under the most favorable conditions, for somewhere between four and five years. [*This statement was not strictly true. The first printing was for 5,000 copies, but the ML had reprinted it, as noted above, 1,000 copies at a time*.]

May I explain further that we have frequently been compelled to drop titles from the Modern Library that we should have liked to have kept there but that were obviously standing in the way of the healthy growth of the entire series. We have had examples before of fine reprint series that were damaged beyond repair by the retention of obvious deadwood. Some booksellers have neither the inclination nor the time to check stock carefully on each series; they see on their shelves an ample stock of the titles that do not sell rapidly and quite overlook the fact that they are sold out on the really popular numbers. Gradually the impression grows upon them that the series is losing its popularity and, one fine day, they remove the books from a favorable and accessible position in the front of the store to some dusty shelf in the rear. The fact that this has never happened to the Modern Library, we attribute to our admittedly ruthless policy of eliminating all titles that cannot hold their own after a full trial period in actual sales.

Incidentally, we’d like to point out to Mr. Mayberry that Stendhal’s “The Red and the Black” is still obtainable in the Modern Library. Some day I hope that public demand will warrant the relisting of “The Charterhouse of Parma.”

BENNETT A. CERF

Mayberry’s response appeared in square brackets following Cerf’s letter:

[I think Mr. Cerf’s explanation was anticipated in my original letter. His “ruthless” commercial candor is a refreshing contrast to the pious highmindedness of most of those engaged in the business of making and selling books, but I still feel that Mr. Cerf could keep “such a laggard” as “The Charterhouse of Parma” on his list without seriously prejudicing the popularity or the financial prospects of the Modern Library. —G.M.]

Intellectuals were not appeased; the discontinuation of *The Charterhouse of Parma* became a cause célèbre. In 1945 the little magazine *Pharos* published a special issue on Stendhal in which Harry Levin, the future Irving Babbitt Professor of Comparative Literature at Harvard, reprinted Mayberry’s “Open Letter” and charged that “the publishers of The Modern Library committed the cultural outrage against their country of dropping from the Library their edition of Stendhal’s masterpiece *The Charterhouse of Parma* because they thought they were unable to sell it as numerously as such great works of literature as *Life with Father* and *Rebecca*” (*Pharos*, no. 3, Winter 1945, p. 71).

Levin acknowledged in his introductory note to the issue, which consisted primarily of his sixty-four-page essay, “Toward Stendhal”: “. . . it cannot be said that he has been widely discussed in English, in spite of some admirable translations by C. K. Scott-Moncrieff; and in America, with the clairvoyant exceptions of James and Huneker, Stendhal has received little notice and exerted no influence” (ibid., p. 5).

James T. Farrell, writing the following year about the commercialization of publishing, asserted that a study of ML titles added and dropped in recent years showed that its editors were “gradually watering down their stock” (“Will the Commercialization of Literature Destroy Good Writing? Some Observations on the Future of Books,” *New Directions* 9, 1946, p. 13).

When Jason Epstein launched Anchor Books, the first American “quality” or “trade” paperback series, in 1953—a decade after the fact—he staked a claim to the intellectual audience by making *The Charterhouse of Parma* his first title.

In 1999, fifty-six years after *The Charterhouse of Parma* was discontinued, the ML restored it to the series in a new translation by Richard Howard. That edition, in paperback, was in print as of 2016.

**298b. Title page reset (1940)**

THE | CHARTERHOUSE | OF PARMA | BY STENDHAL | (HENRI BEYLE) | WITH A STUDY OF M. BEYLE BY | HONORÉ DE BALZAC | TRANSLATED FROM THE FRENCH BY | C. K. SCOTT MONCRIEFF | [torchbearer E1] | [rule] | MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 298a.

Contents as 298a except: [*2*] blank; [ii] COPYRIGHT, 1925, BY BONI & LIVERIGHT, INC.; [344] blank; [345–349] ML list; [350] blank. (*Spring 1941*) *Note:* November 1940 printing not seen.

*Jacket B:* Non-pictorial in strong orange yellow (68) and black on cream paper with title and author in black on inset cream panel; background in strong orange yellow with series and torchbearer in reverse below inset panel. Designed by Joseph Blumenthal. Front flap as 298a. (*Spring 1941*)

Also in the Modern Library

Stendhal, *Red and the Black* (1929–1973; 1984– ) 177

**299**

**EUGENE O’NEILL. THE EMPEROR JONES, ANNA CHRISTIE, THE HAIRY APE. 1937–1971. (ML 146)**

**299a. First printing (1937)**

[within double rules] THE EMPEROR JONES | ANNA CHRISTIE | THE HAIRY APE | [rule] | BY | EUGENE O’NEILL | [rule] | WITH AN INTRODUCTION BY | LIONEL TRILLING | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xix [xx], [1–4] 5–260 [261–268]. [1–8]16 [9–10]8

[i] half title; [ii] pub. note D12; [iii] title; [iv] *The Emperor Jones,* copyright, 1921, by | HORACE LIVERIGHT, INC. | *Anna Christie,* copyright, 1922, by | HORACE LIVERIGHT, INC. | *The Hairy Ape,* copyright, 1922, by | HORACE LIVERIGHT, INC. | *Introduction,* copyright, 1937, by | RANDOM HOUSE, INC. | [short double rule] | *First Modern Library Edition* | 1937; v CONTENTS; [vi] blank; vii–xix INTRODUCTION | By Lionel Trilling; [xx] blank; [1] part title: THE EMPEROR JONES; [2] blank; [3] CHARACTERS; [4] blank; 5–260 text; [261–268] blank.

*Jacket A:* Pictorial in deep blue (179), bluish gray (191) and black on cream paper with drawing of O’Neill at lower left against overlapping panels in deep blue and bluish gray; borders in deep blue, title in reverse against deep blue panel, other lettering in black against gray panel and cream bands at top and foot. Unsigned.

Front flap:

The award of the 1936 Nobel Prize for Literature to Eugene O’Neill brings new distinction to the foremost playwright of the world. In observance of the event, the Modern Library has the honor to issue three of his best-known plays in a single volume. *The Emperor Jones*, *Anna Christie* and *The Hairy Ape* represent the work by which Eugene O’Neill first established his reputation, and they are by unanimous consent the plays by which his name will be remembered through the years. (*Spring 1937*)

Original ML collection superseding O’Neill, *Emperor**Jones*;*The**Straw* (157). Published February 1937. *WR* 27 February 1937. First printing: Not ascertained. Discontinued 1971/72. Published in Vintage Books, 1972, using plates made from a new typesetting.

*The Emperor Jones, Anna Christie, The Hairy Ape* and its predecessor in the ML, *The Emperor Jones; The Straw* (157), use the original version of *The Emperor Jones*. *Nine Plays* (G53) and *The Plays of Eugene O’Neill* (624) use the revised version. See *The Emperor Jones; The Straw* (157) for full information.

The ML paid O’Neill royalties of 5 cents a copy. Shortly before O’Neill was awarded the 1936 Nobel Prize for Literature, Cerf asked his permission to replace the ML volume containing *The Emperor Jones* and *The Straw* with one containing *The Emperor Jones*, *Anna Christie*, and *The Hairy Ape*. “The substitution of two of your first-line plays for THE STRAW should mean a tremendous increase in the sale of the Modern Library volume” (Cerf to O’Neill, 20 October 1936).

*The Emperor Jones, Anna Christie, The Hairy Ape* sold 4,051 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. During the same period O’Neill’s *Nine Plays* (G53) sold 7,967 copies, placing it solidly in the first quarter, and *The Long Voyage Home* (101) sold 2,457 copies. O’Neill’s sales increased by the early 1950s. *The Emperor Jones, Anna Christie, The Hairy Ape* sold 3,708 copies during the twelve-month period November 1951–October 1952, placing it high in the second quarter of ML and Giant titles. *Nine Plays* was in the first quarter with sales of 5,651 copies.

**299b. Title page reset (1940)**

THE | EMPEROR JONES | ANNA CHRISTIE | THE HAIRY APE | by Eugene O’Neill | INTRODUCTION BY | LIONEL TRILLING | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 299a.

Contents as 299a except: [ii] blank; [iv] *The Emperor Jones* | COPYRIGHT, 1921, BY HORACE LIVERIGHT, INC. | *Anna Christie* | COPYRIGHT, 1922, BY HORACE LIVERIGHT, INC. | *The Hairy Ape* | COPYRIGHT, 1922, BY HORACE LIVERIGHT, INC. | *Introduction* | COPYRIGHT, 1937, BY RANDOM HOUSE, INC.; [261–265] ML list; [266–267] ML Giants list; [268] blank. (*Spring 1940*)

*Variant A:* Pagination as 299a except: [i–vi] vii–xix [xx]. [1–9]16. Contents as 299b except: [v] CONTENTS; [261–266] ML list; [267–268] ML Giants list. (*Spring 1948*) *Note:* Battered page numeral “v” removed from plates.

*Variant B:* Pagination and collation as variant A. Contents as variant A except: [iv] copyright renewal notices (1948 and 1949) added for plays. (*Fall 1954*)

*Variant C:* Pagination and collation as variant A. Contents as variant B except: [iv] copyright renewal notice (1964) added for introduction; [261–268] ML list. (*Fall 1965*)

*Jacket* *B:* Non-pictorial in moderate greenish blue (173) and black on cream paper with title and author in reverse against dark greenish blue panel at upper left; background in cream with other lettering below panel in black. Unsigned. Front flap as 299a. (*Spring 1940*)

Front flap rewritten:

Three times winner of the Pulitzer award and in 1936 the recipient of the Nobel Prize for Literature, Eugene O’Neill stands pre-eminent among the world’s dramatists. The originality, strength and integrity of his plays have helped bring a new dignity to the American theatre. What he has done for the theatre of the reader’s imagination is equally noteworthy, for his dramas have been treasured by an immense public. The three plays in this volume are representative of the work done by O’Neill at the crest of his creative powers. (*Fall 1954*)

*Jacket C:* Non-pictorial in brilliant yellow (83), light bluish green (163), yellowish gray (93) and black on coated white paper with title in light bluish green, yellowish gray and brilliant yellow on inset black panel; other lettering in light bluish green and black against yellow panel at top and in reverse against light bluish green panel at foot. Unsigned. Front flap as jacket A, rewritten text. (*Spring 1957*)

**299c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 299b except: [torchbearer K].

Pagination and collation as 299b variant A. Contents as 299b variant C. (*Spring 1967*)

*Jacket D:* Fujita non-pictorial jacket in strong greenish blue (169), dark yellowish green (132), brilliant yellow (83) and black on coated white paper with reproductions of three torn theater tickets in dark yellowish green, brilliant yellow, and strong greenish blue; lettering in black and strong greenish blue, all against white background. Front flap as 299b jacket A rewritten text.

Also in the Modern Library

O’Neill, *Moon of the Caribbees and Six Other Plays of the Sea* (1923–1940); *Long Voyage Home* (1940–1971) 101

O’Neill, *Emperor Jones; The Straw* (1928–1936) 157

O’Neill, *Nine Plays* (1941– ) G53

O’Neill, *Ah, Wilderness! and Two Other Plays* (1964–1973) 559

O’Neill, *Plays*, 3 vols. (1982– ) 624

**300**

**FERDINAND LUNDBERG. IMPERIAL HEARST. 1937–1941. (ML 81)**

**300. First printing (1937)**

[within double rules] IMPERIAL HEARST | A SOCIAL BIOGRAPHY | [rule] | BY | FERDINAND LUNDBERG | [rule] | WITH A PREFACE BY | DR. CHARLES A. BEARD | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–vi] vii–xvi [xvii–xx], [17–18] 19–406 [407–410]. [1–13]16

[*1*] half title; [*2*] pub. note D12; [i] title; [ii] *Copyright,* 1936, *by* | FERDINAND LUNDBERG | [short double rule] | *First Modern Library Edition* | 1937; [iii] biographical note; [iv] blank; [v] dedication; [vi] blank; vii–x A PREFACE | and a Farewell to William Randolph Hearst signed p. x: Charles A. Beard | *Washington, D.* *C.,* | *March 9, 1936*; xi–xvi AUTHOR’S INTRODUCTION FOR THE MODERN | LIBRARY EDITION signed p. xvi: Ferdinand Lundberg. | *January* 7, 1937.; [xvii–xx] Contents; [17] fly title; [18] blank; 19–381 text; 382–390 BIBLIOGRAPHY; 391–392 APPENDIX; 393–406 INDEX; [407–410] blank. *Note:* *First* statement retained on subsequent printings, which was typical for early titles printed by offset lithography.

*Jacket:* Pictorial in strong reddish orange (35) and black on yellow paper with a drawing of Hearst beneath an imperial eagle decorated with a dollar sign and swastika and holding a pen and syringe in its claws; borders in strong reddish orange, lettering in black except statement “The UNauthorized biography” in strong reddish orange. Unsigned.

Front flap:

Few men during the last half century have exercised more power upon our national destiny than William Randolph Hearst. What are the sources of his power? What are the effects? Ferdinand Lundberg’s factual biography reveals, with unchallengeable documents, the record of a life without parallel in our time. Now his book appears, complete and unabridged, in the Modern Library series, with a new foreword that includes what has occurred between the date of the last edition and the moment of going to press. (*Spring 1937*)

Originally published by Equinox Cooperative Press, 1936. ML edition (pp. [v]–x, [xvii–xx], 19–390, 393–406) printed from offset plates photographically reduced from the Equinox edition with Author’s Foreword reset and appended to Author’s Introduction for the Modern Library Edition, page numerals removed from contents pages, reference to Appendix added to last page of the contents, fly title reset, part title leaf for index (pp. [391–92]) replaced by Appendix (see below), and errata page omitted. Published February 1937. *WR* 27 February 1937. First printing: 6,000 copies. Discontinued 1 January 1942.

The ML paid Equinox Cooperative Press royalties of 10 cents a copy. Heywood Broun, to whom the book is dedicated, agreed to write an introduction to the ML edition but does not appear to have submitted it. In the end Lundberg wrote the introduction himself, updating the work with an account of Hearst’s activities from June 1936 to January 1937. The Appendix (pp. 391–92), which discusses Al Capone’s influence in calling off a threatened strike by the *Chicago Tribune*’s drivers and provides additional information about the American Metal Co., does not appear in the Equinox edition.

The ML edition was printed by the Polygraphic Co. of America following the specifications for its offset printing of Newton, *Amenities of Book-Collecting* (287). The plates cost $245; presswork for 6,000 copies was $294 (C. J. Herold, Polygraphic Co. of America, to Commins, 30 December 1936).

There were two additional printings of 5,000 copies (April 1937) and 2,000 copies (September 1939). Like other ML titles printed from offset plates at this period, the *First Modern Library Edition* statement (p. [ii]) is retained in later printings. The three ML printings can be distinguished by the list of titles printed inside the jackets: spring 1937 (246 titles); fall 1939 (265 titles).

**301**

**ROBERT GRAVES. I, CLAUDIUS. 1937–1971; 1982– . (ML 20)**

**301.1a. First printing (1937)**

[within double rules] I, CLAUDIUS | FROM THE AUTOBIOGRAPHY OF | TIBERIUS CLAUDIUS | BORN B.C. 10 · MURDERED AND DEIFIED A.D. 54 | [rule] | BY | ROBERT GRAVES | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–x, [1–2] 3–427 [428–430]. [1–13]16 [14]12

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1934, *by* | HARRISON SMITH AND ROBERT HAAS, INC. | [short double rule] | *First Modern Library Edition* | 1937; [v] biographical note; [vi] blank; [vii] epigraph from Tacitus; [viii] blank; ix–x AUTHOR’S NOTE; [1] fly title; [2] blank; 3–427 text; [428–430] blank.

*Jacket A:* Pictorial in black and gold on coated cream paper with drawing of a procession led by a chariot on a gold band between two black bands with title and other lettering in reverse; cream bands at top and foot with author and series in black, borders in gold. Signed: Cassens.

Front flap:

Of all the historical novels of recent times, none has found such widespread public response as Robert Grave’s reconstruction of the grandeur and folly and fantastic sensuality of Imperial Rome. The mild Claudius, moving unobtrusively among his sinister relatives and recording their proud and vile history, unfolds a panorama of weird intrigue and startling events. Poison, blasphemy, incest, black magic and unnatural vice flourish with a fine disdain for the good opinion of history. Such worthies as Caligula, Nero and Messalina come to life in a book as historically accurate as it is enthralling. (*Spring 1937*)

Originally published in U.S. by Harrison Smith and Robert Haas, 1934. ML edition (301.1) printed from plates made from a new typesetting. Published February 1937. *WR* 27 February 1937. First printing: Not ascertained. Discontinued 1971/72; restored to ML 1982.

The Smith and Haas typesetting was too large for the ML’s format and included a folding genealogical table of the Imperial family that was omitted from the ML edition. By reducing the type size the ML was able produce a volume that was 67 pages shorter than the Smith and Haas edition. The ML plates were also used for a Grosset & Dunlap printing which retained the biographical note (p. [v]) written for the ML.

*I, Claudius* sold 5,215 copies during the eighteen-month period May 1942–October 1943, placing it high 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. By June 1964 the ML had printed 89,000 copies (Higginson, p. 56).

**301.1b. Title page reset (c. 1940)**

I, CLAUDIUS | FROM THE AUTOBIOGRAPHY OF | TIBERIUS CLAUDIUS | BORN B.C. 10 | MURDERED AND DEIFIED A.D. 54 | BY | ROBERT GRAVES | [torchbearer D4] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination as 301.1a except: [428–438]. [1–14]16

Contents as 301.1a except: [ii] blank; [iv] COPYRIGHT, 1934, | BY HARRISON SMITH AND ROBERT HAAS, INC.; [428] blank; [429–434] ML list; [435–436] ML Giants list; [437–438] blank. (*Spring 1944*)

*Jacket B:* Enlarged version of 301.1a on coated white paper. (*Spring 1944*)

**301.2. New bibliographical edition; reissue format (1982)**

ROBERT GRAVES | [title in reverse within single rules in reverse all on black rectangular panel] I, CLAUDIUS | [below panel] FROM THE AUTOBIOGRAPHY OF | TIBERIUS CLAUDIUS | BORN 10 B.C. | MURDERED AND DEIFIED A.D. 54 | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [*10*], [1–3] 4–432 [433–438]. Perfect bound.

[*1*–*2*] blank; [*3*] woodcut of Claudius by Stephen Alcorn; [*4*] blank; [*5*] title; [*6*] MODERN LIBRARY EDITION OCTOBER 1982 | Copyright © 1934 by Harrison Smith and Robert Haas, Inc. | Copyright renewed, 1961, by Robert Graves.; [*7*] epigraph from Tacitus; [*8*] blank; [*9*–*10*] AUTHOR’S NOTE; [1] woodcut of Claudius; [2] blank; [3]–432 text; [433–438] blank.

*Jacket C:* Pictorial in strong reddish brown (40) and black on kraft paper with inset woodcut illustration of Claudius by Stephen Alcorn.

Front flap:

Tiberius Claudius Drusus Nero Germanicus lived from 10 B.C. to A.D. 54. Despised as a weakling and considered an idiot because of his physical infirmities, Claudius survived the intrigues and poisonings of the reigns of Augustus, Tiberius, and the mad Caligula to become emperor in A.D. 41. *I, Claudius*, written in the form of Claudius’ autobiography, unfolds a panorama of startling events in this scandalous era. Violence, blasphemy, incest, black magic and vice flourish with a fine disdain for the good opinion of history in a book that is one of the classics of modern fiction, and the best fictional reconstruction of Rome ever written.

New typesetting originally made for Vintage Books, 1961. ML edition (301.2, pp. [*7–10*], [3]–432) printed from offset lithographic plates made from the Vintage typesetting with running heads (title and page numeral on versos, page numeral only on rectos) reset. Published fall 1982 at $8.95. ISBN 0-394-60811-9.

Also in the Modern Library

Graves, *Claudius the God* (1982) 626

**302**

**D. H. LAWRENCE. WOMEN IN LOVE. 1937–1990. (ML 68)**

**302a. First printing (1937)**

[within double rules] WOMEN IN LOVE | [rule] | BY | D. H. LAWRENCE | [rule] | WITH A FOREWORD BY THE AUTHOR | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–x [xi–xii], 7–548 [549–554]. [1–17]16 [18]8 *Women in Love* had a binding measuring 6⅞ x 4⅝ inches (175 x 117 mm) and leaves trimmed to 6¾ x 4½ inches (170 x 113 mm)

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1920, 1922, *by* D. H. LAWRENCE | [short double rule] | *First Modern Library Edition* | 1937; [v] acknowledgment; [vi] blank; vii–viii biographical note; ix–x FOREWORD | By D. H. Lawrence dated p. x: Hermitage | 12 September, 1919; [xi] CONTENTS; [xii] blank; 7–548 text; [549–554] blank.

*Jacket* *A:* Non-pictorial in strong yellowish green (131), very light yellowish green (134) and black on pale yellow green paper with title in reverse on black panel inset against very light yellowish green panel; borders in strong yellowish green, other lettering in black including author and series against pale yellow green bands at top and foot. Unsigned.

Front flap:

To judge by the avalanche of biographies, memoirs and critical works which have appeared since his death, no writer of our time has had a more profound influence on his contemporaries than D. H. Lawrence. Among his own novels, *Sons and Lovers* (No. 109) and *The Rainbow* (No. 128) have maintained his reputation as the grand inquisitor into the dark labyrinths of the human soul. Now *Women in Love* takes its place by their side in the Modern Library series as the third of his novels dealing with the physical and mystical urgency of love. (*Spring 1937*)

Originally published in New York by Thomas Seltzer in a “privately printed” edition of 1250 copies for subscribers only, with 50 copies signed by Lawrence, 1920. Trade edition, printed from plates made from a new typesetting, published in U.S. by Seltzer, 1922; publishing rights and plates subsequently acquired by Viking Press. ML edition (pp. [xi]–548) printed from Seltzer/Viking plates. Published April 1937. *WR* 24 April 1937. First printing: 5,000 copies. Discontinued 1990.

Lawrence’s foreword was originally published in 1920 as an advertising leaflet for Seltzer’s first printing of *Women in Love* (Roberts, p. 39). The acknowledgment on p. [v] of the ML edition states, “The manuscript of the Foreword for this volume is in the possession of the Stanford University Library. It is published here by courtesy of Gelber, Lilienthal, Inc., of San Francisco.”

*Women in Love* sold 4,736 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. During the same period the ML editions of *Sons and Lovers* (99) and *The Rainbow* (138) sold 6,808 copies and 3,565 copies respectively. *Women in Love* sold 3,313 copies during the twelve-month period November 1951–October 1952, making it ninety-sixth out of the 100 best-selling titles in the regular ML.

**302b. Title page reset (c. 1941)**

[torchbearer E3] | [7-line title and statement of responsibility within single rules] WOMEN | IN | LOVE | BY | D. H. LAWRENCE | WITH A FOREWORD BY | THE AUTHOR | [below frame] MODERN LIBRARY · NEW YORK

Pagination and collation as 302a.

Contents as 302a except: [ii] blank; [iv] COPYRIGHT, 1920, 1922, BY D. H. LAWRENCE; [549–554] ML list. (*Spring 1946*)

*Variant A:* Pagination as 302a. [1]16 [2–7]32 [8]24 [9]32 [10]16. Contents as 302b except: [iv] 2nd line added: COPYRIGHT, 1948, 1950, BY FRIEDA LAWRENCE. (*Spring 1957*)

*Variant B:* Pagination and collation as variant A. Contents as 302b except: [iv] 2nd line revised: COPYRIGHT, 1947, 1949 BY FRIEDA LAWRENCE; [549–550] ML Giants list; [551–554] blank. (*Spring 1967*) *Note:* The publication date of variant B is later than spring 1967. Variant A exists in a late printing with the spring 1967 Giants list and the spring 1967 format of 1960s binding C with tan Kent endpapers.

*Jacket B:* Pictorial in light greenish blue (172) and black on white paper depicting a factory with a tall smokestack emitting smoke into a sky streaked with white cirrus and cumulus clouds; title and author in black with title on diagonal axis and series in reverse, all against light greenish blue background. Signed: E. McKnight Kauffer. Front flap as 302a. (*Spring 1946*)

Front flap revised:

During his brief but stormy and prolific writing career and in the years following his death in 1930, D. H. Lawrence stirred up many fierce literary controversies. An avalanche of biographies, memoirs and critical works showed how much partisanship and antagonism he inspired among his contemporaries. Now, in the perspective of a quarter of a century, three of his novels, *Sons and Lovers* (No. 109), *The Rainbow* (No. 128) and *Women in Love* (No. 68), offer the best testimony to clarify his position as a writer who explored the darker labyrinths of the human soul. *Women in Love*, particularly, is characteristic of Lawrence’s work dealing with the physical and mystical urgency of love. (*Spring 1956*)

**302c. 7½ inch format (1969/70)**

Title as 302b.

Pagination, collation and contents as 302b variant B.

*Jacket C:* Enlarged version of 302b with factory and lettering against solid light greenish blue (172) background without clouds; Fujita “ml” symbol added, Kaufer signature and series name omitted. Front flap as 302b revised text.

**302d. Reissue format (1977)**

[7-line title and statement of responsibility within single rules] WOMEN | IN | LOVE | BY | D. H. LAWRENCE | WITH A FOREWORD BY | THE AUTHOR | [below frame] [torchbearer M] | MODERN LIBRARY · NEW YORK

Pagination as 302a. Perfect bound.

Contents as 302a except: [ii] blank; [iv] COPYRIGHT, 1920, 1922, BY D. H. LAWRENCE | COPYRIGHT, 1948, 1950, BY FRIEDA LAWRENCE.

*Jacket D:* Non-pictorial on kraft paper with lettering in dark reddish brown (44) and torchbearer in deep brown (56). Designed by R. D. Scudellari.

Front flap:

Although *Lady Chatterley’s Lover* is probably Lawrence’s most famous novel, *Women in Love* is unquestionably one of his two or three finest. Many critics in fact believe that it is the most profound investigation of his lifelong preoccupation with the relationships between the sexes and between man and nature. The story of two sisters, Ursula and Gudrun, and their love affairs with Birkin and Gerald, it contrasts the two relationships—Gudrun and Gerald’s, which is icy, sterile and doomed; and Ursula and Birkin’s, which is fruitful and transcendent.

Published fall 1977 at $5.95. ISBN 0-394-60442-3.

Also in the Modern Library

Lawrence, *Sons and Lovers* (1923–1959; 1962–1990) 99

Lawrence, *The Rainbow* (1927–1971; 1980–1990) 138

Lawrence, *Lady Chatterley’s Lover* (1960–1990) 519

**303**

**CHARLES READE. THE CLOISTER AND THE HEARTH. 1937–1970. (ML 62)**

**303a. First printing (1937)**

[within double rules] THE CLOISTER | AND THE HEARTH | A TALE OF THE MIDDLE AGES | [rule] | BY | CHARLES READE | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*6*], [1–4] 5–913 [914–922]. [1–28]16 [29–30]8

[*1*] half title; [*2*] pub. note D12; [*3*] title; [*4*] *First Modern Library Edition* | 1937 | [short double rule]; [*5*] biographical note; [*6*] blank; [1] PREFACE; [2] blank; [3] fly title; [4] blank; 5–913 text; [914] blank; [915–919] ML list; [920] ML Giants list; [921–922] blank. (*Spring 1937*)

*Jacket A:* Non-pictorial in vivid reddish orange (34) and black on cream paper with title in reverse on inset black panel; rules and other lettering in cream, all against vivid reddish orange background. Unsigned.

Front flap:

For three-quarters of a century *The Cloister and the Hearth* has been recognized as one of the finest historical novels in existence. It takes its place in the Modern Library series at a moment when novelists the world over are occupied with the theme which dominated all of Charles Reade’s works: the fierce protest against social injustice. *The Cloister and the Hearth* assumes even greater significance today than at any time since it appeared in 1861. (*Spring 1937*)

ML edition printed from plates made from a new typesetting. Published April 1937. *WR* 24 April 1937. First printing: Not ascertained. Discontinued 1970/71.

*The Cloister and the Hearth* sold 2,742 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.

**303b. Title page reset (1940)**

The Cloister | and the Hearth | A TALE | OF THE MIDDLE AGES | by | CHARLES READE | [torchbearer D4 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 303a.

Contents as 303a except: [*2*] blank; [*4*] publication and manufacturing statements; [920–921] ML Giants list; [922] blank. (*Fall 1940*)

*Jacket B:* Non-pictorial in dark green (146) and dark gray (266) on cream paper with title and author in reverse on inset dark green panel; background in dark gray with series and torchbearer in reverse above inset panel. Unsigned. Front flap as 303a. (*Fall 1940*)

Front flap revised:

For more than three-quarters of a century *The Cloister and the Hearth* has been acknowledged as one of the finest historical novels in English literature. It stands comparison with the best of the works of fiction in its genre and has outlived most of them. Because the theme which dominated all of Charles Reade’s writings—a fierce protest against social injustice—is never out of style, *The Cloister and the Hearth* has as great a significance today as it has had at any time since it appeared originally in 1861. (*Spring 1959*)

***Fall***

**304**

**JOHN STEINBECK. TORTILLA FLAT. 1937–1971. (ML 216)**

**304a. First printing (1937)**

[within double rules] TORTILLA FLAT | [rule] | BY | JOHN STEINBECK | [rule] | WITH A FOREWORD BY THE AUTHOR | [rule] | ILLUSTRATED BY | RUTH GANNETT | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], [i–iv] v–vi [7–8] 9–316 [317–320]. [1–10]16 [11]4

[*1*] half title; [*2*] pub. note D18; [*3*] title; [*4*] *Copyright,* 1935, *by* John Steinbeck | *Foreword Copyright,* 1937, *by* RANDOM HOUSE, INC.; [*5*] dedication; [*6*] blank; [*7*] biographical note; [*8*] blank; [i–iii] FOREWORD signed p. [iii]: John Steinbeck. | June, 1937.; [iv] blank; v–vi CHAPTER HEADINGS; [7] fly title; [8] blank; 9–[317] text; [318–320] blank.

*Jacket A:* Pictorial in vivid reddish orange (34) and deep blue (179) on coated white paper depicting a man in wide-brimmed hat with bay in distance; title in reverse highlighted in deep blue, other lettering in deep blue, all against vivid reddish orange background. Spine panel in deep blue with lettering in reverse. Designed by Paul Galdone, July 1937; unsigned.

Front flap:

Long before *Of Mice and Men* became a best-seller and thrust its author into the national limelight, John Steinbeck had built a solid reputation upon his novel, *Tortilla Flat*. This carefree tale of the exploits of three lovable rogues won the unanimous praise of critics and reading public alike. Now it is included in the Modern Library series, partly as a tribute to the novel’s own enchantment and partly because John Steinbeck has earned the right to a place in a library of the foremost writers of our time. (*Fall 1937*)

Originally published in U.S. by Covici, Friede, 1935; publishing rights and plates subsequently acquired by Viking Press. ML edition (pp. v–[317]) printed from Covici, Friede (later Covici, Friede/Viking) plates. Published September 1937. *WR* 25 September 1937. First printing: Not ascertained. Discontinued 1971/72.

Steinbeck’s foreword begins: “When this book was written, it did not occur to me that paisanos were curious or quaint, dispossessed or underdoggish. They are people whom I know and like, people who merge successfully with their habitat. . . . Had I known that these stories and these people would be considered quaint, I think I never should have written them” (p. [i]). When he submitted the foreword he told Cerf, “It is the only thing I want to say. If it won’t do—throw it out and have someone else do it. This is not a clever introduction” (Steinbeck to Cerf, undated but probably June 1937). He also asked that the ML edition be dedicated to Susan Gregory of Monterey. The dedication was retained in later Viking printings.

Subsequent printings of the ML edition include the following: 3,000 copies (August 1938); 3,000 copies (July 1939); 5,000 copies (December 1939); 2,000 copies (July 1941); 6,000 copies (December 1942). *Tortilla Flat* sold 13,432 copies during the eighteen-month period May 1942–October 1943, making it the fourth best-selling title in the regular series and thirteenth out of 281 ML and Giant titles. The unusually strong sales of *Tortilla Flat* at this period may have been stimulated by the release of the 1942 film version starring Spencer Tracy and Hedy Lamarr.

During the same period *The Grapes of Wrath* (341) ranked in the first quarter of ML and Giant titles with sales of 9,495 copies. *Of Mice and Men* (311) and *In Dubious Battle* (322) were in the second quarter with sales of 7,020 copies and 6,028 copies respectively. By the early 1950s (November 1951–October 1952) *The Grapes of Wrath* was the only Steinbeck title among the 100 best-selling titles in the regular ML.

**304b. Title page reset (c. 1941)**

Tortilla Flat | BY JOHN STEINBECK | WITH A FOREWORD BY THE AUTHOR | ILLUSTRATED BY RUTH GANNETT | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 304a.

Contents as 304a except: [*2*] blank; [*4*] COPYRIGHT, 1935, BY JOHN STEINBECK | FOREWORD COPYRIGHT, 1937, | BY RANDOM HOUSE, INC.

*Variant:* Pagination as 304a except: [317–328]. [1–10]16 [11]8. Contents as 304b except: [318] blank; [319–324] ML list; [325–326] ML Giants list; [327–328] blank. (*Spring 1944*)

*Jacket B:* Enlarged version of 304a with highlighting in white redone. (*Fall 1942*)

**304c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 304b except: [torchbearer K].

Pagination as 304b variant. [1–8]16 [9]8 [10–11]16. Contents as 304b variant except: [319–326] ML list; [327–328] ML Giants list. (*Spring 1967*)

*Jacket C:* Fujita non-pictorial jacket in black, vivid yellow (82) and red on coated white paper with lettering shaded from vivid yellow flecked with red at top to solid red at foot, all against black background.

Front flap:

*Tortilla Flat*, which appeared in 1935, was the first of Steinbeck’s novels to receive wide attention. He was disturbed by the response to this portrait of a group of carefree *paisanos* in a Monterey slum, writing two years later that “I shall never again subject to the vulgar touch of the *decent* these good people of laughter and kindness, of honest lusts and direct eyes, of courtesy beyond politeness.” If today, Steinbeck’s own view of Danny and his friends seems to some shallow and condescending, that is a measure of the time in which he wrote and the impact of his writing on the change in our attitudes. Steinbeck tells this story with warmth and liveliness, and it remains a document of a period when even this glimpse of a different slice of life could be considered shocking.

Also in the Modern Library

Steinbeck, *Of Mice and Men* (1938– ) 311

Steinbeck, *In Dubious Battle* (1939–1971) 322

Steinbeck, *Grapes of Wrath* (1941–1959) 341

**305**

**HENRY DAVID THOREAU. WALDEN AND OTHER WRITINGS. 1937– . (ML 155)**

**305a. First printing (1937)**

[within double rules] WALDEN | AND OTHER WRITINGS OF | HENRY DAVID THOREAU | [rule] | EDITED, WITH AN INTRODUCTION, BY | BROOKS ATKINSON | [rule] | [torchbearer A3] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xx, [1–2] 3–732. [1–23]16 [24]8

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Introduction copyright,* 1937, | *by* Random House, Inc. | [short double rule]; v–vi CONTENTS; vii–xx INTRODUCTION | *By* Brooks Atkinson dated p. xx: New York City, | *March,* 1937.; [1] part title: WALDEN; [2] blank; 3–732 text.

*Contents:* Walden – A Week on the Concord and Merrimack Rivers (selections) – Cape Cod (selections) – The Allegash and East Branch (condensation) – Walking – Civil Disobedience – Slavery in Massachusetts – A Plea for Captain John Brown – Life without Principle.

*Jacket A1:* Pictorial in moderate yellowish green (136), pale greenish yellow (104), dark gray (266), black and gold on coated white paper depicting a small figure gazing at a pond under a canopy of towering trees with low mountains and clouds in the distance; title and author in black and reverse on inset gold panel bordered in black, other lettering in black, all against pale greenish yellow background; bands on spine and flaps in strong green(141). Designed by Paul Galdone, July 1937; unsigned.

Front flap:

To collect the representative writings of Henry David Thoreau within a volume of seven hundred and fifty pages has long been the ambition of the directors of the Modern Library. Now that ambition has been fulfilled, thanks to the selection made by the editor, Brooks Atkinson, who also contributes a penetrating critical and biographical introduction. This volume contains, besides *Walden*, the essays *Civil Disobedience*, *Slavery in Massachusetts, A Plea for Captain John Brown, Life Without Principle* and many of the famous nature studies. (*Fall 1937*)

Original ML collection. Published September 1937. *WR* 25 September 1937. First printing: Not ascertained.

The ML and Houghton Mifflin Co. both published Thoreau collections in September 1937. When the ML edition was announced, Robert Linscott of Houghton Mifflin told Klopfer that his firm was “rather daunted” by the news. Houghton Mifflin had thought that the ML was giving up its collection and would have abandoned *The Works of Thoreau*, an 872-page volume edited by Henry Seidel Canby, if it had known the ML was going ahead. The Houghton Mifflin collection included selections from Thoreau’s journals, which were still protected by copyright and had not been available to the ML. Linscott offered to lease the plates of Canby’s volume to the ML within eighteen months if the ML gave up its volume (Linscott to Klopfer, 7 July 1937). Klopfer replied that the ML had changed its plans as much as it could when the conflict was discovered and expressed the hope that the two books would not interfere with each other (Klopfer to Linscott, 8 July 1937).

When the Viking Portable Thoreau appeared in 1949, Brooks Atkinson told Cerf that it was “such a good job that your Modern Library Thoreau volume is behind the eight-ball.” He suggested replacing the selections from *A Week on the Concord and Merrimack Rivers* on pp. 301–436 with the complete work (Atkinson to Cerf, 4 March 1949). Commins replied that he hoped Atkinson would allow the ML edition to remain unchanged. The complete text of *A Week on the Concord and Merrimack Rivers*, he noted, would add 200 pages to the collection, at a resetting cost of around $2,000; changing the page numerals from p. 437 to the end would cost an additional $200 or $300 (Commins to Atkinson, 1 April 1949). The ML never acted on Atkinson’s suggestion.

*Walden and Other Writings* sold over 6,000 copies by early 1939 (Cerf to Robert Lamont, Atlantic Monthly Press, 26 May 1939). It sold 11,558 copies during the eighteen-month period May 1942–October 1943, making it the ninth best-selling title in the regular ML. During the twelve-month period November 1951–October 1952 it sold 5,694 copies, making it the regular ML’s thirty-second best-selling title.

**305b. Title page reset (c. 1941)**

WALDEN | AND OTHER WRITINGS OF | HENRY | DAVID | THOREAU | EDITED WITH AN INTRODUCTION | BY BROOKS ATKINSON | [torchbearer D4] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination and collation as 305a.

Contents as 305a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1937, | BY RANDOM HOUSE, INC.

*Variant:* Pagination as 305a except: [733–740]. [1–23]16 [24]12. Contents as 305b except: [733–738] ML list; [739–740] ML Giants list. (*Fall 1947*)

*Jacket A2:* Enlarged version of 305a. (*Spring 1942*)

**305c. Scudder foreword added (1950)**

WALDEN | AND OTHER WRITINGS OF | HENRY DAVID THOREAU | EDITED, WITH AN INTRODUCTION, | BY BROOKS ATKINSON | FOREWORD BY TOWNSEND SCUDDER | PROFESSOR OF ENGLISH, SWARTHMORE COLLEGE | [torchbearer E5] | *THE MODERN LIBRARY · NEW YORK*

Pp. [i–iv] v–xxiv, [1–2] 3–732 [733–736]. [1–22]16 [23]12 [24]16

Contents as 305a except: [ii] blank; [iv] *Copyright, 1937, 1950, by Random House, Inc.*; v CONTENTS with Scudder foreword added; vii–viii FOREWORD | *By* Townsend Scudder; ix–xxii INTRODUCTION | *By* Brooks Atkinson with place and date (“New York City, | *March*, 1937”) omitted from p. xx; xxiii–xxiv BIBLIOGRAPHICAL NOTE signed: T. S.; [733–736] blank.

*Variant*: Pagination as 305c except: [733–744]. [1]16 [2–12]32 [13]16. Contents as 305c except: [733–738] ML list; [739–740] ML Giants list; [741–744] blank. (*Fall 1956*)

*Jacket B:* As 305b. (*Spring 1953*) Front flap reset with the words “complete and unabridged,” added in the last sentence after “*Walden.”* (*Spring 1956*)

Originally published 1950 in MLCE and subsequently in the regular ML. Scudder received $75 for his foreword and bibliography (Stein to Scudder, 26 January 1950).

**305d. Title page with Fujita torchbearer; 7½ inch format; offset printing (1969/70)**

Title as 305c through line 6; lines 7–8: [torchbearer K] | *THE MODERN LIBRARY · NEW YORK.*

Pagination as 305c variant. [1–12]32

Contents as 305c except: [iv] MODERN LIBRARY EDITION, September 1937 | Copyright, 1937, 1950, renewed 1965 by Random House, Inc.; v CONTENTS as 305a without indication of Scudder foreword; ix–xxii INTRODUCTION | *By* Brooks Atkinson dated as 305a, p. xx; [733–740] ML list; [741–742] ML Giants list; [743–744] blank. (*Spring 1967*) *Note:* The ML appears to have photographed the table of contents and a copy of 305a or 305b for its offset plates.

*Jacket C:* Fujita pictorial jacket in deep brown (56), strong red (12) and black on coated white paper with inset reproduction of B. D. Maxham’s daguerreotype portrait of Thoreau (1856) in black and deep brown; lettering in reverse, strong red and deep brown, all against black background.

Front flap:

Henry David Thoreau’s vision of personal freedom—the concept that moral law and the dictates of the individual conscience are superior to civil law and governmental statutes—has become part of the American heritage, particularly pertinent to our own times. Thoreau spent his life listening to “a different drummer,” and in following his belief that the individual could lead a life of simplicity and independence apart from social organization and material civilization, he anticipated one of the major themes of contemporary America. His writings communicate his thoughts and offer us his personal vision of life as well as its tranformation [*sic*] into a practical working philosophy on which he based his life style.

This volume contains the full text of *Walden* as well as the essays *Civil Disobedience, Slavery in Massachusetts, A Plea for Captain John Brown, Life Without Principle*, and many of the famous nature studies. The editor, Brooks Atkinson, has contributed a penetrating critical and biographical introduction.

The offset plates for the text, contents pages, and introduction were photographically reproduced from a printing of 305a or 305b. Atkinson’s introduction is repaginated to correspond with 305c but the place and date of composition (omitted from 305c) is restored. The table of contents does not reflect the revised front matter of 305c–d: Scudder’s foreword is not listed at all, and Atkinson’s introduction is shown as beginning on p. vii.

**305e. Reissue format (1977)**

Title as 305d.

Pagination as 305d. Perfect bound.

Contents, including the outdated title page, as 305d; [733–744] blank.

*Jacket D:* Non-pictorial on kraft paper with lettering in dark grayish red (20) and torchbearer in dark brown (159). Designed by R. D. Scudellari. Front flap as 305d with spelling of “transformation” corrected.

Published spring 1977 at $6.95. ISBN 0-394-60421-0.

Also in the Modern Library

Thoreau, *Walden* (1946–1947) Illus ML 19

**306**

**VIRGINIA WOOLF. TO THE LIGHTHOUSE. 1937–1948. (ML 217)**

**306a. First printing (1937)**

[within double rules] TO | THE LIGHTHOUSE | [rule] | BY | VIRGINIA WOOLF | [rule] | WITH AN INTRODUCTION BY | TERENCE HOLLIDAY | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xiii [xiv], [5–8] 9–310. [1–10]16

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Introduction Copyright,* 1937, *by* | *Random House, Inc.* | [short double rule] | *First Modern Library Edition* | 1937; v–xiii INTRODUCTION | *by* Terence Holliday; [xiv] blank; [5] *Contents*; [6] blank; [7] part title: *The Window*; [8] blank; 9–310 text.

*Jacket A1:* Pictorial in deep blue (179), moderate blue (182), light bluish gray (190), dark gray (266) and black on coated white paper depicting a lighthouse on an outcropping of land surrounded by water and with a shoreline in the distance; lettering in black. Spine panel in deep blue with lettering in reverse. Designed by Paul Galdone, July 1937; unsigned.

Front flap:

The mastery with which Virginia Woolf has achieved such novels and books of essays as *Mrs. Dalloway* (No. 96), *To the Lighthouse*, *The Common Reader* and *A Room of One’s Own* has at last brought her the public tribute of having a national best-seller in *The Years*. *To the Lighthouse* is in Mrs. Woolf’s best vein, quiet [*sic*] evocative, full of the interplay of human emotion. In addition, its autobiographical *note* throws light upon her own family, one of the most illustrious in England. (*Fall 1937*)

Originally published in U.S. by Harcourt, Brace & Co., 1927. ML edition (pp. [5]–310) printed from Harcourt, Brace plates. Published September 1937. *WR* 25 September 1937. First printing: 5,000 copies. Discontinued fall 1948.

Total ML sales of *To the Lighthouse* were 38,000 copies (Kirkpatrick, *Virginia Woolf*, p. 31). *To the Lighthouse* sold 3,203 copies during the eighteen-month period May 1942–October 1943, placing it in the fourth quarter of ML and Giant titles. *Mrs. Dalloway* (168) sold 4,271 copies during the same period.

Harcourt, Brace decided in 1948 to launch its own hardbound reprint series, Harbrace Modern Classics, in response to the burgeoning college market. It served notice that it was terminating the ML’s reprint contracts for *To the Lighthouse*, *Mrs. Dalloway*, and seven other titles, including works by E. M. Forster, Sinclair Lewis, Katherine Anne Porter, and Lytton Strachey (S. Spencer Scott, Harcourt, Brace, to ML, 18 May 1948). At that time the ML had only a few copies of *To the Lighthouse* in stock; Klopfer estimated that it would take two months for the stock to sell out (Klopfer to Scott, 3 June and 28 June 1948).

**306b. Title page reset (1940)**

TO THE | LIGHTHOUSE | BY | VIRGINIA WOOLF | WITH AN INTRODUCTION BY | TERENCE HOLLIDAY | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 306a.

Contents as 306a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1937, | BY RANDOM HOUSE, INC.

*Variant:* Pagination and collation as 306a. Contents as 306b except: [iv] 3rd line added: COPYRIGHT, 1927, | BY HARCOURT, BRACE AND COMPANY, INC. (*Fall 1942 jacket*)

*Jacket A2:* Enlarged version of 306a. (*Spring 1940*)

Also in the Modern Library

Woolf, *Mrs. Dalloway* (1928–1949) 168

**307**

**JOHN DOS PASSOS. THE 42nd PARALLEL. 1937–1940. (ML 88)**

**307. First printing (1937)**

[within double rules] THE 42nd | PARALLEL | [rule] | BY | JOHN ` | [rule] | WITH AN INTRODUCTORY NOTE BY THE AUTHOR | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–ix [x], v–ix [x], [1–2] 3–415 [416]. [1–13]16 [14]8. Binding: 6⅞ x 4½ in. (175 x 114 mm); leaves trimmed to 6¾ x 4⅜ inches (170 x 110 mm).

[i] half title; [ii] pub. note D12; [iii] title; [iv] *Copyright,* 1930, *by* John Dos Passos | *Introductory Note Copyright,* 1937, *by* | Random House, Inc. | [short double rule] | *First Modern Library Edition* | 1937; v biographical note; [vi] blank; vii–ix INTRODUCTORY NOTE | *By* John Dos Passos dated p. ix: Provincetown, July, 1937.; [x] blank; v–ix CONTENTS; [x] blank; [1] fly title; [2] blank; 3–415 text; [416] blank.

*Jacket:* Non-pictorial in vivid red (11) and black on coated white paper with “42” in large black numerals bordered in white, “The” and “nd” in reverse at top, “PARALLEL” in black against red background on upper half of inset diagonal panel overlapping base of numerals, author in black against white background on lower half of inset panel, all against black background ruled horizontally in red. Designed by Paul Galdone, July 1937; unsigned.

Front flap:

When the completed trilogy, *U. S. A.*, of which *The 42nd Parallel* is the introductory novel, will have been published in the Modern Library, John Dos Passos will have gained the distinction of being represented by four titles in the series. *Three Soldiers* (No. 205), his war novel, has been in active demand for years. Following the publication of *The 42nd Parallel*, *1919* and *The Big Money* will be issued in successive seasons. By this plan, John Dos Passos’ original intention of maintaining the unity of the three novels will be fulfilled. (*Fall 1937*)

Originally published by Harper & Brothers, 1930; rights subsequently acquired by Harcourt, Brace & Co. ML edition of *The 42nd Parallel* printed from plates made from a new Harcourt, Brace typesetting with revisions by the author. The plates were subsequently used for the one-volume edition of *U.S.A.* published by Harcourt, Brace in January 1938 and reprinted in ML Giants in 1939. Published 10 November 1937. *WR* 13 November 1937. First printing: 5,000 copies. Discontinued fall 1940 after the ML published *U.S.A.* as a Giant (G42).

The ML signed a contract with Harcourt, Brace to publish *The 42nd Parallel*, *Nineteen Nineteen*, and *The Big Money* in the regular ML in the fall seasons of 1937, 1938, and 1939 (Cerf to Dos Passos, 23 June 1937). The ML appears to have offered a $1,000 advance against royalties of 10 cents a copy for each volume. Cerf indicated after signing the reprint contract, “I am really delighted that we are going to have these books in the Modern Library. John Dos Passos is exactly the kind of author that we can sell in this series” (Cerf to Donald Brace, 13 May 1937).

Harcourt, Brace reset *The 42nd Parallel*, incorporating corrections of a large number of typographical errors submitted by Dos Passos. The ML edition was the first printing from the new typesetting. Dos Passos had also made extensive revisions for the ML edition of *Three Soldiers* (248).

Cerf asked Dos Passos to write a short foreword to the ML edition of *The 42nd Parallel*, noting that he believed his foreword to the ML edition of *Three Soldiers* (248) “materially helped the sale of the book.” He offered the usual $50 fee with the apology that the ML couldn’t afford more but enclosed a ML list and invited Dos Passos to select any books he wanted (Cerf to Dos Passos, ibid.). Dos Passos eventually selected about a hundred titles. He promised to send a short introduction and noted, “I’m not quite sure whether this is the time to spill the fact that the narratives will be collected into a one volume novel under the name of *U.S.A.* or not” (Dos Passos to Cerf, 4 July 1937).

The introduction to the ML edition, dated July 1937, begins:

*The 42nd Parallel* is the first volume of *U. S. A.*, a long narrative which deals with the more or less entangled lives of a number of Americans during the first three decades of the present century. The volumes that follow are called *1919* and *The Big Money*.

In an effort to take in as much as possible of the broad field of the lives of these times, three separate sequences have been threaded in and out among the stories. Of these *The Camera Eye* aims to indicate the position of the observer and *Newsreel* to give an inkling of the common mind of the epoch. Portraits of a number of real people are interlarded in the pauses in the narrative because their lives seem to embody so well the quality of the soil in which Americans of these generations grew.

This method was used with the idea of coping with the particular job in hand rather than from any generalized theory about novelwriting [*sic*]. In fact I don’t think any such theory holds water. The shape of a piece of work should be imposed, and in a good piece of work always is imposed, by the matter. That’s more or less of a commonplace of a considerable body of literary criticism.

The ML later renegotiated the reprint contract so that the trilogy could appear as a Giant rather than separate volumes in the regular ML. *U.S.A.* (G42) was published as a Giant in February 1939, and *The 42nd Parallel* was discontinued as a separate volume in fall 1940.

Also in the Modern Library

Dos Passos, *Three Soldiers* (1932–1963) 248

Dos Passos, *U.S.A.* (1939–1962) G42

**308**

**V. F. CALVERTON, ed. THE MAKING OF SOCIETY. 1937–1959. (ML 183)**

**308a. First printing (1937)**

[within double rules] THE | MAKING OF SOCIETY | AN OUTLINE OF SOCIOLOGY | [rule] | EDITED BY | V. F. CALVERTON | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xviii, 1–11 [12], [*2*], 13–40, [*4*], 41–923 [924–928]. [1–29]16 [30]12

[i] half title; [ii] pub. note D18; [iii] title; [iv] *Copyright,* 1937, *by* RANDOM HOUSE, INC.; [v] dedication; [vi] blank; vii–xi PREFACE signed p. xi: V.F.C.; [xii] blank; xiii–xiv ACKNOWLEDGMENTS; xv–xviii CONTENTS; 1–11 INTRODUCTION | THE AMERICAN PATTERN | *By* *V. F. CALVERTON*; [12] blank, [*1*] part title: I | RELIGIOUS AND ETHICAL CONTRIBUTIONS; [*2*] blank; 13–14 *COMMENTARY*; 15–40 text; [*1*] part title: II | GREEK THEORIES; [*2*] blank; [*3*] *COMMENTARY*; [*4*] blank; 41–902 text; [903] part title: BIOGRAPHIES; [904] blank; 905–923 BIOGRAPHIES; [924–928] blank.

*Contents:* I. Religious and Ethical Contributions. The Ten Commandments – The Sermon on the Mount – The Code of Hammurabi – Selections from the Koran – On Government, by Confucius – On Co-operation, by Lao Tse. II. Greek Theories. Philosophers as Kings and Kings as Philosophers, by Plato – On Property, by Aristotle. III. Medieval Concepts. On the Law of Heaven and Earth, by St. Augustine. IV. The Advance of Modern Sociological Thought. Selections from Scienza Nuova, by Giambattista Vico – The Art of War, by Niccolo Machiavelli – Selections from Two Treatises on Civil Government, by John Locke – On the Natural Condition of Mankind, by Thomas Hobbes – Selections from *The Social Contract*, by Jean Jacques Rousseau – Of Monarchy and Hereditary Succession, by Thomas Paine – Of Laws in Relation to the Nature of the Climate, by Baron de Montesquieu – Division of Labor, by Adam Smith. V. Sociology Comes of Age. An Essay on the Principle of Population, by T. R. Malthus – The Authority of Society over the Individual, by John Stuart Mill – The Action of Positivism upon the Working Classes, by Auguste Comte – Political Economy and Utopian Socialism, by Pierre-Joseph Proudhon – Selections from *The State*, by Michael Bakunin – Natural Selection; or the Survival of the Fittest, by Charles Darwin – Influence of Physical Laws, by Henry Thomas Buckle – The Communist Manifesto, by Karl Marx and Friedrich Engels. VI. Sociology and Social Conflict. Division of Labor and Social Solidarity, by Emile Durkheim – Selections from *The Outline of Sociology*, by Ludwig Gumplowicz – The Tendency of the Development of the State, by Franz Oppenheimer – Class Society and the State, by Nicolai Lenin – What Is the Permanent Revolution, by Leon Trotsky – On the Expropriation of the Capitalists, by Waclaw Machajaski – The Collectivist Wages System, by Peter Kropotkin – Personality and the Conception of the State, by Adolf Hitler – The Fascist State and the Future, by Benito Mussolini. VII. Sociology and Culture. The Sociological View of Ethics, by Herbert Spencer – The Spirit of Capitalism, by Max Weber – Proletariat and Religion and Nationalism, by Werner Sombart – Sociology as a Science, by Vilfredo Pareto – Intellectual Egalitarianism, by Lester Ward – Selections from *Folkways*, by William Graham Sumner – Conspicuous Consumption, by Thorsten Veblen – The Scientific Scrutiny of Societal Facts, by F.

H. Giddings – The Economics of Genius, by J. M. Robertson. VIII. Contemporary Sociological Reflections. Liberal. The Development of Sociology, by Harry Elmer Barnes – Classes of Social Interest, by R. M. MacIver – The Cultural Approach to Sociology, by Malcom M. Willey and Melville S. Herskovits – The Migration of Class Struggle, by Edward A. Ross – The Hypothesis of Cultural Lag, by William Fielding Ogburn – Art, Science, and Society, by C. H. Cooley – Mental Patterns in Relation to Culture, by Wilson D. Wallis – Renascent Liberalism, by John Dewey – Law as a Social Science, by Huntington Cairns – The Idol of the Laboratory, by Graham Wallas – Anglo-Saxonism and Nordicism in America, by F. H. Hankins. Radical. A Planned Society: Communist Vision, by John Strachey – Technocracy, by Stuart Chase – Marxian Philosophy, by Max Eastman – The Scope of Marxian Theory, by Sidney Hook – Sociological Criticism of Literature, by V. F. Calverton – Masters: Old and New, by Max Nomad – The Applications of Engineering Methods to Finance, by C. H. Douglas.

*Jacket A:* Non-pictorial in deep blue (179), brilliant green (140) and gold on coated white paper with title in reverse on deep blue band bordered in gold; background in brilliant green with gold decorations and additional lettering in reverse. Designed by Paul Galdone, July 1937; unsigned.

Front flap:

A companion volume to *The Making of Man* (No. 149), which is a compilation of the most authoritative views on anthropology, *The Making of Society* is its logical and necessary sequel. In it men of such diverse opinions as Plato, Aristotle, Machiavelli, Rousseau, Adam Smith, Mill, Darwin, Pareto, Veblen, Dewey, Strachey, Marx, Lenin, Trotsky, Hitler, Mussolini and many others offer their social philosophies. Here the lay reader can find the essential principles upon which society is organized and understand the struggle for power which today engages the thought of the entire world. (*Fall 1937*)

Original ML anthology. Published 10 November 1937. *WR* 13 November 1937. First printing: Not ascertained. Superseded fall 1959 by a revised edition edited by Robert Bierstedt (514).

Review copies included the following note from Cerf: “ATTENTION, PLEASE! This is an entirely new book, and NOT A REPRINT [underlining in original]. I will appreciate your bearing this fact in mind when you write your review.”

Adolf Hitler’s name is misspelled “Adolph” in the table of contents (Part VI) and spelled correctly in the text (p. 454). all ptintings?

*The Making of Society* sold 4,911 copies during the eighteen-month period May 1942–October 1943, placing it in the third quarter ML and Giant titles. It was not among the one hundred best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**308b. Title page reset (c. 1940)**

THE MAKING | OF SOCIETY | *An Outline of Sociology* | *Edited by* V. F. CALVERTON | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination as 308a except: [924–936]. [1–30]16

Contents as 308a except: [ii] blank; [iv] COPYRIGHT, 1937, BY RANDOM HOUSE, INC.; [924] blank; [925–930] ML list; [931–932] ML Giants list; [933–936] blank. (*Fall 1949*)

*Jacket B:* Enlarged version of 308a except in deep red (13) and dark gray (266) in place of deep blue and brilliant green. Front flap as 308a. (*Fall 1946*) Front flap reset with last sentence revised: “. . . and understand the conflicts and adjustments in which men in relation to other men are engaged.” (*Fall 1953*)

Also in the Modern Library

Bierstedt, ed., *Making of Society* (1959– ) 514

Calverton, ed., *Anthology of American Negro Literature* (1929–1944) 183

Calverton, ed., *Making of Man* (1931–1970) 215