**1939**

**General**

The ML underwent a major change in format and design for the second time in its history. The first, in 1929, substituted balloon cloth bindings for imitation leather and introduced Rockwell Kent’s binding and endpaper designs. (Balloon cloth began to be used in January 1929; Kent’s binding and endpaper designs were introduced in April.) The balloon cloth format suffered from two problems. The semi-flexible balloon cloth bindings were attractive but did not stand up to heavy use. And the 6½ x 4¼ inch (165 x 107 mm) page size, retained from Boni & Liveright days, sometimes made it difficult to print from original publishers’ letterpress plates, most of which were designed for a larger format. Many of the volumes printed from original publishers’ plates had uncomfortably narrow margins. Sometimes the original plates were too large to be used by the ML.

The ML’s economic model assumed multiple printings, and all ML books were printed from plates. For older titles in the public domain the ML usually ordered new typesettings from which new plates were made. Copyrighted works were printed whenever possible from the original publisher’s plates. In general, the ML expected to pay royalties or typesetting and plate-making costs but tried whenever possible to avoid paying both. Royalties paid by the ML to the original publisher were regarded in part as a plate rental. In this respect the ML operated no differently than Grosset & Dunlap and other publishers of hardbound reprints of current books. Grosset & Dunlap differed from the ML in that its printings were closer in size to the original publishers’ editions, and it rarely had problems using original publishers’ plates.

The ML had several options when the original publisher’s plates were too large for its format. The most expensive option was to reset the work to fit its format and make new letterpress plates. When the ML did this for copyrighted titles the original publisher occasionally agreed to forego royalties in whole or part until the plates were paid for. A second option was to photograph a clean copy of the original publisher’s edition, reduce the size of the type page photographically, and print by offset lithography. The disadvantage of this approach was that before the 1960s offset lithography was more expensive than letterpress printing and the quality was inferior. Another option when the original publisher’s plates were only slightly too large for the ML’s format was to print from a duplicate set of plates with the headline removed. Finally, the ML could print a given title in a slightly larger format in order to accommodate the original publisher’s plates. The ML resorted to this option on several occasions during the balloon cloth era, and once—for Charles Jackson’s *The* *Lost Weekend* (406), a short-lived title published in 1948—after the introduction of its larger format in fall 1939.

Another problem with the balloon cloth format was that it made it harder to sell ML books to libraries. Many libraries did not buy ML books before the 1940s because the bindings did not stand up to heavy use and the narrow margins made rebinding difficult.

A new format that corrected both faults was introduced in September 1939 with *Six Plays of Clifford Odets* (321) and John Steinbeck, *In Dubious Battle* (322). The page size was increased half an inch to 7 x 4¾ inches (176 x 120 mm). And the balloon cloth binding was replaced with a far more durable binding constructed of stiff boards covered with smooth linen. The new binding, designed by Joseph Blumenthal, is described below. Two spring 1939 titles, Irving Stone, *Lust for Life* (317) and Isak Dinesen, *Seven Gothic Tales* (320), were published in the larger format with balloon cloth bindings.

The introduction of the larger format for regular ML volumes meant that existing jackets had to be replaced or redesigned. A few titles received enlarged versions of their existing jackets, but most were outfitted in newly designed jackets. Two designers were responsible for most of the new jackets that were introduced at this period. Joseph Blumenthal created a large number of elegant typographic jackets. The majority of new pictorial jackets were by Paul Galdone, a Hungarian-born illustrator of children’s books who designed his first ML jackets in 1937. Many ML Giants also received new jackets to go with their new bindings, although the size of the Giants remained unchanged.

The introduction of the new format involved reprinting backlist titles at an accelerated pace so the series could regain a uniform appearance as quickly as possible. It also presented the ML with the problem of disposing of balloon cloth volumes that remained in the warehouse. When the first two titles in new format were published in September 1939, over 200 regular ML titles remained in the balloon cloth format. It would be February 1941 before the ML could announce, “Every title in the MODERN LIBRARY (95¢) is now ready *in the new binding!*” (*PW* 139, 15 February 1941, pp. 814–15).

An arrangement with the Book-of-the-Month Club, which appears to have begun in fall 1938, may have been conceived in part as a way of reducing the inventory of balloon cloth titles. The Book-of-the-Month Club offered free Modern Library books, all in balloon cloth bindings and 1930s jackets, to members who made advance deposits of $12 or more against future purchases. Two 16-page brochures titled “Free Books” are known to exist. The first is undated, gives the Book-of-the-Month Club’s address as 386 Fourth Avenue, New York, and includes Fitzgerald’s *The Great* *Gatsby*—now one of the most sought-after ML titles (*MLC* 46, p. 1). The second catalog, dated 3-39 (March 1939), uses the Club’s new address, 385 Madison Avenue. The March 1939 catalog can be viewed online at <http://www.modernlib.com/General/brochures/BOMC/BOMC39.html> (accessed 24 August 2017). It lists 103 titles from the regular ML and 42 Giants—half of the titles then in the series—along with books from five other reprint series. *The Great Gatsby*, which had been discontinued at the end of 1938, is not included in the second catalog, although a large number of unsold copies remained in the ML warehouse. Any hint that the offer was essentially a remaindering operation was avoided. Book-of-the-Month Club members were also given the option of buying ML books at the regular price. The arrangement with the Book-of-the-Month Club suggests that the ML planned the transition to the new format well in advance.

Most of the 110,000 balloon cloth volumes that remained in the warehouse in early 1941 were disposed of at a widely publicized sale at Macy’s, the New York department store. Macy’s was one of the leading retailers of ML books, and it made a cash offer for the remaining stock of balloon cloth bindings. The sale was announced in a full-page ad in the Sunday *New York Times* (2 February 1941, p. 27). The ad listed 166 titles that were available in quantities of 100 copies or more. Another 50 balloon cloth titles were available in smaller quantities. The sale price for books in the discontinued binding was 33 cents. Three books were 94 cents; the price for twenty was $5.98. The sale began Monday morning at 9:30, and the books sold out in less than a week.

Once the transition to the new format was complete, the ML invited booksellers to return their remaining stock of balloon cloth titles for replacement with volumes in the new format. Booksellers had a one-month window during which balloon cloth volumes could be exchanged. By February 1941, 700 accounts had returned around 160,000 books and received an equal number of volumes in the Blumenthal format at no cost. Two months later Cerf indicated that returns of balloon cloth volumes were expected to run to more than 200,000 copies. At that time the ML had not decided what would be done with the returned books, but the U.S. Government was expected to buy thousands of them for libraries in cantonments where new troops were billeted (*PW* 139, 8 February 1941, p. 741; 15 February 1941, pp. 814–15; 5 April 1941, p. 1459).

The year that saw the introduction of the ML’s new format was also the year that the twentieth-century paperback revolution spread to the United States. The paperback revolution in the English-speaking world was launched by Allan Lane, who founded Penguin Books in 1935. Pocket Books, Inc., established in 1939, was the first American publisher of mass-market paperbacks. It operated very differently from the ML. The 6½ x 4⅛ inch (164 x 105 mm) format of mass-market paperbacks was smaller than the ML’s original format. Pocket Books ordered new typesettings for all of its titles, printed its books on high-speed magazine presses in print runs vastly larger than the ML’s, and priced the books at 25 cents. Magazine wholesalers, who distributed the books to mass-market outlets such as drug stores and newsstands, treated paperback books as they did magazines. Newly published titles were distributed monthly. Credit for unsold copies of the previous month’s books was secured by tearing off the front covers and returning the covers. The coverless books were then pulped.

**Number of titles**

Eight new titles were added to the Modern Library and nine were discontinued, reducing the number of titles in the regular series to 218. Six new titles were published in the Giants series; by the end of 1939 ML Giants included forty-six titles in forty-eight volumes.

**Format and design**

Two spring titles (Liddell Hart, *The War in Outline* and Walton, *The Compleat Angler*) were published in the ML’s standard balloon cloth format with binding D measuring 6⅝ x 4⅜ in. (168 x 110 mm) and leaves trimmed to 6½ x 4¼ in. (164 x 107 mm). The other two spring titles (Stone, *Lust for Life* and Dinesen, *Seven Gothic Tales*) were in a larger format with balloon cloth bindings measuring 7¼ x 4⅞ in. (182 x 123 mm).

Fall titles were published in a newly designed binding with stiff boards measuring 7¼ x 4⅞ in. (182 x 123 mm) and leaves trimmed to 7 x 4¾ in. (177 x 120 mm). The larger format remained standard for nearly all titles published in the regular ML from fall 1939 through 1968. 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 in the regular ML had the final version of Elmer Adler’s title page with the title in open-face type; three had torchbearer C2 and five had torchbearer A2. All new titles had the 2-line imprint:

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

NEW YORK

Adler’s title-page design was used for the last time in fall 1939. Beginning in 1940 Modern Library title pages were individually designed by Joseph Blumenthal.

**Binding**

The balloon cloth binding was used for the last time in spring 1939. A new binding designed by Joseph Blumenthal, proprietor of the Spiral Press, was introduced in fall 1939 and used through 1962. Blumenthal’s binding was designed for the ML’s new 7¼ x 4⅞ inch format and used smooth linen over stiff boards. The new bindings were in red, blue, green, or gray cloth with inset rectangular panels in a contrasting color on the spine and front cover over upon which lettering stamped in gold. Inset panels of red bindings were usually black or dark blue; the panels of blue bindings were usually red; those of green bindings were usually black; and those of gray bindings were usually green. Unlike balloon cloth bindings, where a portion of each printing of a given title was bound in cloth of different colors, each printing of a given title was typically bound in a single color combination. Successive printings sometimes had bindings in different color combinations. As Blumenthal recalled it, Cerf and Klopfer accepted the design on the first sketch he submitted (Blumenthal to GBN, 30 June 1978).

The inset panels on the spine and front cover were framed in gold. Kent’s torchbearer (facing right) was stamped in gold above the inset panel on the spine. There were two versions of the inset panel on the front cover, both of which employed a second gold frame outside the colored inner panel. The first version of the outer frame, used on the two titles published in September 1939 and all titles published 1940–1962, featured Kent’s torchbearer in gold below the inset panel at the lower right.

Blumenthal appears to have been dissatisfied with the front panel design, and the two October 1939 titles, Fielding, *Joseph Andrews* (323) and Fineman, *Hear, Ye Sons* (324), feature an alternative version. The panel with the title and author is unchanged, but Kent’s torchbearer was omitted, and the outer frame in gold is adjusted so that the top is the same distance (10 mm) from the inner panel as the sides, and the bottom is 12 mm from the inner panel. The omission of the torchbearer gave the front panel of the binding a more classic, uncluttered appearance—but there was nothing on the front panel to identify the series or associate the volume with the ML. All previous ML bindings had included a ML device on the front panel. It is not known whether Blumenthal or Cerf and Klopfer made the decision to revert to Blumenthal’s original front panel design. All subsequent ML books except the first three Giants and titles in the short-lived Illustrated Modern Library series have included a ML device on the front panel of the binding.

**Endpaper**

Rockwell Kent’s endpaper in moderate orange was used for one 1939 title, the first printing of Walton, *Complete Angler* (319). The only other 1939 title in the 6⅝ x 4⅜ inch format for which the endpaper had been designed was Liddell Hart, *War in Outline* (318), which used a map from the original edition as the front and back endpaper. The other two spring 1939 titles, Stone, *Lust for Life* and Dinesen, *Seven Gothic Tales*, were published in the larger 7¼ x 4⅞ inch format that would be adopted for all ML titles in fall 1939. The first printings of *Lust for Life* and *Seven Gothic Tales* had plain cream endpapers, as did the four titles published in fall 1939. The only previous ML volume in the 7¼ x 4⅞ inch format, John Reed’s *Ten Days That Shook the World* (1935), also had plain cream endpapers. An enlarged version of Kent’s endpaper was introduced in spring 1940.

**Jackets**

All new titles were published in individually designed jackets. Four titles (Stone, *Lust for Life*; Liddell Hart, *War in Outline*; Walton, *Compleat Angler*; and Steinbeck, *In Dubious Battle*) had pictorial jackets, and four (Dinesen, *Seven Gothic Tales*; Odets, *Six Plays*; Fielding, *Joseph Andrews*; and Fineman, *Hear, Ye Sons*) had non-pictorial jackets. The jackets for *Joseph Andrews* and *Hear, Ye Sons* may have been designed by Joseph Blumenthal, whose newly designed binding was introduced in fall 1939 and whose individually designed title pages began to be used in 1940. Blumenthal created a large number of non-pictorial jackets for the ML during the 1940s, including many older titles that required new jackets when they were reprinted in the ML’s larger format. None of Blumenthal’s jackets were signed.

**Price**

95 cents.

**Dating keys**

(Spring) Stone, *Lust for Life* xOdets, *Six Plays*; Giants through G45; jackets: 265. (Fall) Odets, *Six Plays* xChaucer, *Troilus and Cressida*; Giants through G48; jackets: 268.

**Titles sought, suggested, declined**

Cerf asked Knopf for permission to publish Thomas Mann’s *The Magic Mountain* as a Giant, adding “we would be willing to make a special royalty deal on this one book, and would pay a whopping advance for it immediately” (Cerf to Knopf, 7 February 1939). Mann’s novel had appeared in the regular ML in 1932, but Knopf declined to renew the five-year reprint contract and the ML edition had been out of print since May 1938. Knopf rejected Cerf’s offer. Several subsequent reprint offers by the ML were also unsuccessful. *The Magic Mountain* was not restored to the regular ML until 1992, after Random House’s “relaunch” of the series. By this time Alfred A. Knopf, Inc., had been a division of Random House for 32 years.

Cerf inquired about the possibility of doing a volume by Edna St. Vincent Millay in the ML (Cerf to Henry Hoyns, Harper & Bros., 27 February 1939). Macmillan rejected an offer for the one-volume edition of Sir James George Frazier’s *The Golden Bough*, originally published in 1922, noting that it still netted the firm between $1,300 and $1,800 a year (George P. Brett, Macmillan, to Cerf, 7 August 1939). Cerf expressed interest in reprinting John Galsworthy’s *The Forsyte Saga* (published in one volume by Scribner’s in 1925) as a Giant, offering an advance of $7,500 (Cerf to Perkins, 26 September 1939), but Scribner’s had no interest in authorizing a reprint edition.

Cerf also expressed interest in including A. L. Morton, *A People’s History of England* in ML Giants (Cerf to Morton, 9 November 1939), but the book never appeared in the series. The American edition had been published by Random House the previous year. The original edition was published in Britain by Victor Gollancz and had been the May 1938 main selection of Gollancz’s Left Book Club.

Clifford Odets suggested a collection of the best eight, ten, or twelve American plays ever written (Odets to Cerf, 20 September 1939). Howard Mumford Jones suggested a volume by Anthony Trollope (Jones to Cerf, 8 June 1938), but the ML had published *The Warden & Barchester Towers* (292) three years earlier. It would be eight years before Trollope’s *Eustace Diamonds* (399) was added. John Farrar suggested Henry Seidel Canby’s *Age of Confidence*, which Farrar & Rinehart had published five years earlier.

Cerf considered adding Gustavus Myers’s *History of the Supreme Court of the United States* but decided that it did not quite fit into the Modern Library list (Cerf to Kerr & Co., 7 November 1939).

Gertrude Stein urged Cerf to add her two autobiographical works, *The Autobiography of Alice B. Toklas* (Harcourt, Brace & Co., 1933) and *Everybody’s Autobiography* (Random House, 1937) to the ML (Stein to Cerf, undated). Cerf replied that he would love to see them as a Giant but that “public demand for these books is practically non-existent” (Cerf to Stein, 8 August 1939). Stein’s *Three Lives* (261) had been published in the ML in 1933, but sales were disappointing and it was discontinued at the end of 1940. It would be twenty-four years before another book by Stein appeared in the regular ML. *The Selected Writings of Gertrude Stein* (547) was published in 1963, followed by *The Autobiography of Alice B. Toklas* (623) in 1980. However, *The Autobiography of Alice B. Toklas* was reprinted in Random House’s quality paperback series, Modern Library Paperbacks, in fall 1955. After Random House acquired Alfred A. Knopf, Inc., in 1960, the Knopf series Vintage Books became the quality paperback imprint for the combined firm, and later paperback printings of *The Autobiography of Alice B. Toklas* appeared in Vintage Books.

**New titles**

Stone, *Lust for Life* (1939) 317

Liddell Hart, *War in Outline* (1939) 318

Walton, *Compleat Angler* (1939) 319

Dinesen, *Seven Gothic Tales* (1939) 320

Odets, *Six Plays* (1939) 321

Steinbeck, *In Dubious Battle* (1939) 322

Fielding, *Joseph Andrews* (1939) 323

Fineman, *Hear, Ye Sons* (1939) 324

**Discontinued**

Anderson, *Poor White* (1926)

Fitzgerald, *Great Gatsby* (1934)

France, *Revolt of the Angels* (1928)

France, *Thaïs* (1924)

Gilbert, *Mikado and Other Plays* (1918)

Kent, *Wilderness* (1930)

Hearn, *Some Chinese Ghosts* (1927)

Moore, *Confessions of a Young Man* (1917)

Roberts, *Time of Man* (1935)

***Spring***

**317**

**IRVING STONE. LUST FOR LIFE. 1939–1970. (ML 11)**

**317a. First printing (1939)**

[within double rules] LUST FOR LIFE | THE NOVEL OF VINCENT VAN GOGH | [rule] | BY | IRVING STONE | [rule] | WITH A FOREWORD BY THE AUTHOR | [rule] | [torchbearer C2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–ix [x], [v–vi] vii–x, [*2*], 1–489 [490–494]. [1–16]16

[i] half title; [ii] pub. note D16; [iii] title; [iv] *Copyright,* 1934, *by* IRVING STONE | *Foreword Copyright,* 1939, *by* RANDOM HOUSE, INC. | [short double rule] | *First Modern Library Edition* | 1939; v–ix FOREWORD signed p. ix: *January, 1939* IRVING STONE; [x] blank; [v] dedication; [vi] blank; vii–x CONTENTS; [*1*] fly title; [*2*] blank; 1–488 text; 489 *NOTE* signed *I. S.* | *June 6th,* 1934; [490–494] blank.

*Format:* 7⅛ x 4⅞ in. (182 x 123 mm) with cream endpapers and balloon cloth binding D.

*Jacket:* Pictorial on coated white paper with color reproduction of Van Gogh’s self-portrait dedicated to Paul Gauguin, painted at Arles in 1888, lettering in brilliant yellow (83) and reverse on black upper panel; backstrip in brilliant yellow with lettering in black.

Front flap:

The turbulent life of Vincent Van Gogh is the basis for Irving Stone’s best-selling novel. Out of the misery of the painter’s struggle for existence and the magnificence he achieved in his art, there is woven his profoundly moving life-story. Van Gogh worked, fought and created with some of the most celebrated men of the century: Gauguin, Zola, Cezanne; and he lived with some of the most abject human beings of his time. In the pages of *Lust for Life*, Van Gogh is vindicated as man and artist. (*Spring 1939*)

Originally published by Longmans, Green & Co., 1934. ML edition (pp. [v]–489) printed from Longmans, Green plates. Published February 1939. *WR* 18 February 1939. First printing: Not ascertained. Discontinued 1970/71.

The Longmans, Green plates were too large for the ML’s 6½ by 4¼ inch format. To avoid resetting the text the ML the published *Lust for Life* in the 7¼ x 4⅞ inch format that would become standard for ML books beginning in fall 1939.

Lewis Miller, the RH sales manager, liked the larger format. He considered *Lust for Life* the most presentable book the ML had published, “particularly because it is oversize, just like TEN DAYS THAT SHOOK THE WORLD” (Miller to James Crowder, 3 February 1939). He also regarded the jacket as one of the best in the series. The format and appearance of the ML edition were especially important since the ML did not have exclusive reprint rights and shared the market with a dollar reprint published by Grosset & Dunlap (Miller to Rollin B. Fisk, 8 February 1939).

The ML edition sold 5,269 copies during the 18-month period 1 May 1942–1 November 1943, placing it high in the third quarter of ML titles. It sold 3,576 copies during the 12-month period November 1951–October 1952, placing it high in the second quarter of ML titles. Adjusted for 18 months, 1951–52 sales exceed those for 1942–43 by fewer than 100 copies; the ranking of *Lust for Life* in the third quarter of ML sales during 1942–43 reflects the increase in demand for books of all kinds during the Second World War.

Pocket Books, Inc., published *Lust for Life* as a 25-cent paperback in 1945. The film version of Stone’s novel starring Kirk Douglas, released in 1956, probably led to an increase in sales of the ML edition, but sales figures for the mid-1950s are not available.

**317b. Title page reset (c. 1941)**

LUST FOR LIFE | THE NOVEL OF *Vincent van Gogh* | BY IRVING STONE | *with a foreword by* THE AUTHOR | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 317a.

Contents as 317a except: [ii] blank; [iv] COPYRIGHT, 1934, BY IRVING STONE | FOREWORD COPYRIGHT, 1939, | BY RANDOM HOUSE, INC.

*Variant:* Pagination as 317a. [1]16 [2–8]32 [9]16. Contents as 317b except: [iv] COPYRIGHT, 1934, AND RENEWED, 1962, | BY IRVING STONE | FOREWORD COPYRIGHT, 1939, | BY RANDOM HOUSE, INC.; [490–491] ML Giants list; [492–494] blank. (*Spring 1964*)

*Jacket:* As 317a. (*Spring 1942*). Front flap reset with last sentence revised as follows: “. . . Van Gogh is vindicated as man and artist, and his tormented career is revealed with understanding and compassion.” (*Spring 1954*)

**318**

**BASIL HENRY LIDDELL HART. THE WAR IN OUTLINE. 1939–1945. (ML 16)**

**318a. First printing (1939)**

[within double rules] THE WAR | IN OUTLINE | 1914–1918 | [rule] | BY | LIDDELL HART | [rule] | [torchbearer C2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–iv] v–xx, [9–10] 11–285 [286–290]. [1–9]16 [10]8

[*1*] half title; [*2*] pub. note D16; [i] title; [ii] *Copyright,* 1936, *by* RANDOM HOUSE, INC. | [short double rule] | *First Modern Library Edition* | 1939; [iii] biographical note; [iv] blank; v–xiii PREFACE; [xiv] blank; xv–xvi CONTENTS; [xvii] MAPS; [xviii] blank; xix–xx PROLOGUE; [9] part title: THE SPARK AND THE POWDER; [10] blank; 11–275 text; [276] blank; [277] part title: INDEX; [278] blank; 279–285 INDEX; [286–290] blank.

*Format:* 6⅝ x 4⅜ in. (168 x 110 mm) with map “Battle Fronts of the World War in 1917” on front and back endpapers. Other ML titles with unique pictorial endpapers include Rockwell Kent, *Wilderness* (1930: 205), Elliot Paul, *Life and Death of a Spanish Town* (1942: 358).

*Jacket:* Pictorial in deep purple (219), pale purple (227), vivid reddish orange (34), and black on coated white paper with illustration depicting soldiers in black silhouette emerging from trench in attack, with sun and faces in vivid reddish orange; title in reverse on deep purple background, author in reverse against black silhouette, other lettering in black on white panel:

Captain Liddell Hart, whose *History of the World War* still holds the field as the most brilliant analysis of the strategy and campaigns of that conflict, has now compressed the complete story into 285 pages, without the slightest sacrifice to accuracy or clarity. Read this little book—refresh your memory—and get a new insight into the present-day maneuvering of Europe’s war barons!

Front flap:

The complete story of the World War is here compressed into 285 pages by the greatest military authority of our time. Without the slightest sacrifice of accuracy or clarity, every campaign, every innovation, every change of leadership of the entire conflict on land and sea and in the air is covered completely. This volume is identical with the original edition and includes the unabridged text, with full maps. *The War in Outline* is even more than a history; it is also a prophecy of what may happen during the war now threatening the world. (*Spring 1939*)

Originally published by Random House, 1936. ML edition (pp. v–285) printed from RH plates with list of maps on p. [xvii] revised to reflect the omission of two folded maps and the use of a third map on the endpapers. Published February 1939. *WR* 18 February 1939. First printing: Not ascertained. Discontinued 1 January 1946.

*The War in Outline* was an abridgment of Liddell Hart’s *History of the World War, 1914–1918* (Little, Brown, 1935), which was originally published in 1930 as *The Real War* (Little, Brown, 1930). The abridgment reduced the text from 635 to 285 pages.

When the RH edition of *The War in Outline* was published Cerf wrote to Eugene O’Neill, who had lent him an earlier book by Liddell Hart: “I was so deeply impressed by that book that I swore that one day we’d get something by Hart [*sic*] for Random House. This is one time anyhow that a dream came true!” (Cerf to O’Neill, 21 September 1936). Cerf does not appear to have realized that Liddell Hart was a compound surname. The author’s forenames, Basil Henry, were omitted from the title pages of Random House and ML printings and also from the jacket, and *The War in Outline* was entered under “Hart” in ML lists and catalogues.

The ML edition sold 2,481 copies between 1 May 1942 and 1 November 1943, placing it among the thirty worst-selling titles for that period. Random House offered to sell the plates to Liddell Hart after the ML edition was discontinued (Emanuel Harper to Liddell Hart, 31 October 1947).

**318b. Title page reset (1941)**

[within single rules; 7-line title and statement of responsibility within second set of single rules] THE WAR | IN | OUTLINE | 1914–1918 | by | LIDDELL | HART | [below inner frame: torchbearer D4 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination and collation as 318a.

Contents as 318a except: [*2*] blank; [ii] COPYRIGHT, 1936, BY RANDOM HOUSE, INC.

*Jacket:* Enlarged version of 318a. (*Spring 1941*)

**319**

**IZAAK WALTON. THE COMPLEAT ANGLER. 1939–1957. (ML 26)**

**319a. First printing (1939)**

[within double rules] THE | COMPLEAT | ANGLER | [rule] | BY | IZAAK WALTON | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–vi, [1–2] 3–295 [296–298]. [1–9]16 [10]8

[i] half title; [ii] pub. note D16; [iii] title; [iv] [short double rule] | *First Modern Library Edition* | 1939; v–vi TABLE OF CONTENTS; [1] fly title; [2] blank; 3–13 THE LIFE OF IZAAK WALTON signed p. 13: Geoffrey Keynes.; [14] blank; 15–16 BIBLIOGRAPHICAL NOTE; 17–18 dedicatory letter signed p. 18: Iz. Wa.; 19–23 To all Readers of this | Discourse but especially to the | HONEST ANGLER signed p. 23: I. W.; [24] blank; 25–32 COMMENDATORY VERSES; 33–270 text; 271–289 THE CHIEF | ALTERATIONS AND ADDITIONS | IN THE FIFTH EDITION | OF 1676; 290–295 index headed: THE TABLE | FROM THE FOURTH EDITION, WITH ADDITIONS | INDICATED BY SQUARE BRACKETS; [296–298] blank.

*Format:* 6⅝ x 4⅜ in. (168 x 110 mm) with Kent endpaper in orange.

*Jacket:* Pictorial in strong brown (55), brilliant greenish blue (168), and black on linen-finish cream paper depicting a fisherman seated by a stream with trees overhead and a stone bridge and church steeple in the background, all in strong brown with highlights of greenish blue on the river; “COMPLEAT ANGLER” in decorated capitals highlighted in brilliant greenish blue, other lettering in black or brilliant greenish blue. Signed: Galdone, with signature running vertically at right of the riverbank.

Front flap:

In response to many urgent requests, the editors of the Modern Library add Izaak Walton’s classic to the series. The great work of the immortal fisherman is given a handsome format in an edition that is well within the purse of the humblest Walton devotee. All the quaint humor and serene wisdom, the lyric moods and the enormous fund of information on the fisherman’s art are here, complete and unabridged. *The Compleat Angler* is a book to be treasured by readers of every age. (*Spring 1939*)

ML edition printed from plates made from a new typesetting. Published April 1939. *WR* 8 April 1939. First printing: Not ascertained. Discontinued 1 January 1958.

Geoffrey Keynes’s “Life of Izaak Walton” is reprinted from the Nonesuch Press edition of Walton’s complete works (*The Compleat Angler, The Lives of Donne, Wotton, Hooker, Herbert & Sanderson, with Love and Truth & Miscellaneous Writings*), published in 1929 in 1100 copies, 500 of which were distributed in the U.S. by Random House. The ML edition includes none of the illustrations from the Nonesuch Press edition, but both 319a and 319b retain Keynes’s reference to “the portrait by Jacob Huysman, from which the copper-plate in the present work has been engraved” (p. 12); a footnote indicates that the portrait is in the National Portrait Gallery, London. The revised “Life of Izaak Walton” in 319c omits the words, “from which the copper-plate in the present work has been engraved.” Keynes also refers to a pastel portrait of Walton by Edmund Ashfield. A footnote in 319a and 319b states, “Now in the possession of Dr. Samuel Lambert of New York”; the footnote in 319c reads, “Formerly in the possession of the late Dr. Samuel Lambert of New York” (p. 12).

The ML edition sold 2,617 copies between 1 May 1942 and 1 November 1943, placing *The Compleat Angler* in the fourth quarter of ML titles during that 18-month period. It was not among the 100 best-selling titles in the regular ML during the 12-month period November 1951–October 1952.

**319b. Title page reset (c. 1940)**

[torchbearer D4] | [5-line title and statement of responsibility within single rules] THE | COMPLEAT | ANGLER | BY | IZAAK WALTON | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination and collation as 319a.

Contents as 319a except: [ii] blank; [iv] publication and manufacturing statements.

*Jacket:* Enlarged version of 319a. (*Fall 1943*)

**319c. Keynes’s “Life of Izaak Walton” revised (1949)**

Title as 319b.

Pagination as 319a. [1–8]16 [9]8 [10]16

Contents as 319b except Keynes’s “Life of Izaak Walton” on pp. 3–13 revised and reset.

*Jacket* *A:* As 319b. (*Spring 1949*)

*Jacket B:* As jacket A in strong green (141) and black on coated white paper with illustration in strong green; “COMPLEAT ANGLER” in black and strong green, other lettering in black or strong green. Galdone’s signature is replaced by curved green line.

Front flap rewritten:

All the quaint humor and serene philosophy, the lyrical moods and the enormous fund of information on the angler’s art are here, complete and unabridged, for the devotees of the rod and hook and line, and for all other civilized readers. *The Compleat Angler*, now three hundred years young, is still the fisherman’s guide and companion; it has been through three centuries a source of joy and wisdom to contemplative men. Izaak Walton’s classic is a book to be treasured by readers of every age and inclination—fishermen and nonfishermen. It is the compleat balm for troubled minds and a refuge of quiet in a noisy world. (*Fall 1954*)

Keynes’s “The Life of Izaak Walton” (pp. 3–13) was revised and reset in 1948. The printing with the spring 1949 jacket is probably the first from the reset plates. The original introduction stated, “Of Walton’s mother nothing is known, not even her name.” New information allowed Keynes to revise this passage as follows: “His mother, Anne Walton, survived her husband for thirty years, having married Humfrey Burne of Stafford in 1598. She was buried in Stafford in May, 1623” (p. 3). A footnote indicates that the source of the new information was a letter from Arthur M. Coon of Cornell University in *The Times Literary Supplement* (25 December 1937).

The fall 1952 printing of the jacket was the last in three colors. The fall 1954 jacket in two colors (black and strong green) may have been a response to rising costs of color printing or declining sales of *The* *Compleat Angler*. The ML edition of *The Compleat Angler* was discontinued at the end of 1957.

**320**

**ISAK DINESEN. SEVEN GOTHIC TALES. 1939–1971; 1980– . (ML 54)**

**320a. First printing (1939)**

[within double rules] SEVEN GOTHIC | TALES | [rule] | BY | ISAK DINESEN | [rule] | WITH AN INTRODUCTION | BY DOROTHY CANFIELD | [rule] | [torchbearer C2] | [rule] | THE MODERN LIBRARY | NEW YORK

[i–iv] v–x [xi–xii], [*2*], 1–79 [80], [*2*], 81–107 [108], [*2*], 109–163 [164], [*2*], 165–216, [*2*], 217–270, [*2*], 271–355 [356], [*2*], 357–420 [421–422]. [1–14]16

[i] half title in roman type; [ii] pub. note D16; [iii] title; [iv] *Copyright,* 1934, *by* HARRISON SMITH AND ROBERT HAAS, INC. | [short double rule] | *First Modern Library Edition* | 1939; v–x Introduction signed p. x: Dorothy Canfield. | *Arlington, Vermont, 1934*.; [xi] Contents; [xii] blank; [*1*] part title: The Deluge | at | Norderney; [*2*] blank; 1–79 text; [80] blank; [*1*] part title: The | Old Chevalier; [*2*] blank; 81–107 text; [108] blank; [*1*] part title: The Monkey; [*2*] blank; 109–163 text; [164] blank; [*1*] part title: The | Roads Round | Pisa; [*2*] blank; 165–216 text; [*1*] part title: The Supper | at | Elsinore; [*2*] blank; 217–270 text; [*1*] part title: The Dreamers; [*2*] blank; 271–355 text; [356] blank; [*1*] part title: The Poet; [*2*] blank; 357–420 text; [421–422] blank. *Note:* The headings for the introduction and table of contents and the part titles for each of the tales are printed in gothic type, represented here by Old English Text MT. The text of each tale begins with a 4-line gothic capital.

*Format:* 7¼ x 4⅞ in. (182 x 123 mm) with cream endpapers and balloon cloth binding D.

*Jacket:* Non-pictorial in vivid red (11), black and gold on coated cream paper with title at top in black letters highlighted in red except large initial “S” in red highlighted in gold, all against drawing of an unfurled scroll surrounded by grape vines; author and other lettering in black on smaller white panel bordered in red below scroll, all against black background; spine in red with lettering in reverse.

Front flap:

In the few years that have elapsed since the publication of *Seven Gothic Tales*, it has established itself among discerning readers as a modern classic. In order to add an increasing number of admirers to those who have been acclaiming this book in its more expensive format, the editors of the Modern Library include it in the series. The felicity of writing, the charm and dramatic power of these tales, their dignity and beauty, create a spell for readers of every shade of interest. Dorothy Canfield contributes an illuminating introduction. (*Spring 1939*)

Originally published in U.S. by Harrison Smith and Robert Haas, 1934, two years before the firm was acquired by Random House. ML edition (pp. v–420) printed from Smith and Haas/RH plates with decorative borders omitted from part title pages and part titles printed in black gothic type instead of red. Published April 1939. *WR* 8 April 1939. First printing: Not ascertained. Discontinued 1970/71. Published in Vintage Books, September 1972; restored to ML, 1980.

The 7⅛ x 4⅞ in. format was used because the original plates were too large for the ML’s standard balloon cloth format. Even with the larger format the margins of the printed pages are uncomfortably narrow. The switch from letterpress to offset lithographic printing in the 1960s allowed the type page of 320c to be reduced photographically from 160 x 98 mm to 146 x 90 mm. This allowed larger margins, but the substantial reduction in type size made the text harder to read. A happy medium is achieved in 320d. The format is increased to 7½ x 4⅞ in., and the type page has been increased photographically to 155 x 88 mm. However, the volume is an early example of perfect binding rather than sewn, and it is not unusual to find copies today that are falling apart.

The ML edition sold 7,154 copies between 1 May 1942 and 1 November 1943, placing *Seven Gothic Tales* near the top of the second quarter of ML titles during this 18-month period. It was not among the 100 best-selling titles in the regular ML during the 12-month period, November 1951–October 1952. In contrast, sales of Dinesen’s *Out of Africa* (447), published in the ML in April 1952, placed it near the top of the second quarter of ML sales for the twelve-month period November 1951–October 1952.

**320b. Title page reset (1940)**

[torchbearer D4] | [6-line title and statement of responsibility within single rules] SEVEN | GOTHIC | TALES | BY ISAK DINESEN | WITH AN INTRODUCTION | BY DOROTHY CANFIELD | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination and collation as 320a.

Contents as 320a except: [ii] blank; [iv] COPYRIGHT, 1934, | BY HARRISON SMITH AND ROBERT HAAS, INC.

*Variant:* Pagination as 320a. [1]16 [2–7]32 [8]16. Contents as 320b except: [iv] COPYRIGHT, 1934, | BY HARRISON SMITH AND ROBERT HAAS, INC. | COPYRIGHT RENEWED, 1961, BY ISAK DINESEN; [421–422] ML Giants list. (*Fall 1965*)

*Jacket:* As 320a. (*Fall 1940*)

**320c. Title page reset; offset printing (1967/68)**

Seven | Gothic | Tales | by | Isak Dinesen | *With an Introduction by* | *Dorothy Canfield* | [torchbearer J] | The Modern Library | *New York*

Pagination as 320a. [1]16 [2–7]32 [8]16

Contents as 320b except: [i] half title: Seven | Gothic | Tales; [iv] Copyright, 1934, | by Harrison Smith and Robert Haas, Inc. | Copyright renewed, 1961, by Isak Dinesen.

Format: Fujita binding B in black cloth with Fujita endpapers.

*Jacket:* Fujita pictorial jacket in black, brownish orange (54) and gray on coated white paper; background in black with author in reverse and 3-line title in brownish orange on upper half; inset drawing in black and gray on lower half depicting an old European city with a tower and other buildings and boats on a river. Front flap as 320a with “few” deleted from the first sentence and second sentence omitted.

**320d. Reissue format (1980)**

[7-line title, statement of responsibility and torchbearer within single-rule frame] SEVEN | GOTHIC | TALES | BY ISAK DINESEN | WITH AN INTRODUCTION | BY DOROTHY CANFIELD | [torchbearer M] | [below frame] THE MODERN LIBRARY · NEW YORK

Pagination as 320a. Perfect bound.

Contents as 320b except: [i] Seven | Gothic | Tales; [iv] COPYRIGHT 1934 | BY HARRISON SMITH AND ROBERT HAAS | COPYRIGHT RENEWED 1961 BY ISAK DINESEN.

*Jacket:* Non-pictorial on kraft paper with lettering in deep purplish blue (201) and torchbearer in deep brown (56). Designed by Sara Eisenman.

Front flap:

*Seven Gothic Tales* was an immediate sensation when it was first published in 1934, and there was much speculation about the author before it was revealed that “Isak Dinesen” was actually the Danish Baroness Blixen, who had written this, her first book, in English. Since then, *Tales* has established itself as a classic. By using modern perceptions within the framework of the old Gothic tale, Baroness Blixen created, as one of her early critics wrote, “a book of unique atmosphere . . . a book bringing the psychological insight of a Henry James to the material of a Northern Boccaccio . . . a book of extraordinary fantasy that yet takes us intimately into a vivid variety of human lives.”

Published spring 1980 at $5.95. ISBN 0-394-60496-2.

Also in the Modern Library

Dinesen, *Out of Africa* (1952–1971) 447

***Fall***

**321**

**CLIFFORD ODETS. SIX PLAYS OF CLIFFORD ODETS. 1939–1972. (ML 67)**

**321a. First printing (1939)**

[within double rules] SIX PLAYS | OF CLIFFORD ODETS | [rule] | WITH A PREFACE BY THE AUTHOR | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–viii] ix–x, [1–4] 5–433 [434–438]. [1–14]16

[i] half title; [ii] pub. note D17; [iii] title; [iv] *Copyright,* 1933, 1935, 1936, 1937, 1939, *by* CLIFFORD ODETS | [short double rule] | *First Modern Library Edition* | 1939; [v] dedication; [vi] blank; [vii] CONTENTS; [viii] blank; ix–x PREFACE | *by Clifford Odets* dated p. x: *New York,* | *July 18, 1939*; [1] part title: WAITING FOR LEFTY; [2] copyright notice; [3] Characters; [4] blank; 5–418 text; [419] part title: APPENDIX | Three Introductions | by | Harold Clurman; [420] blank; 421–433 text; [434–438] blank.

*Contents:* Waiting for Lefty – Awake and Sing! – Till the Day I Die – Paradise Lost – Golden Boy – Rocket to the Moon.

*Format:* 7¼ x 4⅞ in. (182 x 123 mm) with cream endpapers and Blumenthal binding. *Six Plays of Clifford Odets* and Steinbeck, *In Dubious Battle* (322) were the first titles to be published in the ML’s larger 7¼ x 4⅞ in. format after it was adopted for all ML titles and the first to appear in the new binding designed by Joseph Blumenthal.

*Jacket:* Non-pictorial in moderate yellow (87), light bluish green (163), very light greenish blue (171) and black on coated white paper with three diagonal brick-like panels tilting to the upper right with the 3-line collective title in reverse on the face of each panel: SIX PLAYS OF | CLIFFORD | ODETS against background in black; left side of each panel in very light greenish blue and base in light bluish green; titles of the six plays in black on light bluish green panel tilting toward the lower right, all against woven background pattern in moderate yellow.

Front flap:

In the Spring of 1935, when *Waiting for Lefty* was first produced by the Group Theatre, a new force made itself felt in the American drama. Since then Clifford Odets has extended and solidified his reputation as the most brilliant playwright of the younger generation. Each of his plays reveals an impressive development of his dramatic gifts. This volume includes all his work to date in their complete texts: *Waiting for Lefty*, *Awake and Sing*, *Till the Day I Die*, *Paradise Lost*, *Golden Boy* and *Rocket to the Moon*. (*Fall 1939*)

Original ML collection; published simultaneously in a Random House trade edition at $2.50. Published September 1939. *WR* 9 September 1939. First printing: Not ascertained. Discontinued 1972/73.

Cerf told Odets in 1938, “I consider you and O’Neill the two most important playwrights in America” (Cerf to Odets, 19 May 1938). Both were Random House authors.

The trade edition of *Six Plays of Clifford Odets* was published primarily for sale to libraries. The same plates except for the half title and title page were used for printings of the ML and trade editions. The plates were designed for the ML’s larger format that was introduced in fall 1939; they would have been too large for the ML’s balloon cloth format that remained in use through spring 1939.

The ML edition sold 4,819 copies during the 18-month period 1 May 1942–1 November 1943, placing it in the third quarter of ML titles. It was not among the 100 best-selling titles in the regular ML during the 12-month period November 1951–October 1952.

**321b. Title page reset (1940)**

SIX PLAYS | OF | CLIFFORD | ODETS | WITH A PREFACE BY | THE AUTHOR | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 321a.

Contents as 321a except: [ii] blank; [iv] COPYRIGHT, 1933, 1935, 1936, 1937, 1939, | BY CLIFFORD ODETS.

*Jacket:* As 321a. (*Fall 1940*)

Front flap rewritten:

In the 1930’s the GroupTheatre made its presence felt with new plays, actors and writers who have since added great luster to the American stage. The most notable dramatist to emerge from that adventure in the theatre was Clifford Odets. In the Spring of 1935 his first play, *Waiting for Lefty*, was produced and it created a sensation, both as a *tour de force* and as a drama of substantial theme and sharply drawn character. Since that first production, Clifford Odets has extended his reputation with other plays of distinction. This volume includes the complete texts of the following plays: *Waiting for Lefty*, *Awake and Sing*, *Till the Day I Die*, *Paradise Lost*, *Golden Boy*, and *Rocket to the Moon*. (*Spring 1960*)

**322**

**JOHN STEINBECK. IN DUBIOUS BATTLE. 1939–1971. (ML 115)**

**322a. First printing (1939)**

[within double rules] IN | DUBIOUS | BATTLE | [rule] | BY | JOHN STEINBECK | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], [1–2] 3–343 [344]. [1–10]16 [11–12]8

[*1*] half title; [*2*] pub. note D18; [*3*] title; [*4*] *Copyright, 1936, by* JOHN STEINBECK | [short double rule] | *First Modern Library Edition* | 1939; [*5*] biographical note; [*6*] blank; [*7*] epigraph from Paradise Lost; [*8*] author’s note; [1] fly title; [2] blank; 3–343 text; [344] blank.

*Format:* 7⅛ x 4⅞ in. (181 x 123 mm) with cream endpapers and Blumenthal binding. Steinbeck, *In Dubious Battle* and Six *Plays of Clifford Odets* (321) and were the first titles to be published in the ML’s larger 7⅛ x 4⅞ in. format after it was adopted for all ML titles and the first to appear in the newly designed Blumenthal binding.

*Jacket:* Pictorial in brilliant greenish yellow (98) and black on coated white paper with multicolor illustration of itinerant fruit pickers—men, women, and children—walking along a road followed by a truck carrying more workers; lettering in reverse on black panels above and below the illustration; backstrip in brilliant greenish yellow with lettering in black. Illustration signed at lower right: [Valenti] Angelo.

Front flap:

Everyone who has been stirred by John Steinbeck’s *The Grapes of Wrath* must turn to *In Dubious Battle* to discover the source from which his most famous book drew its strength and deep humanity. In all his novels Steinbeck is preeminently the story-teller. In *In Dubious Battle* he is at the crest of his powers as he dramatizes the plight of men and women fighting for their lives. A common cause animates their struggle, and their heroism makes the narrative soar from climax to climax. (*Fall 1939*)

Originally published by Covici, Friede, 1936; new bibliographical edition published by Viking Press, August 1939. ML edition (pp. [*7*]–343) printed from Viking plates**.** Published September 1939. *WR* 9 September 1939. First printing: Not ascertained. Discontinued 1971/72.

The ML secured exclusive reprint rights to *In Dubious Battle* shortly before the publication of *The Grapes of Wrath* in 1939 vastly enlarged Steinbeck’s audience. An earlier reprint had been published by Blue Ribbon Books in October 1937, but it sold poorly and was out of print by November 1938. Lewis Miller expected the success of *The Grapes of Wrath* to stimulate interest in all of Steinbeck’s books (Miller to Crowder, 11 July 1939). In a memo to the sales force he urged the travelers to open their sales talks with *In Dubious Battle*:

We got the sole reprint rights before GRAPES OF WRATH leaped to best-sellerdom and very lucky, too, for I am convinced it would have been more advantageous to the Viking crowd to have given the book to Grosset as well as to us. We would in that case have shared the market and perhaps not a big share either. If Grosset had IN DUBIOUS BATTLE they would get an advance of 20,000 to 25,000 copies, in my judgment. We are looking for an 8,000 to 10,000 advance on the strength of the fact that this brand new army of Steinbeck readers is now wide open for his past work. Every bookstore you call on has sold good quantities of GRAPES OF WRATH and that’s the market for IN DUBIOUS BATTLE. . . . Remember that IN DUBIOUS BATTLE does not take up much room and you have got to get at least a 25-stack if you expect the public to see it. We want 25’s, 50’s and 100’s. If a dealer buries this title on a shelf in 1’s and 2’s, we are licked before we start. (RH Box 153, Sales folder)

The ML distributed a four-color display poster to bookstores that described *In Dubious Battle* as “a long, full, satisfying novel that deals with the same kind of characters and the same background as THE GRAPES OF WRATH” and launched a $7,500 advertising campaign that featured *In Dubious Battle* along with Steinbeck’s other ML titles, *Tortilla Flat* and *Of Mice and Men* (*PW*, 5 August 1939, p. 351). A special discount was offered for combination orders of all three Steinbeck titles: 41 percent for 50 copies, 40 + 5 percent for 100 copies, and 44 percent for of 250 copies. The 40 + 5 percent discount was normally reserved for the ML’s biggest customers, such as Brentano’s, Macy’s, and Marshall Field & Co., who obtained ML books (list price 95 cents) for 55 cents instead of the 57 cents paid by booksellers who got a straight 40 percent discount. Booksellers who received this discount were expected to promote the series aggressively.

“You can see the leverage you get with such a schedule,” Miller told the travelers. “You may get a dealer who can buy only 25 IN DUBIOUS BATTLE and you now have got a wedge to get 25 assorted out of the other two. And so on, up the scale” (RH Box 153, Sales folder). He also reminded them, “In selling this title don’t overlook the point that, because the book will be bound in stiff covers, it lends itself admirably to lending library use in addition to over-the-counter sales” (Miller to Consolino, 31 July 1939).

*The Grapes of Wrath* led the 1939 best-seller list and remained one of the ten best-selling fiction titles in 1940 (Hackett and Burke, pp. 127–29). Sales figures for the ML edition of *In Dubious Battle* are not available for 1939 and 1940. The ML edition of *In Dubious Battle* sold 6,028 copies during the 18-month period 1 May 1942–1 November 1943, placing it in the second quarter of ML titles—but by then *The Grapes of Wrath* itself was available in the ML. *In Dubious Battle* was not among the 100 best-selling titles in the regular ML during the 12-month period, November 1951–October 1952.

**322b. Title page reset (c. 1940)**

IN | DUBIOUS | BATTLE | by John Steinbeck | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination as 322a. [1–11]16

Contents as 322a except: [*2*] blank; [*4*] COPYRIGHT, 1936, BY JOHN STEINBECK.

*Jacket:* As 322a. (*Spring 1946*) Front flap reset with minor stylistic revisions and last sentence replaced by the following: “Their cause gives them courage and a kind of heroism of desperation. By his understanding of their plight Steinbeck becomes their champion and sympathetic chronicler in a novel that moves from climax to climax.” (Fall 1955)

Also in the Modern Library

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

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

Steinbeck, *Tortilla Flat* (1937–1971) 304

**323**

**HENRY FIELDING. JOSEPH ANDREWS. 1939–1971. (ML 117)**

**323a. First printing (1939)**

[within double rules] *The History of the Adventures of* | JOSEPH ANDREWS | *and his friend Mr. Abraham Adams* | [rule] | BY HENRY FIELDING | [rule] | *With an Introduction by* | HOWARD MUMFORD JONES | [rule] | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxxviii, [1–2] 3–422 [423–426]. [1–14]16 [15]8

[i] half title; [ii] pub. note D18; [iii] title; [iv] *Introduction Copyright,* 1939, | *by* RANDOM HOUSE, INC. | [short double rule] | *First Modern Library Edition* | 1939; v–xxii INTRODUCTION | By Howard Mumford Jones dated p. xxii: *Harvard University* | *July, 1939*; xxiii–xxxi *Author’s Preface*; [xxxii] blank; xxxiii–xxxviii *Contents*; [1] fly title; [2] blank; 3–422 text; [423–426] blank.

*Format:* 7⅛ x 4⅞ in. (181 x 123 mm) with cream endpapers and the variant Blumenthal binding without the torchbearer on the front panel. The binding appears to have been used only for first printings of the two new titles published in October 1939, Fielding, *Joseph Andrews* and Fineman, *Hear Ye Sons* (324).

*Jacket:* Non-pictorial in light blue (181) on coated white paper with lettering and decoration in reverse on front panel and spine. Probably designed by Joseph Blumenthal.

Front flap:

Convinced that Fielding’s *Joseph Andrews* will take its place in general popularity beside his universally read *Tom Jones* (No. 185), the editors take pleasure in adding this immortal satire to the Modern Library series. Full-bodied, broadly humorous, this swift-paced classic is a biting commentary on the pretenses and foibles of eighteenth-century England, and is as fresh and vivid today as it was when written. It is doubtful if its array of characters has ever been surpassed in English fiction for brilliance, economy and variety. (*Fall 1939*)

ML edition printed from plates made from a new typesetting. Published October 1939. *WR* 14 October 1939. First printing: Not ascertained. Discontinued 1971/72.

Cerf appears to have asked Henry C. Moriarty, manager of the book department of the Harvard Cooperative Society, to suggest someone to write the introduction. Moriarty suggested Howard Mumford Jones, a professor of English at Harvard. When Cerf contacted Jones he explained that the ML could “only pay $50 for forewords because of the small margin of profit on which the library is operated. On the other hand, there are no stipulations whatever as to the length of the foreword or contents thereof” (Cerf to Jones, 8 June 1939). Jones suggested George Sherwood of Columbia University as better qualified, but after a second letter from Cerf he agreed to write the introduction himself.

The ML edition sold 2,823 copies between 1 May 1942 and 1 November 1943, placing it in the middle of the fourth quarter of ML titles. It was not among the 100 best-selling titles in the regular ML during the twelve-month period, November 1951–October 1952.

**323b. Title page reset (c. 1940)**

THE HISTORY OF THE ADVENTURES OF | JOSEPH | ANDREWS | AND HIS FRIEND MR. ABRAHAM ADAMS | *by* HENRY FIELDING | *with an introduction by* HOWARD MUMFORD JONES | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pagination and collation as 323a.

Contents as 323a except: [ii] blank; [iv] INTRODUCTION COPYRIGHT, 1939, | BY RANDOM HOUSE, INC.

*Variant:* Pp. [iii–iv] v–xxxviii, [1–2] 3–422 [423–428]. Collation as 323a. Contents as 323b except: half title leaf omitted; [423–428] ML list. (*Fall 1946*)

*Jacket:*As323a. (*Spring 1946*)

**323c. Title page reset; bibliography added (1950)**

*The History of the Adventures of* | Joseph Andrews | *and of his friend Mr. Abraham Adams* | *Written in imitation of the manner of Cervantes,* | *author of* Don Quixote | By Henry Fielding | WITH AN INTRODUCTION BY | HOWARD MUMFORD JONES | PROFESSOR OF ENGLISH, HARVARD UNIVERSITY | [torchbearer E5] | *The Modern Library · New York*

Pp. [i–iv] v–xxxix [xl], [1–2] 3–422 [423–424]. [1–13]16 [14]8 [15]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1939, 1950, by Random House, Inc.*; v–xxii INTRODUCTION | By Howard Mumford Jones [undated]; xxiii–xxiv BIBLIOGRAPHY; xxv–xxx *Contents*; xxxi–xxxix *Author’s Preface*; [xl] blank; [1] fly title; [2] blank; 3–422 text; [423–424] blank.

*Jacket:* As 323a, probably including front flap. (*Not seen*)

Flap text rewritten:

Fielding himself described *Joseph* *Andrews* as a satire “in imitation of the manner of Cervantes.” Its original purpose was to heap ridicule on the then popular romantic heroine of Samuel Richardson’s *Pamela*. But the novel grew beyond its first intention and became more than a mere parody. In its own right it earned the status of one of the major works of fiction of the mid-eighteenth century and was the forerunner of Fielding’s masterpiece, *Tom Jones* (Modern Library No. 185). Broadly ironic and rich in its commentary on the pretenses and follies of English society, *Joseph Andrews* is a novel of manners and character, written with insight and tolerance and sharp wit. It is by these two novels that Fielding is acknowledged the master by whom the great school of Victorian novelists was inspired. (*Spring 1954*)

Published initially in MLCE and shortly thereafter in the regular ML.

When *Joseph Andrews* was included on the first list of titles to be published in MLCE, Stein offered Jones $75 to add a bibliography and invited him to look over the introduction to see if he would like to make any changes (Stein to Jones, 27 January 1950). Jones made only a few small changes.

Also in the Modern Library

Fielding, *History of Tom Jones* (1931–1971; 1985– ) 208; Giant (1940–1951) G52; Illustrated Modern Library (1943–1947) IML 5.

**324**

**Irving Fineman. Hear, Ye Sons. 1939–1941. (ML 130)**

**324. First printing (1939)**

[within double rules] HEAR, | YE SONS | A NOVEL | [rule] | by IRVING FINEMAN | [rule] | “. . . hear, ye sons of Jacob; | And hearken unto Israel your father.” | – *Genesis* | [torchbearer A2] | [rule] | THE MODERN LIBRARY | NEW YORK

Pp. [*8*], [i–vi] vii–xii, [1–2] 3–306 [307–308]. [1–10]16 [11]4

[*1*] half title; [*2*] pub. note D17; [*3*] title; [*4*] *Copyright,* 1933, *by* IRVING FINEMAN | [short double rule] | *First Modern Library Edition* | 1939; [*5*] biographical note; [*6*] blank; [*7*] dedication; [*8*] blank; [i–v] A BELATED PREFACE | *by Irving Fineman*; [vi] blank; vii–xii PROLOGUE AND EPILOGUE | My Children; [1] part title: PART I; [2] blank; 3–306 text; [307–308] blank.

*Format:* 7⅛ x 4⅞ in. (181 x 123 mm) with cream endpapers and the variant Blumenthal binding without the torchbearer on the front panel. The binding appears to have been used only for first printings of the two new titles published in October 1939, Fielding, *Joseph Andrews* (323) and Fineman, *Hear Ye Sons*.

*Jacket:* Non-pictorial in dark yellowish green (137) and black on coated white paper with title in reverse against dark yellowish green background, other lettering in black, and vertical borders in reverse at left. Probably designed by Joseph Blumenthal.

Front flap:

Nothing could be more timely than a novel which re-affirms the nobility and integrity of the Jewish people. Such a novel is *Hear, Ye Sons* and it is revived at a moment when persecution of a defenseless minority is spreading all over the world. The most popular book by the author of *Doctor Addams*, a national best-seller, *Hear, Ye Sons* is a story recommended to readers of every taste and every racial and religious origin. It is a novel alive with the spirit of tolerance. (*Fall 1939*)

Originally published by Longmans, Green & Co., 1933. ML edition (pp. [*7*], vii–306) printed from Longmans, Green plates. Published October 1939. *WR* 14 October 1939. First (and only) printing: Not ascertained. Discontinued 1 January 1942.

Ford Madox Ford wrote to the ML in 1933 praising *Hear, Ye Sons*, and Cerf may have told Fineman that he was interested in a ML edition. Fineman indicated in 1938 that reprint houses had been asking for the book for several years but that he had held off, hoping that it would appear in the ML. He added that if the ML did not want it he would let it go to another reprinter (Fineman to Cerf, 26 December 1938). Cerf replied two days later that he wanted to publish *Hear, Ye Sons* in fall 1939 and invited Fineman to write a new preface (Cerf to Fineman, 28 December 1939). “A Belated Preface” (pp. [i–v]) was written for the ML edition.

The ML edition of *Hear, Ye Sons* sold poorly and was discontinued after two years and two-and-a-half months, making it the shortest-lived ML title. John Davidson, *Poems* (107), published by Boni & Liveright in April 1924 and discontinued at the end of 1926, outlasted *Hear, Ye Sons* by six months and was the second shortest-lived title.