**1940**

**General**

By 1940, Cerf and Klopfer had been in charge of the ML for nearly fifteen years. Many titles inherited from Boni & Liveright were discontinued in the 1930s; by 1940, less than a third of the Boni & Liveright titles remained. ML Giants joined the regular ML series in 1931. By spring 1940, regular titles and Giants together numbered 270 titles—two-and-a-half times the size of the series when Cerf and Klopfer acquired it.

The increased representation of American authors in the ML that began in the 1930s continued. By 1940, 28 percent of the authors in the regular series were Americans, compared to 20 percent in 1930. Even so, British authors remained in first place, accounting for 36 percent of the regular series. There was a marked falling off of French authors from 18 percent in 1930 to 11 percent in 1940. This decline reflected the large number of French titles—most of which were inherited from Boni & Liveright days—that were dropped during the 1930s.

By 1940, the regular ML was a series of predominately modern works. In 1940, 22 percent of the titles were works dating from the preceding 20 years. In spring 1940, works first published between 1881 and 1900 made up just 15 percent of the regular ML series, compared with 34 percent in 1930 and 26 percent in 1925.

The tendency toward making the ML more middlebrow was reflected in an increased proportion of fiction. By spring 1940, fiction accounted for 64 percent of the regular ML. That was the highest proportion of fiction the ML would ever contain.

**Number of titles**

Eleven new titles were added to the ML and nine were discontinued, bringing the number of titles in the regular series to 219. Six new titles were published in the Giants series; by the end of 1940 ML Giants included fifty-two titles in fifty-four volumes.

**Title page**

Beginning in 1940, ML title pages were individually designed by Joseph Blumenthal, proprietor of the celebrated Spiral Press. Existing titles acquired new title pages as they were reprinted. Blumenthal created the new title pages himself, setting them at the Spiral Press and making electrotype plates for the use of the ML’s regular printer.

**Binding**

The binding that Blumenthal designed for the ML’s new format (7¼ x 4⅞ inches, enlarged from 6⅝ x 4⅜ inches) was introduced in fall 1939 and used through 1962. The bindings used smooth linen over stiff boards and were sturdier than the ML’s earlier bindings. Books were bound in red, blue, green, or gray cloth with inset rectangular panels in a contrasting color on the spine and front cover. 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. Each printing of a given title was typically bound in a single color combination.

The inset panels on the spine and front cover were framed in gold. Kent’s torchbearer (facing right) was stamped in gold above the panel on the spine. The panel on the front cover had a second gold frame outside the colored inner panel, within which Kent’s torchbearer (facing left) was stamped in gold on all titles published 1940–1962.

**Endpaper**

An enlarged version of Rockwell Kent’s endpaper, redesigned to fit the ML’s larger format, was introduced in spring 1940. The central panels featuring Kent’s torchbearer were unchanged; the surrounding pattern of open books and “ml” initials was extended to fill the larger space. The spring endpapers, like earlier Kent endpapers, were in moderate orange; fall 1940 endpapers were in gray. Kent endpapers in gray remained in use through spring 1966. New titles published in fall 1966 and spring 1967 had Kent endpapers in light yellowish brown. New endpapers designed by S. Neil Fujita were introduced in fall 1967 as part of a comprehensive redesign of the series.

**Jackets**

All new titles were published in individually designed jackets. Five titles (Sheean, *Personal History*; Marquand, *The Late George Apley*; Forester, *The African Queen*; Porter, *Flowering Judas and Other Stories*; and Emerson, *The Complete Essays and Other Writings*) had pictorial jackets. Six (Chaucer, *Troilus and Cressida*; Machiavelli, *The Prince and The Discourses*; Lewisohn, *The Island Within*; Forster, *A Passage to India*; *The Short Bible*; and Morley, *Human Being*) had non-pictorial jackets. The jackets for *Troilus and Cressida*, Machiavelli, Lewisohn, and Forster were clearly 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 for 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) Chaucer, *Troilus and Cressida* xEmerson, *Complete Essays*; Giants through G51; jackets: 271 (=spring 1941). (Fall) Emerson, *Complete Essays* xHugo, *Hunchback of Notre Dame*; Giants through G54; jackets: 274.

**Titles sought, suggested, declined**

Cerf expressed interest in a volume of poetry by Robert Frost (Cerf to Holt & Co., 12 February 1940), but it would be 1946 before *The Poems of Robert Frost* (393) appeared in the ML. Cerf tried again to get Rudyard Kipling’s *Kim* for the ML, offering an advance of $2,000 against 10 cents a copy royalties for reprint rights (Cerf to Van Cartmell, Doubleday, Doran, 27 February 1940). It would be another decade before the ML secured reprint rights to Kipling’s novel. Cerf also sought Marjorie Kinnan Rawlings’s *The Yearling*, which was published by Charles Scribner’s Sons in 1938, became the year’s best-selling novel, and won the 1939 Pulitzer Prize for fiction. He indicated that he wanted to publish it in 1942 (Cerf to Max Perkins, 11 April 1940). Scribner’s did not grant reprint rights to the ML until 1946. The ML edition of *The Yearling* (391) appeared late in 1946.

Several other titles to which Cerf tried to secure reprint rights never appeared in the series. He offered advances of $1,000 against royalties of 10 cents a copy for *The Collected Poems of T. S. Eliot* and Lytton Strachey’s *Queen Victoria* (Cerf to Hastings Harcourt, 26 April 1940; Cerf to Donald Brace, 3 May 1940). He had been trying to get *Queen Victoria* for the ML since 1928. He also wanted to publish William Graham Sumner’s *Folkways* as an ML Giant. He offered Ginn & Co., who first published it in 1906, a $1,000 advance against royalties of 10 cents a copy. “Judging by our sales of similar volumes of the series,” he wrote, “I think it fair to assume that we will sell these 10,000 copies within a year and a half, and that thereafter the book should sell between 2000 and 4000 copies every year. . . .” (Cerf to Richard Thornton, Ginn & Co., 16 August 1940). Thornton declined the offer: “We still have a fair sale for the book, and we have recently put out a special Centennial Edition [Sumner was born in 1840], which we have been giving extra promotion” (Thornton to Cerf, 25 September 1940).

Cerf received a suggestion for Alfred Thayer Mahan’s *Influence of Sea Power upon History*, but after seeing a copy he concluded it was “too special in its appeal—and dated, too—to be a likely candidate for ML” (Cerf to Alfred McIntyre, Little, Brown, 2 April 1940).

**New titles**

Sheean, *Personal History* (1940) 325

Marquand, *Late George Apley* (1940) 326

Chaucer, *Troilus and Cressida* (1940) 327

Machiavelli, *The Prince & The Discourses* (1940) 328

Lewisohn, *Island Within* (1940) 329

Forster, *Passage to India* (1940) 330

Goodspeed and Smith, eds., *Short Bible* (1940) 331

Forester, *African Queen* (1940) 332

Porter, *Flowering Judas and Other Stories* (1940–1950; 1953) 333

Emerson, *Complete Essays and Other Writings* (1940–1960); *Selected Writings* (1960) 334

Morley, *Human Being* (1940) 335

**Discontinued**

Blake, *Poems* (1921)

Cabell, *Cream of the Jest* (1927)

Crane, *Maggie, A Girl of the Streets and Other Stories* (1933)

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

Dowson, *Poems and Prose* (1919)

Lewisohn, *Up Stream* (1926)

Mann, *Buddenbrooks* (1935)

Richardson, *Maurice Guest* (1936)

Schnitzler, *Reigen, The Affairs of Anatol and Other Plays* (1933)

\*Dos Passos’s *42nd Parallel* was discontinued after the ML published Dos Passos’s *U.S.A.* trilogy as a Giant in 1939.

***Spring***

**325**

**VINCENT SHEEAN. PERSONAL HISTORY. 1940–1953. (ML 32)**

**325. First printing (1940)**

*Personal History* | *by* | VINCENT SHEEAN | *with a new introduction by* THE AUTHOR | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–viii] ix–xi [xii], [1–2] 3–436. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1934, 1935, BY VINCENT SHEEAN | INTRODUCTION COPYRIGHT, 1940, | BY THE MODERN LIBRARY, INC. | FIRST *Modern Library* EDITION, 1940; [v] dedication; [vi] acknowledgment; [vii] CONTENTS; [viii] blank; ix–xi INTRODUCTION signed p. xi: Vincent Sheean | *November, 1939*.; [xii] blank; [1] fly title; [2] blank; 3–430 text; 431–436 AN INDEX OF PERSONAL NAMES.

*Jacket:* Pictorial in moderate yellow (87), vivid red (11), yellowish gray (93) and black on coated white paper depicting an Arab in front of a mosque, marching soldiers, a steamship at sea, and a Chinese peasant against moderate yellow background; title in vivid red on diagonal yellowish gray panel with ragged sides, other lettering in black. Signed: Galdone.

Front flap:

Vincent Sheean’s book is far more than its title implies; it is history in the making, a vivid interpretation of the ideas and struggles that have so suddenly changed our conception of the modern world. An eye-witness of violent events, the friend and confidant of men and women of power and influence, he has been able to give to this book an authority and intensity that few of the long succession of volumes fashioned on it have been able to attain. *Personal History* is a book of lasting importance. (*Spring 1940*)

Originally published by Doubleday, Doran & Co., 1935. ML edition printed from Doubleday, Doran plates made from a new typesetting; the plates appear to have been used exclusively by the ML but remained the property of Doubleday, Doran. Published January 1940. *WR* 27 January 1940. First printing: Not ascertained. Discontinued 1 January 1954.

The original Doubleday, Doran plates were too large for the ML’s format. The ML paid Doubleday, Doran royalties of 10 cents a copy.

The ML edition sold 6,635 copies between 1 May 1942 and 1 November 1943, placing it in the second quarter of ML titles during this eighteen-month period. *Personal History* was not among the one hundred best-selling titles in the regular ML during the twelve-month period, November 1951–October 1952.

**326**

**JOHN P. MARQUAND. THE LATE GEORGE APLEY. 1940–1970. (ML 182)**

**326a. First printing (1940)**

THE LATE | GEORGE APLEY | A NOVEL IN THE FORM | OF A MEMOIR | BY JOHN P. MARQUAND | WITH A NEW INTRODUCTION | BY THE AUTHOR | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*2*], [i–v] vi, [1–3] 4–354 [355–360]. [1–11]16 [12]8

[*1*] half title; [*2*] blank; [i] title; [ii] COPYRIGHT, 1936, 1937, BY JOHN P. MARQUAND | INTRODUCTION COPYRIGHT, 1940, | BY THE MODERN LIBRARY, INC. | FIRST *Modern Library* EDITION, 1940; [iii–iv] INTRODUCTION signed p. [iv]: J. P. Marquand | *December, 1939*; [v]–vi *CONTENTS*; [1] fly title; [2] blank; [3]–354 text; [355–360] blank.

*Jacket:* Pictorial in deep blue (179), pale blue (185) strong red (12), moderate red (15), pale yellow (89), medium gray (265) and black on coated white paper depicting a street of Boston town houses highlighted in strong and moderate red and a passing pedestrian with walking cane with pavement in pale yellow; title in reverse highlighted in black against background fading from deep blue to pale yellow; other lettering in black. Designed by Paul Galdone in November 1939; unsigned.

Front flap:

The Pulitzer Prize Novel for 1938, *The Late George Apley*, is a delicious satire on the palmy days of Boston during America’s golden era. Laugh as much as you like at George Apley’s discomfiture, you will relish the rich portrait of a New England family set against a background of Puritanism. The tone throughout this book is gentle, compassionate and ironic; the total effect is entertainment of the highest order and a new and unforgettable insight into a warmly human American way of life. (*Spring 1940*)

Flap text revised:

The Pulitzer Prize-winning novel for 1938, *The Late George Apley* is a deft and devastating satire on the most proper of Bostonians when they were the self-appointed guardians of America’s social and intellectual destiny. Laugh as much as you like at George Apley’s pretensions and his discomfiture, you will relish this rich portrait of a New England family with its background of rigid Puritanism. The tone throughout this novel is gentle, compassionate and ironic; its total purpose and achievement is entertainment of the highest order and a new and unforgettable insight into a passing but still warmly human American way of life. (*Fall 1956*)

Originally published by Little, Brown & Co., 1937. ML edition (pp. [v]–354) printed from Little, Brown plates. Published January 1940. *WR* 27 January 1940. First printing: Not ascertained. Discontinued 1970/71.

The ML paid Little, Brown royalties of 10 cents a copy. The initial reprint contract was for a period of three years and appears to have given the ML exclusive reprint rights. When the contract was renewed Little, Brown added a stipulation that gave them the option of authorizing a Pocket Books paperback edition (Alfred R. McIntyre, Little, Brown, to Cerf, 29 September 1943). The ML edition sold 6,118 copies between 1 May 1942 and 1 November 1943, placing it in the second quarter of ML titles during this eighteen-month period. Sales to September 1943 totaled 13,450 copies (Cerf to Elizabeth Marden, Little, Brown, 24 September 1943).

**326b. Title page reset; offset printing (1966/67)**

THE LATE | GEORGE APLEY | [short decorative rule] | *A Novel in the Form of a Memoir* | [short decorative rule] | *By* | John P. Marquand | *With an Introduction* | *by the Author* | [torchbearer J] | The Modern Library | *New York*

Pp. [*10*], [1–3] 4–354 [355–358]. [1]16 [2–5]32 [6]16 [7]8 [8]16

Contents as 326a except: [*1*–*2*] blank; [*3*] half title; [*4*] blank; [*5*] title; [*6*] Copyright 1936, 1937 by John P. Marquand | Copyright renewed 1964, 1965 by John P. | Marquand, Jr. and Christina M. Welch. | Introduction Copyright, 1940, | by The Modern Library, Inc.; [*7*–*8*] INTRODUCTION signed p. [*8*]: J. P. Marquand | *December, 1939*; [*9*–*10*] *CONTENTS*; [355–358] blank.

*Jacket:* As 326a with moderate blue (182) instead of deep blue and pale yellow omitted to reduce printing costs; pavement in white and background fading from moderate blue to bluish white (189). Front flap with revised flap text.

Printed from offset plates photographically reduced from the Little, Brown edition with the height of the type page reduced about 3/8 in. (8 mm).

**327**

**GEOFFREY CHAUCER. TROILUS AND CRESSIDA. 1940–1944. (ML 126)**

**327. First printing (1940)**

Troilus| and | Cressida | BY GEOFFREY CHAUCER | RENDERED INTO | MODERN ENGLISH VERSE BY | GEORGE PHILIP KRAPP | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]. *Note:* The 3-line title, headings of the preliminaries, and part titles are set in Trafton Script, a typeface designed by Howard A. Trafton in 1933. It is represented here by Ar Berkley.

Pp. [i–iv] v–xix [xx], [1–2] 3–309 [310–316]. [1–10]16 [11]8

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1932, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1940; v Contents; [vi] blank; vii–xiii Introduction; [xiv] blank; xv–xviii Proem; xix epigraph in verse from Gower, *Confessio Amantis*; [xx] blank; [1] part title: The Temple Door | BOOK I; [2] blank; 3–309 text; [310] blank; [311–315] ML list; [316] blank. (*Fall 1939*)

*Jacket:* Non-pictorial in dark reddish orange (38) and black on cream paper; title in reverse on curved dark reddish orange panel at right, other lettering in black. Designed by Joseph Blumenthal.

Front flap:

The addition of Chaucer’s *Troilus and Cressida* in a modern verse rendering to the Modern Library series is a boon to readers everywhere. For students in our schools and colleges especially it provides a scholarly and readable version of what is considered by the most eminent authorities to be, with *The* *Canterbury Tales* (No. 161), Chaucer’s greatest achievement. Originally published under the Random House imprint in a volume which sold at $3.50, it is now issued in an entirely new edition at a price within the reach of everybody. (*Spring 1940*)

Krapp translation originally published by Random House, 1932, with wood engravings by Eric Gill on the outer margins of facing pages (verso and recto) and full page wood engravings at the beginning of each of the five parts. Trade edition published from a new typesetting that closely follows that of the 1932 edition, with illustrations omitted and page numerals shifted from the head of the page at the outer margins to the foot of the page at the center. The trade edition is ⅜ inch larger than the ML edition and appears to have been published shortly before or simultaneously with the ML edition. ML edition (pp. v–309) printed from plates of the RH trade edition. The only significant differences between the two printings are the title leaf and half title: the RH half title is in Trafton script and the ML half title is in roman type. Published January 1940. *WR* 27 January 1940. First printing: Not ascertained. Discontinued fall 1944.

The ML edition appears to have been unsuccessful and was discontinued after less than five years. In 1957, thirteen years after the ML edition was discontinued, Random House used the ML plates to publish *Troilus and Cressida* in Modern Library Paperbacks, its trade paperback imprint. After Random House acquired Alfred A. Knopf, Inc., in 1960 the Knopf paperback series, Vintage Books, became Random House’s primary trade paperback imprint. Subsequent printings of *Troilus and Cressida* appeared in Vintage Books.

Also in the Modern Library

Chaucer, *Canterbury Tales* (1929–1971) 181

**328**

**NICCOLÒ MACHIAVELLI. THE PRINCE & THE DISCOURSES. 1940–1973. (ML 65)**

**328a. First printing (1940)**

THE PRINCE | AND | THE DISCOURSES | BY | NICCOLÒ | MACHIAVELLI | WITH AN INTRODUCTION | BY MAX LERNER | [torchbearer E1] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xlvi, [1–2] 3–540 [541–546]. [1–18]16 [19]8

[i] half title; [ii] blank; [iii] title; [iv] publication and manufacturing statements within single rules; v–xxiv CONTENTS; xxv–xlvi INTRODUCTION | *by* Max Lerner dated p. xlvi: *March, 1940*; [1] part title: THE PRINCE | *Translated from the Italian by* | Luigi Ricci | *Revised by* | E. R. P. Vincent; [2] blank; 3–98 text; [99] part title: DISCOURSES | ON THE | FIRST TEN BOOKS OF TITUS LIVIUS. | (*Translated from the Italian by Christian E. Detmold*); [100] blank; 101–540 text; [541–545] ML list; [546] blank. (*Spring 1940*)

*Variant:* Pagination as 328a. [1–17]16 [18]8 [19]16. Contents as 328a except: [iv] COPYRIGHT, 1940, BY THE MODERN LIBRARY, INC.; [541–546] ML list. (*Fall 1947*)

*Jacket A:* Non-pictorial in deep reddish orange (36) and black on cream paper; title and author in black on inset cream panel, other lettering in reverse on deep reddish orange background. Designed by Joseph Blumenthal.

Front flap:

Nothing could be more timely than the publication at this moment of history of the two works which made Machiavelli both famous and infamous as a model for contemporary statesmen. *The Prince* and *The Discourses* have become required reading for an understanding of our daily newspaper headlines. These books have never before been printed in a single volume. The texts are complete and unabridged. An illuminating introduction is provided by Max Lerner of Williams College and until recently editor of *The Nation*. (*Spring 1940*)

Ricci translation of *The Prince* originally published in London in World’s Classics, 1906; Vincent revision originally published in World’s Classics, 1935. Detmold translation of *The Discourses* originally published by James R. Osgood & Co., 1882, as part of Machiavelli’s *Historical, Political, and Diplomatic Writings*. ML edition printed from plates made from a new typesetting. Published April 1940. *WR* 6 April 1940. First printing: Not ascertained. Discontinued 1973/74.

Machiavelli was included in the ML at Max Lerner’s recommendation. Lerner received $75 for the introduction, $25 more than the ML’s usual fee (Cerf to Linscott, 30 August 1940). The ML edition sold 8,721 copies between 1 May 1942 and 1 November 1943 and 4,634 copies during the twelve-month period November 1951–October 1952, placing it securely in the first quarter of ML and Giant titles at both of these periods. Sales totaled 114,857 copies by spring 1958.

**328b. Introduction revised; bibliography added (1950)**

*THE PRINCE and* | *THE DISCOURSES* | *By Niccolò Machiavelli* | WITH AN INTRODUCTION | BY MAX LERNER | *Professor of American Civilization* | *and Political Institutions,* | *Brandeis University* | [torchbearer E5] | *The Modern Library · New York*

Pp. [i–iv] v–xlviii, [1–2] 3–540 [541–544]. [1–17]16 [18]8 [19]16

Contents as 328a except: [iv] *Copyright, 1940, 1950, by Random House, Inc.*; xxv–xlvi INTRODUCTION | *by* Max Lerner dated p. xlvi: *March, 1940; May, 1950*; xlvii–xlviii BIBLIOGRAPHY; [541–544] blank.

*Jacket:* As 328a. Front flap with last sentence revised as follows: “An illuminating introduction is provided by Max Lerner who traces the career and thought of the first analyst of power and the uses to which political domination can be put for aggression and the expanding control of the state.” (*Spring 1953*)

Published initially in MLCE and shortly thereafter in the regular ML. When Machiavelli was included on the first list of titles to be included in MLCE, Stein offered Lerner $50 to add the bibliography and make any changes he wanted in the introduction (Stein to Lerner, 27 January 1950). Lerner made a number of small changes, including the addition of two sentences within the last paragraph, which begins with the sentence “Machiavelli sought to distinguish the realm of what ought to be and the realm of what is.”:

To be realistic about methods in the politics of a democracy at home does not mean that you throw away all scruples, or accept the superior force of “reason of state,” or embrace the police-state crushing of constitutional liberties. To be realistic about the massing of power abroad in the economic and ideological struggle for the support of men and women throughout the world does not mean that you abandon the struggle for peace and for a constitutional imperium that can grow into a world republic.

**329**

**LUDWIG LEWISOHN. THE ISLAND WITHIN. 1940–1942. (ML 123)**

**329. First printing (1940)**

THE ISLAND | WITHIN | BY | LUDWIG LEWISOHN | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*4*], [1–2] 3–350 [351–362]. [1]16 (–3) [2–11]16 [12]8

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1928, BY HARPER & BROTHERS | FIRST *Modern Library* EDITION, 1940; [1] part title: *Book One*; [2] dedication; 3–350 text; [351–355] ML list; [356–357] ML Giants list; [358–362] blank. (*Spring 1940*)

*Jacket:* Non-pictorial in dark grayish red (20) and dark gray (266) on cream paper; background in dark grayish red, title and author in dark gray on inset cream panel, series and torchbearer below panel in reverse against dark grayish red background; backstrip in dark grayish red with torchbearer and lettering in reverse except title in gray on inset cream panel. Designed by Joseph Blumenthal.

Front flap:

The appeal to conscience and the lyrical quality of Ludwig Lewisohn’s writing make *The Island Within* his most notable novel. In it he recounts the age-old plight of the man of integrity who must struggle alone against the evil forces of prejudice and reaction. With an unerring insight into the Jewish spirit, Mr. Lewisohn reveals the nobility of a people reflected by one of its sons in the modern world. The story he tells is rich in imagery and immensely rewarding to the reader who demands fiction with meaning and emotion. (*Spring 1940*)

Originally published by Harper & Brothers, 1928. ML edition (pp. [1]–350) printed from Harper plates. Published April 1940. *WR* 6 April 1940. First and only printing: 5,000 copies. Discontinued fall 1942.

The ML paid Harper’s a $400 advance against royalties of 8 cents a copy. Lewisohn repeatedly urged Cerf to add *The Island Within* to the ML although two of his books, *Up Stream* (128) and *The Story of American Literature* (G43), were already in the series. Cerf confided to Cass Canfield, Lewisohn’s publisher, “[T]hat seems more than enough to me.” He continued, “I did suggest to Lewisohn, however, that we might drop UP STREAM next year and substitute THE ISLAND WITHIN in its place. Lewisohn approved of this step with all the vociferousness at his command, which, I need scarcely tell you, is quelquechose [*sic*]” (Cerf to Canfield, Harper & Bros., 12 October 1939).

*The Island Within* was discontinued after two and a half years because of poor sales. Copies of the first printing have been seen with the remainder mark of a star stamped on the endpaper.

Also in the Modern Library

Lewisohn, ed., *Modern Book of Criticism* (1920–1936) 75

Lewisohn, *Up Stream* (1926–1939) 128

Lewisohn, *Story of American Literature* (Giant, 1939–1956) G43

**330**

**E. M. FORSTER. A PASSAGE TO INDIA. 1940–1948. (ML 218)**

**330. First printing (1940)**

A PASSAGE | TO INDIA | BY E. M. FORSTER | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*2*], [1–6] 7–322. [1–9]16 [10]16 (16+1.2)

[*1*] half title; [*2*] blank; [1] title; [2] COPYRIGHT, 1924, BY HARCOURT, BRACE & CO. | FIRST *Modern Library* EDITION, 1940; [3] biographical note; [4] blank; [5] dedication; [6] blank; 7–322 text.

*Variant:* Pp. [*2*], [1–6] 7–322 [323–334]. [1–10]16 [11]8. Contents as 330 except: [2] *First* statement omitted; [323–328] ML list; [329–330] ML Giants list; [331–334] blank. (*Spring 1944*)

*Jacket A:* Non-pictorial in solid dark grayish reddish brown (47) on cream paper with lettering and torchbearer in reverse. Designed by Joseph Blumenthal.

Front flap:

The fame of E. M. Forster’s *A Passage to India* grows with the passage of time. When it first appeared, in 1924, critics everywhere acclaimed it as a brilliant novel which upheld the highest traditions of English fiction. In the intervening fifteen years, it has established itself with the general public as a twentieth-century classic. Its subtle characterizations, its deep understanding of the Eastern mind, and its serene spirit make it a story to be cherished by a world from which all tranquillity seems to have departed. (*Spring 1940; Spring 1944*)

*Jacket B:* Pictorial on coated cream paper with multi-color illustration of two people on an elephant with Hindus and Moslems in foreground; background in moderate yellow (87) with author’s name in black at top and title in reverse on inset rectangular panel in dark gray (266). Backstrip in dark gray with inset cream panel with title in black; other lettering and torchbearer in reverse. Signed: Galdone. Front flap as jacket A. (*Spring 1946*)

Originally published in U.S. by Harcourt, Brace & Co., 1924. ML edition (pp. [5]–322) printed from Harcourt, Brace plates. Published April 1940. *WR* 6 April 1940. First printing: Not ascertained. Discontinued 1 January 1949.

Cerf tried to include *A Passage to India* in the ML shortly after he and Klopfer acquired the series (Cerf to Alfred Harcourt, 10 March 1926). Harcourt, Brace was agreeable but decided to ask Forster’s permission. Nine months later Harcourt reported, “The upshot of our correspondence with him is that we are forced to the decision not to sell this book to The Modern Library for next year” (Harcourt, Brace to Cerf, 11 December 1926). *A Passage to India* did not appear in the ML until thirteen years later.

Shortly after the Second World War, Harcourt, Brace launched its own hardbound reprint series, Harbrace Modern Classics, in response to the burgeoning college market. Harcourt, Brace served notice in 1948 that it was terminating the ML’s reprint contracts for *A Passage to India* and eight other titles, including works by Sinclair Lewis, Katherine Anne Porter, Lytton Strachey, and Virginia Woolf (S. Spencer Scott, Harcourt, Brace, to ML, 18 May 1948). At that time the ML had 3,300 copies of *A Passage to India* in stock; Klopfer estimated that it would take eight months for the stock to sell out (Klopfer to Scott, 3 June 1948; 28 June 1948). *A Passage to India* sold 6,654 copies during the eighteen-month period May 1942–October 1943, placing it in the second quarter of ML and Giant titles. Total ML sales were 48,110 copies (B. J. Kirkpatrick, *E. M. Forster*, p. 34).

Also in the Modern Library

Forster, *Collected Tales* (1968–1969) 605

***Fall***

**331**

**EDGAR J. GOODSPEED and J. M. POWIS SMITH, eds. THE SHORT BIBLE. 1940–1969. (ML 57)**

**331. First printing (1940)**

THE | SHORT | BIBLE | AN AMERICAN TRANSLATION | EDITED BY | EDGAR J. GOODSPEED | AND | J. M. POWIS SMITH | [torchbearer E2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–iv] v–x, [1–2] 3–545 [546–550]. [1–17]16 [18]8

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1933, BY THE UNIVERSITY OF CHICAGO | FIRST *Modern Library* EDITION, 1940; v–vi PREFACE signed p. vi: Edgar J. Goodspeed | Paradise Island | July 20, 1933; vii AIDS TO FURTHER STUDY; [viii] blank; ix–x TABLE OF CONTENTS; [1] part title: THE OLD TESTAMENT; [2] blank; 3–545 text; [546] blank; [547] part title: INDEX; [548] blank; [549] INDEX; [550] blank.

*Variant:* As 331 except p. [iv] COPYRIGHT, 1933, BY THE UNIVERSITY OF CHICAGO | AND RENEWED 1961, BY EDGAR J. GOODSPEED | AND GRACE F. P. GATES

*Jacket:* Non-pictorial in deep purplish blue (201), yellowish white (92), gold and black on coated cream paper; background of front panel and backstrip tinted yellowish white with title on front panel in reverse on inset deep purplish blue panel bordered in gold and other lettering in black; inset title panel on backstrip with title in black against untinted background.

Front flap:

The editors of this volume were guided entirely by the principle of clarifying for the modern American reader all the obscurities of the Bible in its standard forms. They have emphasized the religious and literary qualities of the Book of books, and have made it easy to read and understand. The historical background of each book is traced in simple and succinct commentaries, and the very arrangement of the books themselves, in the probable order of their writing, throws new light on the development of religious thought. *The Short Bible* is a boon to those who seek its essential truth and beauty. (*Fall 1940*)

Originally published by University of Chicago Press, 1933. ML edition (pp. v–[549]) printed from University of Chicago Press plates. Published September 1940. *WR* 14 September 1940. First printing: 5,000 copies. Discontinued 1969/70.

*The Short Bible* was included in the ML after Cerf and Klopfer failed to secure reprint rights to Smith and Goodspeed’s *The Complete Bible: An American Translation* (University of Chicago Press, 1939), which they wanted for the Giants. Cerf had offered a $5,000 advance for *The Complete Bible* ($3,000 on signing and $2,000 one year after publication) shortly after it was published. He noted, “I honestly think we could sell 50,000 copies of this book in two years’ time” (Cerf to Donald Bean, University of Chicago Press, 17 October 1939). When the University of Chicago Press indicated that a reprint of *The Complete Bible* was premature, Cerf offered a $1,000 advance against royalties of 10 cents a copy for *The Short Bible* (Cerf to Bean, 30 November 1939). Shortly after this communication, the University of Chicago asked Bean to run its Fiftieth Anniversary celebration, and Rollin D. Hemens became Acting Manager of the Press.

Cerf and Klopfer did not abandon their hopes of getting *The Complete Bible*. During a visit to California Cerf discussed the situation with Goodspeed. He told Klopfer, “I got him steamed up about getting the complete Bible in the series and he is going to write a strong letter to the Chicago University Press to emphasize this point” (Bennett Cerf Papers. Cerf to Klopfer, 19 December 1939). When he returned from California he wrote to the University of Chicago Press that he and Goodspeed had decided against a ML edition of *The Short Bible*. He reported to Goodspeed, “I have written to Mr. Hemens . . . that . . . you and I had decided that it would be the intelligent thing to pass up the Short Bible as far as the Modern Library is concerned and wait until we can concentrate all our selling efforts on the Modern Library Giant edition of the *Complete Bible*. I told him that we both understand full well that the time is not yet ripe for this Modern Library edition, but if we could have it within two years’ time, we would be quite willing to guarantee a sale of 50,000 copies and to make this guarantee a part of our contract” (Cerf to Hemens, University of Chicago Press, 27 December 1939; Cerf to Goodspeed, 28 December 1939).

Lewis Miller disagreed with this decision and argued for going ahead with *The Short Bible*. He pointed out that a ML edition ought to sell well, that another reprint publisher was likely to pick it up if the ML rejected it, and that whichever firm got *The Short Bible* would have a “toe-hold” on *The Complete Bible*. He recommended that the ML secure *The Short Bible* on the understanding that it would get *The Complete Bible* if and when it became available. He acknowledged Cerf and Klopfer’s concern that a ML edition of *The Short Bible* might injure their chances of getting *The Complete Bible* if it sold poorly but concluded, “It’s a risk we should take” (Miller memo to Cerf, 23 February 1940).

Cerf reopened discussions with the University of Chicago Press three days later (Cerf to Hemens, 26 February 1940). The reprint contract for *The Short Bible* was signed in May when Hemens visited New York. After signing Cerf wrote, “I hope that when and if the time comes to discuss a reprint edition of the Complete Bible, the Modern Library will be given the first opportunity of entering into negotiations with you for this edition!” (Cerf to Hemens, 15 May 1940).

Two years later Cerf offered a $3,000 advance against royalties of 10 cents a copy for reprint rights to *The Complete Bible*. Hemens replied that it would not be available for 1943 but that things might be different the following year (Cerf to Hemens, 12 May 1942; Hemens to Cerf, 19 June 1942). Cerf wrote again later in the year, noting that many readers wanted a complete Bible. “When you are ready to let us have the complete Goodspeed Bible, I am sure we will be able to do a really impressive job with it” (Cerf to Hemens, 21 October 1942). *The Complete Bible* never appeared in the ML.

The text and quotations on the front panel of the ML jacket are adapted and abridged from the front panel and flap of the University of Chicago Press jacket, but the design of the ML jacket is far more attractive and appealing than that of the original edition.

The ML edition of *The Short Bible* sold 6,735 copies between 1 May 1942 and 1 November 1943, placing in the second quarter of ML titles. There was a second printing of 3,000 copies in February 1941, additional printings of 5,000 copies each in September 1941 and October 1942, and printings of 4,000 copies in March 1944 and 7,000 copies in January 1945. It sold 3,371 copies during the twelve month period November 1951–October 1952, placing it 117th out of the 125 best-selling ML titles.

Also in the Modern Library

*The Holy Bible*, illus. Fritz Kredel(Illustrated Modern Library, 1943–1944) IML 1

**332**

**C. S. FORESTER. THE AFRICAN QUEEN. 1940– . (ML 102)**

**332. First printing (1940)**

The | African Queen | BY | C. S. FORESTER | WITH A NEW FOREWORD | BY THE AUTHOR | [torchbearer D3] | [rule] | THE MODERN LIBARY · NEW YORK | [rule] *Note:* The 2-line title is set in Bernhard Cursive Bold, a typeface designed by Lucian Bernhard in 1928. It is represented here by Script MT Bold.

Pp. [*8*], [1–2] 3–307 [308–312]. [1–10]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1935, BY CECIL SCOTT FORESTER | COPYRIGHT, 1940, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1940; [*5*] biographical note; [*6*] blank; [*7–8*] *A Very Personal Explanation* signed p. [*8*]: C. S. FORESTER; [1] fly title; [*2*] blank; 3–[308] text; [309–312] blank.

*Variant:* Pagination and collation as 332. Contents as 332 except: [*4*] COPYRIGHT, 1935, AND RENEWED 1963 | BY CECIL SCOTT FORESTER | COPYRIGHT, 1940, BY RANDOM HOUSE, INC.; [309–310] ML Giants list; [311–312] blank. (*Spring 1967*)

*Jacket:* Pictorial in vivid greenish yellow (97), moderate bluish green (164), dark bluish green (165), very dark bluish green (166), and black on coated white paper depicting a boat on a vivid greenish yellow river with moderate bluish green mountains in distance and thick foliage in foreground framing the scene at top and bottom; lettering in reverse against foliage in moderate bluish green and black; backstrip in brilliant yellow (83) with lettering in black and with frame around title and torchbearer in dark yellow (88). Designed by Paul Galdone in May 1940; unsigned.

Front flap:

Readers of *The General* and *Captain Horatio Hornblower* will welcome the revival of *The African Queen* in the Modern Library series. In C. S. Forester’s happiest vein, this fabulous tale maintains from first page to last its breathless excitement. An asthmatic steam launch carries a timid Cockney and a maidenly English missionary on a river in Central Africa to the adventure of their lives. Romance triumphs over fate, tropical heat and whizzing bullets. *The African Queen* is a story to be read at a sitting and to be relished for a lifetime. (*Fall 1940*)

Front flap reset with last sentence revised:

“*The African Queen* is a story of high adventure and suspense, to be read at a sitting and to be relished for a lifetime.” (*Fall 1959*)

Originally published in U.S. by Little, Brown & Co., 1935, with the last four chapters of the British edition omitted. ML edition (pp. [1]–275) printed from Little, Brown plates with the last four chapters restored. Chapters 16–19 (pp. 276–[308]) printed from plates made from a new typesetting. Published September 1940. *WR* 14 September 1940. First printing: 5,000 copies.

Cerf had never read *The African Queen*. He asked Little, Brown for a copy after attending a party at which “Mrs. Hermann Oelrichs spent about an hour raving about C. S. Forester’s THE AFRICAN QUEEN, and swore that it was an ideal suggestion for the Modern Library” (Cerf to Alfred B. McIntyre, Little, Brown, 2 October 1939). The ML paid Little, Brown royalties of 10 cents a copy. The ML edition appeared eleven years before the release of the John Huston film based on the novel.

Forester expressed the hope that the ML could restore the chapters omitted by Little, Brown (Cerf to McIntyre, 15 January 1940). In the foreword to the ML edition he wrote that he had been engrossed in writing another book when Little, Brown indicated “they did not like the end of the book and had thought of a simple way of changing the end without calling for any effort from me. The fact that no effort was called for was sufficient inducement. I wrote blithely and agreed, and it was only when my complimentary copies reached me in England that I really appreciated what had happened to the book when it had been docked of its last two [*sic*] chapters. . . . So it is with very great pleasure that I welcome this reissue of *The African Queen* for the opportunity it gives me of presenting the book in the form in which I first pictured it” (p. [*8*]).

**333**

**KATHERINE ANNE PORTER. FLOWERING JUDAS AND OTHER STORIES. 1940–1950; 1953–1970. (ML 88; ML 284)**

**333a. First printing (1940)**

FLOWERING | JUDAS | AND OTHER STORIES BY | *Katherine Anne Porter* | WITH A NEW INTRODUCTION | BY THE AUTHOR | [torchbearer E2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*10*], [1–2] 3–285 [286–294]. [1–9]16 [10]8

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1930, 1935, by Katherine Anne Porter | “Hacienda” copyright, 1934, by Harrison of Paris | FIRST *Modern Library* EDITION, 1940; [*5*] biographical note; [*6*] blank; [*7*–*8*] *Introduction* signed p. [8]: Katherine Anne Porter | June 21, 1940; [*9*] *Contents*; [*10*] blank; [1] part title: MARIA CONCEPCION; [2] blank; 3–285 text; [286] blank; [287–291] ML list; [292–293] ML Giants list; [294] blank. (*Fall 1940*)

*Variant:* Pagination as 333a. [1–7]16 [8]8 [9–10]16. Contents as 333a except: [*4*] Copyright, 1930, 1935, © 1958, by Katherine Anne Porter | “Hacienda” copyright, 1934, by Harrison of Paris; [287–292] ML list; [293–294] ML Giants list. (*Fall 1962*)

*Jacket A (ML 88):* Pictorial in strong pink (2) and dark blue (183) on light gray (264) paper depicting an outdoor fountain with cacti, gourd pots and a tree with foliage in strong pink; lettering in dark blue.

Front flap:

The few, exquisitely wrought tales written by Katherine Anne Porter have firmly established her reputation as one of the masters of the short-story form. Critics have vied with one another in lavishing their praise for the crystalline quality of her prose, and her public has grown in ever-widening circles, until now the devotees of her writings include the most discriminating readers in America. *Flowering Judas and Other Stories* takes an honored place on the Modern Library shelf as a collection of short tales worthy of the illustrious company of great writers already represented in the series. (*Fall 1940*)

*Jacket B (ML 284):* Pictorial in pale green (149), deep red (13) and black on cream paper with illustration from jacket A reduced in size and printed in deep red and black at lower right with portion of design uncolored; lettering in black on background printed in pale green at top and deep red at foot. Front flap as jacket A through second sentence; third sentence replaced by the following:

*Flowering Judas and Other Stories* and *Pale Horse, Pale Rider* (Number 45) are the two collections of tales by Katherine Anne Porter in the Modern Library. Both rank high in the honored company of world-famous writers of short stories represented in the series. (*Spring 1953*)

Originally published by Harcourt, Brace & Co., 1935. ML edition (pp. [*9*]–285) printed from Harcourt, Brace plates. Published September 1940 as ML 88. *WR* 14 September 1940. First printing: 5,000 copies. Discontinued fall 1950; restored spring 1953 as ML 284. Discontinued 1970/71.

The ML paid Harcourt, Brace a $250 advance, and Porter received $25 for her introduction. In later years the ML paid royalties of 10 cents a copy; it is possible that the initial royalty rate was lower. Porter was pleased that *Flowering Judas* was to be included in the series. She wrote Cerf: “It will be a new lease on life for Flowering Judas, and I hope you will not have any cause to regret reprinting it. For myself, a buyer of books with very limited means, I have found the Modern Library a God-send. I have about sixty of those little books, and mean to have more.” She also discussed her introduction: “I have begun, uncertainly, a kind of small preface. It should be short, I think, to match the book; authors writing about themselves and their works are in general a little on the dull side, anyway. But I shall do what I can” (Porter to Cerf, 8 May 1940).

The ML edition sold 3,234 copies between 1 May 1942 and 1 November 1943. There was a second printing of 2,000 copies in November 1942. Earlier that year Cerf told Porter, “The Modern Library edition of the book sells slowly but steadily and we have no intention in the world of letting it drop into a void” (Cerf to Porter, 24 April 1942).

When Harcourt, Brace decided in 1948 to launch its own hardbound reprint series, Harbrace Modern Classics, the firm served notice that it was terminating the reprint contracts for all of its titles in the ML (S. Spencer Scott, Harcourt, Brace, to ML, 18 May 1948). The ML had 4,400 copies of *Flowering Judas* in stock, and Klopfer estimated that it would take twelve months for the books to sell out (Klopfer to Scott, 3 June 1948 and 28 June 1948). The ML edition was officially discontinued in fall 1950. Its number (ML 88) was reassigned to William Faulkner’s *Light in August* (429), which was published in the series shortly after *Flowering Judas* was discontinued.

Harcourt, Brace subsequently decided against including *Flowering Judas* in Harbrace Modern Classics and allowed it back into the ML in spring 1953. The ML commissioned a new jacket to welcome its return and assigned *Flowering Judas* a new number (ML 284). Some copies of the 1946 ML printing that remained in the warehouse were sold in the spring 1953 jacket.

**333b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 333a except: [torchbearer K].

Pagination as 333a. [1–7]16 [8]8 [9–10]16

Contents as 333a except: [*4*] Copyright, 1930, 1935, © 1958, 1963, by Katherine Anne Porter | “Hacienda,” Copyright, 1934, by Harrison of Paris; [286–293] ML list; [294] blank. (*Spring 1967*)

*Jacket:* Fujita pictorial jacket in vivid red (11), strong purplish red (255), dark gray (266) and black on coated white paper depicting a tree with leaves in vivid red and trunk in dark gray against black background; title and ml symbol in strong purplish red, author in reverse.

Front flap:

The few, exquisitely wrought tales written by Katherine Anne Porter have firmly established her reputation as one of the masters of the short-story form. The ten stories in this volume include: “María Concepción,” “Magic,” “Rope,” “He,” “Theft,” “That Tree,” “The Jilting of Granny Weatherall,” “Flowering Judas,” “The Cracked Looking-Glass,” and “Hacienda.”

Also in the Modern Library

Porter, *Pale Horse, Pale Rider* (1949–1970) 418

**334**

**RALPH WALDO EMERSON. THE COMPLETE ESSAYS AND OTHER WRITINGS OF RALPH WALDO EMERSON. 1940–1960. THE SELECTED WRITINGS OF RALPH WALDO EMERSON. 1960– . (ML 91)**

**334a. First printing (1940)**

THE COMPLETE ESSAYS | AND OTHER WRITINGS OF | RALPH WALDO | EMERSON | EDITED, WITH | A BIOGRAPHICAL INTRODUCTION | BY BROOKS ATKINSON | [torchbearer D2] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxiii [xxiv], [1–2] 3–930 [931–936]. [1–30]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1940, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1940; v–vii CONTENTS; [viii] blank; ix–xxiii INTRODUCTION | *By* Brooks Atkinson; [xxiv] blank; [1] part title: NATURE; [2] 6-line poem; 3–930 text; [931–935] ML list; [936] blank. (*Fall 1940*)

*Contents:* Nature – The American Scholar – An Address – The Transcendentalist – The Lord’s Supper – Essays: First Series – Essays: Second Series – Plato, or, The Philosopher – Napoleon, or, The Man of the World – English Traits – Conduct of Life – Society and Solitude – Farming – Poems – Ezra Ripley, D.D. – Emancipation in the British West Indies – The Fugitive Slave Law – John Brown – The Emancipation Proclamation – Thoreau – Abraham Lincoln – Carlyle.

*Jacket:* Pictorial in pale blue (185), dark reddish orange (38), strong reddish brown (40), medium gray (265), and black on coated white paper with illustration of winter scene with houses and horse-drawn sled; lettering 8 reverse on black panels at head and foot; backstrip lettering in black. Designed by Paul Galdone in June 1940; unsigned.

Front flap:

The long-planned, single-volume edition of Emerson’s writings—including the complete essays and representative portions from the poems, addresses, biographical sketches and miscellaneous works—now becomes one of the most notable titles in the Modern Library series. Under the scholarly editorship of Brooks Atkinson, Drama Critic of the *New York Times* and editor of *Walden and Other Writings* *of Henry David Thoreau* (Modern Library No. 155), this collection is an essential addition to the library of every student and general reader who wishes to partake of America’s spiritual and cultural heritage. (*Fall 1940*)

Original ML collection. Published October 1940. *WR* 12 October 1940. First printing: Number of copies not ascertained.

The ML edition sold 11,103 copies between 1 May 1942 and 1 November 1943, making it the eleventh best-selling title in the regular ML.

**334b. McDowell foreword added (1950)**

THE COMPLETE ESSAYS | AND OTHER WRITINGS OF | RALPH WALDO | EMERSON | *Edited, with a Biographical Introduction,* | BY BROOKS ATKINSON | FOREWORD BY TREMAINE McDOWELL | *Professor of English and* | *Chairman of American Studies,* | *University of Minnesota* | [torchbearer E5] | *The Modern Library · New York*

Pp. [i–iv] v–xxvii [xxviii], [1–2] 3–930 [931–932]. [1–30]16

Contents as 334a except [iv] *Copyright, 1940, 1950, by Random House, Inc.*; ix–x FOREWORD | *By* Tremaine McDowell; xi–xxv INTRODUCTION | *By* Brooks Atkinson; [xxvi] blank; xxvii *A SHORT READING LIST* signed: T. McD.; [xxviii] blank; [931–932] blank.

*Jacket:* As 334a except very light greenish blue (171) instead of pale blue.

Front flap:

Included in this volume are the complete essays, representative poems, public addresses, biographical sketches and miscellaneous writings from the pen of the first philosopher of the American spirit. The influence of Ralph Waldo Emerson’s character and thought on our culture is immeasurable. His example and his eloquence have given our entire way of life direction and impetus for the last half of the nineteenth century and the first of the twentieth. Here, in more than 950 pages, is the quintessence of his life work, edited with scholarship and sensibility, by Brooks Atkinson, drama critic of the *New York Times*, and with a special foreword by Tremaine McDowell, Professor of English, University of Minnesota. (*Spring 1952*)

Front flap reverts to 334a text. (*Fall 1953*)

Originally published in MLCE and shortly thereafter in the regular ML. McDowell received a flat fee of $75 for his foreword and bibliography (Stein to McDowell, 26 January 1950).

The last printing of 334b has a spring 1959 MLG list on pp. [931–932].

**334c. Title changed: Selected Writings (1960)**

THE | SELECTED WRITINGS | OF | Ralph Waldo Emerson | *Edited, with a Biographical Introduction,* | *by* BROOKS ATKINSON | *Foreword by* TREMAINE McDOWELL | PROFESSOR OF ENGLISH AND | CHAIRMAN OF AMERICAN STUDIES, | UNIVERSITY OF MINNESOTA | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pagination as 334b. [1]16 [2–15]32 [16]16

Contents as 334b except: [iv] © *Copyright, 1940, 1950, by Random House, Inc.*; [931–932] ML Giants list. (*Spring 1960*)

*Jacket:* As 334b with “The Selected Writings of” instead of “The Complete Essays | AND OTHER WRITINGS OF” in light greenish gray (154); flap text reverts to 334a text. (*Spring 1960*)

Jason Epstein recommended the title change after several readers complained that the ML edition did not contain Emerson’s complete essays:

The volume includes the Essays First Series, Essays Second Series and English Traits which the editors presumably regard as the only volumes of essays that Emerson assembled. *The Conduct of Life*, from which they have excerpted two sections, apparently is considered a whole book and not a collection of essays, but this is an ambiguous point and I think it would be much less confusing to have the title of this book changed to THE SELECTED WRITINGS OF RALPH WALDO EMERSON (Epstein memo to Cerf, 12 January 1960).

**334d. Title page reset; offset printing (1968)**

*The* | *Selected Writings* | *of* | Ralph Waldo Emerson | [short ornamental rule] | *Edited,* | *with a Biographical Introduction,* | *by* | BROOKS ATKINSON | *Foreword by* | TREMAINE McDOWELL | [short ornamental rule] | [torchbearer J] | The Modern Library | New York

Pagination and collation as 334c.

Contents as 334b except: [iv] COPYRIGHT, 1940, 1950, BY RANDOM HOUSE, INC.

*Format:* All copies examined are in Fujita binding D which was in use only in 1968.

*Jacket:* Fujita non-pictorial jacket on coated white paper with lettering in black, vivid green (139) and strong blue (178).

Front flap:

“Your goodness must have some edge to it.”  *— Ralph Waldo Emerson*

Here in one easily accessible volume is the edge of Emerson—all the essential writings of this notable philosopher of the American spirit. Included are Emerson’s complete essays and representative selections from the poems, addresses, sermons, biographical sketches, and miscellaneous works that make him an outstanding interpretive critic and contributor to America’s spiritual and cultural heritage. This collection provides both the scholar and the general reader with a comprehensive view of Emerson’s evocative and timely thought.

**334e. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

*Title*: As 334d except line 13: [torchbearer K].

*Pagination*: As 334b. [1–30]16

*Contents*: As 334b except: [iv] MODERN LIBRARY EDITION 1964 [*sic*] | Copyright © 1940, 1950 by Random House, Inc.; [931–932] ML Giants list. (*Spring 1967*)

*Jacket:* Enlarged version of 334d jacket “Emerson” in deep blue (179) instead of strong blue.

**334f. Printing from letterpress plates; 7½ inch format (mid-1970s)**

Title as 334c through line 7; lines 8–9: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 334b. [1–30]16

Contents *a*s 334b except: [iv] © Copyright, 1940, 1950, by *Random House, Inc.*; [931–932] ML Giants list. (*Spring 1967*)

*Jacket:* As 334e.

Most ML books had been printed by offset lithography since the mid-1960s, when the cost of offset printing dropped below that of letterpress. The ML reverted to letterpress for several titles in the mid-1970s, presumably attracted by incentives offered by printers desperate to make use of idle letterpress equipment.

**334g. Reissue format (1977)**

Title as 334f except line 8: [torchbearer M].

Pagination as 334b. Perfect bound.

Contents as 334b except: [iv] © Copyright, 1940, 1950, by *Random House, Inc.* | Copyright renewed 1968, by *Random House, Inc.*

*Jacket:* Non-pictorial on kraft paper with lettering in dark grayish brown (62) and torchbearer in deep brown (56). Front flap as 334d except “easily accessible” omitted in first sentence. Jacket design by R. D. Scudellari.

Published spring 1977 at $6.95. ISBN 0-394-60418-0.

Also in the Modern Library

Emerson, *Essays*, illus. by John Steuart Curry (Illustrated Modern Library, 1944–1949) IML 11

Emerson, *Journals* (1960–1970) 520

**335**

**CHRISTOPHER MORLEY. HUMAN BEING. 1940–1945. (ML 74)**

**335. First printing (1940)**

[torchbearer D4] | [7-line title and statement of responsibility within single rules] HUMAN | BEING | A Story by | CHRISTOPHER | MORLEY | With a new Introduction by | THE AUTHOR | [below frame] MODERN LIBRARY · NEW YORK *Note:* Lines 3 and 6 of the title and statement of responsibility are set in Bernhard Cursive Bold, a typeface designed by Lucian Bernhard in 1928. It is represented here by Script MT Bold.

Pp. [*14*], ix–xii, [*2*], [1] 2–350 [351–356]. [1–11]16 [12]12

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1932, BY CHRISTOPHER MORLEY | COPYRIGHT 1940, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1940; [*5*] dedication; [*6*] blank; [*7*] epigraphs; [*8*] blank; [*9*] biographical note; [*10*] blank; [*11*–*14*] Introduction signed p. [*14*]: CHRISTOPHER MORLEY | *April 8*, *1940*; ix–xii Contents; [*1*] fly title; [*2*] blank; [1]–350 text; [351–355] ML list; [356] blank. (*Fall 1940*)

*Jacket:* Non-pictorial in deep reddish orange (36), strong reddish brown (40), gold, and black on coated yellowish white paper with author, title and series in reverse against background patterned like textured fabric in deep reddish orange and strong reddish brown; title highlighted in gold with author’s note (“I have been amused by some of the indignation caused by KITTY FOYLE which disturbed many readers because they said it was so different from the author’s previous doings. No one could have thought so who had read HUMAN BEING. –*Christopher Morley*”); backstrip with same textured background as front panel with torchbearer and title in reverse; author, ML number, publisher, and frame around title in black. Designed by Paul Galdone, June 1940; unsigned.

Front flap:

Writing of *Human Being*, Edna Ferber said: “It is a glorious book, a wise and deeply understanding book. It has a touch of God in it, and the devil. It has all New York in it and most of America.” The reading public agreed enthusiastically with this judgment and took to its heart Christopher Morley’s story of an obscure man caught in the act of being human. Every reader of Morley’s national best-seller, *Kitty Foyle*, as well as those who have yet to experience their first acquaintance with his writings, will enjoy the glowing warmth of *Human Being*. (*Fall 1940*)

Originally published by Doubleday, Doran & Co., 1932; rights subsequently acquired by J. B. Lippincott Co. ML edition (pp. [*5*–*7*], ix–350) printed from Doubleday/Lippincott plates with a correction requested by Morley. Published October 1940. *WR* 12 October 1940. First printing: 5,000 copies. Discontinued 1 January 1946.

The suggestion to include *Human Being* in the ML came from Morley himself. He wrote Cerf (31 January 1939):

Every time I get one of the Modern Library lists it gripes me a little to see myself represented in there only by *Parnassus on Wheels*; a worthy little book I dare say, but it seems pretty juvenile as I look at it now.

I so often say to myself, how I wish you’d think about putting in *Human Being*, a novel which seems to me to stand up well in retrospect and which has been out since 1932 so I have had time to get a good many comments on it. I think it gives a picture of the Depression period as it worked on a Caspar Milquetoast sort of person; a picture which I don’t believe anyone else has given us.

Cerf replied, “I thoroughly agree with you that you should be represented in the Modern Library by more than PARNASSUS ON WHEELS. I don’t think, however, that HUMAN BEING is the book by you that should be added; I am sure there are other books on the Christopher Morley backlist that would be a much better bet for a series like the Modern Library” (Cerf to Morley, 2 February 1939). A month later Cerf admitted that he had never read *Human Being* and asked Morley to send him a copy (Cerf to Morley, 3 March 1939). After reading it he indicated that he still thought that other books of Morley’s “would have a more general interest than this one. . . . I may be completely cockeyed, but I think that a lot of my enjoyment of HUMAN BEING came from the fact that I was able to identify the characters with the old Doubleday personnel!” (Cerf to Morley, 30 August 1939).

Morley’s novel *Kitty Foyle* was a best-seller in 1939 and 1940 (Hackett and Burke, pp. 127–29), and his publisher began to talk about reissuing *Human Being* in a full-priced edition. Morley indicated that he would prefer to see it in the ML (Morley to Cerf, 4 January 1940), and Cerf agreed to put it in the series. “Both Bob [Haas] and I still think it is a rather special sort of book, but it should make its way anyhow, and the huge success of KITTY FOYLE will help it to a good start” (Cerf to Morley, 31 January 1940). The ML paid Lippincott a $500 advance against royalties of 10 cents a copy. At Morley’s request the ML edition corrected “George” to “Herman” on p. 25, line 9.

*Human Being* sold 2,110 copies during the eighteen-month period May 1942–October 1943, making it the tenth worst-selling title in the ML. Morley was the only American among the authors of the ML’s ten worst-selling titles at this period—and he had two books in that category. *Parnassus on Wheels* (213), with sales of 1,814 copies, was the second worst-selling title.

There was a second ML printing of 2,000 copies in December 1943. By February 1944 sales of the ML edition of *Human Being* exceeded 6,000 copies (Cerf to Percy Loring, Lippincott, 8 February 1944).

Also in the Modern Library

Morley, *Parnassus on Wheels* (1931–1954) 213