**1942**

**General**

The war brought many changes to Random House. Klopfer, who was thirty-nine, applied for a commission in the Air Force. He was commissioned as a captain in May 1942 and left for training in California at the end of month. He was away from Random House until after the war. The war years were good ones for him. He was posted to England with the Eighth Air Force in October 1943 and served as an intelligence officer for a heavy bomber squadron—the job he wanted. When he stopped by Random House to say his final goodbyes before leaving for London, Cerf thought he looked “happier and more excited than I have ever seen him in my life before” (Cerf to Charles Allen Smart, 19 October 1943, Random House Collection, Columbia University Library). Early the following year he was promoted to major (Cerf, “Trade Winds,” *Saturday Review of Literature*, 12 February 1944, p. 19).

Cerf was four years older than Klopfer and too old for military service. He remained a civilian, looking after Random House and playing an active role in the Council on Books in Wartime, of which he was a director. “I get damned impatient plugging away at publishing,” he told a friend in the service in 1943, “while all of you fellows are out there doing things I’d like to be doing myself, but I may as well face the fact that I am 45, that I am nearsighted as a bat, and that somebody has to keep Random House rolling along” (Cerf to Smart, 26 August 1943, Random House Collection).

Random House rolled through the war years with increasing momentum. The firm was fortunate in that Klopfer was the only senior member who left to enter the service. Commins, several years older than Cerf, remained at Random House throughout the war, as did Haas, who was in his early fifties. It was Haas, however, who was touched most deeply by the war. His son, a lieutenant junior grade in the Navy, was killed in action in 1943.

Random House had grown slowly in the 1930s. Each year sales increased over the previous year, but the increases were often small. The firm’s sales did not reach a million dollars until 1941. Beginning with sales of $256,000 in 1926, it took Cerf and Klopfer fifteen years to reach the million-dollar figure. Thereafter, sales increased rapidly. Cerf wrote in 1943, “I think we have reached the major leagues as publishers now, and I damn well mean for us to stay there” (Cerf to Smart, 26 August 1943, Random House Collection, Columbia University Library).

Part of Random House’s wartime growth could be attributed to a series of best-selling war books. The firm’s first big seller in this category was Cecil Brown’s *Suez to Singapore*, about the sinking of the British battleship *Prince of Wales* and the battle cruiser *Repulse* several days after Pearl Harbor. It appeared in August 1942. Shortly thereafter came Richard Tregaskis’s *Guadalcanal Diary*, published in January 1943. It was the first Random House book to sell over 100,000 copies (Cerf, *At Random*, p. 163). Random House’s next big war book was *Thirty Seconds over Tokyo* by Ted W. Lawson.

During the war Cerf began to be well-known to the public at large as a writer and speaker. He took over the “Trade Winds” column in *Saturday Review of Literature* in February 1942. For the next fifteen years he enlivened the magazine’s pages with a weekly mixture of publishing gossip, jokes, and stories. He also began to compile what became a long series of best-selling humor books. The first, *The Pocket Book of War Humor*, was an original paperback published by Pocket Books early in 1943. It was a collection, edited by Cerf, of previously published material. His objective in compiling it was to do something to dispel the widespread despondency that followed the American loss of the Philippines and Bataan (Cerf, *At Random*, p. 174). The book sold over a million copies.

Cerf’s next project was a collection of humorous anecdotes and stories, *Try and Stop Me*, published by Simon and Schuster in 1944. It became a bestseller and was widely distributed in an Armed Services Edition to members of the armed services around the world. “It was just the kind of book they needed and appreciated—it made them laugh,” Cerf later recalled (*At Random*, p. 181). He subsequently wrote many other humor books, but he always regarded *Try and Stop Me* as his best (*At Random*, p. 180). The book led to a newspaper column syndicated to several hundred newspapers by King Features. Also called “Try and Stop Me,” it started as a serialization of the book, but when that material was used up, Cerf supplied new stories and jokes to keep the column going. But Cerf never overestimated his own publications. In a 1945 letter to Gertrude Stein, whom he had not seen since before the war, he wrote:

You write asking whether I have changed any since you saw me last. I honestly don’t think I have. I am a bit grayer, of course, and don’t get around a tennis court quite as fast as I used to, but I like to think that my whole attitude to life hasn’t changed a bit. Certainly I am getting more fun out of it today than I ever did before. Besides the publishing, which has gone beautifully, I have been writing trivia for magazines and in book form and, while I know it is utterly unimportant drivel, people seem to like it and want more of it (Cerf to Gertrude Stein, 17 March 1945, Random House Collection, Columbia University Library).

When a reader wrote Cerf in 1954 suggesting that his humor books be brought together and published as a ML Giant, he responded that he was flattered. “But quite honestly,” he added, “I’m not good enough” (Cerf to Ralph Winans, 22 July 1954, Random House Collection).

Cerf was as engaging a speaker as he was a writer. His first major exposure came with tours of well-known writers selling war bonds for the Treasury Department. This was followed by a weekly radio program for the Council of Books in Wartime called “Books Are Bullets” in which he interviewed authors of war books. The radio program led to lecture tours through the Colston Leigh Agency. By the early 1950s, through extensive lecturing and, even more so, as a result of his participation as a regular panelist on the Sunday evening television program “What’s My Line,” Cerf had become a celebrity. He enjoyed being a celebrity, and the publicity he attracted brought enhanced recognition of Random House among the public at large.

**War Production Board**

The War Production Board was established in January 1942, a few weeks after the United States entered the war. Its purpose was to direct war production and assign priorities to the delivery of scarce materials. Paper use in the publishing industry was limited in the fall of 1942, when each publishing firm was allocated a paper quota based on its use of paper in 1941. Initially publishers were restricted to 90 per cent of the amount of paper they used before the war. This was not a severe hardship, especially compared with Britain, where publishers in 1942 were having to get by with 37½ per cent of the paper they used in 1939 (Cerf, “Trade Winds,” *Saturday Review of Literature*, 29 August 1942, p. 20). But the restrictions became increasingly severe as the war went on. There was an additional 10 per cent cut in 1943, and a further 15 per cent cut the following year (Cerf to Charles Allen Smart, 26 August 1943; Cerf to Lewis Browne, 4 April 1944, Random House Collection, Columbia University Library).]\

**Number of titles**

Thirteen titles were added during 1942 and five titles were discontinued. This brought the number of titles in the ML list to 227.

**Title page**

Modern Library title pages continued to be individually designed by Joseph Blumenthal, the proprietor of the celebrated Spiral Press. He created the title pages himself, setting them at the Spiral Press and making electrotype plates for the use of the ML’s printer.

**Binding**

The binding that Blumenthal designed for the ML’s 7¼ x 4⅞ inch format was introduced in fall 1939 and used through 1962. The bindings used smooth linen over stiff boards. Books were bound in red, blue, green, or gray cloth with lettering in gold on 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. Rockwell 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.

**Endpaper**

The enlarged version of Rockwell Kent’s endpaper, redesigned to fit the ML’s 7¼ x 4⅞ inch format, was introduced in spring 1940 and used through spring 1967. The central panels of the paste-down and free endpapers featured Kent’s torchbearer surrounded by pattern of open books and “ml” initials. The endpapers were printed in gray from fall 1940 through spring 1966.

**Jackets**

All 1942 jackets were individually designed except *Collected Stories of Dorothy Parker* (353)*,* which used a decorative non-pictorial jacket designed by Paul Galdone that was used on six ML titles between fall 1939 and the early 1940s. Galdone was also responsible for three other jackets: Ward, *Oracles of Nostradamus* (346); Lewis, *Babbitt* (348); and Hellman, *Four Plays* (351). Joseph Blumenthal designed three typographic jackets: Tacitus, *Complete Works* (350); Milton, *Complete Poetry and Selected Prose* (354); and Santayana, *Philosophy* (355). E. McKnight Kauffer was responsible for three pictorial jackets: Wright, *Native Son* (349); Maurois, *Disraeli* (352); and Bellamy, *Looking Backward* (357). The designers of two pictorial jackets, Crane, *Red Badge of Courage* (347) and Byrne, *Messer Marco Polo* (356), have not been identified.

**Price**

95 cents.

**Dating keys**

(Spring) Lewis, *Babbitt* xMaurois, *Disraeli*; Giants through G58 with G21 *Sixteen Famous American Plays*; jackets: 281. (Fall) Maurois, *Disraeli* xDu Maurier, *Rebecca*; Giants through G60; jackets: 284.

*Note:* New titles for fall 1942 have spring 1942 lists of ML titles inside the jackets. This oversight probably reflects the absence of Klopfer, who had been responsible for the printing and production of ML books before his departure in May to serve in the Air Force. Lists of ML titles at the end of the volumes were not affected. Both of the fall 1942 titles that include lists—Parker, *Collected Stories* (353) and Milton, *Complete Poetry and Selected Prose* (354a)—have fall 1942 lists at the end of the volume

**Titles sought, suggested, declined**

No war books as such were included in the ML. Cerf tried to secure reprint rights to Hitler’s *Mein Kampf* for the ML, but Houghton Mifflin, the original American publisher, was bringing out a new edition of their own (Cerf to Robert Linscott, Houghton Mifflin, 4 November 1942; Linscott to Cerf, 6 November 1942).

Shortly after Random House published *The Complete Poetry and Selected Prose of John Donne & Complete Poetry of William Blake* (RH, 1941; ML Giant, 1946) W. H. Auden suggested a ML volume of poetry by Andrew Marvell, George Herbert, and Henry Vaughan. Commins responded, “You have probably guessed that the Donne-Blake book has most of its sales in colleges where both poets are considered in every course on English literature. This does not apply to Marvell, Herbert or Vaughan . . . such a book would not achieve sufficient sales to cover the very high cost of manufacturing it” (Commins to Auden, 14 January 1942).

Henry Hoyns, a veteran employee of Harper & Bros. who had recently been appointed president of the firm, suggested Louis Adamic’s *Grandsons*, Evelyn Eaton’s *Quietly My Captain Waits*, André Maurois’s *Chateaubriand*, and Frederic Prokosch’s *The Seven Who Fled* for the ML (Hoyns to Cerf, 19 January 1942), but none of these Harper titles was appropriate for the series. Hoyns subsequently suggested a ML edition of Hesketh Pearson’s biography, *Gilbert and Sullivan* (Harper, 1935), but Cerf thought it would more appropriate for the Garden City Publishing Co., the Doubleday imprint that specialized in reprint editions (Cerf to Hoyns, 15 September 1942).

Harry E. Maule, a Random House editor, suggested a ML edition of Sinclair Lewis’s *Main Street* (Maule to Cerf, 12 March 1942), but Lewis’s *Babbitt* (348) had been added to the series a month before. Lewis himself suggested a ML volume of the poetry of Carl Sandberg, Vachel Lindsay, and Edgar Lee Masters, but Cerf indicated that it might be impossible to obtain reprint rights (Cerf to Sinclair Lewis, 14 September, 1942).

Klopfer rejected a suggestion by Marshall Best of Viking Press for a ML edition of Upton Sinclair’s *The Jungle*, stating “the book is dated” (Klopfer to Best, 31 March 1942). George Duplaix suggested *The True History of the Conquest of Mexico* by Bernal Díaz del Castillo. Max Lerner suggested Maxim Gorky’s autobiographical trilogy, *My Childhood*, *In the World*, and *My Universities*, with an introduction by his former wife, Anita Marburg (Lerner to Commins, 1 December 1942).

Cerf made the first of several attempts to secure reprint rights to Aldous Huxley’s *Brave New World*. It would be another fourteen years before Huxley’s novel appeared in the series. Cerf wanted to add [Antoine de Saint-Exupery](http://www.amazon.com/Antoine-de-Saint-Exupery/e/B000AQ4I8O/ref=ntt_athr_dp_pel_1)’s *Wind, Sand and Stars* to the ML in late 1942 or early 1943 (Cerf to Eugene Reynal, 6 February 1942), but reprint rights do not appear to have been available. Other works sought for the ML that never appeared in the series included Archibald MacLeish’s selected poems and James Henry Breasted’s *Conquest of Civilization* (Cerf to Henry Hoyns, 31July 1942).

**New titles**

Ward, *Oracles of Nostradamus* (1942) 346

Crane, *Red Badge of Courage* (1942) 347

Lewis, *Babbitt* (1942) 348

Wright, *Native Son* (1942) 349

Tacitus, *Complete Works* (1942) 350

Hellman, *Four Plays* (1942–1960); *Six Plays* (1960) 351

Maurois, *Disraeli* (1942) 352

Parker, *Collected Stories* (1942) 353

Milton, *Complete Poetry and Selected Prose* (1942) 354

Santayana, *Philosophy of Santayana* (1942) 355

Byrne, *Messer Marco Polo* (1942) 356

Bellamy, *Looking Backward* (1942) 357

Paul, *Life and Death of a Spanish Town* (1942) 358

**Discontinued**

Fineman, *Hear, Ye Sons* (1939)

France, *Crime of Sylvester Bonnard* (1917)

Gissing, *Private Papers of Henry Ryecroft* (1918)

Huneker, *Painted Veils* (1930)

Lewisohn, *Island Within* (1940)

Lundberg, *Imperial Hearst* (1937)

Schreiner, *Story of an African Farm* (1927)

Sudermann, *Song of Songs* (1929)

***Spring***

**346**

**CHARLES A. WARD. ORACLES OF NOSTRADAMUS. 1942–1971. (ML 81)**

**346a. First printing (1942)**

ORACLES OF | NOSTRADAMUS | BY CHARLES A. WARD | *“Gentem quidem nullam video, neque | tam humanam atque doctam neque tam | immanem tamque barbaram, quae non | significari futura, et a quibusdam intel- | ligi praedicique posse censeat.”* | cicero, De Divinatione, i. 2. | [torchbearer E3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xxiv [xxv–xxvi], [1–2] 3–366. [1–12]16 [13]4

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1940, BY CHARLES SCRIBNER’S SONS | FIRST *Modern Library* EDITION | 1942; [v] dedication; [vi] THREE PROPHECIES OF OLD TIME; vii–xxiv *Preface* dated p. xxiv: Walthamstow, E., 1891.; [xxv] *CONTENTS*; [xxvi] epigraph from Voltaire; [1] fly title; [2] epigraphs from *Antony and Cleopatra,* Luther, Taliessin, and St. Thomas Aquinas; 3–38 *Life of Nostradamus* | 39–304 text; 305–309 *Appendix*; [310] epigraphs; [311] part title: *Oracles of Nostradamus* | SUPPLEMENT; [312] blank; 313–315 NOTE TO SUPPLEMENT; 315–349 supplement; [350] blank; 351–366 *Index*.

*Variant:* Pp. [i–vi] vii–xxiv [xxv–xxvi], [1–2] 3–366 [367–374]. [1–12]16 [13]8.

Contents as 346a except: [367–372] ML list; [373–374] ML Giants list. (*Spring 1945*)

*Jacket A:* Non-pictorial in light blue (181), moderate blue (182), brilliant yellow (83) and black on coated cream paper; central portion in black shading into moderate and light blue with black rays radiating from center to lighter areas; title on front panel in brilliant yellow; other lettering in black at lower right; spine title in reverse. Text at lower right: “Nostradamus, Europe’s greatest prophet, foresaw three centuries ago events which history has confirmed with uncanny frequency. His ‘prophetic centuries’ forecast the fall of Paris, war in the air, the invasion of Britain. Read the fateful happenings predicted tomorrow for Europe and America by the sixteenth-century soothsayer whom Hitler relies upon today.” Designed by Paul Galdone, November 1941; unsigned. *Note:* The statement “the sixteenth-century soothsayer whom Hitler relies upon today” remained unchanged until the late 1960s.

Front flap:

World events are rapidly catching up with the prophecies made by Nostradamus three hundred years ago. Whether his predictions were accidental or based upon an occult foreknowledge, they are frequently uncanny in their accuracy. His book of oracles is having a tremendous vogue at present, partly because of the wide variety of interpretations that can be made from his prognostications, but mainly because it makes fascinating reading when related to the catastrophes announced daily while the world is in crisis. This edition [±volume], edited by Charles A. Ward, gives special emphasis to prophecies of contemporary events and those immediately ahead. (*Fall 1941; [Fall 1954]*)

Originally published in U.S. by Scribner & Welford, 1891; published with Supplement by Charles Scribner’s Sons, 1940. ML edition printed from plates made from a new typesetting with the frontispiece from the 1672 London edition omitted from the Supplement. The 1940 Scribner printing places the Supplement after the index and paginates it separately from the rest of the text; the ML edition places the Supplement before the index. Published February 1942. *WR* 14 February 1942. First printing: Not ascertained. Discontinued 1971/72.

The ML edition of *Oracles of Nostradamus* was published two months after the Japanese attack on Pearl Harbor. The decision to include Nostradamus had been made before the United States entered the war. Cerf commented, “We put that title in, possibly with our tongues in our cheeks, because people seem to be interested in predictions of a strange character” (“Of Men and Books: Critic John C. Frederick, guest Bennett Cerf, in a Radio Conversation over the Columbia Broadcasting System,” *Northwestern University on the Air* 2, no. 16 [16 January1943], p. 4).

When the United States declared war on Japan on 8 December 1941 and recognized a state of war with Germany and Italy three days later, the future looked dark and the outcome of the war was uncertain. *The Oracles of Nostradamus* became one of the Modern Library’s best-selling titles. Itsold16,043 copies during the 18-month period May 1942–October 1943. Only five ML titles—Maugham’s *Of Human Bondage* (199) and Dostoyevsky’s *Crime and Punishment* (228) in the regular series, and *The Basic Writings of Sigmund Freud* (G37), James T. Farrell’s *Studs Lonigan* (G39), and *The Short Stories of Ernest Hemingway* (G59) in the Giants—sold more copies during this period.

*The Oracles of Nostradamus* did not rank among the 100 best-selling regular ML titles in 1951/52.

**346b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 346a through line 9; lines 10–11: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 346a variant. [1]16 [2–5]32 [6]8 [7]32 [8]16

Contents as 346a variant except: [367–374] ML list. (Spring 1967)

*Jacket B:* Enlarged version of jacket 1 in light blue (181), brilliant blue (177) instead of moderate blue and vivid orange yellow (66) instead of brilliant yellow; area below title replaced by white panel containing text as 346a with phrase “whom Hitler relies upon today” omitted. Fujita “ml” symbol in brilliant blue below front panel text; title and Fujita torchbearer on spine in vivid orange yellow.

Front flap:

The oracles of the sixteenth-century astrologer Nostradamus have exerted a great influence over the minds of men in every century since his death, and in times of war, famine, and political upheaval are read with increasing curiosity. The delphic character of the oracles makes it difficult to identify correctly each country and person described—but the disturbing accuracy of the few clearly dated prophecies has given Nostradamus added authority.

The interpretive work of Charles Ward, which makes up the body of this volume, was completed in 1891. To it has been added a supplementary section of oracles, literally translated from the French, and un-interpreted, whose application to the twentieth century again arouses amazement at the uncanny foresight of Europe’s most famous seer.

**347**

**STEPHEN CRANE. THE RED BADGE OF COURAGE. 1942– . (ML 130)**

**347.1a. First printing (1942)**

*The Red Badge* | *of Courage* | BY STEPHEN CRANE | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xli [xlii], 1–266 [267–278]. [1–10]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1894, BY STEPHEN CRANE | COPYRIGHT, 1895, 1900, 1923, 1925, BY | D. APPLETON AND COMPANY | 2-line rights statement | FIRST *Modern Library* EDITION | 1942; v–xli STEPHEN CRANE signed p. xli: Max J. Herzberg, | President of the Stephen Crane Association.; [xlii] blank; 1–[267] text; [268] blank; [269–273] ML list; [274–275] ML Giants list; [276–278] blank. (*Spring 1942*)

*Jacket A:* Pictorial in strong red (12), pale yellow (89), grayish pink (8), dark blue (183) and blackish blue (188) on coated cream paper depicting a Civil War battle scene; title in strong red, other lettering in pale yellow. Unsigned.

Front flap:

With virtually the entire world at war, Stephen Crane’s masterpiece becomes even more timely than it ever has been. Its unforgettable story of the individual soldier in the stress of actual battle has never been surpassed, and its truth and reality are just as gripping under the conditions of aerial and tank warfare today as they were under the circumstances of musket and cavalry charges of the Civil War. *The Red Badge of Courage* is a notable addition to the Modern Library series because of all war books it remains through the years one of the most permanent. (*Spring 1942*)

Originally published by D. Appleton & Co., 1895. New bibliographical edition published by Appleton, 1925, with essay on Crane by Max J. Herzberg**.** ML edition (pp. v–[267]) printed from Appleton-Century plates. Published February 1942. *WR* 14 February 1942. First printing: Not ascertained.

Cerf tried to secure reprint rights to *The Red Badge of Courage* as early as 1928, when he offered a $3,000 advance against royalties of 10 cents a copy (Cerf to John W. Hiltman, Appleton & Co., 12 December 1928), but Appleton refused to grant permission. The copyright status of the novel was unclear. Alfred A. Knopf had included it in a 12-volume limited edition of Crane’s works published in 1925. In the early 1930s, when Knopf was considering including it in an omnibus edition of Crane’s works, his lawyers concluded that it was in the public domain. Cerf told Knopf that he planned to offer Appleton a $600 advance against royalties of 6 cents a copy and would probably publish it in the ML without permission if Appleton rejected the offer (Cerf to Knopf, 2 December 1932). Neither Knopf nor Cerf went ahead with their plans**.** When the ML published *The Red Badge of Courage* ten years later it was by arrangement with Appleton-Century and printed from Appleton plates. The ML paid royalties of 5 cents a copy.

The ML edition sold 5,660 copies during the 18-month period May 1942‑October 1943, placing it low in the second quarter of ML titles. The release of John Huston’s film version in 1951 appears to have boosted sales. The ML edition sold 7,418 copies between November 1951 and October 1952, making *The Red Badge of Courage* the19th best-selling title in the series.

**347.1b. Stallman introduction added (1951/52)**

THE | RED BADGE OF | COURAGE | [swelled rule] | *An Episode of the American Civil War* | [swelled rule] | BY STEPHEN CRANE | introduction by ROBERT WOOSTER STALLMAN | ASSOCIATE PROFESSOR OF ENGLISH, UNIVERSITY OF | CONNECTICUT | [torchbearer D5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xlv [xlvi], 1–266 [267–274]. [1–10]16

Contents as 347.1a except: [iv] *Copyright, 1951, by Random House, Inc.* | *Copyright, 1894, by Stephen Crane* | *Copyright, 1895, 1900, 1923, 1925, by D. Appleton and* | *Company*; v–xxxvii INTRODUCTION | By Robert Wooster Stallman dated p. xxxvii: *October, 1950* | *Storrs, Connecticut*; xxxviii–xli BIOGRAPHY; xlii–xlv BIBLIOGRAPHY; [xlvi] blank; [269–274] ML list. (*Fall 1955*)

*Variant:* Pagination and collation as 347.1b. Contents as 347.1b except: [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | COPYRIGHT, 1894, BY STEPHEN CRANE | COPYRIGHT, 1895, 1900, 1923, 1925, | BY D. APPLETON AND COMPANY; [269–270] ML Giants list; [271–274] blank. (*Spring 1965*)

*Jacket A* with first sentence of flap text revised: “With virtually the entire world constantly threatened with war. . . .” (*Fall 1955*)

Published in MLCE January 1951 and in the regular ML by March 1952.

Stallman received $200 for his introduction and editorial work on the volume (Stein to Stallman, 26 June 1950). Stein, who edited Modern Library College Editions, wanted to add several stories by Crane to the volume, in part because he thought it might forestall Rinehart & Co. from bringing out a competing edition in their paperback series for the college market (Stein to Stallman, 11 July 1950; Stein memo to Haas, 28 August 1950). Stallman suggested “Maggie: A Girl of the Streets,” “The Open Boat,” “An Episode of War,” “The Upturned Face,” and “A Mystery of Heroism.” Stein hoped to secure permission to include the stories for a flat fee, but Knopf insisted on a royalty. Appleton-Century-Crofts was charging a 2-cent royalty for the use of their plates for MLCE printings. Adding the stories would have increased the royalty for MLCE printings to 4 cents a copy and also added to the cost of the regular ML edition. Haas indicated that this was too much, and plans to include the stories were abandoned (Haas to Stein, 30 August 1950).

**347.1c. Title page updated (1968)**

Title as 347.1b through line 8; lines 9–11: PROFESSOR OF ENGLISH, UNIVERSITY OF CONNECTICUT | [torchbearer D5] | THE MODERN LIBRARY · NEW YORK

Pagination and collation as 347.1b; contents as 347.1b variant. (*Spring 1967*)

*Jacket B:* Fujita pictorial jacket in black, vivid reddish orange (34), moderate orange (53), and yellowish gray (93) on coated white paper with inset reproduction of 1862 recruiting poster in yellowish gray touched with moderate orange and ragged edges; title and author in vivid red, other lettering in moderate orange, all against black background.

Front flap:

Stephen Crane wrote about war with all the compassion and poetry of a great artist. He was the first American writer to depict the horrors of war, the ambiguities of courage, and the absence of heroic illusions among soldiers. In addition, *The Red Badge of Courage* is a brilliantly structured work that illuminates the nature of the artistic imagination: Stephen Crane did not experience the war first hand, but through the powers of empathy and projection he has given us an unparalleled and unforgettable picture of the Civil War stripped of romantic glorification.

**347.2. Reissue format with reset text; offset printing (1980)**

THE | RED BADGE OF | COURAGE | [short rule] | *An Episode of the American Civil War* | [short rule] | BY STEPHEN CRANE | INTRODUCTION BY | ROBERT WOOSTER STALLMAN | PROFESSOR OF ENGLISH, UNIVERSITY OF CONNECTICUT | [torchbearer M] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xliv, 1–251 [252]. Perfect bound.

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | COPYRIGHT, 1894, BY STEPHEN CRANE | COPYRIGHT, 1895, 1900, 1923, 1925, | BY D. APPLETON AND COMPANY; v–[xxxvi] INTRODUCTION | By Robert Wooster Stallman dated p. [xxxvi]: *October, 1950* | *Storrs, Connecticut*; xxxvii–xl BIOGRAPHY; xli–xliv BIBLIOGRAPHY; 1–251 text; [252] blank.

*Jacket C:* Non-pictorial on kraft paper with torchbearer in strong brown (55) and lettering in black. Designed by Sara Eisenman. Front flap as 347.1c.

Published spring 1980 at $5.95. ISBN 0-394-60493-8.

Also in the Modern Library

Crane, *Men, Women and Boats* (1921–1933) 88

Crane, *Maggie, A Girl of the Streets and Other Stories* (1933–1939) 88d

**348**

**SINCLAIR LEWIS. BABBITT. 1942–1948. (ML 162)**

**348. First printing (1942)**

[torchbearer D5] | [4-line title and statement of responsibility within single rules] BABBITT | BY | SINCLAIR | LEWIS | [below frame] MODERN LIBRARY · NEW YORK

Pp. [*8*], 1–401 [402–408]. [1–12]16 [13–14]8

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1922, BY HARCOURT, BRACE | AND COMPANY, INC. | FIRST *Modern Library* EDITION | 1942; [*5*] biographical note; [*6*] blank; [*7*] dedication; [*8*] blank; 1–401 text; [402] blank; [403–407] ML list; [408] blank. (*Spring 1942*)

*Jacket:* Pictorial in a red, white and blue motif on coated cream paper, with upper panel in moderate blue (182) with light bluish gray (190) areas suggesting clouds and one deep red (13) star and lettering in black (author in full capitals, title in hand-drawn open-face letters); lower panel with line drawing of a small town street with shops, parked cars and a church against alternating horizontal stripes in cream and vivid red (11) fading to light yellowish pink (28) at right. Signed: Galdone.

Front flap:

The first American to receive the Nobel Prize for Literature, Sinclair Lewis is now represented in the Modern Library series by two of his most memorable novels—*Arrowsmith* (No. 42) and *Babbitt*. His portrait of George F. Babbitt, realtor, is so firm in the minds of all English–speaking people that the name has become incorporated into the language as a permanent word. Readers of every language into which *Babbitt* has been translated regard it as Sinclair Lewis’s masterpiece and have created from it a conception of an American type of the prosaic but always human business man. (*Fall 1941*)

Originally published by Harcourt, Brace & Co., 1922. ML edition (pp. [*7*]–401) printed from Harcourt, Brace plates. Published February 1942. *WR* 14 February 1942. First printing: 5,000 copies. Discontinued 1 January 1949.

The first Harcourt, Brace printing, published in September 1922, exists in two states, with the second state containing two corrections on p. 49 (“Lyte” instead of “Purdy” in line 3, “any” instead of “my” in line 5). Three more corrections were made in the second printing, one correction (“for” instead of “against” on p. 392, line 1) was made in the third printing, and eleven more corrections were made in the fourth printing, making the fourth printing “the most authoritative version of the work” (John Hersey, “Note on the Texts,” *Main Street & Babbitt* [New York: Library of America, 1992], p. 883).

Harcourt, Brace anticipated strong sales and made a duplicate set of plates, probably before *Babbitt* was published. The duplicate plates incorporate the corrections in the second state of the first printing but not those in the second, third, or fourth printings, which were made between October and November 1922. The duplicate plates or shells, which appear to have been made in July 1922, were held in reserve.

When the ML negotiated reprint rights in 1941, Harcourt, Brace melted the original plates, which had become worn, and provided the duplicate plates to the ML for its printings. ML printings, as well as later printings in Harbrace Modern Classics (1950) and other reprint editions, revert to the text of the second state of the first printing, and do not include the corrections made in the second, third, and fourth printings (Matthew J. Bruccoli, “Textual Variants in Sinclair Lewis’s *Babbitt*,” *Studies in Bibliography* 11 (1958): 263–68; available online at [http://www.bsuva.org](http://www.bsuva.org/). For the next fifty years all American printings—including the paperback edition in Signet Classics (1961)—appear to have omitted the corrections made to the text in the third, fourth, and fifth Harcourt, Brace printings. The corrections were restored in the Library of America edition of *Main Street & Babbitt* (1992) but many subsequent editions, such as the Bantam paperback published in 1998, continued to be set from flawed earlier printings.

To secure *Babbitt* Cerf agreed to a three-year reprint contract, after which Harcourt, Brace had the right to cancel the contracts for the ML editions of both *Babbitt* and *Arrowsmith*, with the cancellations to be effective on the same date. He told Harcourt, “I shall be curious to see just how the Pocket Book [mass market paperback] edition of ARROWSMITH affects both your edition and ours of that book!” (Cerf to Hastings Harcourt, 31 July 1941).

Lewis became a RH author in 1939 when he followed his editor Harry Maule from Doubleday to Random House. *Arrowsmith* (243) had been in the Modern Library since 1933, but Lewis wanted to have more of his books in the series. Maule conveyed the good news that *Babbitt* would be added to the series: “Bennett and I thought you might be interested to know that, through some complicated horse-trading, he has finally gotten BABBITT for the Modern Library. I don’t begin to understand the convolutions by which he was able to do this, but he thinks this time it will stick” (Maule to Lewis, 1 August 1941). Lewis was “extremely glad” (Lewis to Maule, 12 August 1941). *Dodsworth* (348) became his third title in the series in 1947.

The ML edition of *Babbitt* sold 5,807 copies during the 18-month period May 1942–October 1943, placing it in the second quarter of ML and Giant titles. There was a second printing of 2,000 copies in October 1942 and a third printing of 2,000 copies in March 1943.

When Harcourt, Brace launched its own reprint series, Harbrace Modern Classics, for the burgeoning college market in 1948, it served notice that it was terminating the ML’s reprint contracts for all of Lewis’s titles in the ML (*Arrowsmith*, *Babbitt* and *Dodsworth*) as well as five other Harcourt, Brace titles by E. M. Forster, Katherine Anne Porter, Lytton Strachey, and Virginia Woolf (S. Spencer Scott, Harcourt, Brace, to ML, 18 May 1948). At that time the ML had 4,000 copies of *Babbitt* in stock; Klopfer estimated that it would take eight months for the books to sell out (Klopfer to Scott, 3 June 1948; 28 June 1948). The Harbrace Modern Classics edition of *Babbitt*, printed from the same plates used by the ML, was published in 1950. *Dodsworth* was reprieved; it was never included in Harbrace Modern Classics and the Modern Library edition remained in print until 1970.

Also in the Modern Library

Lewis, *Arrowsmith* (1933–1952) *254*

Lewis, *Dodsworth* (1947–1970) *400*

Lewis, *Cass Timberlane* (1957–1970) *499*

**349**

**RICHARD WRIGHT. NATIVE SON. 1942–1957. (ML 221)**

**349. First printing (1942)**

[torchbearer E3] | [7-line title, statement of responsibility and epigraph within single rules] NATIVE | SON | BY | RICHARD WRIGHT | *Even today is my complaint rebellious,* | *My stroke is heavier than my groaning.* | JOB | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–viii] ix–xi [xii–xiv], [1–2] 3–394 [395–402]. [1–12]16 [13–14]8

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1940, BY RICHARD WRIGHT | FIRST *Modern Library* EDITION | 1942; [v] dedication; [vi] author’s note; [vii] biographical note; [viii] blank; ix–xi INTRODUCTION signed p. xi: Dorothy Canfield Fisher | Arlington, Vermont | January 1940; [xii] blank; [xiii] *CONTENTS*; [xiv] blank; [1] part title: *BOOK ONE* | FEAR; [2] blank; 3–394 text; [395–399] ML list; [400–401] ML Giants list; [402] blank. (*Spring 1942*)

*Jacket A1:* Pictorial in olive gray (113), dark orange yellow (72) and black on coated cream paper depicting a man kneeling on the floor with his head down and his right arm on a dark orange yellow chair; title and series in dark orange yellow, author in reverse. Designed by E. McKnight Kauffer; unsigned.

Front flap:

The literary sensation of 1940 was Richard Wright’s novel, *Native Son*. Overwhelming in its power, compassionate and profound in its understanding, this story of crime and punishment belongs to no season; it has established a permanent place for itself among the unquestionably important books of our time. Far more than a social document that examines the plight of the Negro in a world dominated by whites, it is the story of a hunted human being doomed by forces within and outside himself to be what he is until his very last breath. (*Spring 1942*)

*Jacket A2:* As jacket A1 except in medium gray (265), medium yellow (87), and black.

Front flap revised with opening sentence replaced by two new sentences and other changes:

The publication, in 1940, of Richard Wright’s first novel, *Native Son*, was hailed with high critical praise and with enthusiasm by general readers. But this story of crime and punishment belongs to no season. Overwhelming in its power, compassionate and scrupulous in its search for understanding of the forces that lead to tragedy, this novel is far more than a social document that examines the plight of the Negro in a world dominated by whites. It is the drama of a haunted human being doomed by the tensions within and outside himself to be what he is until his very last breath. (*Fall 1954*)

Originally published by Harper & Bros., 1940, with an introduction by Dorothy Canfield Fisher. The Harper plates were available to the ML but were too large for its format; the ML edition was printed from plates made from a new typesetting. Published March 1942. *WR* 14 March 1942. First printing: Not ascertained. Discontinued fall 1957.

Cerf expressed interest in a ML edition shortly after *Native Son* was published (Cerf to Henry Hoyns, Harper’s, 11 April 1940). Hoyns promised to talk with the ML when it was time to consider a reprint but noted that Grosset & Dunlap “probably can make a lot more money for Mr. Wright and for us than you can” (Hoyns to Cerf, 12 April 1940). Cerf replied that it should be possible for both Grosset & Dunlap and the ML to do the book. “Oddly enough, we don’t seem to get in each other’s way on these reprint editions, and we have already worked together on new titles for our various lines on more than one occasion, to the benefit of everybody concerned” (Cerf to Hoyns, 17 April 1940).

The following year Cerf wrote to Wright hoping to secure his support for a ML edition. He indicated that he wanted to publish *Native Son* in spring 1942 and invited Wright to write an introduction if a ML edition could be arranged (Cerf to Wright, 12 August 1941). Wright did not reply and Cerf wrote again on 3 September 1941. Wright does not appear to have replied to this letter either. In the end the ML reprinted the Fisher introduction from the Harper edition.

*Native Son* sold 7,046 copies during the during the 18-month period May 1942–October 1943, placing it high in the second quarter of ML and Giant titles. It did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

Harper’s informed the ML in 1956 that its College Department wanted to include *Native Son* and Richard Hughes’s *High Wind in Jamaica* (239) in Harper Modern Classics, a clothbound series aimed at the textbook market (William H. Rose, Jr., Harper’s, to Klopfer, 20 July 1956). Harper’s was willing to allow both titles to remain in the ML, but Klopfer decided to drop them when the stock on hand was exhausted. “They’re not strong enough titles to hang on in competition with your own cloth-bound edition” (Klopfer to Rose, 25 July 1956).

**350**

**TACITUS. THE COMPLETE WORKS OF TACITUS. 1942–1970. (ML 222)**

**350. First printing (1942)**

The Complete Works of | TACITUS | THE ANNALS · THE HISTORY · THE LIFE OF | CNAEUS JULIUS AGRICOLA · GERMANY AND | ITS TRIBES · A DIALOGUE ON ORATORY | *Translated from the Latin by* | ALFRED JOHN CHURCH | *and* | WILLIAM JACKSON BRODRIBB | *Edited, and with an Introduction, by* | MOSES HADAS | *Assistant Professor of Greek and Latin,* | *Columbia University* | [torchbearer D5 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–iv] v–xxv [xxvi], [1–2] 3–773 [774]. [1–25]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1942, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION | 1942; v–vi PREFACE signed p. vi: M. H. | Columbia University | January, 1942; vii–viii CONTENTS; ix–xxiii INTRODUCTION signed p. xxiii: M. H.; xxiv–xxv CHRONOLOGY; [xxvi] genealogical table headed: FAMILY CONNECTIONS OF THE JULIO- | CLAUDIAN EMPERORS; [1] part title: THE ANNALS; [2] blank; 3–769 text; [770] blank; 771–773 GLOSSARY OF PLACE NAMES; [774] blank.

*Jacket:* Non-pictorial in deep reddish orange (36) and black with title and other lettering in reverse on inset black panel; background in deep reddish orange with series and torchbearer in reverse above inset panel. Probably designed by Joseph Blumenthal.

Front flap:

The inclusion of *The Complete Works of Tacitus* in the Modern Library series gives new evidence of an editorial policy which aims to provide the chief writings that have survived from antiquity, as well as the choice works of all periods, including our own. This volume contains the *Annals*, Histories, Dialogue on Oratory, Germany, and Agricola in the Church and Brodribb translations. Tacitus’ interpretation of the conflicts during the first century of the Christian era provides guidance for readers in its bewildered twentieth century. (*Spring 1942*)

Front flap reset with following sentence added:

Moses Hadas of Columbia University contributes an interpretive Introduction that is as fascinating as it is scholarly. (*Fall 1963*)

ML edition printed from plates made from a new typesetting. Published March 1942. *WR* 14 March 1942. First printing: Not ascertained. Discontinued 1970/71.

*The Complete Works of Tacitus* sold 4,981 copies during the during the 18-month period May 1942–October 1943, placing it in the third quarter of ML and Giant titles. It did not rank among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**351**

**LILLIAN HELLMAN. FOUR PLAYS. 1942–1960. SIX PLAYS. 1960–1971. (ML 223)**

**351a. First printing (1942)**

FOUR PLAYS BY | *Lillian Hellman* | THE CHILDREN’S HOUR | DAYS TO COME | THE LITTLE FOXES | WATCH ON THE RHINE | WITH AN INTRODUCTION BY | THE AUTHOR | [torchbearer D2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–vi] vii–xiv, [1–4] 5–330. [1–2]8 [3–11]16 [12]12

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1934, 1936, 1939, 1941, 1942 | BY LILLIAN HELLMAN | FIRST *Modern Library* EDITION | 1942; [v] CONTENTS; [vi] blank; vii–xiv INTRODUCTION | *by* Lillian Hellman dated p. xiv: *January, 1942*; [1] part title: THE CHILDREN’S HOUR; [2] blank; [3] cast of first production; [4] SCENE; 5–86 text; [87] part title: DAYS TO COME; [88] cast of first production; 89–162 text; [163] part title: THE LITTLE FOXES; [164] blank; [165] cast of first production; [166] SCENE; 167–248 text; [249] part title: WATCH ON THE RHINE; [250] blank; [251] cast of first production; [252] SCENE; 253–330 text.

*Variant A:* Pagination as 351a. [1–10]16 [11]12. Contents as 351a except: [iv] second copyright date corrected to 1937; *First* statement omitted. (*Description based on copy with fall 1943 jacket; probably the second printing*)

*Variant B:* Pp. [i–vi] vii–xiv, [1–4] 5–330 [331–338]. [1–11]16. Contents as variant A except: [331–336] ML list; [337–338] ML Giants list. (*Fall 1944*)

*Jacket A:* Non-pictorial in very dark green (147), gold and black on coated white paper with lettering in reverse on very dark green background patterned like cloth except titles of individual plays in black on four diagonal gold bands; other decoration in gold. Designed by Paul Galdone in November 1941; unsigned.

Front flap:

In 1934, when *The Children’s Hour* was first produced and published, American playgoers and readers became aware of a challenging new dramatist who could make of the most delicate of themes a play of force and ringing conviction. Since then Lillian Hellman has advanced her reputation as one of America’s leading playwrights. Each new work reveals a wider sympathy and mounting power. This volume contains all her plays to date in their complete and unabridged texts: *The Children’s Hour*, *Days to Come*, *The Little Foxes* and *Watch on the Rhine*. In addition, Miss Hellman contributes an introduction specially written for this Modern Library edition. (*Spring 1942*)

Original ML collection; also published in a Random House trade edition, 1942. Published March 1942. *WR* 14 March 1942. First printing: Not ascertained. Superseded fall 1960 by *Six Plays* (351b). *Six Plays* discontinued 1971/72.

The ML edition sold 5,167 copies during the 18-month period May 1942–October 1943, placing it high in the third quarter of ML and Giant titles. It did not rank among the 100 best-selling titles in the regular ML during the 12-month period November 1951–October 1952.

**351b. Expanded edition: *Six Plays* (1960)**

SIX PLAYS BY | Lillian Hellman | THE CHILDREN’S HOUR | DAYS TO COME | THE LITTLE FOXES | WATCH ON THE RHINE | ANOTHER PART OF THE FOREST | THE AUTUMN GARDEN | *With an introduction by the author* | [torchbearer D4] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xiv, [1–4] 5–546 [547–562]. [1]16 [2–9]32 [10]16

Contents as 351a except: [iv] COPYRIGHT, 1934, 1937, 1939, 1941, 1942, 1946, 1947, 1951, 1960, | BY LILLIAN HELLMAN; [v] Contents; vii–xiv INTRODUCTION as 351a with 3-paragraph addendum on p. xiv dated: *April, 1960*; [331] part title: ANOTHER PART OF THE FOREST; [332] blank; [333] cast of first production; [334] blank; [335] SCENE; [336] blank; 337–433 text; [434] blank; [435] part title: THE AUTUMN GARDEN; [436] blank; [437] *CHARACTERS*; [438] blank; [439] SCENE; [440] blank; 441–546 text; [547–552] ML list; [553–554] ML Giants list; [555] American College Dictionary advertisement; [556–562] blank. (*Fall 1960*)

*Jacket B:* Non-pictorial in dark yellowish green (137), brilliant green (140), dark orange yellow (72) and black on coated white paper; front panel with “Six Plays by” in reverse and LILLIAN | HELLMAN in dark orange yellow, all on dark yellowish green panel at top; titles of individual plays in black on six bands with three in dark orange yellow alternating with three in brilliant green.

Front flap as 351a except last two sentences replaced by the following:

“This volume contains an introduction by Miss Hellman and six of her plays in their complete and unabridged texts: *The Children’s Hour*, *Days to Come*, *The Little Foxes*, *Watch on the Rhine*, *Another Part of the Forest*, and *The Autumn Garden*.” (*Fall 1960*)

*Another Part of the Forest* and *The Autumn Garden* were added at Hellman’s request. Klopfer assured Hellman that *Four Plays* would not be reprinted until the ML received the additions she wanted to make; at that time the ML had a ten-month supply of the volume (Klopfer to Hellman, 23 November 1959). The additional text was at the proof stage when Klopfer asked Hellman if rights to the two plays had reverted to her (Klopfer to Hellman, 13 May 1960).

***Fall***

**352**

**ANDRÉ MAUROIS. DISRAELI. 1942–1970. (ML 46)**

**352. First printing (1942)**

Disraeli | A PICTURE OF THE VICTORIAN AGE | BY ANDRÉ MAUROIS | TRANSLATED FROM THE FRENCH BY | HAMISH MILES | [torchbearer D2 at right; 3-line imprint at left] THE | MODERN | LIBRARY | [rule]

Pp. [*2*], [i–iv] v [vi], ix–xiii [xiv], [1–2] 3–378 [379–386]. [1–12]16 [13]8

[*1*] half title; [*2*] blank; [i] title; [ii] COPYRIGHT, 1928, BY D. APPLETON AND COMPANY | COPYRIGHT, 1927, 1928, | BY THE FORUM PUBLISHING COMPANY | FIRST *Modern Library* EDITION, 1942; [iii–iv] biographical note; v–[vi] CONTENTS; ix–xiii NOTE with bibliography signed p. xiii: A. M.; [xiv] PUBLISHERS NOTE; [1] part title: PART I; [2] blank; 3–365 text; [366] blank; 367–[379] INDEX; [380] blank; [381–385] ML list; [386] blank. (*Fall 1942*) *Note:* *First* statement retained on copies with spring 1943 list.

*Variant:* Pagination as 352. [1]16 [2–5]32 [6]8 [7]32 [8]16. Contents as 352 except: [ii] line 4 added: COPYRIGHT, RENEWED, 1955, BY HAMISH MILES; [380–386] ML list. (*Fall 1963*)

*Jacket:* Pictorial in dark purple (224), brilliant yellow (83) and black on coated white paper with head-and-shoulders drawing of Disraeli in left profile at center; title in brilliant yellow, other lettering in black, all against dark purple background. Signed:McK [McKnight] Kauffer.

Front flap:

The story of the life of Benjamin Disraeli is the story of the rise of British imperialism and the consolidation of its far-flung empire. For a clearer understanding of the role England has played in the world during the last century one has but to study the career of the Prime Minister who shaped her policy. Certainly no writer of of [*sic*; second “of” removed by spring 1952] our time has interpreted the man and his period more faithfully or plainly than André Maurois. His book has a special timeliness at the moment of gravest danger to the British Empire. (*Spring 1942*)

Front flap reset with last sentence replaced by following:

His book portrays a personality that dominated an order now fading into history, after two world wars and the reign of five monarchs. (*Fall 1959*)

Originally published in U.S. by D. Appleton & Co., 1928. ML edition (pp. v–[379]) printed from Appleton-Century plates, with illustrations and list of illustrations (p. [vii] of Appleton edition) omitted. Published September 1942. *WR* 12 September 1942. First printing: 5,000 copies. Discontinued 1970/71.

The ML edition sold 7,382 copies through October 1943—a period of slightly more than 12 months—securing it a place in the first quarter of ML and Giant titles for the 18-month period May 1942–October 1943. There was a second printing of 3,000 copies in November 1942 and a third printing of 4,000 copies in May 1943. *Disraeli* did not rank among the 100 best-selling titles in the regular ML during the 12-month period November 1951–October 1952.

**353**

**DOROTHY PARKER. THE COLLECTED STORIES OF DOROTHY PARKER. 1942–1971. (ML 123)**

**353. First printing (1942)**

THE | COLLECTED | STORIES | OF | DOROTHY | PARKER | WITH A FOREWORD BY | FRANKLIN P. ADAMS | [torchbearer E1] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–ix [x], [v–vii] viii, [1–3] 4–362 [363–370]. [1–12]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1930, 1933 AND 1939, BY DOROTHY PARKER | COPYRIGHT, 1942, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1942; v–vi biographical note; vii–ix FOREWORD | *by Franklin P. Adams*; [x] blank; [v] dedication; [vi] blank; [vii]–viii CONTENTS; [1] fly title; [2] blank; [3]–362 text; [363–367] ML list; [368–369] ML Giants list; [370] blank. (*Fall 1942*)

*Variant:* Pp. [i–iv] v–ix [x], [v–vii] viii, [1–3] 4–362. [1–11]16 [12]12. Contents as 353 without *First* statement or ML lists. (S*pring 1945 jacket*)

*Jacket A1:* Non-pictorial in dark blue (183), light bluish gray (190) and medium gray (265) on coated white paper with lettering in reverse on inset dark blue panel and three dark blue bands at foot, all surrounded by white background with floral decorations and short horizontal lines in medium gray with light bluish gray tinting. Designed by Paul Galdone, unsigned. Jacket title: THE COLLECTED SHORT STORIES OF DOROTHY PARKER. *Note:* The jacket design in different color combinations was also used in spring 1941 for *Five Great Modern Irish Pla*ys (339), fall 1941 for *Collected Short Stories of Ring Lardner* (344), and for four existing ML anthologies—*Best Ghost Stories* (67b), *Best American Humorous Short Stories* (80f), *Great Modern Short Stories* (188b), and *Great German Short Novels and Stories* (256b) when they appeared in the ML’s larger format between fall 1939 and the early 1940s.

Front flap:

By almost unanimous consent the wittiest woman of our time, Dorothy Parker has earned the distinction of having created a wealth of satirical humor honored by constant quotation and imitation. The twenty-four stories in this volume represent all her prose work, including her O. Henry Prize story “Big Blonde,” dialogues such as “The Sexes,” “New York to Detroit,” and “Here We Are,” monologues as famous as “Lady with a Lamp” and “Just a Little One,” soliloquies of the quality of “A Telephone Call” and “The Waltz,” and character sketches written with devastating irony. (*Spring 1942*)

*Jacket A2:* As jacket A in deep blue (179) and light gray (264) with light bluish gray tinting omitted to reduce printing costs. Jacket title: THE COLLECTED SHORT STORIES OF DOROTHY PARKER. Front flap as jacket A1 with following sentence added at end: “All her prose is in the modern manner—bright, knowing and sharp-edged.” (*Fall 1958*)

Originally published by Viking Press, 1939, as *Here Lies: The Collected Stories of Dorothy Parker*. ML edition (pp. [v]–viii, [3]–362) printed from Viking plates with fly title reset to reflect the title of the ML edition. Published September 1942. *WR* 12 September 1942. First printing: 10,000 copies. Discontinued 1971/72.

The ML paid Viking Press a $1,000 advance against royalties of 10 cents a copy.

The ML edition sold 12,426 copies through October 1943, placing it high in the first quarter of ML and Giant titles for the 18-month period, May 1942–October 1943. There was a second printing of 3,000 copies in January 1943. Parker’s appeal appears to have weakened after the war. *The Collected Stories of Dorothy Parker* was not among the 100 best-selling titles in the regular ML during the 12-month period, November 1951–October 1952.

Also in the Modern Library

Parker, *Collected Poetry* (1944– ) 375

**354**

**JOHN MILTON. COMPLETE POETRY AND SELECTED PROSE OF JOHN MILTON. 1942–1973. (ML 132)**

**354a. First printing (1942)**

[torchbearer D4] | [5-line title and statement of responsibility within single rules] COMPLETE POETRY | AND | SELECTED PROSE | OF | JOHN MILTON | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–vi, [1–2] 3–756 [757–762]. [1–24]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST *Modern Library* EDITION | 1942; v–vi Contents; [1] part title: POEMS; [2] blank; 3–506 text; [507] part title: PROSE; [508] blank; 509–756 text; [757–761] ML list; [762] blank. (*Fall 1942*)

*Jacket A1:* Non-pictorial in deep blue (183) and black on uncoated cream paper with lettering in black on inset cream panel framed in black; background in deep blue with series and torchbearer in reverse. Designed by Joseph Blumenthal.

Front flap:

To be able to issue in a single volume of over 700 pages and at a price of 95 cents all the poetry and the best of the prose of John Milton is one of the proudest achievements of the Modern Library series. For this edition the best available texts have been chosen from the most authentic early copies of Milton’s verse, and the prose includes the famous *Areopagitica*, the essays *Of Reformation*, *Of Education*, *The Reason of Church-Government*, *An Apology against a Pamphlet*, *The Doctrine and Discipline of Divorce* and six other of his great prose works. (*Spring 1942*)

Original ML collection based on Milton’s *Complete Poetry and Selected Prose*, edited by E. H. Visiak (London: Nonesuch Press, 1938; distributed in U.S. by Random House). Printed from plates made from a new typesetting. Published September 1942. *WR* 12 September 1942. First printing: Not ascertained. Discontinued 1973/74.

The ML edition includes Milton’s poems in English and selected prose from the Nonesuch collection but omits his verse translations and poems in Latin, Greek, and Italian. Also omitted are the foreword, the editor’s preface, chronological tables, an appendix of English versions of the Latin, Greek, and Italian poems, and notes. The ML edition does not acknowledge the Nonesuch volume or its editor.

The ML edition sold 6,941 copies by 1 November 1943. It sold 3,570 copies during the 12-month period November 1951–October 1952, placing it in the second quarter of ML and Giant titles.

**354b. Brooks introduction added (1950/51)**

Complete Poetry | *and* | Selected Prose | *of* | JOHN MILTON | Introduction by CLEANTH BROOKS | Professor of English, Yale University | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxiv, [1–2] 3–756 [757–760]. [1–23]16 [24]8 [25]16

Contents as 354a except: [iv] *Copyright, 1950, by Random House, Inc.*; v–xviii Introduction | BY CLEANTH BROOKS; xix–xxi A Selected Bibliography; [xxii] blank; xxiii–xxiv Contents; [757–760] blank.

*Jacket A2:* As jacket A1 except in light blue (181) instead of deep blue. First sentence of flap text revised: “. . . a single volume of over 750 pages and at a modest price . . .” (*Spring 1953*) Front flap reset with first sentence revised: “. . . a single volume of over 700 pages and at a price within everyone’s purse . . .” and the following addition to the last sentence: “. . . as well as all the great poetry such as *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, *Lycidas*, *L’Allegro* and *Il Ponseroso*.”

Originally published in MLCE and shortly thereafter in the regular ML.

Albert Erskine offered Brooks $200 to write an introduction of 3,000–5,000 words to be due at the end of March 1950. Brooks initially declined, explaining that he had too many other deadlines that spring. He accepted when Erskine extended the deadline to the end of June and submitted the introduction in August (Erskine to Brooks, 26 January 1950; Brooks to Erskine, 1 February 1950).

**354c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 354b through line 6; lines 7–9: Gray Professor of Rhetoric, Yale University | [torchbearer L2] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxiii [xxiv], [1–2] 3–756 [757–776]. [1–25]16

Contents as 354b except: [iv] MODERN LIBRARY EDITION, *1942* | *Copyright, 1950, by Random House, Inc.*; xxiii–[xxiv] Contents; [757–758] ML Giants list; [759–766] ML list; [767–769] MLCE list; [770] blank; [771–775] Vintage Books fiction, poetry, and plays list; [776] blank. (*Spring 1967*) *Note:* Battered page numeral “xxiv” removed from plates.

*Jacket B:* Fujita non-pictorial jacket in grayish greenish yellow (105), strong purplish blue (196) and black on coated white paper with author in black gothic letters with large capital “M” elaborately decorated in strong purplish blue and title in reverse, all on grayish greenish yellow background.

Front flap:

In addition to his longer poems, *Lycidas*, *Comus*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, Milton wrote a substantial body of sonnets, songs, and other short poems. This volume includes all of his poetry, as well as twelve prose selections, among them the *Areopagitica*, and the essays *Of Reformation*, *Of Education*, *The Reason of Church-Government*, *An Apology against a Pamphlet*, and *The Doctrine and Discipline of Divorce*. With a biographical and critical introduction by Cleanth Brooks.

Printed from offset plates photographically reproduced from 354b.

**355**

**GEORGE SANTAYANA. THE PHILOSOPHY OF SANTAYANA. 1942–1951. (ML 224)**

**355. First printing (1942)**

THE | PHILOSOPHY | OF | SANTAYANA | EDITED, WITH | AN INTRODUCTORY ESSAY, BY | IRWIN EDMAN | *Professor of Philosophy at Columbia University* | [torchbearer D2 at right; 3-line imprint at left] THE | MODERN | LIBRARY | [rule]

Pp. [*2*], [i–iv] v–lvi, 1–596 [597–598]. [1–20]16 [21]8

[*1*–*2*] blank; [i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1896, 1901, 1905, 1922, 1923, 1935, 1936, | BY CHARLES SCRIBNER’S SONS | COPYRIGHT, 1905, 1906, 1921, 1923, 1933, *by George Santayana* | COPYRIGHT, 1910, *by Harvard University Press* | COPYRIGHT, 1930, *by The Macmillan Company* | COPYRIGHT, 1935, *by The Oxford University Press* | COPYRIGHT, 1894, 1896, *by Stone & Kimball* | FIRST *Modern Library* EDITION, 1942; v–vi PREFACE signed p. vi: I. E. | Columbia University, July, 1936.; vii–x CONTENTS; xi–lvi INTRODUCTORY ESSAY signed p. lvi: Irwin Edman.; 1–596 text; [597–598] blank.

*Jacket:* Non-pictorial in moderate bluish green (164) and black on cream paper with title and statement of responsibility in reverse on moderate bluish green panel at upper left; other lettering in black. Probably designed by Joseph Blumenthal.

Front flap:

Among philosophers Santayana has earned the tribute of being considered the dramatist of ideas. His many-faceted wisdom, the vast range of his intellectual curiosity and the graceful flow of his style explain why he is one of the most widely read poet–philosophers of modern times. The best and most characteristic of Santayana’s writings in prose and verse are assembled in this volume of 650 pages. Irwin Edman, Professor of Philosophy at Columbia University, who is responsible for the selection, contributes a brilliant Introductory Essay. (*Spring 1942*)

Originally published with Edman’s introductory essay by Charles Scribner’s Sons, 1936. ML edition printed from plates made from a new typesetting. Publication announced for November 1942 but published in September. *WR* 26 September 1942. First printing: Not ascertained. Discontinued 1 January 1952.

Cerf expressed interest in *The Philosophy of Santayana* in 1939, but Scribner’s does not appear to have been ready to authorize an inexpensive reprint (Whitney Darrow to Cerf, 17 July 1939). Three years later the ML paid Scribner’s an advance of $1,000 against royalties of 5 cents a copy on the first 20,000 copies, after which royalties increased to 10 cents a copy. Plates of the Scribner edition were not available and in any case would have been too large for the ML’s format. Scribner’s accepted the lower initial royalty to enable the ML to recover the cost of resetting the type and making new plates. Edman edited the original edition for a flat fee and received no additional payment for the ML edition.

The suggestion for a ML edition of Santayana’s collected works came initially in 1926 from Horace M. Kallen, who had edited *The Philosophy of William James* (119) for the ML the previous year. Kallen, a former student of Santayana’s, wrote from Rome that he had showed the James volume to Santayana and suggested that the ML needed a similar collection of Santayana’s philosophy. Santayana did not want to edit the volume himself and urged Kallen to do it. Kallen told Cerf that he was interested but would want a royalty plus a fee of not less than $250 (Kallen to Cerf, 5 November 1926). Cerf told him to go ahead, then wrote three months later to cancel the project, noting that he wanted the book but was afraid that Scribner’s would not give the necessary permissions (Cerf to Kallen, 29 November 1926; Cerf to Kallen, 3 March 1927). That summer Cerf indicated to Joseph Ratner, who had written on Santayana’s behalf to inquire about progress on the project, that the collection was out of the question for the time being because of the large number of permissions that would have to be secured from Scribner’s. “We are convinced that just as soon as we approached them on the subject they would turn us down and proceed on such an anthology on their own . . .” (Ratner to Cerf, 8 June 1927; Cerf to Ratner, 11 August 1927). Scribner’s published *The Philosophy of Santayana* in 1939.

The ML edition sold 7,405 copies by 1 November 1943. Scribner’s published a new and greatly enlarged edition of *The Philosophy of Santayana* in 1953 and may have terminated the ML’s reprint contract in anticipation of the appearance of that edition.

Also in the Modern Library

Santayana, *Sense of Beauty* (1955–1970) 478

**356**

**DONN BYRNE. MESSER MARCO POLO. 1942–1957. (ML 43)**

**356.1. First printing (1942)**

Messer | Marco Polo | BY | DONN BYRNE | [torchbearer D4] | [rule] | MODERN LIBRARY · NEW YORK | [rule]

Pp. [*6*], 3–147 [148]. [1–9]8 [10]4

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1921, BY THE CENTURY COMPANY | FIRST *Modern Library* EDITION, 1942; [*5*–*6*] biographical note; 3–147 text; [148] blank.

*Variant:* Pp. [*6*], 3–147 [148–156]. [1–10]8. Contents as 356.1 except: [149–154] ML list; [155–156] ML Giants list. (*Fall 1944*)

*Jacket:* Pictorial in deep pink (3), light yellow (86), light yellowish green (135) and black on coated white paper with small inset illustration of Marco Polo holding the hand of the daughter of Kubla Khan at the top of a large black panel with title and other lettering in reverse, framed in deep pink . Unsigned.

Front flap:

Just as Marco Polo’s own account of his adventures and explorations in the East will always be counted one of the world’s treasures among travel books, so Donn Byrne’s story of the Venetian merchant’s love for the daughter of Kubla Khan is considered one of the world’s most glowing romances. Told with a fiery intensity and with a magical evocation of the splendors of its Oriental background, this love story stirs the imagination. Its appeal is for everyone who has ever dreamed of far places and the excitement of strange encounters. (*Spring 1942*)

Originally published by the Century Co., 1921. ML edition (356.1, pp. 3–147) printed from Appleton-Century plates with fly title and illustrations omitted. Published November 1942. *WR* 2 November 1942. First printing: Not ascertained. Discontinued 1 January 1958.

Cerf expressed interest in *Messer Marco Polo* as early as 1930, but the Century Co. was not interested in a ML edition at that time (Cerf to Century Co., 26 September 1930; John F. Winters, Century Co., to Cerf, 29 September 1930). When the ML edition finally appeared it sold 6,622 copies in its first year, but interest in Byrne was beginning to wane. After *Messer Marco Polo* had been in the series for four years, Cerf indicated that the sales records showed a steady decline. “Evidently Byrne’s books don’t mean very much to readers of today” (Cerf to Alfred R. McIntyre, Little, Brown, 9 January 1947).

**356.2. Text reset (1954?)**

Title as 356.1.

Pp. [i–iv] v–vi, [1–2] 3–154. [1–5]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1921, BY THE CENTURY COMPANY | COPYRIGHT, 1949, BY DOROTHEA CRAIG; v–vi biographical note; [1] fly title; [2] blank; 3–154 text.

*Jacket:* As 356.1 except flap text reset with last sentence revised: “Its appeal is for everyone who has ever dreamed of far-away and exotic places and longed for the excitement of unfamiliar encounters and new adventures.” (*Spring 1954*)

The reason for resetting the text has not been ascertained. Bannister (p. 42) indicates a 1949 publication date, probably on the basis of the copyright renewal date. All copies examined of 356.2 have spring 1954 jackets, hence the tentative publication date. The latest copy examined of 356.1 contains a spring 1946 list, so the existence of a printing between 1946 and 1954 is possible.

**357**

**EDWARD BELLAMY. LOOKING BACKWARD. 1942–1971. (ML 22)**

**357a. First printing (1942)**

[torchbearer E3] | [7-line title and statement of responsibility within single rules] LOOKING | BACKWARD | 2000–1887 | BY | EDWARD BELLAMY | WITH AN INTRODUCTION BY | HEYWOOD BROUN | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [*2*], [i–v] vi–x, [1] 2–276. [1–8]16 [9–10]8

[*1*] half title; [*2*] blank; [i] title; [ii] COPYRIGHT, 1887, BY TICKNOR AND COMPANY | COPYRIGHT, 1889, BY EDWARD BELLAMY | COPYRIGHT, 1915 AND 1917, BY EMMA S. BELLAMY | FIRST *Modern Library* EDITION, 1942; [iii–iv] biographical note; [v]–vi AUTHOR’S | PREFACE; vii–x INTRODUCTION | BY HEYWOOD BROUN; [1]–272 text; [273]–276 POSTSCRIPT signed p. 276: Edward Bellamy  *Note:* The plates used for 357a printings include five row ornaments in the chapter headings; 357b printings lack row ornaments.

*Jacket A1:* Pictorial in brilliant yellow (83), bluish gray (191), light blue (181), and black on coated white paper with surrealist image of a man standing in space surrounded by a gray triangular panel with white clouds and star and with the man’s shadow in pale blue on a white wedge-shaped panel; title and series in brilliant yellow, author in reverse, “INTRODUCTION BY HEYWOOD BROUN” in light blue, all on black background. Signed: E McKK [E. McKnight Kauffer].

Front flap:

Few books in the annals of American literature have exercised so far-reaching an influence in awakening interest in the social order as has Edward Bellamy’s utopian novel, *Looking Backward*. In its own field it is a classic in the tradition of Plato’s *Republic*, Thomas More’s *Utopia* and William Morris’s *News from Nowhere*. Today, while a new world is in the making and everyone is venturing guesses as to its reorganization, this novel is a visionary’s guide to our own future. Its inclusion in the Modern Library series gives new emphasis to the perennial timeliness of Bellamy’s masterpiece. (*Spring 1942*)

Originally published by Ticknor & Co., 1888. New edition with revisions in the text and the addition of the author’s postscript published by Houghton, Mifflin Co., 1889, to which the Broun introduction was later added. New bibliographical edition without theBroun introduction published by Houghton, Mifflin, 1941. ML edition (pp. [v]–vi, [1]–276) printed from plates previously used for the 1941 Houghton, Mifflin edition with Broun introduction restored. Publication announced for November 1942. *WR* 31 October 1942. First printing: Not established. Discontinued 1971/72.

The ML edition was published shortly before *Looking Backward* entered the public domain. By reprinting *Looking Backward* with the permission of Houghton Mifflin and paying royalties of 10 cents a copy, the ML was able to establish its edition in the marketplace before other potential reprinters.

*Looking Backward* sold 10,019 copies by 1 November 1943, placing it high in the first 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.

**357b. Shurter introduction added (1951)**

[3-line title within left and right brackets] LOOKING | BACKWARD | 2000–1887 | *by Edward Bellamy* | WITH AN INTRODUCTION BY | *Robert L. Shurter* | PROFESSOR OF ENGLISH AND DIRECTOR OF THE | DIVISION OF HUMANITIES AND SOCIAL STUDIES | CASE INSTITUTE OF TECHNOLOGY | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxvi, [*2*], [1] 2–276. [1–8]16 [9]8 [10]16

Contents as 357a except: [i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1887, by Ticknor and Company* | *Copyright, 1889, by Edward Bellamy* | *Copyright, 1915 and 1917, by Emma S. Bellamy* | *Copyright, 1951, by Random House, Inc.*; v–xxi INTRODUCTION | BY ROBERT L. SHURTER; xxii–xxiii BIBLIOGRAPHY; [xxiv] blank; xxv–xxvi AUTHOR’S PREFACE; [*1*] fly title; [*2*] blank. *Note:* Chapter headings lack the row ornaments found in 357a.

*Jacket A2:* As 357a with “INTRODUCTION BY HEYWOOD BROUN” removed from front panel. (*Fall 1951*) Front flap reset in sans-serif type with text as 357a and outdated information “Introduction by | Heywood Broun” added between the author and the flap text. (*Spring 1954*)

Published initially in MLCE and shortly thereafter in the regular ML. Shurter received $150 for the new introduction.

**358**

**ELLIOT PAUL. THE LIFE AND DEATH OF A SPANISH TOWN. 1942–1953. (ML 225)**

**358. First printing (1943)**

THE LIFE | AND DEATH | OF | A SPANISH | TOWN | BY | ELLIOT PAUL | [torchbearer D2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*2*], [i–iv] v–xii, [1–2] 3–427 [428–434]. [1–14]16

[*1*] half title; [*2*] blank; [i] title; [ii] COPYRIGHT, 1937, 1942, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION | 1942; [iii] epigraph from Louis Delapré; [iv] blank; v–vi AUTHOR’S FOREWORD signed p. vi: Elliot Paul | New York | August, 1942; vii–[x] *The Men and Women of Santa Eulalia*; xi–xii *Contents*; [1] part title: PART ONE | 4000 B.C. *to* 1936 A.D.; [2] blank; 3–427 text; [428] blank; [429–433] ML list; [434] blank. (*Fall 1942*)

*Endpapers:* Pictorial depicting town of Santa Eulalia del Rio; photographically reduced from the Random House edition.

*Jacket:* Non-pictorial in vivid red (11), brilliant yellow (83), deep purple (219) and dark reddish brown (41) on coated white paper with “THE LIFE AND DEATH” in reverse on vivid red panel at top, “OF A SPANISH TOWN” in dark reddish brown on brilliant yellow panel at center, and author and other lettering in reverse on deep purple panel at foot.

Front flap:

By insistent popular demand, Elliot Paul’s masterpiece, *The Life and Death of a Spanish Town*, is added to the Modern Library series. The first book to interpret to Americans the struggle of a people whose idyllic life was shattered by Fascist terror, it foreshadowed, with burning indignation against aggressors and outspoken sympathy for the obscure and simple men and women of Santa Eulalia, the alignment of forces all over the world today. Elliot Paul’s reputation rests securely on this book and his more recent national best-seller, *The Last Time I Saw Paris*. (*Fall 1942*)

Originally published by Random House, 1937. ML edition (pp. [iii], vii–427) printed from RH plates.*WR* 31 October 1942. First printing: Not ascertained. Discontinued 1 January 1954.

*The Life and Death of a Spanish Town* was originally announced as a spring 1943 title with a publication date of 3 February but was moved forward to fall 1942. The copyright date for the Author’s Foreword, the *First* statement, and the ML lists in the first printing indicate that the ML edition was printed in fall 1942. Fall 1942 publication is confirmed by the entry for the ML edition in “The Weekly Record” of newly published books in the October 31 issue of *Publishers’ Weekly*.

The ML edition sold 10,049 copies by 1 November 1943.