**1944**

**General**

Three new ML titles published in spring 1944—Bergson, *Creative Evolution* (368), Kaufman and Hart, *Six Plays* (369), and Melville, *Moby Dick* (G65)—along with a number of backlist titles that were reprinted that spring, include the following statement on the verso of the title page:

*Published by A. S. Barnes & Co., Inc.*

*Distributed by Random House, Inc.*

Paper shortages during the Second World War coupled with a surge in demand for reading matter meant that publishers found themselves unable to satisfy the demand for books.

The War Production Board limited use of paper in the publishing industry in fall 1942, when each publishing firm was allocated a paper quota based on its use of paper in 1941. Initially publishers were limited to 90 percent of the paper they used before the war. Paper restrictions became increasingly severe as the war continued. There was an additional 10 percent cut in 1943, and a further 15 percent the following year.

Most publishers were allocated less paper than they needed, but a few—especially publishers of college textbooks—had paper to spare. In fall 1943 the Modern Library entered into a relationship with the textbook publisher A. S. Barnes to launch a new series, the Illustrated Modern Library, using Barnes paper. To satisfy War Production Board requirements, Barnes officially became the publisher of the new series while RH acted as exclusive distributor. Several ML and MLG titles, including those noted above, were also published under this arrangement. The ML appears to have entered into similar arrangements with several other publishers that had surplus paper.

The War Production Board outlawed distribution contracts of this kind in March 1944. Cerf stated, “Last year, we and several other publishers were able to produce thousands of books on paper that we purchased from college text book houses whose business had been virtually stifled for the duration [of the war]. We counted on doing the same this year. When the government ruled that this would no longer be legal, our entire production schedule was knocked into a cocked hat” (Cerf to Lewis Browne, 4 April 1944).

All subsequent printings of ML titles during the war were published by Random House using its own paper allocation. Later that year the ML stopped reprinting Giants altogether. Newly published Giants continued to appear at a rate of two a year, but backlist titles were allowed to go out of stock until after the war. This was a sensible policy. The profit margin was lower than that of regular ML books, and the Giants were paper guzzlers. The 8 x 5½ inch Giants were larger than regular ML books, and many of them exceeded 1,000 pages in length.

A. S. Barnes took over distribution as well as publication of the Illustrated Modern Library for the duration of the war, but its role was limited. Random House continued to select titles for the series, commission artwork, design the books, arrange for typesetting and plate making, and determine when and if Illustrated Modern Library titles were reprinted.

**Number of titles**

Nine titles were added and one title was discontinued. The ML list now contained 239 titles.

**Format**

The 1943 format was unchanged for the 1944 publications. All new titles in the regular ML were published in the standard format with the binding measuring 7¼ x 4⅞ in. (183 x 123 mm) and leaves trimmed to 7 x 4¾ (177 x 118 mm). Bindings were red, blue, green or gray. Rockwell Kent’s endpapers were medium gray (265) and consisted of a central panel of 1¾ x 1⅜ inches featuring the Kent torchbearer, surrounded by a pattern of books and the initials “ml” with the torchbearers.

**Price**

95 cents

**Dating keys**

(Spring) Jefferson, *Life and Selected Writings* xParker, *Collected Poetry*; Giants through G65 (=fall 1944); jackets: 299. (Fall) Parker, *Collected Poetry* xHenry, *Best Short Stories*; Giants through G65 (=spring 1944); jackets: 303.

**New titles**

Day, *Life with Father* (1944) 367

Bergson, *Creative Evolution* (1944) 368

Kaufman and Hart, *Six Plays* (1944) 369

Palgrave, ed., *Golden Treasury* (1944) 370

Jefferson, *Life and Selected Writings* (1944) 371

Watkins, ed., *Anthology of American Negro Literature* (1944) 372

Cerf, ed., *Famous Ghost Stories* (1944) 373

Snow, *Red Star over China* (1944) 374

Parker, *Collected Poetry* (1944) 375

**Discontinued**

Chaucer, *Troilus and Cressida* (1940)

***Spring***

**367**

**CLARENCE DAY. LIFE WITH FATHER. 1944–1955. (ML 230)**

**367. First printing (1944)**

Life with | FATHER | *By* CLARENCE DAY | WITH A FOREWORD | BY HOWARD LINDSAY | AND RUSSEL CROUSE | [torchbearer D1 at right; 3-line imprint and short rule at left] THE | MODERN LIBRARY | NEW YORK | [rule extending to foot of torchbearer]

Pp. [*6*], [i–iv] v–vi, [1–2] 3–258 [259–260]. [1–8]16 [9]8

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1920, 1922, 1923, 1924, 1933, 1934, | 1935, by Clarence Day | Copyright, 1944, by Random House, Inc. | [short rule] | First Modern Library Edition | 1944; [*5*] acknowledgment; [*6*] blank; [i–iv] *FOREWORD* | *BY HOWARD LINDSAY AND RUSSEL CROUSE* dated p. [iv]: *November 24, 1943*; v–vi *CONTENTS*; [1] fly title; [2] blank; 3–258 text; [259–260] blank.

*Jacket:* Pictorial in dark reddish brown (44), light grayish reddish brown (45), and light greenish blue (172) on coated cream paper with inset family portrait with three children in light grayish reddish brown within decorative light greenish blue frame; background in dark reddish brown with title in reverse highlighted in light greenish blue, other lettering in light greenish blue or reverse. Signed: W.S. [William Sharp].

Front flap:

The Day family has become a part of our national tradition, and life without Father Day would be very nearly unthinkable. With him, it has been a joy, and sometimes even a trial, but always an enriching and heartwarming adventure. *Life with Father*, as a play, has broken records for continuous performances, and has established itself as a modern American classic. In book form, Clarence Day’s family album is aglow with the spirit of what all of us like best to remember of our own past. (*Spring 1944*)

Originally published by Alfred A. Knopf, 1935. ML edition (pp. [*5*], v–258) printed from Knopf plates. Publication announced for February 1944; published 17 March 1944. *WR* 25 November 1944. First printing: 7,500 copies. Discontinued 1 January 1956.

The ML paid Knopf a $6,000 advance of which $2,254 remained unearned in spring 1954. Sharp received $75 for the jacket. Freiman wrote him: “Our one regret is that we cannot afford to pay you a fee closer to the true value of your work” (R. A. Freiman to Sharp, 18 November 1943).

Lindsay and Crouse, the authors of the Foreword, had written the play based on Day’s book. In November 1943 the play was beginning its fifth year on Broadway; it eventually ran over seven years to become the [longest-running non-musical play on Broadway](http://en.wikipedia.org/wiki/List_of_the_longest-running_Broadway_shows).

Competing with the ML edition was a reprint edition published in 1943 by Doubleday’s Sun Dial Press.

**368**

**HENRI BERGSON. CREATIVE EVOLUTION. 1944–1971. (ML 231)**

**368a. First printing (1944)**

Creative Evolution | *By HENRI BERGSON* | *In the Authorized Translation* | *by* ARTHUR MITCHELL | *With a Foreword by* Irwin Edman | [torchbearer E2 at right; 3-line imprint and short rule at left] THE | MODERN LIBRARY | NEW YORK | [rule extending to left foot of torchbearer]

Pp. [i–iv] v–xxv [xxvi], [1–2] 3–453 [454]. [1–14]16 [15–16]8

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1911, by Henry Holt and Company | Copyright, 1944, by Random House, Inc. | [short rule] | *Manufactured in the United States of America* | *Printed by Parkway Printing Company* [at left] *Bound by H. Wolff* [at right] | *Published by A. S. Barnes & Co., Inc.* | *Distributed by Random House, Inc.*; v–vi TRANSLATOR’S NOTE signed p. vi: ARTHUR MITCHELL | Harvard University; vii–viii CONTENTS; ix–xviii FOREWORD | *by Irwin Edman* dated p. xviii: December, 1943; xix–xxv INTRODUCTION; [xxvi] blank; [1] fly title; [2] blank; 3–402 text; 403–453 INDEX | (Compiled by the Translator); [454] blank. *Note:* The first printing jacket is in vivid reddish orange (34) and black, with a spring 1944 list of titles inside the jacket headed: WHICH OF THESE 299 OUTSTANDING BOOKS DO YOU WANT TO READ?

*Jacket A:* Non-pictorial in vivid reddish orange (34) and black on coated cream paper; lettering in reverse on inset black panel; background in vivid reddish orange.

Front flap:

As philosopher and man, Henri Bergson is one of the most esteemed intellectual figures of the twentieth century. His major work, *Creative Evolution*, embodies his chief contribution to the study of reality as life and change. Influential among philosophers and popular among general readers because of its persuasive argument and vivid illustrations, this book has achieved permanence in the literature of philosophical speculation. It takes an honored place in the Modern Library series as a work of enduring vitality and ever–renewing meaning to succeeding generations of thoughtful readers. (*Spring 1944*)

*Jacket B:* As jacket A except in medium gray (265) and black. Front flap as jacket A. (*Spring 1945*) Flap text reset with “was” substituted for “is” in first sentence (Bergson died in 1941). (*Spring 1960*)

Mitchell translation originally published by Henry Holt and Co., 1911. ML edition printed from plates made from a new typesetting. Publication announced for February 1944. *WR* 22 April 1944. First printing: Not ascertained. Discontinued 1971/72.

The ML paid Holt a $750 advance against royalties of 10 cents a copy. When Cerf first approached Holt he noted, “I have never read Bergson’s CREATIVE EVOLUTION. I am taking Irwin Edman’s word on this one” (Cerf to William Sloan, Holt, 15 March 1943). He offered an advance of $1,000 on the assumption that the ML would be able to print from Holt plates, but Sloan discovered that the plates had been melted as part of the war effort. Sloan offered to split the cost of new plates with the ML, with the plates to remain the joint property of both firms. He indicated that composition and plates would cost at least $500 and suggested reducing the advance from $1,000 to $750, to which Cerf agreed. Edman received $250 for the Foreword (Commins to Edman, 2 December 1943).

**368b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 368a through line 5; lines 6–8: [torchbearer K at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination as 368a. [1]16 [2–5]32 [6–11]16

Contents as 368a except: [iv] COPYRIGHT, 1911, HENRY HOLT AND COMPANY | COPYRIGHT, 1944, BY RANDOM HOUSE, INC.

*Jacket C:* Fujita non-pictorial jacket in strong reddish purple (237) and black on coated cream paper with lettering on diagonal axis against black background; author and series in strong reddish purple, title and other lettering in reverse. Front flap as first three sentences of 368a with “was” substituted for “is” in first sentence.

**369**

**GEORGE S. KAUFMAN and MOSS HART. SIX PLAYS. 1944–1971. (ML 233)**

**369. First printing (1944)**

[title, statement of responsibility, contents, and device within single rules] Six Plays | *By Kaufman and Hart* | *With an Introduction by* Brooks Atkinson | *Once in a Lifetime* | *Merrily We Roll Along* | *You Can’t Take It with You* | *The American Way* | *The Man Who Came to Dinner* | *George Washington Slept Here* | [torchbearer E3 at left] | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–viii] ix–xxxii, [1–2] 3–586 [587–592]. [1–19]16 [20]8

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1930, 1933, 1934, 1937, 1939, 1941 | by George S. Kaufman and Moss Hart | [short rule] | Copyright, 1942, by Random House, Inc. | [short rule] | [20-line rights statement; 2-line manufacturing statement] | *Published by A. S. Barnes & Co., Inc.* | *Distributed by Random House, Inc.*; [v] dedication; [vi] blank; [vii] CONTENTS; [viii] blank; ix–xvi INTRODUCTION | *By* Brooks Atkinson; xvii–xxvi MEN AT WORK | *by* Moss Hart; xxvii–xxxii FORKED LIGHTNING | *By* George S. Kaufman; [1] part title: ONCE IN A LIFETIME; [2] blank; 3–4 cast of first production; [5] SCENES; [6] blank; 7–586 text; [587–592] ML list. (*Spring 1944*)

*Variant:* Pagination as 369. [1]16 [2–8]32 [9]24 [10]32 [11]16. Contents as 369 except: [iv] COPYRIGHT, 1930, 1933, 1934, 1937, 1939, 1941, | AND RENEWED 1958, | BY GEORGE S. KAUFMAN AND MOSS HART | COPYRIGHT, 1942, BY RANDOM HOUSE, INC.; statement about A. S. Barnes omitted; [587–588] ML Giants list; [589–592] blank. (*Spring 1967*)

*Jacket:* Non-pictorial in deep blue (183) and deep red (16) on light bluish grayish paper; title and authors’ names in reverse on inset deep blue panel; other lettering including titles of individual plays in dark red.

Front flap:

In the entire world of the theatre, the legend “by Kaufman and Hart” is the hallmark of themes so timely, workmanship so sure and dialogue so sparkling that it is small wonder that in their own field these collaborators are simply beyond competition. Besides the six plays, in complete and unabridged versions, this volume offers an intimate picture of George Kaufman by Moss Hart and an equally revealing portrait of Moss Hart by George Kaufman, plus a serious introduction by their friend and severest critic, Brooks Atkinson of the *New York Times*. (*Spring 1944*)

Originally published by Random House, 1942. ML edition (pp. [v]–586) printed from RH plates. Publication announced for February 1944. *WR* 15 April 1944. First printing: Not ascertained. Discontinued 1971/72.

*Six Plays* was not among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952.

**370**

**FRANCIS TURNER PALGRAVE, ed. THE GOLDEN TREASURY. 1944–1970. (ML 232)**

**370. First printing (1944)**

PALGRAVE’S | THE | Golden Treasury | *To which is appended* | The Rubáiyát of Omar Khayyám | *With an Introduction by* | Louis Untermeyer | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxi [xxii], [1–2] 3–426. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1944, BY RANDOM HOUSE, INC. | [short rule] | First Modern Library Edition | 1944; v–vi dedication headed: TO ALFRED TENNYSON | POET LAUREATE signed p. vi: F. T. P. | May, 1861; vii–x *Contents*; xi–xvi INTRODUCTION | BY LOUIS UNTERMEYER; xvii–xxi PREFACE | BY FRANCIS TURNER PALGRAVE; [xxii] blank; [1] part title: THE GOLDEN TREASURY; [2] blank; 3–390 text; [391] part title: THE RUBÁIYÁT | OF | OMAR KHAYYÁM | The Fourth Version | Rendered into English Verse | by Edward FitzGerald; [392] blank; 393–397 note on FitzGerald by Louis Untermeyer; 398–418 text; 419–420 INDEX TO POETS; 421–426 INDEX TO FIRST LINES.

*Jacket:* Pictorial in very light greenish blue (171), vivid yellow (82) and black on coated white paper depicting a lyre with two clouds and a yellow star against a black and light greenish blue background; lettering in vivid yellow , very light greenish blue, reverse. Signed: EMcKK [E. McKnight Kauffer].

Front flap:

In the more than eighty years since its first publication, Palgrave’s *Golden Treasury* has maintained itself as a classic in its field. The constant demand for this collection of songs and lyrics and the insistent requests for *The Rubáiyát of Omar Khayyám* have led the editors of the Modern Library to add the Fitzgerald masterpiece to the Palgrave anthology. The poet and compiler were contemporaries, and the works by which they will always be known appeared within two years of each other. This long-cherished volume is introduced by one of the foremost anthologists of our time, Louis Untermeyer. (Spring *1944*)

ML edition printed from plates made from a new typesetting. Publication announced for March 1944. *WR* 29 April 1944. First printing: Not ascertained. Discontinued 1970/71.

**371**

**THOMAS JEFFERSON. THE LIFE AND SELECTED WRITINGS OF THOMAS JEFFERSON. 1944– . (ML 234)**

**371a. First printing (1944)**

*The Life and* | Selected Writings of | THOMAS | JEFFERSON | [decorative rule] | *Edited, and with an Introduction by* | *Adrienne Koch & William Peden* | [torchbearer E1] | [decorative rule] | THE MODERN LIBRARY *NEW YORK*

Pp. [*2*], [i–vi] vii–xliv, [1–2] 3–730 [731–738]. [1–24]16 [25]8

[*1*] half title; [*2*] blank; [i] blank; [ii] frontispiece: directions in Jefferson’s handwriting for his tombstone; [iii] title; [iv] Copyright, 1944, by Random House, Inc. | *First Modern Library Edition* | 1944; [v] *PREFACE*; [vi] blank; vii–xiii *CONTENTS*; [xiv] blank; xv–xliv INTRODUCTION | *by Adrienne Koch and* | *William Peden*; [1] part title: *AUTOBIOGRAPHY*; [2] *INTRODUCTION*; 3–730 text; [731–736] ML list; [737–738] ML Giants list. (*Spring 1944*)

*Contents:* Autobiography – The Anas – Travel Journals – Essay on Anglo-Saxon – Biographical Sketches of Famous Men – Notes on Virginia – Public Papers – Letters.

*Jacket A1:* Pictorial in bluish gray (191), deep red (13), light gray (264), medium gray (265) and black on coated cream paper with photographic illustration of Jefferson Memorial in Washington, D.C. in light gray (264), medium gray (265) and black; title above illustration and other lettering below illustration in deep red and reverse against bluish gray background.

Front flap:

For a long time the editors of the Modern Library have sought a volume of Jefferson’s works which would be both comprehensive in terms of his prolific literary output and representative of his contribution to liberal thought. Within the scope of this book of almost 800 pages are to be found the Autobiography, which includes the original and revised versions of the Declaration of Independence; the complete Anas; the Travel Journals; the Essay on Anglo-Saxon; Biographical Sketches of Famous Men; Notes on Virginia; and a generous collection of Letters. (*Spring 1944*)

Original ML collection. Publication announced for March 1944. *WR* 29 April 1944. First printing: Not ascertained.

The editors shared royalties of 5 cents a copy.

**371b. Index added (c. 1951)**

Title as 371a.

Pp. [i–vi] vii–xliv, [1–2] 3–756. [1–25]16

Contents as 371a except: [i] half title; [iv] *First* statement omitted; [731]–756 *INDEX*. (*Fall 1954 jacket*)

*Jacket A2:* As 371a except pale yellow green (121) instead of bluish gray. (*Fall 1954*)

The index was made by Helen Bulloch, a friend of Koch’s, who received $150 for her work. Koch was pleased that the index was being added and believed that it would improve college sales (Koch to Commins, 16 August 1950). The index was at the proof stage by November 1950.

**371c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 371a except line 8: [torchbearer K].

Pagination as 371b. [1]16 [2–11]32 [12–15]16

Contents as 371b except: [iv] COPYRIGHT, 1944, BY RANDOM HOUSE, INC.; 3–[730] text. *Note:* Page numeral “730” removed from plates.

*Jacket B:* Fujita pictorial jacket in dark orange yellow (72) and dark yellowish brown (78) on coated cream paper with head-and-shoulders portrait of Jefferson in dark orange yellow and dark yellowish brown; lettering in reverse.

Front flap:

This volume of Jefferson’s works was selected to be representative of the scope of Jefferson’s ideas and his vital contribution to liberal thought. In this book are to be found the Autobiography, which includes the original and revised versions of the Declaration of Independence, the complete *Anas* and *Biographical Sketches of Famous Men*; selections from the *Travel Journals*, the *Essay on Anglo-Saxon*, *Notes on Virginia*; and a generous collection of Letters.

**371d. Reissue format (1978)**

Title as 371a except line 8: [torchbearer M]

Pagination as 371b. Perfect bound.

Contents as 371c except: [iv] COPYRIGHT, 1944, BY RANDOM HOUSE, INC. | COPYRIGHT RENEWED 1972 BY RANDOM HOUSE, INC.

*Jacket C:* Non-pictorial on kraft paper with lettering in dark blue (183) and torchbearer in moderate brown (58).

Front flap revised from 371c:

The selections in this volume were chosen to be representative of the scope of Jefferson’s ideas and his vital contribution to liberal thought. Included are the Autobiography, which contains the original and revised versions of the Declaration of Independence, the complete *Anas* and *Biographical Sketches of Famous Men*; selections from the *Travel Journals*, the *Essay on Anglo-Saxon*, *Notes on Virginia*, and a generous selection of letters.

Published spring 1978 at $6.95. ISBN 0-394-60454-7.

**372**

**SYLVESTRE C. WATKINS, ed. ANTHOLOGY OF AMERICAN NEGRO LITERATURE. 1944–1956. (ML 163)**

**372. First printing (1944)**

ANTHOLOGY OF | American Negro | Literature | Edited by SYLVESTRE C. WATKINS | With an Introduction by JOHN T. FREDERICK | [torchbearer E1] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xvii [xviii], [1–2] 3–481 [482–494]. [1–16]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1944, BY RANDOM HOUSE, INC.; [v] dedication; [vi] blank; vii–viii ACKNOWLEDGMENTS; ix–x CONTENTS; xi–xiii PREFACE signed p. xiii: S. C. Watkins | Chicago, Illinois | January, 1944; [xiv] blank; xv–xvii INTRODUCTION | [decorative rule] | *by John T. Frederick* dated p. xvii: Chicago, December, 1943.; [xviii] blank; [1] part title: SHORT STORIES; [2] blank; 3–455 text; [456] blank; [457] part title: BIOGRAPHICAL NOTES; [458] blank; 459–481 BIOGRAPHICAL NOTES; [482] blank; [483–488] ML list; [489–490] ML Giants list; [491–494] blank. (*Spring 1944*)

*Contents:* Short Stories. Almos’ a Man, by Richard Wright – Truant, by Claude McKay – One Friday Morning, by Langston Hughes – The Goophered Grapevine, by Charles Waddell Chesnutt – The City of Refuge, by Rudolph Fisher – The Gilded Six-Bits, by Zora Neale Hurston – A Summer Tragedy, by Arna Bontemps. Essays. The Negro Press Today, by Roi Ottley – The Negro Digs Up His Past, by Arthur A. Schomburg – The Negro in American Fiction, by Benjamin Brawley – The History of the Spiritual, by James Weldon Johnson – The Negro in American Culture, by Alain Locke – The Freedmen’s Bureau, by W. E. B. Du Bois – Striking the Economic Balance, by Charles S. Johnson – The Negro Family in the United States, by E. Franklin Frazier – I Investigate Lynchings, by Walter White – Fifty Years of Negro Citizenship, by Carter G. Woodson – Contemporary Negro Poetry, 1914–1936, by Sterling Brown – What the Negro Wants, by Langston Hughes – Dr. Jekyll and Mr. Hyde, and the Negro, by George S. Schuyler – Why Should We March?, by A. Philip Randolph – Color, Caste and Economic Relations in the Deep South, by Allison Davis – Charles W. Chesnutt, Pioneer in the Fiction of Negro Life, by Hugh M. Gloster. Autobiographies. Revolution, by W. E. B. Du Bois – No Day of Triumph, by J. Saunders Redding – St. Louis Blues and Solvent Bank, by W. C. Handy – Along This Way, by James Weldon Johnson – The Ethics of Living Jim Crow, by Richard Wright – The House under Arcturus, by William Stanley Braithwaite – The Revolt of the Evil Fairies, by Ted Poston. Biographies. Rock, Church, Rock!, by Arna Bontemps – Lawrence of the River, by Zora Neale Hurston – William de Fleurville, by John E. Washington.

*Jacket:* Non-pictorial in deep red (16) and black on cream paper with title and editor in reverse on deep red panel at upper left; background in cream with other lettering in black below panel. Front flap as 183b. (*Spring 1944*)

Original ML anthology superseding *Anthology of American Negro Literature*, ed. V. F. Calverton (183). Publication announced for spring 1944. *WR* 16 September 1944. First printing: Not ascertained. Discontinued 1 January 1957.

Watkins’s focus is narrower than Calverton’s. Calverton’s *Anthology of American Negro Literature* (1929) included short stories, selections from novels, drama, poetry, spirituals, blues, labor songs, essays, and autobiographies. Watkins includes four sections only: short stories, essays, autobiographies, and biographies. He notes, “This collection represents the vigorous thinking and writing that characterizes today’s Negro author. Here will be found—not the ‘traditional’ Negro, nor the Negro ‘ideal’—but the true American of Negro parentage speaking his mind about his problems, and offering suggestions for their solution” (pp. xi–xii).

For poetry he refers readers to “five outstanding anthologies that have been published in this field: *Golden Slippers, An Anthology of Negro Poetry for Young Readers*, by Arna Bontemps; *Book of American Negro Poetry*, by James Weldon Johnson; *Caroling Dusk, An Anthology of Verse by Negro Poets*, by Countee Cullen; *Negro Voices, An Anthology of Contemporary Verse*, by Beatrice M. Murphy; *Negro Poets and Their Poems*, by R. J. Kerlin” (p. xii). Instead of including fragments from novels he recommends “that the following novels be read: *Their Eyes Were Watching God*, by Zora N. Hurston; *Home to Harlem*, by Claude McKay; *The Blacker the Berry*, by Wallace Thurman; *My Lives and How I Lost Them*, by Countee Cullen; *These Low Gro*unds, by W. E. Turpin; *Blood on the Forge*, by William Attaway; *Black Thunder*, by Arna Bontemps; *Native Son*, by Richard Wright, and *The White Face*, by Carl R. Offord” (p. xiii).

Keneth Kinnamon compares Watkins’s anthology unfavorably to *The Negro Caravan*, edited by Sterling A. Brown, Arthur P. Davis, and Ulysses Lee (Dryden Press, 1941). Kinnamon writes that *The Negro Caravan* has been highly influential in establishing a canon of African-American literature. He believes the anthology will continue to have value that endures. He does not believe the same is true for the *Anthology of American Negro Literature* (1944). (Kinnamon, 1997)

Also in the Modern Library

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

**373**

**BENNETT A. CERF, ed. FAMOUS GHOST STORIES. 1944– . (ML 73)**

**373a. First printing (1944)**

[torchbearer D2] | [5-line title and statement of responsibility within single rules] FAMOUS | GHOST | STORIES | *Compiled and with an Introductory Note* | BY BENNETT A. CERF | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–viii] ix–xi [xii], [1–2] 3–361 [362–372]. [1–12]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1944, BY RANDOM HOUSE, INC.; [v] ACKNOWLEDGMENTS; [vi] blank; [vii] CONTENTS; [viii] blank; ix–xi INTRODUCTORY NOTE signed p. xi: Bennett A. Cerf | *New York, 1943*; [xii] blank; [1] fly title; [2] blank; 3–361 text; [362] blank; [363–368] ML list; [369–370] ML Giants list; [371–372] blank. (*Spring 1944*)

*Contents:* The Haunted and the Haunters, by Edward Bulwer-Lytton – The Damned Thing, by Ambrose Bierce – The Monkey’s Paw, by W. W. Jacobs – The Phantom ’Rickshaw, by Rudyard Kipling – The Willows, by Algernon Blackwood – The Rival Ghosts, by Brander Matthews – The Man Who Went Too Far, by E. F. Benson – The Mezzotint, by Montague Rhodes James – The Open Window, by “Saki” (H. H. Munro) – The Beckoning Fair One, by Oliver Onions – On the Brighton Road, by Richard Middleton – The Considerate Hosts, by Thorp McClusky – August Heat, by W. F. Harvey – The Return of Andrew Bentley, by August W. Derleth and Mark Schorer – The Supper at Elsinore, by Isak Dinesen – The Current Crop of Ghost Stories, by Bennett A. Cerf.

*Jacket A:* Non-pictorial in moderate greenish blue (173), very dark greenish blue (175) and brilliant yellow (83) on coated white paper with title in reverse and brilliant yellow against moderate greenish blue orb; “EDITED BY BENNETT CERF” in moderate greenish blue, “A MODERN LIBRARY BOOK” in brilliant yellow, other lettering in reverse, all against a very dark greenish blue background.

Front flap:

Deep in the heart of every human being, no matter how rational or sceptical, there lurks a fascination for the weird and occult. Disbelief does not lay ghosts, nor do the tests of science exorcise them. Stairs creak in the dark with the tread of unseen visitors; cemeteries send up midnight apparitions; and headless horsemen ride in the moonlight.

In this completely revised edition of *Famous Ghost Stories*, Bennett Cerf has included such classics of the supernatural as “The Beckoning Fair One,” “The Willows,” “The Supper at Elsinore,” and “The Phantom Rickshaw.” (*Fall 1944*)

Front flap reset with the following phrase added to the last sentence:

“and many other tales of terror and ghostly phenomena.” (*Fall 1959*)

*Jacket B1:* Fujita non-pictorial jacket in deep yellow (85), strong purplish red (255) and black on coated white paper; “Famous” in deep yellow, “Ghost” in reverse, “Stories” in strong purplish red, and other lettering in reverse.

Front and back flaps:

Perhaps no literary genre has as valid a claim to time-proven distinction as the ghost story; from the ages when men huddled around a fire and exchanged tales to hold back the night, to this day when science is beginning to probe the reaches of man’s mind, the ghost story has held a place of honorable speculation. Whether we scoff or believe, a finely wrought ghost story has a singular and compelling fascination.

Bennett Cerf introduces this selection of notable ghost stories that reflect the best of the form. Included are such shiveringly famous tales as “The Monkey’s Paw,” “The Phantom Rickshaw,” and “The Return of Andrew Bentley,” and such writers as Ambrose Bierce, Saki, Rudyard Kipling, and Isak Dinesen. Then, to bring the point hauntingly home, Mr. Cerf concludes with a group of contemporary “true” tales that confront the reader with phenomena that still chill the human imagination.

Original ML anthology superseding *Best Ghost Stories* (67), which had been in the ML since 1919. Publication announced for spring 1944. *WR* 5 August 1944. First printing: Not ascertained.

Cerf commented in *SRL*: “Ever since I have had anything to do with the Modern Library, it has included one anthology which struck me as several degrees below par, and that is its collection of ghost stories. This summer I finally have gotten around to the job of revising the volume. The first step in this process, duly recognized by the International Order of Anthologists and Livers on Other Peoples’ Wits, was to comb through all other anthologies on the subject thus availing myself of numerous valuable tips, and avoiding months of research in dusty library archives” (“Trade Winds,” *SRL*, 28 August 1943, p. 17).

Eleven of the stories were still protected by copyright when the anthology was published. The ML probably paid the copyright holders a flat fee for permission to include them. Cerf received royalties of 4 cents a copy; by 1971 royalties had been increased to 6 cents a copy.

*Famous Ghost Stories* (IML 17) was also published in the Illustrated Modern Library (1946) with illustrations by Hugo Steiner-Prag and William Sharp.

**373b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

FAMOUS | GHOST | STORIES | *Compiled and with an Introductory Note* | BY BENNETT CERF | [torchbearer K] | THE MODERN LIBRARY | NEW YORK

Pagination as 373a. [1]16 [2–6]32 [7]16

Contents as 373a except: [363–370] ML list; [371–372] ML Giants list. (*Spring 1967*)

*Jacket B2:* Enlarged version of 373a jacket B1.

Also in the Modern Library

*Best Ghost Stories* (1919–1943)

Cerf, Bennett, ed., *Great German Short Novels and Stories* (1933– ) 256

Cerf, Bennett A. and Cartmell, Van H., eds., *Sixteen Famous American Plays* (1942– ) G58

Cerf, Bennett A., ed., *Great Modern Short Stories* (1943– ) 361

Cerf, Bennett A. and Cartmell, Van H., eds., *Sixteen Famous British Plays* (1943– ) G64

Cerf, ed., *Famous Ghost Stories* (Illus ML, 1946–1951) IML 17

Cerf, Bennett A., ed., *Three Famous Murder Novels* (1945– ) G67

Cerf, Bennett A. and Cartmell, Van H., eds., *Sixteen Famous European Plays* (1947– ) G72

Cerf, Bennett A. and Cartmell, Van H., eds., *Thirty Famous One-Act Plays* (1949– ) G76

Cerf, Bennett and Moriarty, Henry C., eds., *Anthology of Famous British Stories* (1952– ) G81

Cerf, Bennett, ed., *Encyclopedia of Modern American Humor* (1958– ) G92

Cerf, Bennett, ed., *Six American Plays for Today* (1961– ) 528

***Fall***

**374**

**EDGAR SNOW. RED STAR OVER CHINA. 1944–1952. (ML 126)**

**374a. First printing (1944)**

[within double rules] RED STAR | OVER CHINA | *BY* EDGAR SNOW | [torchbearer D5] | *Modern Library* *:* *New York*

Pp. [i–vi] vii–xiii [xiv], [1–2] 3–529 [530]. [1–16]16 [17–18]8

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1938, 1944, by Random House, Inc*.; [v] dedication; [vi] blank; vii–ix *PREFACE* signed p. ix: Edgar Snow | *Madison, Connecticut, May, 1944*; [x] blank; xi–xiii *CONTENTS*; [xiv] blank; [1] fly title; [2] blank; 3–495 text; [496] blank; 497–514 EPILOGUE | *1944* dated p. 514: June, 1944; 515–529 *Index*; [530] blank.

*Jacket A:* Nonpictorial on cream paper with lettering in deep reddish orange (36) and dark gray (266) as shown.

Text on front panel within a double frame in deep reddish orange:

A BRAND-NEW EDITION OF | EDGAR SNOW’S | RED STAR | OVER | CHINA | with additions to the text and a new last | chapter that bring the story of the conflict in | China up to the very last minute. | THIS IS THE BOOK THAT TELLS WHY | JAPAN CAN’T WIN! | The only foreign correspondent who penetrated deep into | Northwest China and returned to tell the tale describes with | first-hand detail the amazing stories of: |  The 6000-mile “Long March” of the army of Chu Teh, | “The Red Napoleon.” |  The inside story of the kidnapping of Chiang Kai-shek, | and its tremendous consequences. |  China’s united front against Japan, and its war tactics | and objectives.

Front flap:

No book published in America during the last decade has been so influential in interpreting to the Western mind the complexities and aspirations of present-day China as Edgar Snow’s *Red Star Over China*. Written with the authority of seventeen years of first-hand observation of the revolutionary events in the great centers and remote provinces, it has become required reading for everyone who seeks to understand the role of China in the world today. The author has revised this edition and provided a new introduction and epilogue to bring it up to the present. (*Fall 1944*)

Originally published by Random House, 1938. ML edition printed from plates made from a new typesetting with a new preface and epilogue. Publication announced for fall 1944. *WR* 3 February 1945. First printing: Not ascertained. Discontinued 1 January 1953.

The Random House edition was out of print when Snow inquired about a ML reprint (Snow to Cerf, 10 November 1943). The original plates were too large for the ML’s format, and Cerf urged Snow to bring the text up to date. A revision, he wrote, “would give us a wonderful and thoroughly legitimate excuse for reviving the book” (Cerf to Snow, 12 November 1943). Snow liked the idea but later decided against a comprehensive rewriting. In the preface to the ML edition he wrote, “I have kept the original text untouched, except for minor deletions and changes in tense here and there, and instead I have brought the book up to 1944 by the addition of a brief chapter of summary in an epilogue” (p. viii).

The original RH edition sold approximately 23,500 copies. There were six printings of the ML edition with total sales of just over 27,000 copies(Commins to Harold R. Isaacs, Massachusetts Institute of Technology, 4 September 1956).

**374b. Title page reset (1946)**

[within double rules] RED STAR | OVER | CHINA | *by* | EDGAR SNOW | [torchbearer D1 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pagination, collation and contents as 374a.

*Jacket B:* As 374a in deep reddish orange (36) and dark gray (266) with text on front panel revised:

A BRAND-NEW EDITION OF | EDGAR SNOW’S | RED STAR | OVER | CHINA | with additions to the text and a new | chapter that brings up to the last | minute the famous account of | THE REBIRTH OF CHINA | by the only foreign correspondent who penetrated deep into | Northwest China during the long civil war and returned to | tell the tale of: |  The history of the Chinese Soviets. |  The life of Mao Tse-tung, China’s Lenin. |  The 6000-mile “Long March” of the army that wouldn’t | stay dead. |  China’s war against Japan. |  How Chinese partisans built the foundations of the new | democracy emerging triumphant in China to day [*sic*]. (*Fall 1946*)

The Saxe Commins Papers at Princeton University Library include a copy of jacket A with penciled revisions for the updated ML edition. The final version of the 374b jacket includes additional revisions that were probably suggested by Cerf.

There was a second printing of 374b in spring 1947. Pagination and contents as 374b; collation: [1–17]16.

**375**

**DOROTHY PARKER. THE COLLECTED POETRY OF DOROTHY PARKER. 1944– . (ML 237)**

**375a. First printing (1944)**

[torchbearer D4] | [triple rule] | [6-line title within frame of row ornaments, within vertical rules at left and right] THE | COLLECTED | POETRY | *of* | DOROTHY | PARKER | [triple rule] | [within vertical rules at left and right] THE MODERN LIBRARY · NEW YORK | [triple rule]

Pp. [i–vi] vii–xii, [1–2] 3–210 [211–212]. [1–6]16 [7–8]8

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1936, BY DOROTHY PARKER | COPYRIGHT, 1926, 1928, BY HORACE LIVERIGHT, INC. | COPYRIGHT, 1931, BY DOROTHY PARKER | [short swelled rule] | FIRST MODERN LIBRARY EDITION, 1944; [v] dedication; [vi] blank; vii–xii *CONTENTS*; [1] part title: ENOUGH | ROPE; [2] blank; 3–202 text; [203] part title: INDEX OF | FIRST LINES; [204] blank; 205–210 *INDEX OF FIRST LINES*; [211–212] blank.

*Jacket A:* Non-pictorial in deep green (142) and dark grayish yellow (91) on coated cream paper with lettering in reverse on inset deep green panel and three deep green bands at foot, all surrounded by cream background with decorations in dark grayish yellow. Designed by Paul Galdone; unsigned. *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), fall 1942 for *Collected Stories of Dorothy Parker* (353), 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:

It is almost twenty years since the first of Dorothy Parker’s light verse, sharpened to arrow-point and dipped in the bubbling acid of her wit, brought her the kind of fame that belongs to the most frequently quoted poet of the country. In that time not one of her countless imitators has so much as disputed her position as the foremost ironist in America. Here, for the legions of her old and new admirers, are all the poems which appeared originally in *Enough Rope*, *Sunset Gun*, *Death and Taxes*, plus numerous additional verses of equal brilliance. (*Fall 1944*)

Originally published as *Not So Deep as a Well* by Viking Press, 1936. ML edition (pp. [v]–xii, 3–210) printed from Viking plates with part titles reset. Publication announced for fall 1944. *WR* 3 February 1945. First printing: Not ascertained.

The title page, part titles, and endpapers of the Viking Press edition contained decorations by Valenti Angelo printed in moderate reddish orange. The title page of 375a is adapted from the Viking Press title page. There was at least one printing of 375a with the *First* statement omitted from p. [iv].

The Modern Library paid royalties of 10 cents a copy for Parker’s *Collected Stories* (1942) and probably paid the same for *Collected Poetry* (1942). By 1971 the royalty rate for *Collected Poetry* had risen to 30 cents—still 10 percent of the list price.

**375b. Title page reset (1945)**

THE | COLLECTED | POETRY | OF | DOROTHY | PARKER | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pagination as 375a. [1–7]16

Contents as 575a except: [iv] *First* statement omitted.

*Jacket A:* As 375a jacket. (*Spring 1945*)

*Jacket B:* As jacket A except yellow omitted.

Front flap reset with first two sentences revised and expanded as follows:

Dorothy Parker’s verse, sharpened to arrow point and dipped in the acid of wit, brought her the kind of fame that belongs to the most frequently quoted poets of their time. Almost every literate person in America memorized and applied many of her lines to prove a point or make an impression for wit or wisdom. Her countless imitators only helped to confirm her deserved and undisputed place as one of America’s most quick-minded ironists. Here, for the legions of her old and new admirers, are all the poems which appeared originally in Enough Rope, Sunset Gun, Death and Taxes, plus numerous additional verses of equal brilliance. (*Fall 1956*)

**375c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 375b except line 7: [torchbearer K].

Pagination as 375a. [1–7]16

*Contents*: As 375a except: [iv] COPYRIGHT, 1926, 1928, 1931, 1936, AND RENEWED, | 1953, 1955, 1959, BY DOROTHY PARKER.

*Jacket C:* Enlarged version of jacket B in deep reddish purple (238) instead of deep green and strong yellow (84) instead of dark grayish yellow, with the Fujita “ml” replacing Kent’s torchbearer on the front panel.

Also in the Modern Library

Parker, *Collected Stories* (1942–1971) 353