**1946**

**General**

Random House bought its own building at 457 Madison Avenue and moved in on 15 May. The firm had occupied rented offices at 20 East 57th Street since 1927 but had to move after International Business Machines (IBM) bought the building. The jackets of the first ML printings of *The Confessions of Jean Jacques Rousseau* (384) and Koestler’s *Darkness at Noon* (385) list the old address on the back panel. The Madison Avenue address appears on the back panel beginning with Hersey’s *A Bell for Adano* (386), published in April. The Madison Avenue building consisted of the north wing of a mansion originally built in 1885 for Henry Villard. The north wing (one of five separate units) was owned for many years by the Fahnestock family and had been purchased by Joseph P. Kennedy in 1944. Random House bought it from Kennedy for $420,000 and spent an additional $100,000 renovating and furnishing it.

**Number of titles**

Eleven titles were added and five were discontinued, bringing the total number of titles to 251.

**Format**

New titles issued in 1946 in the regular ML were published in the standard format used over the war years 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 brown, blue, green or gray.

Inset panels of brown bindings were usually black; the panels of blue bindings were usually red; those of green bindings were usually black; and those of gray bindings were usually green.

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

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 (January–October); $1.10 (November–December). The price increase was the first for the regular ML since May 1920. The first new title published at $1.10 was Rawlings, *The Yearling* (391), but the $1.10 price was short lived. The retail price increased to $1.25 on 15 April 1947. The ML printed the list price at the top of the jacket flap, and first printings of titles published at 95 cents and $1.10 are commonly found in price-clipped jackets.

**Dating keys**

(Spring) Hersey, *Bell for Adano* xBalzac, *Père Goriot & Eugénie Grandet*; Giants through G68; jackets: 309. (Fall) Balzac, *Père Goriot & Eugénie Grandet* xAristotle, *Introduction*; Giants through G70; jackets: 316.

**Titles sought, suggested, declined**

William Rose, Jr., the president of Harper &Brothers, cancelled a proposed ML reprint of James Henry Breasted’s *The Conquest of Civilization* (1926; rev. ed., 1938), noting that the book was basically a trade edition of Breasted’s textbook *Ancient Times* (Ginn & Co., 1916; 2nd ed., 1935). Ginn was concerned that a 95-cent ML edition would hurt sales of *Ancient Times* in college towns (Rose to Cerf, 5 July 1946). Klopfer rejected a suggestion to include H. G. Wells’s *History of Mr. Polly* in the ML (Klopfer to Frank Dodd, 9 September 1946). The ML also decided against Sigmund Freud’s *Leonardo da Vinci* (Dodd, Mead, 1932), which was not included in *The Basic Writings of Sigmund Freud* (Giant, 1938). A. A. Brill, who had translated *Leonardo da Vinci* and edited the Giant, sent a copy to Commins for consideration, indicating that Dodd, Mead was willing to return all rights to the book (A. A. Brill to Commins, 4 October 1946). The length of *Leonardo da Vinci*—just 130 pages—was a problem. It never appeared in the ML, but fifteen years later it was published in Vintage Books, Random House’s quality paperback series.

**New titles**

Rousseau, *Confessions of Jean Jacques Rousseau* (1946) 384

Koestler, *Darkness at Noon* (1946) 385

Hersey, *A Bell for Adano* (1946) 386

Doyle, *Adventures and Memoirs of Sherlock Holmes* (1946) 387

Nash, *Selected Verse of Ogden Nash* (1946) 388

James, *Wings of the Dove* (1946) 389

Balzac, *Père Goriot & Eugénie Grandet* (1946) 390

Rawlings, *The Yearling* (1946) 391

Burk, *Life and Works of Beethoven* (1946) 392

Frost, *Poems of Robert Frost* (1946) 393

Faulkner, *Sound and the Fury & As I Lay Dying* (1946) 394

**Discontinued**

Edmonds, *Rome Haul* (1938)

Feuchtwanger, *Power* (1932)

Gide, *The Counterfeiters* (1931)

Liddell Hart, *War in Outline* (1939)

Morley, *Human Being* (1940)

***Spring***

**384**

**JEAN JACQUES ROUSSEAU. THE CONFESSIONS OF JEAN JACQUES ROUSSEAU. 1946–1970. (ML 243)**

**384. First printing (1946)**

THE | CONFESSIONS | OF | JEAN JACQUES | ROUSSEAU | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xviii, [1–2] 3–683 [684–686]. [1–22]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1945; v–xviii CONTENTS; [1] fly title; [2] blank; 3–683 text; [684–686] blank. *Note:* Publication appears to have been delayed until early 1946.

*Jacket:* Pictorial on cream paper in moderate brown (58), dark bluish green (165), and black, with inset illustration by Hugo Steiner-Prag of a small figure seated by a lake with mountains in the distance and three trees in the foreground, all in moderate brown with dark bluish green frame; illustration framed in dark bluish green (165), lettering in dark bluish green and black, all within black and dark bluish green rules.

Front flap:

For almost two hundred years *The Confessions of Jean Jacques Rousseau* has remained unchallenged as the classic book of self-revelation. A tremendous influence on subsequent writing, it is as meaningful for our generation as it was before, during and immediately after the French Revolution. The very voice of the enlightenment, it speaks with the same eloquence for every enlightened reader today. The inclusion of *The Confessions*, complete and unabridged, in the Modern Library series fulfills a long-cherished plan of the editors. (*Spring 1946*) *Note:* The jacket illustration is credited to Steiner-Prag on the front flap; Joseph Blumenthal was responsible for the typographic design. (*Spring 1946*)

The ML did not know the identity of the translator. ML edition printed from plates made from a new typesetting. Scheduled for fall 1945; published February 1946. *WR* 9 February 1946. First printing: Not ascertained. Discontinued 1970/71.

*The Confessions of Jean Jacques Rousseau* was scheduled for publication in fall 1945, and the verso of the title page of the first printing states “FIRST MODERN LIBRARY EDITION, 1945.” However, its listing in *Publishers’ Weekly*’s “Weekly Record” of newly published books is in the issue for 9 February 1946, and there is a spring 1946 list of ML titles inside the first printing of the jacket. Publication may have been delayed by the wave of strikes that accompanied the return to a peacetime economy (*see* Neavill, “Publishing in Wartime,” *Library Trends* 55 [Winter 2007], p. 593; <http://digitalcommons.wayne.edu/slisfrp/62>). Klopfer remarked later in 1946, “We are having the usual hellish time getting our books out and the situation amongst the suppliers is certainly no easier than it was at any time during the war” (Klopfer to Cerf, 14 August 1946).

The ML edition was not among the 100 best-selling titles in the regular ML during the twelve-month period, November 1951–October 1952. Sales totaled 45,924 copies by spring 1958.

**385**

**ARTHUR KOESTLER. DARKNESS AT NOON. 1946– . (ML 74)**

**385. First printing (1946)**

DARKNESS | AT NOON | *by* | ARTHUR KOESTLER | *Translated by* | DAPHNE HARDY | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*8*], [1–2] 3–267 [268–280]. [1–9]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1941, BY THE MACMILLAN COMPANY | [6-line rights statement] | *First* MODERN LIBRARY EDITION, 1946; [*5*] epigraphs from Machiavelli and Dostoevsky; [*6*] author’s note; [*7*] CONTENTS; [*8*] blank; [1] part title: THE FIRST HEARING; [2] blank; 3–267 text; [268] blank; [269–274] ML list; [275–276] ML Giants list; [277–280] blank. (*Spring 1946*)

*Jacket A:* Non-pictorial in deep reddish orange (38) and black on cream paper with title in reverse on circular black panel and other lettering in black against deep reddish orange background; last line of front panel: “*The Book-of-the-Month Club Selection.*”

Front flap:

Few novels of the last ten years have stirred up so much partisanship and violent controversy as Arthur Koestler’s *Darkness at Noon*. Its champions have proclaimed it as a penetrating study of revolutionary psychology and the compulsions which lead to the catharsis of confession; its adversaries, first to admit its overwhelming power, attack it on the ground of its political implications. Both agree that Arthur Koestler is a novelist of the foremost rank and a man with the courage of his strong and brilliant convictions. (*Spring 1946*)

*Jacket B:* As jacket A except last line of front panel: “*A Book-of-the-Month Club Selection*”. (*Spring 1951*) *Note:* *Darkness at Noon* had been a Book-of-the-Month Club selection in 1941. The wording of the jacket may have been revised to avoid the suggestion that it was a current selection. Front flap revised with first sentence beginning “Few modern novels have stirred up” and the following sentence added at the end: “Recent history has provided corroborating testimony to his fictional critique of the ruthlessness of modern revolutionary procedures.” (*Fall 1956*)

Originally published in U.S. by the Macmillan Co., 1941. ML edition (pp. [*5*]–267) printed from Macmillan plates. Publication scheduled for February 1946. *WR* 16 March 1946. First printing: 10,000 copies.

Kostler wrote *Darkness at Noon* in German while living in Paris. The sculptor Daphne Hardy, who translated it into English early in 1940, was Koestler’s companion and lover. Koestler and Hardy escaped Paris separately in 1940 shortly before the German occupation, and Hardy, once she was safely in Britain, arranged for the publication of *Darkness at Noon* with the British firm Macmillan (Wikipedia; accessed 17 August 2013).

Cerf initially wanted to publish *Darkness at Noon* in the ML in fall 1942. When he approached the American branch of Macmillan he noted, “I think it is a very fine book and just the sort of thing that we can do well with in our series” (Cerf to George Brett, Jr., Macmillan, 12 January 1942). Macmillan indicated that it would not be available for fall 1942. Cerf feared that a delay would reduce interest in the book on the grounds that “the subject matter is likely to curdle as our relations with Russia grow more friendly” (Cerf to James Putnam, Macmillan, 25 March 1942). A month later he wrote about publishing a ML edition in spring 1943, offering an advance of $500 against royalties of 10 cents a copy (Cerf to Brett, 27 April 1942).

*Darkness at Noon* was the main selection of the Book-of-the-Month Club for June 1941. When the ML edition was published nearly five years later, the ML jacket stated “*The Book-of-the-Month Club Selection*”; in the early 1950s the wording was changed to “*A Book-of-the-Month Club Selection*”.

*Darkness at Noon* sold 5,257 copies during the twelve-month period, November 1951–October 1952, placing it in the first quarter of ML and Giant titles.

**386**

**JOHN HERSEY. A BELL FOR ADANO. 1946–1955. (ML 16)**

**386. First printing (1946)**

A BELL | FOR | ADANO | *by* | JOHN HERSEY | WITH A NEW FOREWORD | BY THE AUTHOR | [torchbearer D5 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–iv] v–viii, [1–2] 3–269 [270–280]. [1–9]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1944, BY JOHN HERSEY | COPYRIGHT, 1946, BY RANDOM HOUSE, INC. | [6-line rights statement] | *First* MODERN LIBRARY EDITION, 1946; v–viii *Foreword* signed p. viii: John Hersey | *New York,* | *November, 1945*; [1] fly title; [2] blank; 3–269 text; [270] blank; [271–276] ML list; [277–278] ML Giants list; [279–280] blank. (*Spring 1946*)

*Jacket:* Pictorial in dark reddish orange (38), dark blue (183), grayish yellow green (122), and light yellowish green (135) on cream paper depicting a bell tower, a damaged building topped by a cross, and dark blue walls in the foreground; author and title in dark reddish orange against a grayish yellow green sky, torchbearer and other lettering in light yellowish green against dark blue foreground. Signed: VA [Valenti Angelo].

Front flap:

Of the new generation of novelists, risen to prominence during the Second World War, no one stands higher than John Hersey. In *A Bell for Adano* he has given the first fictional, and so far the most eloquent, American interpretation of the struggle of democracy against fascism. He saw that struggle in terms of men under pressure, in all their simple humanity and their weakness and strength, and portrayed it with moving fidelity. In a brilliant new Foreword, especially written for this Modern Library edition, John Hersey re-asserts his faith in the men who can secure a decent future for the world. (*Spring 1946*)

Originally published by Alfred A. Knopf, 1944. ML edition (pp. [1]–269) printed from Knopf plates. Published April 1946. *WR* 27 April 1946. First printing: 10,000 copies. Discontinued 1 January 1956.

The ML initially paid Knopf a flat royalty which was probably 10 cents a copy. The royalty rate was adjusted to 10 percent of the retail price in 1947 when the ML increased its list price to $1.25 (Klopfer to Knopf, Inc., 9 June 1947). The ML did not have exclusive reprint rights. A Pocket Books paperback priced at 25 cents appeared in May 1945.

Hersey’s new foreword was written for the ML edition. It appeared in place of his foreword to the original edition and reflected a postwar rather than wartime perspective. The foreword begins:

For the early editions of this book, I wrote a foreword which began: “Major Victor Joppolo, U.S.A., was a good man. You will see that. It is the whole reason why I want you to know his story.”

On second thought, and now that the war is over, the optimistic talent of Joppolo was not the whole reason I wanted to put down the things in this novel. I wrote the book in angry haste—in three weeks of September, 1943—and I chose a far better than average Allied Military Government officer, Joppolo, as its protagonist, and a worse than average regular Army officer, Marvin, as its antagonist, because I was just back from the fronts and I was all hot and bothered about two things.

One of them was the fact, which became evident at about H Hour plus one minute of the Sicilian invasion, that our long-standing dedication to the job of winning the war first and worrying about the problems of peace afterward was not going to work out very well. . . .

The other thing about which I was disturbed when I wrote the novel was a concern shared by most of the citizens who served in our citizen-Army—namely, that the country should never forget that the military system is repugnant to the democratic system, that no matter how essential armed strength may continue to be, we should never forget that the Army habit of life is one which can corrupt weak men, when they achieve the authority of rank, and can waste strong ones, when they do not. There is something un-democratic about the absolute control which a small symbol, a star, an eagle, a leaf or a bar, worn on the shoulder or pinned to the collar, gives one man over every other man who wears a lesser symbol, no matter what their relative talents may be. . . . (ML ed., pp. v–vii).

Commins considered Hersey’s foreword “perhaps the best introduction ever to appear in a Modern Library book” (Commins to Hersey, 29 November 1945). When Ian Ballantine inquired about including the ML foreword in the Bantam paperback edition, Cerf replied that the ML would not “consider allowing it to be reprinted in the Bantam edition or anywhere else” (Cerf to Ballantine, 30 April 1946). Printings of the Knopf edition continued to use the original foreword, as did other reprint editions, including the Vintage Books paperback (1988), published more than thirty years after the ML edition was discontinued.

Copies of the spring 1947 printing (based on the ML list at the end of the volume) exist with standard ML endpapers but a non-ML binding and jacket. The binding cloth is light gray with the title and author stamped in black on the spine; the jacket is light gray with author and title printed in blue on the front panel and backstrip. No publisher is indicated, but the descriptive text on the jacket flap is the same used on ML jackets, and the book is printed from the same typesetting as regular ML printings. These copies may have been produced by the ML for the use of an unidentified organization or group; details are unknown.

The ML edition did not rank among the 100 best-selling titles in the regular ML during the twelve-month period, November 1951–October 1952.

**387**

**SIR ARTHUR CONAN DOYLE. THE ADVENTURES AND MEMOIRS OF SHERLOCK HOLMES. 1946– . (ML 206)**

**387a. First printing (1946)**

THE ADVENTURES | AND MEMOIRS OF | SHERLOCK | HOLMES | *by* | SIR ARTHUR CONAN DOYLE | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–iv] v–vi, [1–2] 3–612 [613–618]. [1–19]16 [20]8

[i] half title; [ii] blank; [iii] title; [iv] ADVENTURES OF SHERLOCK HOLMES | *Copyright, 1892, by Harper & Bros.* | *Copyright, 1920, by A. Conan Doyle* | MEMOIRS OF SHERLOCK HOLMES | *Copyright, 1894, by Harper & Bros.* | *Copyright, 1921, by A. Conan Doyle* | [10 lines of additional copyright statements] | *First* MODERN LIBRARY *Edition* | 1946; v–vi Contents; [1] part title: ADVENTURES | OF | SHERLOCK HOLMES; [2] blank; 3–332 text; [333] part title: MEMOIRS | OF | SHERLOCK HOLMES; [334] blank; 335–612 text; [613–618] ML list. (*Spring 1946*)

*Jacket A:* Pictorial in moderate blue (182), light yellow (86), medium gray (265), and black on coated white paper with decorative illustration of deerstalker cap, pipe and magnifying glass; lettering in reverse shaded in light yellow, medium gray, and black against black background shaded in moderate blue. Signed: PG [Paul Galdone].

Front flap:

For many years the editors of the Modern Library have tried to acquire the rights of publication of the best of the Sherlock Holmes stories. Now, by special arrangement with the Estate of Sir Arthur Conan Doyle, *The Adventures and Memoirs of Sherlock Holmes*, complete and unabridged in one volume and comprising twenty-three of the greatest tales to come from the pen of the master, is offered as the classic in its field. Here for your mystification and delight are “The Red-Headed League,” “The Adventure of the Speckled Band,” “The Five Orange Pips” and others of equal fame and favor. (*Spring 1946*)

ML edition printed from plates made from a new typesetting. Publication announced for February 1946. *WR* 6 July 1946. First printing: Probably 10,000 copies.

Cerf contacted Harper & Bros. in 1944 about including *The Adventures and Memoirs of Sherlock Holmes* in the ML. He offered a $2,500 advance against royalties of 5 cents a copy on the first 20,000 copies and 10 cents a copy thereafter. The ML expected to order a new typesetting and make new plates, and Cerf indicated that the low initial royalty was a way of sharing those costs (Cerf to Henry Hoyns, Harper & Bros., 27 April 1944). Harper & Bros. did not object to a ML edition but referred Cerf to A. P. Watt, the literary agency representing the Conan Doyle Estate (Hoyns to Cerf, 28 April 1944). Watt had a reputation for being difficult to deal with and initially offered the ML reprint rights for a period of eighteen months. Cerf regarded that as an impossible limitation and began to think about putting together a volume of Holmes stories in the public domain (Cerf to Hoyns, 29 August 1944).

Klopfer, who was stationed in Britain with the U.S. Air Force, met with Watt in London the following January. At this point the ML had dropped its proposal for a reduced initial royalty and Watt was asking for a three-year limitation clause. Cerf asked Klopfer to try to persuade Watt to drop the limitation clause altogether on the grounds that the ML would be investing in new plates (Bennett Cerf Papers. Cerf to Klopfer, 4 January 1945; Klopfer to Cerf, 26 January 1945; Cerf’s letter is included in Cerf and Klopfer, *Dear Donald, Dear Bennett*, pp. 195–98). He also wrote Watt directly, repeating the ML’s offer of a $2,500 advance against royalties of 10 cents a copy. He noted that the ML was considering putting *The Adventures and Memoirs of Sherlock Holmes* into the Illustrated ML as well as the regular series, and he indicated that, although the reprint contract would have to be for more than three years and he preferred an indefinite contract, he was willing to compromise at ten years (Cerf to Watt, 19 January 1945). Later that spring Watt agreed to a standard reprint contract that was subject to renewal after five years.

Vincent Starrett declined an invitation to write an introduction to the ML edition. “It isn’t worth thinking about at the fee suggested, and I would rather—in any case—not be associated with an unedited reprint of the American editions of the ADVENTURES and MEMOIRS, which are pretty corrupt” (Starrett to Commins, 23 August 1945). The ML edition was published without an introduction. The ML planned to go to press with a first printing of 10,000 copies.

The ML edition sold 3,724 copies during the twelve-month period November 1951–October 1952, placing *The Adventures and Memoirs of Sherlock Holmes* high in the second quarter of ML and Giant titles.

**387b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 387a through line 6; lines 7–9: [torchbearer K at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK.

Pagination as 387a. [1–17]16 [18]8 [19–20]16

Contents as 387a except: [iv] Adventures of Sherlock Holmes | COPYRIGHT, 1892, BY HARPER & BROS. | COPYRIGHT, 1920, BY A. CONAN DOYLE | Memoirs of Sherlock Holmes | COPYRIGHT, 1894, BY HARPER & BROS. | COPYRIGHT, 1921, BY A. CONAN DOYLE | [10 lines of additional copyright statements]; [613–614] ML Giants list; [615–618] blank. (*Spring 1967*)

*Jacket B:* Enlarged version of 387a with strong purplish red (255) in place of moderate blue, very dark purplish red (260), brilliant yellow (83), and dark olive brown (96). Fujita “ml” symbol in brilliant yellow added between author and title, and front panel enclosed in strong purplish red frame; backstrip in strong purplish red with lettering in brilliant yellow and reverse.

Front flap:

This volume contains, complete and unabridged, the two collections of Sherlock Holmes stories, the *Adventures* and the *Memoirs*. These tales of mystery and adventure—twenty-three in all—include “The Red-Headed League,” “The Adventure of the Speckled Band,” “The Five Orange Pips” and others of equal fame and favor.

**388**

**OGDEN NASH. THE SELECTED VERSE OF OGDEN NASH. 1946–1968. (ML 191)**

**388. First printing (1946)**

THE SELECTED | VERSE | OF | OGDEN NASH | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xi [xii], 3–246. [1–8]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1931, 1933, 1935, 1936, 1937, 1938, 1939, 1940, | 1945, BY OGDEN NASH | *First* MODERN LIBRARY *Edition*, 1946; v–xi *CONTENTS*; [xii] blank; 3–240 text; 241–246 *Index of First Lines*

*Jacket A:* Pictorial in brilliant yellow (83), strong orange (50), light grayish brown (60), and black on coated white paper with multi-color illustration at lower right of a smiling author in an easy chair with a portable typewriter resting on his outstretched legs and sheets of typescript scattered on the floor; title in reverse and other lettering in black on inset light grayish brown panel bordered in strong orange, all against brilliant yellow background. Signed: PG [Paul Galdone].

Front flap:

The temptation to describe a book by Ogden Nash in his own light-verse style is quickly overcome by mere trial. The simple truth is that he is inimitable. He is [+original, he is] funny and he is profound; he is clever and he is surprisingly penetrating; there are always both rhyme and reason in his sensible nonsense. For this Modern Library edition, Ogden Nash has made his own selection of 165 of his most representative poems, each one a gem of humor and light-hearted wisdom. (*Spring 1946; [Fall 1956]*)

*Jacket B:* As jacket A in vivid red (71) instead of strong orange and grayish brown (61) instead of light grayish brown. Front flap as jacket A fall 1956. (*Spring 1963*)

Original ML collection. Publication announced for April 1946. *WR* 17 August 1946. First printing: Not ascertained. Discontinued fall 1968, four years after Nash’s *Verses from 1929 On* (1964) was added to the ML.

Cerf first inquired about a volume of Nash’s poems in 1943, remarking: “We are veering more and more to the classics in the Modern Library, but we have to put in an occasional modern volume to keep up appearances” (Cerf to Alfred R. McIntyre, Little, Brown, 1 October 1943). At that time Little, Brown did not want to authorize another reprint edition of Nash’s poems. Garden City Publishing Co. was doing well with its one-dollar reprint of *The Face Is Familiar: The Selected Verse of Ogden Nash*, and *The Ogden Nash* *Pocket Book* was scheduled to appear as a 25-cent paperback early the following year (McIntyre to Cerf, 2 October 1943). The Garden City reprint, published in 1941, eventually went through fifteen printings for a total of 172,500 copies; the Pocket Books volume had nine printings through January 1946 for a total of 765,000 copies (Crandell, pp. 58–60, 76).

The ML paid royalties of 10 cents a copy to Little, Brown & Co. In 1957 Arthur Thornhill of Little, Brown noted that the ML was still paying royalties of 10 cents a copy although the retail price had been increased several times (Thornhill to Klopfer, 17 September 1957). Royalties appear to have been increased to 12 cents a copy.

*The Selected Verse of Ogden Nash* sold 5,332 copies during the 12-month period November 1951–October 1952, placing it in the first quarter of ML and Giant titles.

***Fall***

**389**

**HENRY JAMES. THE WINGS OF THE DOVE. 1946–1969. (ML 244)**

**389.1. First printing (1946)**

The Wings | of the Dove | BY | HENRY JAMES | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–iv] v–xxx, [1–2] 3–329 [330]; [1–2] 3–439 [440]. [1–25]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1930, 1937, BY HENRY JAMES, EXECUTOR | COPYRIGHT, 1902, 1909, BY CHARLES SCRIBNER’S SONS | FIRST *Modern Library* EDITION, 1946; v–xxx PREFACE | BY THE AUTHOR; [1] part title: BOOK FIRST; [2] blank; 3–329 text; [330] blank; [1] part title: BOOK SIXTH; [2] blank; 3–439 text; [440] blank. *Note:* Page numeral 329, the last page of the first volume of the Scribner edition, is battered and barely legible in the first ML printing.

*Variant:* Pp. [i–iv] v–xxx, [1–2] 3–328 [329–330]; [1–2] 3–439 [440]. [1]16 [2–12]32 [13–14]16. Contents as 389.1 except: [iv] *First* statement omitted; 3–[329] text. (*Spring 1957 jacket*) *Note:* Battered page numeral “329” removed from plates.

*Jacket* *A:* Non-pictorial with lettering in dark red (16) and black on inset yellowish gray (93) panel within dark red frame, all on cream—almost pale orange yellow (73)—paper.

Front flap:

The nationwide revival of interest in the writings of Henry James has created the demand for this new, popular-priced edition of *The Wings of the Dove*. Considered by its author the most ambitious, by his critics the most perceptive and by his ever-growing circle of devotees his most highly sustained novel, it is given a distinguished place in the Modern Library series beside two of his widely read works: *The Portrait of a Lady*, Number 107, and *The Turn of the Screw*, Number 169. (*Fall 1946*)

*Jacket* *B:* As 389.1 except deep reddish brown (41) in place of dark red and pale yellow (89) in place of yellowish gray on coated cream paper. (*Fall 1964*)

Originally published in two volumes by Charles Scribner’s Sons, 1902. ML edition (381.1, pp. [1]–329; [1]–439) printed from Scribner plates in a single volume with title retained in the heading of v. 1, p. 3 and removed from the heading of vol. 2, p. 3; “Preface” printed from a new typesetting. Publication announced for September 1946. *WR* 16 November 1946. First printing: Not ascertained but probably 5,000 copies. Discontinued 1969/70.

The ML paid Scribner’s a $400 advance against royalties of 8 cents a copy. The small advance and relatively low royalty rate reflected the assumption on the part of both Scribner’s and the ML that *The Wings of the Dove* did not have wide popular appeal and was unlikely to achieve large reprint sales.

James’s Preface (pp. v–xxii) originally appeared in the New York Edition of *The Novels and Tales of Henry James* (New York: Charles Scribner’s Sons, 1907–17), in which *The Wings of the Dove* occupied vols. 19–20. The New York edition appears to have been printed from standing type. The ML reset the Preface in the typographic style of the 1902 Scribner’s edition and made plates that were used for ML printings.

Four years before *The Wings of the Dove* was added to the ML, Cerf admitted to Max Perkins that he was unable to get through the book (Cerf to Perkins, 26 May 1942). In his “Trade Winds” column he wrote, “According to rumor David Selznick is toying with a notion of making a motion-picture version of the Henry James novel, ‘The Wings of the Dove,’ and Max Perkins of Scribner’s suggested that the book might make a timely addition to the Modern Library series. We regret to report, however, that we bogged down completely after sixty pages or so. This is one of James’s later novels, and its style is more involved than Faulkner’s ‘Sound and the Fury’ or Isabel Paterson’s political dissertations” (“Trade Winds,” *SRL*, June 20, 1942, p. 20).

*The Wings of the Dove* was not among the 100 best-selling titles in the regular ML during the 12-month period, November 1952–October 1952. In contrast, James’s *Portrait of a Lady* (1936)was solidly in the first quarter of ML titles, and *Turn of the Screw; The Lesson of the Master* (1930) was near the top of the second quarter.

**389.2. New bibliographical edition; offset printing (1968)**

[left page of 2-page spread] *Preface to the New York Edition* | *by Henry James* | *The Modern Library* *New York* | [right page of 2-page spread] THE | WINGS | OF | THE | DOVE | [decorative rule] | *Henry James* *Note:* The title (p. [iii]) is in open-face capitals.

Pp. [i–iv] v–xxii, [1–2] 3–522. [1]16 [2–8]32 [9–10]16

[i] half title; [ii–iii] title; [iv] COPYRIGHT, 1930, 1937, BY HENRY JAMES, EXECUTOR | COPYRIGHT, 1902, 1909, BY CHARLES SCRIBNER’S SONS; v–xxii *PREFACE* | *by The Author*; [1] part title: *BOOK* | I; [2]–522 text.

*Jacket:* As jacket B.

Printed by offset lithography from a new typesetting.

**390**

**HONORÉ DE BALZAC. PÈRE GORIOT & EUGÉNIE GRANDET. 1946–1970. (ML 245)**

**390a. First printing (1946)**

Père Goriot | AND | Eugénie Grandet | [short swelled rule] | By HONORÉ DE BALZAC | *Translated from the French by* | E. K. BROWN, DOROTHEA WALTER | AND JOHN WATKINS | [torchbearer E5] | THE MODERN LIBRARY | [short swelled rule] | *New York*

Pp. [i–vi] vii–xiii [xiv], [1–2] 3–496 [497–498]. [1–16]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1946, BY RANDOM HOUSE, INC. | FIRST MODERN LIBRARY EDITION; [v] CONTENTS; [vi] blank; vii–xiii INTRODUCTION signed p. xiii: [at left] *Chicago,* | *June, 1945* [at right] E. K. BROWN; [xiv] blank; [1] part title: PÈRE GORIOT | [short swelled rule] | *Translated by E. K. Brown*; [2] dedication; 3–289 text; [290] blank: [291] part title: EUGÉNIE GRANDET | [short swelled rule] | *Translated by Dorothea Walter and John Watkins*; [292] dedication; 293–496 text; [497–498] blank.

*Jacket:* Non-pictorial in brilliant yellow (83), vivid reddish orange (34), and black on coated white paper with “père goriot” in brilliant yellow lower-case letters, “EUGÉNIE GRANDET” in reverse against vivid reddish orange panel, “BY HONORÉ DE BALZAC” in reverse, and “THE MODERN LIBRARY” in vivid reddish orange, all against black background. Signed: “brenner” at upper right.

Front flap:

In response to an ever-increasing number of written suggestions that there be a larger representation of the novels of Balzac in the Modern Library, the editors have chosen for inclusion in the series two of his most famous works of fiction: *Père Goriot* and *Eugénie Grandet*. In brand-new translations, the first by E. K. Brown of Chicago University, and the second by Dorothea Walter and John Watkins, this portion of the massive structure of the Human Comedy belongs among the world’s greatest novels of creative imagination and social criticism. (*Fall 1946*)

Original ML translations. Publication announced for September 1946. *WR* not found. First printing: Not ascertained. Discontinued 1970/71.

E. K. Brown of Cornell University suggested that the ML needed a volume of Balzac in addition to *Droll Stories* (221), which he considered unrepresentative. “You have Stendhal, Flaubert and Maupassant, why not Balzac?” (Brown to Cerf, 26 March 1943). Cerf commissioned him to modernize existing English translations of *Père Goriot* and *Eugénie Grandet* and to write an introduction. Brown agreed to a fee of $300 and promised the manuscript within five months (Cerf to Brown, 25 August 1943). Brown commented, “I think it very good of you to agree to the Balzac addition in the face of the figures on the French books in the library which you showed to me” (Brown to Cerf, 2 September 1943). Four months later Brown informed Cerf that entirely new translations were needed (Brown to Cerf, 8 January 1944). Commins acknowledged that the existing translations were probably very bad and favored doing new translations if the cost was not prohibitive. He noted, “Whatever we pay, within reason, will be worth the money, just to be able to advertise an entirely new translation” (Commins memo to Cerf, 9 February 1944). Cerf authorized Brown to go ahead and indicated that he should tell him what a fair price for the new translations would be. At this point Cerf was hoping for a spring 1945 publication date (Cerf to Brown, 10 February 1944).

Brown’s move to the University of Chicago in the summer of 1944 delayed work on the translation of *Eugénie Grandet*. In December he suggested John Watkins as a translator for the second work (Brown to Cerf, 4 December 1944). In May 1945 the ML sent $300 each to Brown and Watkins. The financial arrangements appear not to have been settled earlier, and Brown was expecting more. He returned the check and indicated that $500 would be a more appropriate fee. Cerf, who was paying twice what he initially offered for revised translations, thought that Brown was being unreasonable and responded with an angry letter. Brown eventually accepted the $300 fee.

*Père Goriot & Eugénie Grandet* did not rank among the 100 best-selling titles in the regular ML during the twelve-month period, November 1951–October 1952.

**390b. Introduction expanded; bibliography added (1950)**

PÈRE GORIOT *and* | EUGÉNIE GRANDET | BY HONORÉ DE BALZAC | *Translated from the French by* | *E.* *K. Brown, Dorothea Walter, and John Watkins* | *With an introduction by E. K. Brown,* | *Professor of English, University of Chicago* | [torchbearer E5] | THE MODERN LIBRARY | *NEW YORK*

Pp. [i–vi] vii–xvi, [1–2] 3–496. [1]16 [2–8]32 [9]16

Contents as 390a except: [iv] *Copyright, 1946, 1950, by Random House, Inc.*; vii–xiv INTRODUCTION | by | E. K. Brown; xv–xvi BIBLIOGRAPHY.

*Variant:* Pp. [i–vi] vii–xv [xvi], [1–2] 3–496. Collation as 390b. Contents as 390b except: xv–[xvi] BIBLIOGRAPHY. (*Fall 1961 jacket*) *Note:* Battered page numeral “xvi” removed from plates.

*Jacket:* As 390a. (*Spring 1958*)

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

Stein offered Brown $50 to add a one-page summary of Balzac’s life and a short bibliography to the introduction (Stein to Brown, 27 January 1950). Brown inserted three paragraphs of biographical information after the opening paragraph of the introduction. The additions to the introduction extended its length by a page, and the bibliography occupied an additional two pages. By using the blank page that followed the introduction in 390a and shifting Balzac’s text so that pp. 495–96 occupied the blank leaf at the end of 390a, the ML was able to incorporate three additional pages of text without increasing the length of the volume. The title page was completely reset, and Brown’s introduction was credited for the first time on the title page.

Brown also supplied a list of errors and misprints that appeared on eight pages of the text. The plates were patched to correct the errors.

**391**

**MARJORIE KINNAN RAWLINGS. THE YEARLING. 1946–1954. (ML 246)**

**391. First printing (1946)**

THE | YEARLING | *by* | MARJORIE | KINNAN | RAWLINGS | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*6*], 1–400 [401–402]. [1–3]16 [4]12 [5–13]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1939, BY CHARLES SCRIBNER’S SONS | COPYRIGHT, 1938, BY MARJORIE KINNAN RAWLINGS | FIRST *Modern Library* EDITION, 1946; [*5*] fly title; [*6*] blank; 1–400 text; [401–402] blank. *Note: First* statement retained on several later printings.

*Jacket:* Pictorial in dark yellowish green (137), vivid reddish orange (34), light yellow (86), brownish orange (54), grayish blue (186) and black on coated white paper; background in dark yellowish green with inset panel in light moderate yellow with title and author in vivid reddish orange and multi-color illustration of a boy in grayish blue pants kneeling on the ground with his arm around a brownish orange fawn.

Front flap:

As American a book as *Tom Sawyer* or *Huckleberry Finn*, *The Yearling* has achieved for itself within a few years a permanent place in our national literature. It is a novel of living characters in an unforgettable setting, with a wisdom as simple as it is tender and a charm as natural as it is winning. The story of Jody Baxter and his pet fawn is American folklore at its best. *The Yearling* is a novel that stirs the heart with its understanding of boyhood and its love of life. (*Fall 1946*)

Originally published by Charles Scribner’s Sons, 1938. New bibliographical edition with illustrations by N. C.Wyeth published as “Pulitzer Prize Edition,” 1939, and in Scribner Illustrated Classics for Younger Readers, 1940. ML edition (pp. 1–400) printed from offset lithographic plates photographically reduced from the 1939 Scribner edition with illustrations omitted. Publication announced for September 1946. *WR* 4 January 1947. First printing: Not ascertained. Discontinued spring 1954.

The ML paid Scribner’s royalties of 10 cents a copy on all copies sold over 30,000. The royalty on the first 30,000 copies appears to have been reduced or waived to cover the cost of making offset plates. Sales appear to have exceeded 30,000 copies since the ML paid Scribner’s royalties of $235 on sales of 2,355 copies sold after 30 October 1953 (Klopfer to Ruth Riggs, Scribner’s, 16 July 1954).

The ML’s reprint contract was limited to six years. After receiving a report of sales through October 1953 and noting that *The Yearling* was included on the ML’s spring 1954 list, Whitney Darrow of Scribner’s reminded Cerf that the book was supposed to have been dropped from the series by October 1952 (Darrow to Cerf, 19 April 1954). Klopfer replied that *The Yearling* had stayed on the spring 1954 list by mistake and as a result it had not been necessary to remainder any copies. He assured Darrow that it was out of stock and would be replaced on the fall list by Aristotle’s *Rhetoric & Poetics* (Klopfer to Darrow, 20 April 1954).

*The Yearling* was not among the 100 best-selling titles in the regular ML during the twelve-month period, November 1952–October 1953.

**392**

**JOHN N. BURK. THE LIFE AND WORKS OF BEETHOVEN. 1946–1971. (ML 241)**

**392a. First printing (1946)**

THE LIFE | AND WORKS OF | BEETHOVEN | BY JOHN N. BURK | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–iv] v–viii, [1–2] 3–483 [484–496]. [1–15]16 [16]12

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1943, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1946; v–viii *CONTENTS*; [1] part title: *THE LIFE OF* | *BEETHOVEN*; [2] blank; 3–257 text; [258] blank; [259] part title: *THE WORKS* | *OF BEETHOVEN*; [260] blank; 261–463 text; 464–478 *PHONOGRAPH* | *RECORDS*; 479–483 *INDEX OF NAMES* | (IN THE “LIFE OF BEETHOVEN”); [484] blank; [485–490] ML list; [491–492] ML Giants list; [493–496] blank. (*Fall 1946*) *Note:* *First* statement retained on spring 1948 printing.

*Jacket A:* Pictorial on coated white paper with inset drawing of Beethoven in deep red (16), brilliant yellow (83), medium gray (265) and black on coated white paper, with title in deep red on white banner above drawing of Beethoven, other lettering in deep red and black at foot; background in black ruled in medium gray at top and white ruled in black at foot. The front panel is a reduced version of the 1943 Random House jacket with “Modern Library Edition” added at the foot.

Front flap:

Beethoven, the man and the creator, emerges in all his humanity and genius from the pages of this book. The events of his life and the circumstances under which he wrote his majestic music are presented with the purpose of giving the general reader a faithful portrait. In addition, more than one hundred of the works are analyzed so that the concertgoer, phonograph enthusiast and the radio listener will have program notes, with appraisals and interpretations. The author, John N. Burk, is the historian of the Boston Symphony Orchestra. (*Fall 1946*)

Originally published by Random House, 1943. ML edition (pp. v–483) printed from RH plates with frontispiece portrait of Beethoven omitted. Publication announced for November 1946. *WR* 14 December 1946. First printing: Not ascertained. Discontinued 1971/72.

Burk was a music historian affiliated with the Boston Symphony. His program notes about works being performed were included in the printed programs, and his editorial correspondence with Saxe Commins was on Boston Symphony Orchestra letterhead. Random House published Burk’s *Clara Schumann: A Romantic Biography* in 1940. Shortly thereafter Cerf and Commins asked him to write a life of Beethoven for the ML. Commins suggested that three-fourths of the book should be biographical and one-fourth should consist of program notes on each of Beethoven’s works (Commins to Burk, 31 March 1941). The book was published initially by Random House and was reprinted in the ML three years later. For the ML edition Burk received royalties of 5 cents a copy on the first 5,000 copies and 10 cents a copy thereafter.

*The Life and Works of Beethoven* was not among the 100 best-selling titles in the regular ML during the twelve-month period November 1951–October 1952. It sold about 2,000 copies a year in the mid-1950s; Cerf reported in 1960 that it sold “only moderately well” (Cerf to Selden Rodman, 8 June 1960).

Burk indicated that his typescript was almost exactly 100,000 words and that his first choice of someone to write an introduction was Aaron Copeland, with Serge Koussevitzky, the conductor of the Boston Symphony, as another possibility (Burk to Commins, 13 July 1942 and 27 November 1942; Saxe Commins Papers, Box 2, Princeton University Library). In the end the book was published without an introduction.

**392b. List of phonograph records omitted; index repaginated (1954)**

Title as 392a.

Pp. [i–iv] v–viii, [1–2] 3–469 [470–472]. [1–15]16

Contents as 392a except: [iv] *First* statement omitted; [464] blank; 465–469 *INDEX OF NAMES* | (IN THE “LIFE OF BEETHOVEN”); [470–472] blank.

*Jacket: As jacket A.* (*Fall 1954*)

The list of phonograph records consisted of 78 rpm recordings and was woefully out of date by 1954, six years after the introduction of the long-playing record (LP). Burk suggested deleting the list, and Commins indicated that it would be removed from subsequent printings (Burk to Commins, 10 July 1954; Commins to Burk, 22 July 1954).

**392c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 392a through line 4; lines 5–7: [torchbearer K at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK.

Pagination as 392b. [1]16 [2–6]32 [7]16 [8]32 [9]16

Contents as 392b except: [470] blank; [471–472] ML Giants list. (*Spring 1967*)

*Jacket B:* Enlarged version of 392a with Fujita “ml” symbol on front panel and Fujita torchbearer on backstrip; deep reddish purple (259) instead of deep red and yellowish white (92) instead of brilliant yellow. Front flap as 392a with last sentence omitted.

**393**

**ROBERT FROST. THE POEMS OF ROBERT FROST. 1946–1963. (ML 242)**

**393. First printing (1946)**

THE POEMS | OF | ROBERT | FROST | *With an Introductory Essay* | “THE CONSTANT SYMBOL” | *by the Author* | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxiv, [1–2] 3–445 [446–456]. [1–15]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1930, 1939, BY HENRY HOLT & CO., INC. | COPYRIGHT, 1936, 1942, BY ROBERT FROST | COPYRIGHT, 1946, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1946; v–xiii CONTENTS; [xiv] blank; xv–xxiv THE | CONSTANT | SYMBOL signed p. xxiv: ROBERT FROST | *July,* 1946; [1] part title: *A Boy’s Will*; [2] blank; 3–436 text; 437–445 INDEX OF | FIRST LINES; [446] blank; [447–452] ML list; [453–454] ML Giants list; [455–456] blank. (*Fall 1946*)

*Jacket:* Non-pictorial in dark red (16) and black on light gray (264) paper with title in dark red and other lettering in black.

Front flap:

For more than a quarter of a century Robert Frost has maintained a position of unrivaled honor among living American poets. Associated generally with New England, his works have transcended sectional limitations and have become the lyrical voice of the entire land. Not only has Robert Frost chosen 230 of his 270 published poems [±230 of his poems for this collection], but he also contributes a personal credo in the form of an Introductory Essay, “The Constant Symbol,” and a new sonnet written especially for this volume. (*Fall 1946; [Spring 1955]*)

Original ML collection published by arrangement with Henry Holt & Co. Published November 1946. *WR* 14 December 1946. First printing: Not ascertained. Discontinued spring 1963.

Cerf first expressed interest in a volume of poetry by Robert Frost in 1940 (Cerf to Holt & Co., 12 February 1940). Nearly five years later Robert Linscott, who had moved from Holt to Random House earlier in the year, approached Holt about a ML edition of Frost’s poems. He indicated that the selection of poems would be made by the ML and offered a $1,000 advance against royalties of 5 cents a copy until the plates were paid for and 10 cents a copy thereafter. He also offered Frost $100 to write an introduction (Linscott to William M. Sloan, Holt, 13 November 1944). It took nearly a year for Frost to agree to the project, though the delay was apparently not due to objections on his part. When Sloan conveyed Holt’s approval he specified that the volume was not to include every poem that Frost had written. He also indicated that selections of Frost’s poetry might be published by the Limited Editions Club and Pocket Books (Sloan to Linscott, 5 September 1945). *The Pocket Book of Robert Frost’s Poems* was published in 1946 and *The Complete Poems of Robert Frost* (Limited Editions Club) appeared in 1950. The Modern Library contract, signed 21 September 1945, provided for a $1,500 advance with a sliding royalty rate as originally proposed. The contract was for a period of five years and indefinitely thereafter unless terminated by Holt with six months’ written notice.

Linscott wanted to include all but twenty-six of the poems in *The Collected Poems of Robert Frost* (Holt, 1939) and *A Witness Tree* (Holt, 1942), which had won the 1943 Pulitzer Prize for Poetry (Linscott to Sloan, 7 November 1945). Frost objected to this proposal. He decided that he wanted to approve the selection and proposed omitting forty-four of the poems on Linscott’s list and adding several that Linscott had left out. Sloan wrote in December: “After the usual delays incident to Mr. Frost’s states of mind and peregrinations, he has sent me down by way of Kay Morrison not a statement as to the outline you sent us, but instead what he describes as a positive list” (Sloan to Linscott, 13 December 1945). Linscott mourned especially for eight of the forty-four poems that Frost proposed to omit: “The Tuft of Flowers,” “The Mountain,” “Home Burial,” “The Road Not Taken,” “An Old Man’s Winter Night,” “The Grindstone,” “The Pauper Witch of Grafton,” and “A Blue Ribbon at Amesbury” (Linscott to Sloan, 21 December 1945). After talking with Frost, Linscott was able to come to an understanding about the contents of the ML edition. Seven of the eight poems were restored; only “The Pauper Witch of Grafton” did not appear in the ML collection. Linscott agreed to pay Frost $250 for an introduction of 4 to 5 pages (Linscott to Sloan, 23 January 1946). The introduction, titled “The Constant Symbol,” was also published in *Atlantic Monthly* (October 1946, pp. 50–52) shortly before the appearance of the ML edition. Frost appended a new poem, “To the Right Person,” to the introduction.

*The Poems of Robert Frost* sold 5,618 copies during the twelve-month period November 1951–October 1952, placing it in the middle of the first quarter of ML and Giant titles.

No details about the discontinuation of the ML edition have been ascertained. The reprint contract was probably terminated by Holt, Rinehart & Winston, and the ML edition ceased to be available early in 1963.

**394**

**WILLIAM FAULKNER. THE SOUND AND THE FURY & AS I LAY DYING. 1946–1966. (ML 187)**

**394. First printing (1946)**

THE SOUND | AND THE FURY | & | AS I LAY | DYING | *by* WILLIAM FAULKNER | WITH A NEW APPENDIX AS A | FOREWORD BY THE AUTHOR | [torchbearer D3 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*4*], [1–2] 3–532 [533–540]. [1–17]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1929, BY WILLIAM FAULKNER | COPYRIGHT, 1930, BY WILLIAM FAULKNER | COPYRIGHT, 1946, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1946; [1] part title: The Sound and the Fury; [2] blank; 3–22 APPENDIX | [short double rule] | COMPSON | 1699–1945; 23–336 text: *The Sound and the Fury*; [337] part title: As I Lay Dying; [338] dedication; 339–532 text: *As I Lay Dying*; [533–538] ML list; [539–540] ML Giants list. (*Fall 1946*)

*Variant:* Pagination as 394. [1]16 [2–7]32 [8]16 [9]32 [10]16. Contents as 394 except: [*4*] COPYRIGHT, 1929, | AND RENEWED 1956, BY WILLIAM FAULKNER | COPYRIGHT, 1930, | AND RENEWED 1957, BY WILLIAM FAULKNER | COPYRIGHT, 1946, BY RANDOM HOUSE, INC.; [533–539] ML list; [540] blank. (*Spring 1964*)

*Jacket:* Non-pictorial in moderate olive (107), dark olive (108) and vivid yellow (82) on coated white paper with each title in reverse within its own vivid yellow frame, other lettering in vivid yellow, including “two novels | William Faulkner” between the two titles and “A MODERN LIBRARY BOOK” at the foot; all against moderate olive background streaked and shaded in dark olive. Signed: [Miriam] Woods.

Front flap:

Of the seventeen books by which William Faulkner has achieved an international reputation as one of America’s leading novelists, *The Sound and the Fury* and *As I Lay Dying* are considered most representative. The unsparing chronicler of the South, Faulkner is far more than a regional novelist; he is the observer and the critic of a doomed but tenacious civilization. His imaginary world is all of the South cherishing the relics of a lost age of glory. For *The Sound and the Fury* William Faulkner contributes a brilliant Appendix which serves as his own last word on this controversial book. (*Fall 1946*)

Front flap reset with first sentence revised as follows:

Of the twenty books for which William Faulkner was awarded the Nobel Prize for Literature, *The Sound and the Fury* and *As I Lay Dying* are considered by critics and general readers most representative of his work. (*Spring 1963*)

*The Sound and the Fury* originally published by Jonathan Cape and Harrison Smith, 1929; *As I Lay Dying* originally published by Jonathan Cape and Harrison Smith, 1930. ML edition printed from plates made from a new typesetting. Published November 1946. *WR* 7 December 1946. First printing: Not ascertained. Discontinued fall 1966; superseded by separate ML editions of *The Sound and the Fury* (1966) and *As I Lay Dying* (1967).

Faulkner’s *Sanctuary* (233), published in the ML in 1932, was the only Faulkner title in the series until the addition of *The Sound and the Fury & As I Lay Dying* fourteen years later. Faulkner had become a Random House author in 1936 when Random House acquired Harrison Smith and Robert Haas, the successor to Cape and Smith. The acquisition gave Random House publishing rights to *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Sanctuary* (1931), *Light in August* (1932), and *Pylon* (1935). Despite disappointing sales and lack of widespread critical recognition, Random House continued to publish Faulkner’s subsequent works, including *Absalom, Absalom!* (1936), *The Unvanquished* (1938), *The Wild Palms* (1939), *The Hamlet* (1940), and *Go Down, Moses* (1942). The firm controlled rights to all of Faulkner’s novels except *Soldier’s Pay* (Boni & Liveright, 1926), *Mosquitoes* (Boni & Liveright, 1927) and *Sartoris* (Harcourt, Brace, 1928), but it took ten years after Faulkner became a Random House author before Cerf and Klopfer considered adding additional Faulkner titles to the ML.

Faulkner’s fortunes changed in 1946, when Viking Press published *The Portable Faulkner*, edited by Malcolm Cowley, and the ML published *The Sound and the Fury* & *As I Lay Dying* in a single volume. The two volumes contributed significantly to the growing recognition of Faulkner’s stature in the United States.

Evelyn Harter, who had been head of production at Harrison Smith and Robert Haas, stated in a 1978 interview that Cerf and Klopfer had been interested in publishing a ML edition of *The Sound and the Fury* or *As I Lay Dying* in the early 1930s but took *Sanctuary* instead because plates had not been made for either of the earlier Faulkner titles (Harter, p. 7). When those titles were originally published in 1929 and 1930 it was cheaper to keep type standing against the possibility of a second printing than to make plates—and plates were available for *Sanctuary*.

Linscott told Cowley late in 1945 that the ML was considering a reprint of *The Sound and the Fury* and *As I Lay Dying* (Linscott to Cowley, 31 December 1945). Cowley replied that he did not consider *As I Lay Dying* to be one of Faulkner’s better novels and that he ranked it “way, way below” *Light in August*. He also didn’t like the idea of printing the two works in one volume and indicated that he would prefer to see *The Sound and the Fury* and *Light in August* reprinted separately. He continued:

Several years ago, Faulkner sent Bennett Cerf his only copy of “The Sound and the Fury.” He had underlined it in several shades of ink, he tells me, to explain the different time levels in Benjy’s monologue. I don’t think that’s such a good idea either. [In its list for fall and winter 1933/34, Random House announced a signed 500-copy limited edition of *The Sound and the Fur*y with the text in three colors and a new introduction by Faulkner, but the volume never appeared.] But for the Viking Portable, Faulkner did a genealogy of the Compson family as an appendix, and it really clears up the doubtful points in TSATF. Why not wait a year, then reissue TSATF with that appendix? (Cowley to Linscott, 9 January 1946).

Cowley wrote Linscott again a month later. Faulkner had informed Cowley that the ML planned to go ahead with its volume and wanted Faulkner to write an introduction and also wanted to use the appendix, “1699–1945 The Compsons” that Faulkner had written for *The Portable Faulkner*. Cowley indicated that he didn’t anticipate any difficulty in securing permission from Viking Press to use the appendix. He went on:

Another, auctorial, difficulty does exist, however, and I’m writing Faulkner about it. He hasn’t any copy of “The Sound and the Fury,” having sent his one personal copy to Random House some years ago, he says—and therefore he wrote the appendix from his memory of the novel. His memory was faulty at two or three points, so that the appendix has some inconsistencies with the novel that any reader would remark if they were printed in the same volume (they won’t remark it in the Viking Portable, however, since I used only 12,000 words of the novel). I’m going to lend him my copy of TSATF and tell him that he has to do some rewriting. But that’s only a temporary loan. You guys at Random House will have to get him a copy of the book somehow— either dig up the one he sent to Random House several years ago, or else advertise in Publisher’s Weekly (and be lucky to get an answer, because TSATF isn’t findable even in the second-hand bookstores), or else hijack a copy from some friend.

I hope he said that he won’t write an introduction. He’s no good at writing introductions, to judge from the little piece he did for the Modern Library edition of “Sanctuary.” That piece hurt him with the critics, because they hate to find they had praised a book which the author himself says was only written for money. (Zamatterafack [*sic*], Faulkner first wrote it for money, then rewrote it carefully, something one only discovered from reading his introduction more attentively.) A lot of people (not me) would be glad to write a short introduction to the book you are planning to publish. I mention among other names: Conrad Aiken (maybe the best for the job, if he’s not on bad terms with Random on account of the Ezra Pound business [see G68]); Kay Boyle (a Faulkner enthusiast); Ernest Hemingway (though an introduction by him might be in dubious taste—but he has a lot to say about Faulkner, mostly on the credit side); and my own choice for the job, to whom you would probably say No—Jean-Paul Sartre, whose reputation here is going to spread, who acknowledges Faulkner as his master, and who is the best critic, except Malraux, perhaps, now writing in any language. . . .

I’m still dubious about the book you are planning as the best way to start Faulkner back into general circulation. The dubiety comes from questions in my own mind about “As I Lay Dying,” which, disagreeing with Faulkner, I haven’t ever regarded as one of his best novels. Too much shifting about from one stream of consciousness to another. Not enough contrast with TSATF, both being stream-of-consciousness novels. I’d much prefer, let us say, “The Wild Palms,” to give a better picture of Faulkner’s range. “The Wild Palms” is a short novel too, under 80,000 words. Also, I think it’s a great pity that you are planning to issue the book next fall. Viking is putting a good deal of money into the Faulkner Portable—doing a very careful job on it—letting it run to 750 pages, as against the 600 they usually allot to a living author—printing a new map of Yoknapatawpha County as an end paper [paperback reprints of the Viking Portable used the map as a frontispiece]—and if the book gets reviews (as I hope it will) and shows any sign of selling, and if Viking is sure of an unobstructed year of sales, they might make a good advertising appropriation too, as they did for the Hemingway—and then the way would really be prepared for a reissue of Faulkner’s other books beginning in the spring of 1947. This business of relaunching him with the public requires cooperation rather than rivalry.

I’m anxious for you to see the job I did on the book [*The Portable Faulkner*]. It looks good to me now, and I hope the critics will agree with me (Cowley to Linscott, 12 February 1948 [i.e., 1946]; underlining in original).

Linscott replied:

I look forward to reading the appendix to THE SOUND AND THE FURY, not only for its own sake, but so that I can understand why Faulkner wants it printed at the front of the book instead of at the end. . . .

I don’t think I agree with you on the introduction. Of course there is a chance that Faulkner won’t do a good job, but, nevertheless, I think it would be interesting to have his own account of how he happened to write the books. Anyway, since we have already asked him and since he has agreed, I don’t see how we could draw back.

Neither do I agree on the subject of timing. I am sure the Portable will help the sale of our volume, but I am equally sure that ours will help the Portable. In other words, anyone reading either will be more likely to want to read the other.

On the other hand, you come close to convincing me in re AS I LAY DYING. However, I do think it is a lot better novel as a whole than THE WILD PALMS, with lovely crazy passages of poetry in it (Linscott to Cowley, 15 February 1946).

In the end Faulkner did not write an introduction to the ML edition. The ML printed his Appendix from *The Portable Faulkner* with minor revisions, placing it at the beginning of *The Sound and the Fury*, referring to it on the title page as “a new appendix as a foreword by the author” and numbering it as pages 3–22. The 1946 ML edition was superseded in 1966 by a separately published ML edition of *The Sound and the Fury* (593), which prints the Appendix at the end of the volume (pp. 403–27). The Library of America edition of Faulkner’s first four novels (*Soldiers’ Pay*, *Mosquitoes*, *Flags in the Dust*, and *The Sound and the Fury*), published in 2006, also prints the appendix “Compson: 1699–1945” at the end of *The Sound and the Fury* (pp. 1127–41).

*The Sound and the Fury & As I Lay Dying* sold 10,640 copies during the twelve-month period, November 1951–October 1952, making it the seventh best-selling title in the ML as a whole and the fifth best-selling title in the regular ML. It was the ML’s best selling work by an American writer and the second best-selling twentieth century work, behind Maugham, *Of Human Bondage* (1930). Eight ML titles had sales of more than 10,000 copies at this period:

Maugham, *Of Human Bondage* (1930) 11,563

Aquinas, *Introduction to Saint Thomas Aquinas* (1948) 11,129

Aristotle, *Introduction to Aristotle* (1947) 11,114

Tolstoy, *War and Peace* (Giant, 1931) 11,111

Dostoyevsky, *Crime and Punishment* (1932) 10,943

Freud, *Basic Writings* (Giant, 1938) 10,669

Faulkner, *Sound and the Fury & As I Lay Dying* (1946) 10,640

Plato, *Works of Plato* (1930) 10,302

*The Sound and the Fury & As I Lay Dying* was almost the ML’s sixth best-selling title. *The Basic Writings of Sigmund Freud* outsold the Faulkner volume by twenty-nine copies.

Faulkner was awarded the Nobel Prize in Literature in 1949, three years after the publication of *The Portable Faulkner* and the ML edition of *The Sound and the Fury & As I Lay Dying*.