**1947**

**General**

The Random House editorial staff increased in size after the war. Cerf had already lured Robert Linscott away from Houghton Mifflin in 1944. Frank Taylor and Albert Erskine joined the editorial staff in 1947 after becoming dissatisfied at Reynal & Hitchcock. Saxe Commins, one of the great editors of his era, remained editor in chief of the Modern Library. Although officially in charge of the series at this period, judging from evidence in the Random House archives, his involvement was small.

Sales at Random House continued to grow. With Giants back in-stock after the paper rationing of the war years, sales increased from their low in 1945 of $92,085 to $544,632 in 1947. Sales of titles in the regular ML also continued to increase; $834,907 in 1946 to $946,415 in 1947.

**Number of titles**

Ten titles were added and one title was discontinued. The ML list now contained 260 titles.

**Format**

The binding that Blumenthal designed for the ML’s 7¼ x 4⅞ inch format was introduced in 1939 and used through 1962. The bindings used smooth linen over stiff boards. Books were bound in red, blue, green or gray cloth with inset rectangular panels on the spine and front cover in a contrasting color (black, dark blue, red or green). Two shades of gray (265 med.; 266 dk.) were used for the binding. The inset panels on the spine and front cover were framed in gold. Rockwell Kent’s torchbearer (facing right) was stamped in gold above the panel on the spine. The panel on the front cover had a second gold frame outside the colored inner panel, within which Kent’s torchbearer (facing left) was stamped in gold.

**Price**

$1.10 (January–14 April); $1.25 (15 April–December). Three of the spring titles (*Introduction to Aristotle*, *The Best Short Stories of Bret Harte*, and *The Eustace Diamonds*) were published at $1.10. *The Best of S. J. Perelman* (395) and Caldwell, *Tobacco Road* (397) did not appear until May and were published with $1.25 price stickers on the jacket flaps. All fall titles were published at $1.25.

The $1.10 retail price introduced in November 1946 lasted for less than six months. Costs continued to rise, and Klopfer advised Cerf in February that another price increase was likely. Cerf, who was vacationing in Beverly Hills, replied: “If we must boost ML to $1.25, let’s get it over with, & for God’s sake alter jacket copy so that price appears only on detachable flap. Some stores out here are selling ML without jackets to avoid squabbles on price. This ain’t good!” (Klopfer to Cerf, 14 February 1947; Cerf to Klopfer, 23 February 1947, underlining in original).

Beginning in fall 1947 the retail price was printed on the top corner of the jacket flap where it could be clipped off easily, and the price was omitted from the back panel of the jacket. Since most of the jackets in stores still bore the printed price of $1.10 or even 95 cents, booksellers were supplied with gummed price-change stickers to be affixed to the flaps. These read: “As of April 15, 1947, the price of The Modern Library in U.S.A. is $1.25 a copy. Other markings void. The Modern Library, Inc.”

**Dating keys**

(Spring) Aristotle, *Introduction* xLewis, *Dodsworth*; Giants through G71; jackets: 322. (Fall) Lewis, *Dodsworth* xAquinas, *Introduction*; Giants through G72; jackets: 329.

**Titles sought, suggested, declined**

Cerf continued to make offers for James Stephens, *The* *Crock of Gold*, but was informed that Macmillan still planned to reissue it (James Putnam to Cerf, 8 May 1947). The Macmillan reprint appeared later that year. He also wanted Lytton Strachey’s *Elizabeth and Essex* for the ML, but the Harcourt, Brace edition was selling too well as a textbook. S. Spenser Scott of Harcourt, Brace wrote Cerf, “I am sure that you will agree that the Modern Library books do compete with the textbook editions—and well they should, because you have done a grand job on getting them into college stores” (Scott to Cerf, 24 September 1947).

Cerf declined Wendell Wilkie’s *One World* when Manuel Siwek of Grosset & Dunlap suggested it for the ML (Cerf to Siwek, 10 June 1947). He also rejected Wallace Stegner’s novel *Big Rock Candy Mountain*, indicating that the plates were too large for the regular series and that it wouldn’t have sufficient sales for Modern Library Giants (Cerf to Charles Duell, 2 October 1947).

**New titles**

Perelman, *Best of S. J. Perelman* (1947) 395

Aristotle, *Introduction to Aristotle* (1947) 396

Caldwell, *Tobacco Road* (1947) 397

Harte, *Best Short Stories of Bret Harte* (1947) 398

Trollope, *Eustace Diamonds* (1947) 399

Lewis, *Dodsworth* (1947) 400

Meredith, *The Egoist* (1947) 401

Stewart, *Storm* (1947) 402

Herodotus, *Persian Wars* (1947) 403

Godden, *Black Narcissus* (1947) 404

**Discontinued**

Woolf, *To the Lighthouse* (1937– )\*

\* Harcourt, Brace decided to launch its own hardbound reprint series, Harbrace Modern Classics. It served notice that it was terminating the ML’s reprint contracts for *To the Lighthouse*, *Mrs. Dalloway*, and seven other titles.

***Spring***

**395**

**S. J. PERELMAN. THE BEST OF S. J. PERELMAN. 1947–1970. (ML 247)**

**395. First printing (1947)**

THE BEST OF | S. J. PERELMAN | With a Critical Introduction by | SIDNEY NAMLEREP | [torchbearer D5 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–vi] vii–xiv, [1–2] 3–300 [301–306]. [1–10]16

[i] half title; [ii] OTHER BOOKS BY S. J. PERELMAN; [iii] title; [iv] COPYRIGHT, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, | 1939, 1940, 1941, 1942, 1943, 1944, 1946, 1947, | BY S. J. PERELMAN | FIRST *Modern Library* EDITION, 1947; [v] dedication: TO ROBERT C. BENCHLEY; [vi] blank; vii–viii TABLE | OF | CONTENTS; ix–xiv INTRODUCTION signed p. xiv: [at left] 1626 Broadway | New York City | [at right] Sidney Namlerep [Perelman; [1] fly title; [2] blank; 3–300 text; [301–306] ML list. (*Spring 1947*)

*Jacket:* Non-pictorial in light yellow brown (76), brilliant yellow (83) and black on coated white paper; title in black on larger panel at top, with looming 4-inch “P” against a white vertical rectangle and other letters of author’s name against horizontal bands in brilliant yellow, all against light yellow brown background; “A MODERN LIBRARY BOOK” in reverse against smaller black panel at foot. Signed: McKnight Kauffer.

Front flap:

For those who want laughter, *The Best of S. J. Perelman* is just [±exactly] what the doctor ordered. It is a cure for nearly everything that ails a melancholy world. The knife of Perelman’s wit and wisdom is sharpened on the boot of satire. The incomparable parodist, he takes a cut at books, advertising, magazines, publishers, the movies, columnists, socialites and even himself—and they are [+all] the better for his keen scalpel and deft hand. Perelman is at his best in this book of fifty [+hilarious] pieces, each one warranted [+as a tonic to your sense of humor and guaranteed] to keep you healthy with laughter. (*Spring 1947*) [*Spring 1957*]

Originally published by Random House, 1944, as *Crazy Like a Fox*. ML edition (pp. 3–269) printed from RH plates with minor revisions suggested by Perelman, running heads omitted, dedication to Robert C. Benchley added, and the table of contents reset in the style of the Random House edition to reflect the addition of the introduction and four stories on pp. 270–300. Page numerals (vii–viii) were added to the reset table of contents. Publication announced for January 1947. *WR* 10 May 1947. First printing: Not ascertained. Discontinued 1970/71. Reprinted (pp. [v]–xiv, 3–300) in Vintage Books, May 1973, using offset lithographic plates photographically reduced from the ML edition, with title, half title, and fly title reverting to *Crazy Like a Fox*.

The ML paid Perelman royalties of 10 cents a copy, double the rate specified for a ML reprint in the Random House contract (Perelman to Cerf, 22 September 1946). Perelman wrote a new introduction for the ML edition under the name “Sidney Namlerep” and sent four additional pieces: “Physician, Steel Thyself,” “Pale Hands I Loathe,” “Insert Flap ‘A’ and Throw Away,” and “Farewell, My Lovely Appetizer.” He hoped that the additional pieces could be inserted within the text rather than added at the end but recognized that that might not be possible since *Crazy Like a Fox* plates were being used. He also asked to change the dedication from “For Laura and Abby Laura” (his wife and daughter) to “To Robert C. Benchley” (Perelman to Klopfer, 2 December 1946). The dedication in the Random House edition was printed on the verso of the title page; the dedication to Benchley in the Modern Library edition appeared on a leaf of its own.

Perelman suggested McKnight Kauffer as the jacket designer for the ML edition. Five years earlier, after meeting with Saxe Commins in connection with his forthcoming book *The Dream Department* (Random House, 1943), he commented, “On the way out after leaving you, I looked at some of McKnight Kauffer’s jackets for Modern Library titles. He’s wonderful; I really would love to have him do a jacket for the book if it could be arranged” (Perelman to Commins, “Tuesday” [6 October 1942]). Kauffer designed the jackets for *The Dream Department* and the Random House trade edition of *Crazy Like a Fox* as well as the jacket for the ML edition.

Perelman also emphasized that it was important to proofread *Crazy Like a Fox* carefully, and he asked for several changes in the text, of which the most notable was changing “total recall” to “O’Hara’s disease” (p. 53). Other changes included changing “rif ling” to “riffling” (p. 47), “jack boots” to “jackboots” (p. 88), and “compound fracture” to “greenstick fracture” (p. 184).

Negotiations concerning the publication of *The Best of S. J. Perelman* between Cerf and Perelman’s agent, Alan Collins of Curtis Brown, Ltd., were not harmonious. Prior to publication Cerf wrote Collins: “I would like to state here very clearly that we will carry out our contract for the Perelman anthology in the Modern Library and that, thereafter, we have not the faintest interest in future writings by Mr. Perelman” (Cerf to Collins, 18 November 1946).

Random House published five books by Perelman between 1937 and 1946. His next book was published by Reynal & Hitchcock; thereafter he settled into a long-term publishing relationship with Simon & Schuster.

**396**

**ARISTOTLE. INTRODUCTION TO ARISTOTLE. 1947–1971. (ML 248)**

**396. First printing (1947)**

INTRODUCTION | TO | ARISTOTLE | EDITED, WITH A GENERAL INTRODUCTION AND | INTRODUCTIONS TO THE PARTICULAR WORKS | BY RICHARD McKEON | *Dean of the Division of the Humanities, University of Chicago* | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–v] vi–xxix [xxx], [1–2] 3–667 [668–674]. [1–22]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1947, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1947; [v]–vi *Contents*; [vii]–viii *Preface* signed p. viii: R. McK.; [ix]–xxix General Introduction | *by* RICHARD MCKEON; [xxx] blank; [1] part title: Logic; [2]–4 INTRODUCTION; [5]–7 ANALYTICA POSTERIORA | *CONTENTS*; [8] blank; [9]–667 text; [668] blank; [669–674] ML list. (*Spring 1947*)

*Contents:* Logic: Analytica Posteriora (Posterior Analytics), translated by G. R. C. Mure. Physics: Physica (Physics), Book II, translated by R.  P. Hardie and R. K. Gaye. Psychology and Biology: De Anima (On the Soul), translated by J A. Smith. Metaphysics: Metaphysica (Metaphysics), Books I and XII, translated by W. D. Ross. Ethics: Ethica Nicomachea (Nicomachean Ethics), translated by W. D. Ross. Politics: Politica (Politics), Books I and III, translated by Benjamin Jowett. Rhetoric and Poetics: De Poetica (Poetics), translated by Ingram Bywater.

*Jacket A1:* Uniform Aristotle jacket in light olive brown (94) and black on coated white paper with white panel at top containing title in black with “ARISTOTLE” highlighted in deep orange yellow and left-profile illustration of Aristotle at upper right; deep orange yellow panel with additional lettering in black; black band at foot with series in deep orange yellow. Signed: RIKI.

Front flap:

To bring within the compass of a Modern Library volume the essence of Aristotle’s thought is an achievement of which the editors are pardonably proud. A book for students and general readers alike, this volume provides in its almost 700 pages the Posterior Analytics (Logic), De Anima (On the Soul), Nicomachean Ethics, and Poetics, complete and unabridged, as well as generous selections from Physics, Metaphysics, and Politics. The interpretive introductions by Richard McKeon are helpful guides through the ever-new world of Aristotle’s ideas. (*Spring 1947*)

*Jacket A2:* As jacket A1 with the designer’s name omitted. (*Fall 1961*) *Note:* There are two versions of the jacket, one with the designer’s name RIKI on the deep orange yellow panel, the other without the designer’s name. The earliest noted without the designer’s name dates from 1957. Some later printings of the jacket include the designer’s name, others omit it.

Original ML collection drawn from *The Basic Works of Aristotle*, ed. Richard McKeon (Random House, 1941). All of the translations were originally published by Oxford University Press. Publication announced for January 1947. *WR* 12 April 1947. First printing: Not ascertained. Discontinued 1971/72.

McKeon edited the *Basic Works of Aristotle* without a contract and was unhappy with the financial arrangements he was offered when it was completed. He had undertaken the collection hoping that it could be published as a ML Giant and was prepared to accept a flat fee of $500 if it was published in an inexpensive format suitable for classroom use. “I made it abundantly clear, in conversation,” he wrote later, “that in the event that a larger price was to be charged for the volume, I would consent to do it only on the basis of a continuing royalty payment” (McKeon to Commins, 3 June 1947). He was informed after he submitted the manuscript that it could not be published as a Giant, and Cerf rejected the royalty rate he suggested (5 percent on the first 3,500 copies rising to 12½ percent on sales over 10,000 copies). McKeon eventually agreed to an arrangement that limited his earnings to $1,250 (McKeon to Commins, ibid.).

When Cerf invited him to compile a shorter collection of Aristotle’s writings for the ML, McKeon insisted on a contract before beginning work. He wrote Cerf, “If you had asked me to do the small Aristotle before the months of battling with Saxe [Commins] about the larger Aristotle, I should probably have told you it couldn’t be done. After that experience, I am sure it could be. Your proposition interests me, therefore, but since I am a pure scholar dedicated to the truth, the only thing that interests me is, naturally, money. I am sure it would seem sordid to a poet like you, but I would be able to think more concretely and rapidly about the ‘Aristotle for Children’ which you propose if you could translate those glittering promises of untold annual wealth into concrete terms” (McKeon to Cerf, 1 September 1945). The terms of the contract have not been ascertained, but McKeon described the royalty he received on sales of *Introduction to Aristotle* as “meager” (McKeon to Commins, 3 June 1947).

*Introduction to Aristotle* established itself as a textbook and became one of the ML’s best-selling titles. During the twelve-month period from November 1951–October 1952 it sold 11,114 copies, making it the ML’s third best-selling title and one of eight titles (including Giants) with annual sales exceeding 10,000 copies.

When the ML edition was declared out of print McKeon sought a reversion of rights so that *Introduction to Aristotle* could be published by the University of Chicago Press. Random House agreed to his request, overlooking the fact that the collection was still in print in the paperbound series Modern Library College Editions. Klopfer admitted, “Nobody thought of the Modern Library College Edition until we had committed ourselves. . . . There wouldn’t have been a chance of reverting any rights to you if we hadn’t overlooked the MLCE” (Klopfer to Morris Philipson, University of Chicago Press, 2 October 1972). The reversion was limited to hardcover rights.

The University of Chicago Press published its edition of *Introduction to Aristotle* in 1973. Described as a “second edition, revised and enlarged,” it included a new general introduction and new introductions to each work. In addition to the contents of the ML edition, it included *De Partibus Animalium* (On the Parts of Animals), Book I, Chapter 1, and *Rhetorica* (Rhetoric), Book I, Chapters 1–4 and Book II, Chapters 18–22. The format was 3/16 inch taller than the 7½ inch format the ML was then using. The volume was perfect bound rather than sewn, and it was bound in thin paper-covered boards—technically a hardcover under the terms of the contract, but for practical purposes as close as possible to a paperback.

Also in the Modern Library

Aristotle, *Politics* (1943– ) 362

Aristotle, *Rhetoric; Poetics* (1954– ) 469

**397**

**ERSKINE CALDWELL. TOBACCO ROAD. 1947–1969. (ML 249)**

**397a. First printing (1947)**

TOBACCO | ROAD | *by* | ERSKINE CALDWELL | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*12*], 1–241 [242–244]. [1–8]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1932, 1940, BY ERSKINE CALDWELL | FIRST *Modern Library* EDITION, 1947; [*5*] dedication; [*6*] blank; [*7*–*9*] AFTER TEN YEARS signed p. [*9*]: ERSKINE CALDWELL | *Darien, Connecticut*; [*10*] blank; [*11*] fly title; [*12*] blank; 1–241 text; [242–244] blank.

*Variant:* Pagination and collation as 397a. Contents as 397a except: [*4*] COPYRIGHT, 1932, 1940, BY ERSKINE CALDWELL | RENEWED, 1960, BY ERSKINE CALDWELL; [242] blank; [243–244] ML Giants list. (*Spring 1967*)

*Jacket:* Pictorial in moderate yellow (87), strong green (141) and black on coated white paper with illustration in black of a man seated on the front steps of a shack with an old car and outhouse nearby; lettering and frame in strong green, all on moderate yellow background. Below frame: “A MODERN LIBRARY BOOK” in strong green.

Front flap:

The play, based on Erskine Caldwell’s novel, *Tobacco Road*, was the most phenomenally successful production in the history of the American theatre. The novel itself has been one of the most widely read and discussed books of our time. Whatever controversies it has aroused, there has been no difference of opinion about its power and excitement. As the chronicler of the folkways of the impoverished South, Erskine Caldwell has re-created a world and a people with courageous realism. He has given us, in *Tobacco Road*, a novel of extraordinary appeal and merit. (*Spring 1947*)

Front flap revised:

*Tobacco Road* is one of the most widely read and discussed books of our time. Brilliantly realistic in its picture of moral and physical decay among the impoverished sharecroppers and tenant farmers of the South, this novel has been universally acclaimed for its high literary merit and for its socially significant viewpoint. Throughout the book there runs a skillfully drawn thread of rich humor, imparting to the reader a sympathetic understanding of the shocking state in which many Americans still live.

Erskine Caldwell has long been regarded as one of our foremost writers, and most readers would give *Tobacco Road* a prominent place in the list of his writings. (*Spring 1957*)

Originally published by Charles Scribner’s Sons, 1932; rights subsequently transferred to Duell, Sloan and Pearce. ML edition (pp. [*5*]–241) printed from Scribner/Duell, Sloan and Pearce plates except for “After Ten Years” (pp. [*7–9*]) which was not in Scribner printings. Publication announced for February 1947. *WR* 17 May 1947. First printing: Not established. Discontinued 1969/70.

The reprint agreement for the ML edition was signed in May 1945 with publication scheduled for spring 1947 (Cerf to Charles Duell, 20 September 1946). The contract for the ML edition of Howard Fast’s *The Unvanquished* (379), which appeared in fall 1945, was signed at the same time. Details are not available about the advance paid by the ML or the initial royalty rate; in the 1960s the ML was paying royalties of 15 cents a copy.

Caldwell’s preface “After Ten Years” originally appeared in the 1940 edition published by Duell, Sloan and Pearce with black-and-white illustrations by David Fredenthal.

The ML paid royalties of 10 cents a copy. In 1957 Little, Brown noted that the retail price of ML books had increased since 1947 and inquired whether the royalty should be adjusted (Arthur Thornhill, Little, Brown, 17 September 1957). Later that year the ML began paying royalties of 12 cents a copy.

**397b. Title page with Fujita torchbearer; 7½ inch format (1969)**

Title as 397a through line 4; lines 5–6: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination and collation as 397a.

Contents as 397a variant, including spring 1967 Giants list.

*Jacket:* As 397a except front panel illustration inset with lettering and frame in strong reddish brown (40) and background in light orange yellow (70); Fujita “ml” symbol and “A Modern Library Book” added within frame at lower left.

Front flap:

At the time of its publication in 1932, *Tobacco Road* aroused excitement and indignation with its grim picture of poverty, ignorance and moral degeneracy in a Southern poor white family. One of the first of the realistic novels of the Depression, it was among the most controversial. Profoundly influential in its time—both artistically and socially—*Tobacco Road* remains a landmark of American literature.

Also in the Modern Library

Caldwell, Erskine, *God’s Little Acre* (1934–1969) 268

**398**

**BRET HARTE. THE BEST SHORT STORIES OF BRET HARTE. 1947–1971. (ML 250)**

**398. First printing (1947)**

THE BEST | SHORT STORIES | OF | BRET HARTE | EDITED AND WITH AN | INTRODUCTION BY | ROBERT N. LINSCOTT | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vii] viii–x, [1–3] 4–517 [518]. [1–15]16 [16]8 [17]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1894, 1896, 1898, 1899, 1901, 1902, by Bret Harte. Copy–* | *right, 1922, 1924, 1926, 1927, 1929, 1930, 1931, by Ethel Bret Harte.* | *Copyright, 1903, by Houghton Mifflin Company.* | *Copyright, 1947, by Random House, Inc.* | FIRST MODERN LIBRARY EDITION, 1947; [v] CONTENTS; [vi] blank; [vii]–x INTRODUCTION signed p. x: ROBERT N. LINSCOTT; [1] fly title; [2] blank; [3]–517 text; [518] blank.

*Contents:* The Luck of Roaring Camp – The Outcasts of Poker Flat – Tennessee’s Partner – Brown of Calaveras – The Iliad of Sandy Bar – The Poet of Sierra Flat – How Santa Claus Came to Simpson’s Bar – A Passage in the Life of Mr. John Oakhurst – An Heiress of Red Dog – An Ingenue of the Sierras – Chu Chu – The Devotion of Enriquez – A Yellow Dog – Salomy Jane’s Kiss – Uncle Jim and Uncle Billy – Dick Spindler’s Family Christmas – An Esmeralda of Rocky Cañon – The Boom in the “Calaveras Clarion” – The Youngest Miss Piper – Colonel Starbottle for the Plaintiff – Lanty Foster’s Mistake – The Four Guardians of Lagrange – A Ward of Colonel Starbottle’s – The Convalescence of Jack Hamlin – A Gentleman of La Porte.

*Jacket:* Pictorial in moderate yellow (87), pale blue (185), strong red (12) and black on coated white paper with multicolor illustration of a stagecoach stopping in a western town; title in black and strong red on inset moderate yellow panel, other lettering in black.

Front flap:

A collection of [±This collection includes] twenty-five of the best stories of Bret Harte, outstanding chronicler of the turbulent [+Western] frontier. Here are the golden days of early California; the life of the mining camp, barroom and gambling hall, depicted with fresh and vivid color; here are Jack Hamlin, John Oakhurst, Colonel Starbottle and Salomy Jane; Poker Flat, Sandy Bar and Red Dog; here, in short, is a cross-section of American life at its most picturesque [±during its most adventurous and picturesque era], described in some of the best short stories that any American has written. (*Spring 1947; [Spring 1959]*)

Original ML collection. Publication announced for January 1947. *WR* 29 March 1947. First printing: Not ascertained. Discontinued 1971/72.

Linscott received a $250 advance against royalties of 3 cents a copy for editing the volume (Cerf to Linscott, 17 August 1944).

**399**

**ANTHONY TROLLOPE. THE EUSTACE DIAMONDS. 1947–1959. (ML 251)**

**399. First printing (1947)**

THE | EUSTACE | DIAMONDS | BY | Anthony Trollope | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–vii [viii], [1–2] 3–727 [728]. [1–23]16

[i] half title; [ii] blank; [iii] title; [iv] *First* MODERN LIBRARY *Edition* | 1947; v–vii CONTENTS; [viii] blank; [1] fly title; [2] blank; 3–727 text; [728] blank.

*Jacket:* Non-pictorial in black and vivid red (11) on coated white paper; title in reverse on upper black panel; author, series and torchbearer in reverse on vivid red panel at foot.

Front flap:

A revival of interest in the novels of Anthony Trollope is spreading all over the world. Readers of the Modern Library series have clamored for the inclusion of their favorites from the pen of England’s great story-teller, and the most insistent demand has been for *The Eustace Diamonds*. Accordingly, this 727-page novel about the beautiful but unconscionable Lady Lizzie Eustace and the greed that led her to theft and disaster finds a permanent place in distinguished company on the Modern Library shelf. (*Spring 1947*)

ML edition printed from plates made from a new typesetting. Published February 1947. *WR* 8 February 1947. First printing: Not ascertained. Discontinued 1 January 1960.

Cerf noted in his column in *Saturday Review of Literature* that a letter from Marion Dodd about a *Trollope Reader* that she and Esther Cloudman Dunn were editing “was so persuasive that we forthwith decided to add Trollope’s ‘The Eustace Diamonds’ to the Modern Library series” (“Trade Winds,” *SRL*, 13 April 1946, p. 32).

Bradford A. Booth, a professor of English at UCLA and editor of *The Trollopian*, offered to write an introduction to the ML edition gratis, but Cerf declined on the grounds that the length of the work prohibited publishing it with an introduction (Cerf to Booth, 29 April 1946).

Also in the Modern Library

Trollope, *The Warden & Barchester Towers* (1936–1971) 399

Trollope, *The Way We Live Now* (1984– ) 639

***Fall***

**400**

**SINCLAIR LEWIS. DODSWORTH. 1947–1970. (ML 252)**

**400a. First printing (1947)**

DODSWORTH | A NOVEL BY | SINCLAIR LEWIS | WITH A FOREWORD BY | CLIFTON FADIMAN | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–vii [viii], 1–377 [378–384]. [1–10]16 [11]20 [12]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1929, BY HARCOURT, BRACE AND CO., INC. | COPYRIGHT, 1947, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1947; v–vii FOREWORD signed p. vii: CLIFTON FADIMAN | *June, 1947*; [viii] blank; 1–377 text; [378] blank; [379–384] ML list. (*Fall 1947*)

*Jacket:* Pictorial in vivid red (11), grayish yellow-green (122), moderate olive green (125) and black on coated white paper with illustration of a man with pipe and cap standing at the rail of a ship with a gull in the foreground and the Statue of Liberty and more gulls in the background; author in black on vivid red patches, title in reverse, other lettering in black.

Front flap:

The 1930 winner of the Nobel Prize for Literature is now represented in the Modern Library series by three novels. The first two (*Arrowsmith* No. 42 and *Babbitt* No. 162) have maintained, year after year, a commanding place among the most popular books on the list. Now *Dodsworth*, Sinclair Lewis’s study of the American magnate in search of escape from the tensions of industrialism and in revolt against European patronage of America, is given permanence among the best of the world’s best books. Clifton Fadiman contributes a sympathetic appraisal of Sinclair Lewis’s work in his Foreword. (*Fall 1947*)

Front flap rewritten:

Sinclair Lewis’s study of the American magnate in search of escape from the tensions of his own industrial empire and in revolt against the patronizing attitudes of Europeans toward Americans is one of his most enduring novels. The recipient of the Nobel Prize for Literature in 1930 is nowhere so critical of his own countrymen and nowhere so proud of their genuine attainments. In this respect *Dodsworth* is a novel of protest and yet of irony; it represents Sinclair Lewis at his best as an observer and as a satirist. Clifton Fadiman contributes a perceptive and sympathetic appraisal of Sinclair Lewis’s work in his Foreword. (*Spring 1962*)

Originally published by Harcourt, Brace & Co., 1929. ML edition (pp. 1–377) printed from Harcourt, Brace plates. Published fall 1947. *WR* 10 January 1948. First printing: 10,000 copies. Discontinued 1970/71.

After following his editor, Harry Maule, from Doubleday to Random House, Lewis expressed the hope that *Dodsworth* could be added to the ML alongside *Arrowsmith* (254) and *Babbitt* (348). The ML tried to secure reprint rights in 1941, but negotiations with Harcourt, Brace were unsuccessful. Lewis then suggested *Elmer* *Gantry*, which apparently would have been available, but Cerf thought that any of his major works would be preferable (Lewis to Maule, 26 June 1941; Maule memo to Cerf, 27 June 1941; Maule to Lewis, 8 July 1941). Five years later Cerf approached Harcourt, Brace again, pointing out that Lewis was anxious to have *Dodsworth* in the series (Cerf to Spencer Scott, Harcourt, Brace, 6 September 1946). This time he was successful, and the ML secured U.S. and Canadian reprint rights.

**400b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 400a through line 5; lines 6–8: [torchbearer K] | THE MODERN LIBRARY | NEW YORK.

Pagination as 400a. [1]16 [2–5]32 [6]4 [7]32 [8]16

Contents as 400a except: [iv] *First* statement omitted; [379–380] ML Giants list; [381–384] blank. (*Spring 1967*)

*Jacket:* Fujita pictorial jacket in strong yellowish brown (74) and black on coated white paper with inset photographic portrait of Lewis in strong yellowish brown and black; lettering below portrait with SINCLAIR LEWIS outlined in reverse, title in black capitals, and statement “With a Foreword by Clifton Fadiman” in black, all within single-rule frame in reverse against strong yellowish brown background.

Front flap:

Lewis’ study of a Midwestern automobile magnate abroad ranks, with *Main Street*, *Babbitt*, and *Arrowsmith*, as a classic of American realism. These earlier novels exposed a narrow, provincial, materialist America—and cries of outrage did not prevent Lewis’ Zenith, his Babbitts and Gantrys, from becoming part of the American language and consciousness.

In *Dodsworth* he explores possibilities for regeneration and growth. Samuel Dodsworth, perhaps the most sympathetic character to emerge from Zenith, makes, with his wife, the time-honored pilgrimage to Europe—and what was intended as a vacation becomes a forced examination of a life too narrowly lived, of a marriage too fragile to sustain the pressures and temptations of a year’s leisure. Dodsworth’s honesty and his courage throughout his ordeal allow him to survive and to grow—and in this last of Lewis’ pre-Depression novels, satire is balanced by a cautious optimism.

Also in the Modern Library

Sinclair Lewis, *Arrowsmith* (1933– ) 254

Sinclair Lewis, *Babbitt* (1942– ) 348

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

**401**

**GEORGE MEREDITH. THE EGOIST. 1947–1970. (ML 253)**

**401a. First printing (1947)**

THE EGOIST | *A COMEDY IN NARRATIVE* | BY | GEORGE MEREDITH | *WITH AN INTRODUCTION BY* | WILSON FOLLETT | [torchbearer D2] | [short rule] | *THE MODERN LIBRARY · NEW YORK*

Pp. [i–iv] v–xviii, [1–2] 3–533 [534–542]. [1–16]16 [17]8 [18]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1947, BY RANDOM HOUSE, INC. | [short swelled rule] | *First Modern Library Edition, 1947*; v–vi CONTENTS; vii–xviii INTRODUCTION | *BY WILSON FOLLETT*; [1] fly title; [2] blank; 3–533 text; [534] blank; [535–540] ML list; [541–542] ML Giants list. (*Fall 1947*)

*Jacket:* Pictorial in moderate green (145), grayish green (150), deep pink (3), light pink (4) and black on coated white paper with inset illustration enclosed in black rules of a man in top hat and a woman with parasol standing under a tree with two women watching from a distance; title in black, other lettering in reverse on moderate green background.

Front flap:

The third of the novels by George Meredith to be included in the Modern Library series (*Diana of the Crossways* No. 14 and *The Ordeal of Richard Feverel* No. 134), *The Egoist* is added by the insistent demand of our readers. Since its original publication about seventy years ago it has won for itself more and more champions in each new generation and has become the novel by which George Meredith is best remembered. Mr. Wilson Follett provides a long Introduction which throws new light on the life and work of George Meredith. (*Fall 1947*)

ML edition printed from plates made from a new typesetting. Published fall 1947. *WR* 10 January 1948. First printing: Not ascertained. Discontinued 1970/71.

**401b. Mooney introduction added (1952)**

THE EGOIST | *A Comedy in Narrative by* | GEORGE MEREDITH | *with an Introduction by* | E. AUBERT MOONEY, JR. | *Associate Professor of English, University of Maryland* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xx, 3–533 [534–542]. [1–16]16 [17]8 [18]16

Contents as 401a except: [iv] *Copyright, 1951, by Random House, Inc.*; vii–xix INTRODUCTION | *BY E. AUBERT MOONEY, JR.*; xx BIBLIOGRAPHY; fly title leaf omitted. (*Fall 1952*)

*Variant:* Pagination as 401b. [1]16 [2–7]32 [8]24 [9]32 [10]16. Contents as 401b except: [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC.; [435–442] ML list. (*Fall 1964*)

*Jacket* *A:* As 401a including front flap text with reference to Follett introduction. (*Fall 1952*)

Front flap rewritten:

Nowhere is the brilliant art of George Meredith more perfectly revealed than in *The Egoist*. In this remarkably perceptive analysis of the folly of egoism, Meredith directs the full force of his comic spirit at the pretentious Sir Willoughby Patterne to create what has been called the most wonderful portrait of an ass in English fiction.

Professor E. A. Mooney of the University of Maryland contributes a stimulating critical introduction to this volume. (*Spring 1955*)

*Jacket B:* Fujita non-pictorial jacket in vivid red (11), strong violet (207) and black on coated white paper; title in vivid red and black, author in strong violet and black, Fujita “ml” symbol in vivid red, other lettering in black. (*Fall 1966*) Front flap as jacket A.

Mooney’s introduction was written for Modern Library College Editions. He was one of several people who suggested the inclusion of *The Egoist* in the new series, and Stein offered him $150 to write a new introduction (Stein to Mooney, 26 June 1950). The projected publication date of May 1951 was postponed to fall 1951 and then postponed again to the following year (Stein to Mooney, 15 May 1951). Mooney commented, “Several colleagues of mine are also finding the publication of their books or editions postponed . . . and I am sure the situation is general” (Mooney to Stein, 4 June 1951).

*The Egoist* was never published in MLCE, and Mooney’s introduction appeared only in the regular ML edition.

Also in the Modern Library

Meredith, George, *Diana of the Crossways* (1917– ) 14

Meredith, George, *Ordeal of Richard Feverel* (1927– ) 144

**402**

**GEORGE R. STEWART. STORM. 1947–1971. (ML 254)**

**402a. First printing (1947)**

STORM | A NOVEL BY | GEORGE R. STEWART | WITH A NEW INTRODUCTION | BY THE AUTHOR | Every theory of the course of events in nature is neces- | sarily based on some process of simplification of the | phenomena and is to some extent therefore a fairy tale. | SIR NAPIER SHAW | *Manual of Meteorology:* I, 123. | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–ix [x–xii], [1–2] 3–349 [350–356]. [1–10]16 [11]8 [12]16

[i] half title; [ii] *Other Books by George R. Stewart*; [iii] title; [iv] COPYRIGHT, 1941, 1947, BY GEORGE R. STEWART | FIRST MODERN LIBRARY EDITION, 1947; [v] dedication; [vi] blank; vii–ix *Introduction* BY GEORGE R. STEWART . . . . ; [x] blank; [xi] CONTENTS . . . . ; [xii] blank; [1] fly title; [2] blank; 3–349 text; [350] blank; [351–356] ML list. (*Fall 1947*) *Note:* four periods follow the heading of the introduction and table of contents as indicated and also chapter headings in the text.

*Jacket* *A:* Pictorial in black, light yellow (86) and strong red (12) on coated white paper with multicolor illustration of valley with mountains in distance, storm clouds, and an airplane; title in light yellow on black panel above illustration; author in strong red (12) and “THE MODERN LIBRARY” in reverse on black panel below illustration. Adapted from Random House jacket with author’s middle initial added on front panel and backstrip and lettering entirely redone.

Front flap:

The heroine of George R. Stewart’s powerful [+and absorbing] novel is a [–devastating] storm which [+grows in fury as it] sweeps across the Pacific [+Ocean], smashes down on the California coast, and wreaks [±spreads] havoc until [±as] it spends its fury over the entire country. For originality of [+its] idea, for the tense [±, mounting] development of its plot and for the interrelations of its [+many and diverse] characters, *Storm* is one of the most memorable novels of the last ten years [±of our recent past]. Man’s [+continuous] fight against the elements, in this case the weather, makes this story heroic [±gives the story heroic stature]. [+George Smith not only talks about the weather, but he has done something magnificent about it.] For this edition, Mr. Stewart provides an Introduction which [±His introduction, written especially for this edition,] explains how he came to write his unusual book. (*Fall 1947; [Spring 1956]*)

*Jacket B:* Fujita non-pictorial jacket in strong blue (178), moderate reddish purple (241) and black on coated white paper; title streaked in strong blue, moderate reddish purple and black, other lettering in black, Fujita “ml” symbol in strong blue, all on coated white paper. Front flap as jacket A revised text with the following changes: 1st sentence: “grows in fury” changed to “grows in intensity”; 2nd sentence: “For originality of its idea” changed to “For its sheer inventiveness” and “*Storm* is one of the memorable novels of our recent past” changed to “Storm is a memorable novel of great originality”; 4th sentence omitted; 5th sentence: “His” changed to “The author’s.”

Originally published by Random House, 1941. ML edition (pp. [v], [xi]–349) printed from RH plates. Published fall 1947. *WR* 10 January 1948. First printing: Not ascertained. Discontinued 1970/71.

**402b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 402a except line 11: [torchbearer K].

Pagination as 402a. [1]16 [2–4]32 [5]24 [6]32 [7]16

Contents as 402a except: [iv] *First* statement omitted; [350–351] ML Giants list; [352–356] blank. (*Spring 1967*)

*Jacket:* Enlarged version of 402a jacket B.

**403**

**HERODOTUS. THE PERSIAN WARS. 1947–1970. (ML 255)**

**403. First printing (1947)**

HERODOTUS | THE PERSIAN WARS | TRANSLATED BY | GEORGE RAWLINSON | WITH AN INTRODUCTION BY | FRANCIS R. B. GODOLPHIN | DEAN OF THE COLLEGE | PRINCETON UNIVERSITY | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xxii, [1–2] 3–714. [1–23]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1942, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1947; [v] *Contents*; [vi] blank; vii–xxii *Introduction* | by Francis R. B. Godolphin; [1] fly title; [2] blank; 3–714 text.

*Jacket:* Non-pictorial in moderate greenish blue (173), deep yellow (85) and black on coated white paper; white panel at top with decorative band in deep yellow and black and author in black, moderate greenish blue panel at bottom with title and other lettering in reverse except series in black. Signed: Riki.

Front flap:

It is a source of great pride to the editors of the Modern Library whenever a book universally recognized as a classic is added to the series. Such a volume, hailed for almost twenty-five centuries as a “universal history” by “the most Homeric of historians,” is Herodotus’ account of the struggle between Greece and Persia. Offered complete and unabridged in over 700 pages in the famous George Rawlinson translation, the work of the “Father of History” is available for the first time at a price within the means of every reader. Francis R. B. Godolphin, Dean of the College, Princeton University, provides an illuminating introduction. (*Fall 1947*)

Rawlinson translation originally published in London, 1858–60. Published by Random House as part of *The Greek Historians: The Complete and Unabridged Historical Works of Herodotus, Thucydides, Xenophon, Arian*, edited with an introduction, revisions, and additional notes by Francis R. B. Godolphin (2 vols., 1942). The ML text was taken from *The Greek Historians* but was printed from plates made from a new typesetting because of the ML’s smaller format. Goldolphin’s introduction to the ML edition consists of the first thirteen pages of his introduction to *The Greek Historians*; the glossary and index to Herodotus in the larger work are omitted. Published fall 1947. *WR* 10 January 1948. First printing: Not ascertained. Discontinued 1970/71.

Godolphin notes, “In the translation of Herodotus a number of passages omitted by Rawlinson have been restored to the text, and the artificiality of diction in the speeches has been removed in favor of the direct and simple use of the second person” (*The Greek Historians* I, p. v). Ten years after the ML edition was published Linscott suggested the addition of a frontispiece map with the place names Herodotus used in italics and their modern equivalents in roman type. He thought that modern readers couldn’t follow the narrative without such a map (Linscott to Cerf, 15 September 1957). The map does not appear to have been added.

*The Persian Wars* sold 5,578 copies during the twelve-month period November 1951–October 1952, placing it in the middle of the first quarter of ML sales. Sales totaled 53,341 copies by spring 1958.

**404**

**RUMER GODDEN. BLACK NARCISSUS. 1947–1954. (ML 256)**

**404. First printing (1947)**

BLACK | NARCISSUS | *by* | RUMER GODDEN | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*4*], [1–2] 3–294 [295–300]. [1–8]16 [9]8 [10]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1939, BY RUMER GODDEN | FIRST *Modern Library* EDITION, 1947; [1] fly title; [2] blank; 3–294 text; [295–300] ML list. (*Fall 1947*)

*Jacket:* Pictorial in moderate greenish blue (173), strong red (12), yellowish gray (93) and black on coated white paper depicting buildings in strong red at the top of a steep hill and snow-covered mountains in yellowish gray against background in moderate greenish blue; lettering in black.

Front flap:

In the few years since *Black Narcissus* was published, Rumer Godden at first enjoyed the distinction of being considered a real discovery and then, with each new book, a novelist of growing stature and importance. The originality of her writing, its enchantment and subtlety and vividness, won for her hundreds of thousands of devoted readers. *Black Narcissus*, hailed by the critics of England and America with unqualified praise, soon became an international best-seller, and now in the Modern Library series it achieves the permanence it so richly deserves. (*Fall 1947*)

Originally published in U.S. by Little, Brown & Co., 1939. ML edition (pp. [1]–294) printed from Little, Brown plates. Published fall 1947. *WR* 10 January 1948. First printing: 10,000 copies. Discontinued 1 January 1955.

The ML edition was suggested by Alfred McIntyre, the president of Little, Brown (McIntyre to Cerf, 30 December 1946). Cerf asked him to send a copy of the book and two weeks later offered a $1,000 advance against royalties of 10 cents a copy (Cerf to McIntyre, 3 January 1947; 17 January 1947). The ML had U.S. rights only.

The only printing examined after the first has a spring 1954 ML list at the end of the volume. The ML edition of *Black Narcissus* was discontinued at the end of 1954.