**1948**

**General**

Harcourt, Brace & Co. terminated the reprint contracts for all of its titles in the ML when it launched Harbrace Modern Classics, a series of full-sized hardbound reprints which appears to have been created primarily for the textbook and library markets. The titles affected were Dorothy Canfield, *The Deepening Stream*; E. M. Forster, *A Passage to India*; Sinclair Lewis, *Arrowsmith*, *Babbitt*, and *Dodsworth*; Katherine Anne Porter, *Flowering Judas*; Lytton Strachey, *Eminent Victorians*; and Virginia Woolf, *Mrs. Dalloway* and *To the Lighthouse*. *A Passage to India*, *Babbitt*, *Mrs. Dalloway*, and *To the Lighthbouse* were discontinued between fall 1948 and 1949 as existing stocks of the books were exhausted. *Flowering Judas* and *Arrowsmith* were discontinued between fall 1950 and fall 1952. The other titles appear to have been reprieved, and Porter’s *Flowering Judas*, which Harcourt, Brace decided not to include in the new series, was restored to the ML in spring 1953.

Rinehart & Co. launched Rinehart Editions, a paperbound series of reprint editions for the college market. The ML responded in 1950 with Modern Library College Editions.

All Modern Library and Modern Library Giants titles were back in stock for first time since the war (September).

**Number of titles**

Nine new titles were added and four were discontinued, bringing the total number of ML titles available to 265.

**Format**

All new titles in the regular ML except Charles Jackson, *The Lost Weekend* (406) were published in the standard format with the binding measuring 7¼ x 4⅞ in. (183 x 123 mm) and leaves trimmed to 7 x 4¾ (177 x 118 mm).

**Price**

$1.25.

**Dating keys**

(Spring) Aquinas, *Introduction* xDickinson, *Selected Poems*; Giants through G73 with G11 Montaigne, *Essays*; jackets: 334 (=fall 1947). (Fall) Dickinson, *Selected Poems* xAusten, *Pride and Prejudice; Sense and Sensibility*; Giants through G73 with G11 James, *Short Stories*; jackets: 334 (=spring 1948).

**Titles sought, suggested, declined**

Cerf raised the possibility of including Radclyffe Hall’s *The* *Well of Loneliness* (Cerf to Klopfer, 22 February 1948), but the novel on a lesbian themenever appeared in the series. William H. Rose, Jr., the director of sales and promotion at Harper & Brothers, suggested that James Thurber’s *Thurber Carnival*, Aldous Huxley’s *Brave New World*, and Richard Wright’s *Black Boy* were titles the ML “should remind Harper about every once in a while” (Rose to Klopfer, 8 July 1948). *Brave New World* and *The Thurber Carnival* were added to the series in 1956 and 1957. *Black Boy* never appeared in the ML, but Wright’s *Native Son* was available in the series from 1942 to 1957. Rose also offered reprint rights to Thomas Wolfe’s *You Can’t Go Home Again*, but Klopfer appears to have considered that Wolfe was adequately represented by *Look Homeward, Angel*, which had been available as a ML Giant since 1934 (Klopfer to Rose, 27 September 1948).

**New titles**

Pope, *Selected Works* (1948) 405

Jackson, *Lost Weekend* (1948) 406

Aquinas, *Introduction to Saint Thomas Aquinas* (1948) 407

Proust, *Sweet Cheat Gone* (1948) 408

Stowe, *Uncle Tom’s Cabin* (1948) 409

Dickinson, *Selected Poems of Emily Dickinson* (1948) 410

Defoe, *Robinson Crusoe & A Journal of the Plague Year* (1948) 411

Benét and Cousins, eds., *Poetry of Freedom* (1948) 412

Laotse, *Wisdom of Laotse* (1948) 413

**Discontinued**

Bemelmans, *My War With the United States* (1941)

Glasgow, *Barren Ground* (1936)

Saroyan, *Daring Young Man on the Flying Trapeze* (1941)

Woolf, *To the Lighthouse* (1937)\*

\*Withdrawn from the ML by Harcourt, Brace & Co. so it could be added to their own hardbound reprint series, Harbrace Modern Classics, launched in 1948.

***Spring***

**405**

**ALEXANDER POPE. SELECTED WORKS. 1948–1970. (ML 257)**

**405a. First printing (1948)**

[torchbearer D4] | [5-line title and statement of responsibility within single rules] ALEXANDER | POPE | SELECTED WORKS | EDITED, WITH AN INTRODUCTION, | BY LOUIS KRONENBERGER | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxviii, [1–2] 3–388. [1–13]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1948, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1948; v–vi CONTENTS; vii–xxviii Introduction signed p. xxviii: Louis Kronenberger; [1] fly title; [2] blank; 3–382 text; 383–388 BIOGRAPHICAL DATA

*Jacket:* Non-pictorial in deep reddish orange (36) and black on cream paper with lettering in black on inset cream panel; series and torchbearer in reverse below panel.

Front flap:

For many years the editors of the Modern Library have sought the means by which the representative writings of Alexander Pope could be brought within the compass of a single, compact volume. Now, under the supervision of Louis Kronenberger, distinguished critic and authority on the eighteenth century, the poems, essays, odes, satires, pastorals, epigrams, epitaphs and epistles have been selected for the delight of the modern reader. Here are, complete and unabridged, “The Dunciad,” “Essay on Man,” “Essay on Criticism,” “The Rape of the Lock” and a generous offering of miscellanies. (*Fall 1947*)

Original ML collection. Published spring 1948. *WR* 15 May 1948. First printing: Not ascertained. Discontinued 1970/71.

Publication was originally announced for fall 1947 but postponed to spring 1948. Cerf hoped to schedule the volume for fall 1947 to balance a list that was going to include several modern novels (Cerf to Kronenberger, 21 January 1947). Kronenberger received royalties of 5 cents a copy.

John O’Hara told Commins that the title of his novel *A Rage to Live* (Random House, 1949) came from a line at the top of p. 150 of Pope’s *Selected Works* (O’Hara to Commins, “Sunday”; Saxe Commins Papers, Box 6, Princeton University Library). The line “And die of nothing but a Rage to live” is from Pope’s *Epistle to a Lady*.

**405b. Krutch foreword added (1951)**

[short double rule] | ALEXANDER POPE | *Selected Works* | [short double rule] | *Edited, with an Introduction by* | LOUIS KRONENBERGER | FOREWORD BY JOSEPH WOOD KRUTCH | *Brander Matthews Professor of Dramatic Literature* | *Columbia University* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxxiii [xxxiv], [1–2] 3–388 [389–390]. [1–12]16 [13]4 [14]16

Contents as 405a except: [iv] *Copyright, 1948, 1951, by Random House, Inc.*; vii–ix Foreword signed p. ix: Joseph Wood Krutch; [x] blank; xi–xxxii Introduction signed p. xxxii: Louis Kronenberger; xxxiii Selected Readings; [xxxiv] blank; [389–390] blank. (*Fall 1954 jacket*)

*Variant:* Pagination as 405b. [1]16 [2–5]32 [6]20 [7]32 [8]16. Contents as 405b except: [iv] COPYRIGHT, 1948, 1951, BY RANDOM HOUSE, INC.

*Jacket*: As 405a with following sentence added to flap text: “Mr. Kronenberger’s Introduction is a brilliant essay on Pope’s influence in his own time and in ours.” (*Fall 1954*)

Originally published 1951 in MLCE and subsequently in the regular ML. Krutch was recommended by Kronenberger and received $75 for the Foreword and Selected Readings. Kronenberger received royalties of 2 cents a copy for the MLCE edition.

**406**

**CHARLES JACKSON. THE LOST WEEKEND. 1948–1950. (ML 258)**

**406. First printing (1948)**

THE LOST | WEEKEND | BY CHARLES JACKSON | *And can you, by no drift of circumstance,* | *Get from him* *why he puts on this confusion,* | *Grating so harshly all his days of quiet* | *With turbulent and dangerous lunacy?* | Hamlet, III, i. | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*8*], [1–2] 3–244 [245–248]. [1–8]16 Binding: 7-7/16 x 5 in. (188 x 125 mm); page: 7-3/16 x 4⅞ in. (182 x 122 mm).

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1944, BY CHARLES R. JACKSON | FIRST *Modern Library* EDITION, 1948; [*5*] dedication; [*6*] blank; [*7*] CONTENTS; [*8*] blank; [1] part title: Part One | THE START; [2] blank; 3–244 text; [245–248] blank.

*Jacket:* Non-pictorial in black and deep reddish orange (36) on cream paper with title, author and series in reverse against black background, other lettering and torchbearer in deep reddish orange. Statement on front: “Five days out of a man’s life—one of the strangest, most remarkable narratives ever written.”

Front flap:

A merciless and absorbing story, *The Lost Weekend* has become for the victim of alcoholism what De Quincey’s *The Confessions of an English Opium Eater* has been for the drug addict. It is a psychological study which moves with relentless speed and heartbreaking truth to its inevitable end. As drama it is tense, as a case history it is painfully accurate, as a search into the depths of the alcoholic’s mind it is terrifying. Yet as a novel it has a sobriety of purpose and a steadiness of skill attained by few writers of our time. (*Spring 1948*)

Originally published by Farrar & Rinehart, 1944. ML edition (pp. [*5*]–244) printed from Rinehart plates; to accommodate the plates the ML edition was 3/16 inch taller and ⅛ inch wider than the ML’s standard format. Published spring 1948. *WR* 29 May 1948. First (and only) printing: Not ascertained. Discontinued fall 1950.

Cerf expressed interest in a ML edition of *The Lost Weekend* in 1945, but the original edition was still selling well and Farrar & Rinehart ruled out any reprint edition until after Billy Wilder’s forthcoming motion picture version starring Ray Milland and Jane Wyman had run its course. After the ML’s offer had been rejected Jackson wrote Cerf:

I hope you will understand . . . how disappointed I am, because it seems to me that being chosen by the Modern Library is the nearest American equivalent to “immortality,” if I may use such a fancy word. If THE LOST WEEKEND should be able to hold your interest a few years from now, I hope you will “tap” me then for your society. Nothing could make me prouder or happier, as I believe you know already (Jackson to Cerf, 17 July 1945).

Cerf replied that he hoped the ML edition could be published in late 1946 or early 1947 (Cerf to Jackson, 20 July 1945). In 1946 he announced that *The Lost Weekend* was “ticketed for a permanent place in the Modern Library, but the date is still highly uncertain” (“Trade Winds,” *SRL*, 2 February 1946, p. 18).

Sales of the ML edition were disappointing. *The Lost Weekend* was dropped from the series after two and a half years, making it one of the ML’s shortest-lived title~~s~~. The only title that had a shorter tenure was Irving Fineman’s *Hear, Ye Sons* (1939), which lasted in the series for twenty-six months.

**407**

**SAINT THOMAS AQUINAS. INTRODUCTION TO SAINT THOMAS AQUINAS. 1948–1971. (ML 259)**

**407. First printing (1948)**

INTRODUCTION TO | Saint | Thomas Aquinas | Edited, with an Introduction, by | Anton C. Pegis | President, Pontifical Institute of | Mediæval Studies, Toronto | [torchbearer D4] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xxx, [1–2] 3–690. [1–21]16 [22]8 [23]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1948, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1948 | 5-line imprimatur; [v] dedication; [vi] blank; vii–viii PREFACE signed p. viii: Anton C. Pegis; ix–x CONTENTS; xi–xxx INTRODUCTION signed p. xxx: Anton C. Pegis; [1] fly title; [2] blank; 3–681 text; 682–690 BIBLIOGRAPHY

*Variant:* Pagination as 407. [1]16 [2–10]32 [11]8 [12]32 [13]16. Contents as 407 except: [iv] COPYRIGHT, 1945, 1948, BY RANDOM HOUSE, INC. (*Spring 1962 jacket*)

*Jacket A:* Pictorial in medium gray (265), strong red (12) and black on cream paper with inset drawing of Aquinas in black and strong red; lettering in strong red except “St. Thomas Aquinas” in reverse against medium gray background.

Front flap:

To bring within the compass of a Modern Library volume of more than 650 [±700] pages the essential thought of the “Prince of Scholastics and Doctor of the Church” is a notable contribution to philosophy, religion and education. Designed to meet the needs of students and general readers alike, this book offers St. Thomas’s teachings on God, Creation, Man, Law, Grace, Habit, Virtue and kindred subjects, derived from the *Summa Theologica* and the *Summa Contra Gentiles*. The selections and the illuminating Introduction are by Anton C. Pegis, President of The Pontifical Institute of Mediaeval Studies. (*Spring 1948; [Spring 1956]*)

*Jacket B:* As jacket A on coated white paper with strong orange yellow (68) instead of medium gray and vivid yellowish green (129) instead of strong red. (*Fall 1963*)

Original ML collection derived from *Basic Writings of St. Thomas Aquinas*, edited by Anton C. Pegis (2 vols., Random House, 1945). Published spring 1948. *WR* 5 June 1948. First printing: Not ascertained. Discontinued 1971/72; retained in MLCE.

Pegis states in the Preface: “The present volume represents selections of materials, drawn entirely from *Basic Writings of St. Thomas Aquinas*, which Random House published in 1945. . . . I have not made my selections with an eye to the opinions of specialists; I have aimed at meeting what seemed to me the needs of the college student who is a beginner in St. Thomas. Such a student will find in this book St. Thomas’ mature views of the most crucial questions of natural theology, psychology, theory of knowledge and ethics” (p. vii).

*Introduction to St. Thomas Aquinas* was widely adopted in Catholic colleges as a textbook for philosophy courses, and it became one of the ML’s best-selling titles. During the twelve-month period November 1951–October 1952 it sold 11,129 copies, making it the second best-selling title in the series and one of five ML titles with annual sales exceeding 10,000 copies. Maugham, *Of Human Bondage* (199) outsold Aquinas by 434 copies; *Introduction to Aristotle* (396) trailed Aquinas by fifteen copies. Pegis later indicated that *Introduction to St. Thomas Aquinas* consistently sold 15,000–18,000 copies a year and had become “unexpectedly a textbook. . . . No one planned it this way, and certainly no one anticipated such an unusual eventuality. But, what is worse, the *Introduction* is an improperly organized textbook since it was never edited with such a teaching purpose in view; it was simply organized as a representative collection of Thomistic readings from *Basic Writings*. As a textbook, the *Introduction* needs a wider range of selections, introductions in the fields of instruction involved, notes, bibliographies and both subject and author indices” (Pegis to Klopfer, 21 June 1963).

Pegis suggested a revised edition prepared specifically for the textbook market as early as 1951. Part of his concern seems to have been to secure better financial terms for himself, but no one at Random House wanted to take such a successful title out of the ML (Klopfer to Pegis, 5 December 1951). Pegis was still talking about a textbook edition in 1963. At that time he noted that the market would be expanding sharply as the baby boom generation entered Catholic colleges and proposed turning *Introduction to Aquinas* into a textbook selling at five or six dollars with a normal royalty of 10 to 15 percent of the list price. He also offered to prepare a shorter and more general volume titled *The Aquinas Papers* to replace *Introduction to Aquinas* in the ML (Pegis to Klopfer, 21 June 1963).

Epstein saw no point in scrapping the ML’s plates for *Introduction to Aquinas* (Epstein memo to Klopfer, 14 August 1963). Pegis then suggested raising the list price from $1.95 to $2.45 and increasing his royalty to 10 percent (Pegis to Klopfer, 27 August 1963). Epstein countered with an offer of a 5 percent royalty based on a list price of $2.45—the retail price of ML books was in the process of increasing to $2.45 in any case—and Pegis accepted (Pegis to Klopfer, 10 October 1963).

**408**

**MARCEL PROUST. THE SWEET CHEAT GONE. 1948–1971. (ML 260)**

**408. First printing (1948)**

THE | SWEET CHEAT | GONE | BY MARCEL PROUST | TRANSLATED FROM THE FRENCH BY | C. K. SCOTT MONCRIEFF | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*10*], 1–379 [380–382]. [1–10]16 [11]20 [12]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1930, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1948; [*5*] biographical note and bibliography; [*6*] blank; [*7*] CONTENTS; [*8*] blank; [*9*] TRANSLATOR’S DEDICATION; [*10*] blank; 1–379 text; [380–382] blank.

*Variant:* Pagination as 408. [1]16 [2–5]32 [6]4 [7]32 [8]16. Contents as 408 except: [*4*] COPYRIGHT, 1930, BY RANDOM HOUSE, INC. | COPYRIGHT RENEWED, 1957, BY RANDOM HOUSE, INC.; [380–381] ML Giants list; [382] blank. (*Spring 1965*)

*Jacket:* Uniform Proust jacket in grayish green (150) with left profile silhouette of Proust in dark red (16); and lettering in reverse against grayish green background.

Front flap:

*Remembrance of Things Past* is the general title for the seven magnificent novels which constitute the life work of Marcel Proust. One by one, the independent titles which comprise the whole are being made available for readers of the Modern Library. . . . The sixth, *The Sweet Cheat Gone*, in the G. K. Scott Moncrieff translation, is now added to the series, and the seventh and final volume, *The Past Recaptured*, will be issued as soon as possible. (*Spring 1948*)

Front flap rewritten:

*The Sweet Cheat Gone* is the sixth of the seven volumes of Marcel Proust’s life work under the general title of *Remembrance of Things Past*. All seven volumes are now available in the Modern Library exclusively. . . . Each novel, complete and unabridged, is a separate entity and yet is an integral part of the grand design of Proust’s modern masterpiece. (*Spring 1957*)

Originally published in U.S. by Albert & Charles Boni, 1930; subsequently published by Random House. ML edition (pp. [*7*]–379) printed from Boni/RH plates. Published spring 1948. *WR* 29 May 1948. First printing: Not ascertained. Discontinued 1971/72.

The seven volumes of Proust’s *Remembrance of Things Past* were published in the Modern Library between 1928 and 1951.

Also in the Modern Library

Proust, Marcel, *Swann’s Way* (1928–1971; 1977–1982) 166

Proust, *Within a Budding Grove* (1930–1970) 194

Proust, *Guermantes Way* (1933–1970) 264

Proust, *Cities of the Plain* (1938–1970) 316

Proust, *The Captive* (1941–1970) 340

Proust, *The Past Recaptured* (1951–1971) 443

**409**

**HARRIET BEECHER STOWE. UNCLE TOM’S CABIN. 1948–1971; 1985–1991. (ML 261)**

**409a. First printing (1948)**

UNCLE | TOM’S | CABIN | OR LIFE AMONG THE LOWLY | *by Harriet Beecher Stowe* | WITH AN INTRODUCTION BY | RAYMOND WEAVER | [torchbearer E1] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxiii [xxiv], [1–2] 3–552. [1–18]16

[i] half title; [ii] blank; [iii] title; [iv] INTRODUCTION COPYRIGHT, 1938, BY THE LIMITED | EDITIONS CLUB, INC. | FIRST *Modern Library* EDITION, 1948; v–vi CONTENTS; vii–xx INTRODUCTION signed p. xx: *Raymond Weaver*; xxi–xxiii AUTHOR’S PREFACE; [xxiv] blank; [1] fly title; [2] blank; 3–552 text.

*Jacket A1:* Non-pictorial in moderate bluish green (164) and black on cream paper with torchbearer and all lettering except statement of responsibility in reverse against moderate bluish green background; BY HARRIET BEECHER STOWE in reverse against black band below title.

Front flap:

Among the many suggestions for new titles from our readers, the demand for *Uncle Tom’s Cabin* has been insistent year after year [±one of the most insistent demands from year to year has been for *Uncle Tom’s Cabin*]. Almost every letter stressed the point that it has been impossible to obtain Harriet Beecher Stowe’s novel in its entirety. Certainly the most influential book [+, historically,] ever written in America [+, and the one of which Abraham Lincoln said to the author: “So you’re the little woman who wrote the book that made this great war,”] deserves an important place on the Modern Library shelf. Now it is given permanence in the series, exactly as it was written, complete and unabridged, and with a brilliant Introduction by [+the late] Raymond Weaver of Columbia University. (*Spring 1948; [Spring 1955]*)

ML edition printed from plates made from a new typesetting. Published spring 1948. *WR* 5 June 1948. First printing: Not ascertained. Discontinued 1971/72. Reissued 1985–1991.

*Uncle Tom’s Cabin* sold 4,278 copies during the twelve-month period, November 1951–October 1952, making it the ML’s 55th best-selling title. Weaver’s introduction was originally written for the Limited Editions Club.

**409b. Title page with Fujita torchbearer**

Title as 409a except for line 8: [torchbearer].

Pagination as 409a.

*Jacket A2:* As jacket A1 except in vivid green (139) on coated white paper.

Front flap as A1 revised text:

Among the many suggestions for new titles from our readers, one of the most insistent demands from year to year has been for *Uncle Tom’s Cabin*. Almost every letter stressed the point that it has been impossible to obtain Harriet Beecher Stowe’s novel in its entirety. Certainly the most influential book, historically, ever written in America, and the one of which Abraham Lincoln said to the author: “So you’re the little woman who wrote the book that made this great war,” deserves an important place on the Modern Library shelf. Now it is given permanence in the series exactly as it was written, complete and unabridged, and with a brilliant introduction by the late Raymond Weaver of Columbia University.

**409c. Reissue format; offset printing with Weaver Introduction and Author’s Preface omitted (1985)**

HARRIET BEECHER STOWE | [title in reverse within single rules in reverse all on rectangular black panel] UNCLE TOM’S CABIN | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–vi, [1–2] 3–552 [553–554]. Perfect bound.

Contents as 409a except: [i] woodcut illustration by Stephen Alcorn of Uncle Tom seated in cabin; [ii] blank; [iv] MODERN LIBRARY EDITION | November 1985; [553–554] blank.

*Jacket:* Pictorial in strong reddish brown (40) and black on kraft paper with woodcut illustration of Uncle Tom seated in cabin holding a walking stick; title in reverse against strong reddish brown panel above illustration.

Front and back flaps:

Perhaps the most powerful picture of slavery in America ever painted, *Uncle Tom’s Cabin* is a true American classic. Unfortunately the novel is often confused with its popular dramatization, which toured the United States for some years, reaching many people who had never read the book, and which relied on a kind of melodrama and simplification of character totally alien to the original. Thus “Uncle Tom” has become a term of opprobrium for a subservient black, whereas Uncle Tom in the novel is a man who, under the most inhumane of circumstances, never loses his human dignity.

Published in 1852, the book sold over 300,000 copies in a year—a number unprecedented at that time—and was credited by Lincoln himself with helping to bring about the Civil War. Interestingly enough, although it first appeared in an abolitionist paper, *The National Era*, it was not intended as either propaganda or an attack on the South. Indeed, it presented some of the favorable aspects of slavery while crystallizing the sentiments of the abolitionist North. It is notable, for example, that the cruel slave owner, Simon Legree, is a New Englander, while the kindly, good-tempered St. Clare is a Kentuckyan.

Published November 1985 at $11.95. ISBN 0-394-60527-6. Discontinued fall 1991.

The Introduction and Author’s Preface are omitted but they continue to be listed in the table of contents; the fly title is reset from 409a.

***Fall***

**410**

**EMILY DICKINSON. SELECTED POEMS OF EMILY DICKINSON. 1948– . (ML 25)**

**410. First printing (1948)**

SELECTED POEMS | *of* | Emily Dickinson | *with an introduction by* CONRAD AIKEN | [torchbearer E5 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [i–vi] vii–xvi, [1–2] 3–231 [232–240]. [1–8]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1890, 1891, 1896, by Roberts Brothers | Copyright, 1918, 1919, 1924, by Martha Dickinson Bianchi | Introduction Copyright, 1924, by | The Dial Publishing Company, Inc. | [short rule] | FIRST MODERN LIBRARY EDITION 1948; [v] CONTENTS; [vi] blank; vii–xvi INTRODUCTION signed p. xvi: *Conrad Aiken*; [1] part title: PART ONE | LIFE; [2] poem beginning *This is my letter to the world*, . . . ; 3–231 text; [232] blank; [233–238] ML list; [239–240] ML Giants list. (*Fall 1948*)

*Jacket:* Non-pictorial in grayish reddish orange (39) and black on light greenish gray (154) paper; title in black on light greenish gray band, other lettering in black on grayish reddish orange background above and below title band; torchbearer in reverse at upper right.

Front flap:

For many years the editors of the Modern Library have sought to include in the series a comprehensive volume of Emily Dickinson’s poetry. Now, through the co-operation of her original publishers, we are able to offer the passionate and mystical verses of one of the most original and appealing poets in the entire history of American letters. The romantic circumstances under which Emily Dickinson became a hermit and guarded her poems against publication during her lifetime are now a legend; her poems themselves are the real and lasting expression of her incomparable intensity and delicacy. (*Fall 1948*)

Original ML collection. Published fall 1948. *WR* 23 October 1948. First printing: Not ascertained.

Cerf first expressed interest in a ML edition of Dickinson’s poetry in 1937, offering Little, Brown a $1,500 advance against royalties. At that time all of Dickinson’s poems were protected by copyright, and Little, Brown rejected the offer. Alfred R. McIntyre, the firm’s president, wrote: “You have made a good offer, but it does not change our views. This is a very valuable property and we are afraid that, though our sales might not fall off tremendously, they would fall off enough so that we should not gain by the transaction.” He noted that Little, Brown’s share of the advance would be $750 (the other half would go to the Dickinson estate) and that if it took five years for sales of the ML edition to cover the advance, Little, Brown’s income would only be $150 a year—and that a very small decline in sales would erase the firm’s profit (McIntyre to Cerf, 26 May 1937).

By 1948, when the ML was able to negotiate reprint rights, Little, Brown’s situation had changed but the ML was still unable to get everything it wanted. *Selected Poems of Emily Dickinson*, published in the ML in October 1948, consisted of Dickinson’s *Poems* (1890), *Poems: Second Series* (1891), and a selection from *Poems: Third Series* (1896). The three books, originally published by Roberts Brothers, had been published by Little, Brown & Co. since 1898, when it absorbed Roberts Brothers.

The first two volumes entered the public domain in 1946 and 1947, and the third would enter the public domain in 1952. The ML had hoped to base its edition on Dickinson’s *Poems: Centenary Edition* (Little, Brown, 1930), which included poems from two subsequent volumes. Little, Brown flatly refused to allow the ML to base its selection on the Centenary Edition. The ML wanted a more comprehensive collection than the poems already in the public domain since World Publishing Co. was bringing out a volume of Dickinson’s public domain poems in their Living Library series. Little, Brown finally gave the ML permission to include poems from the first three volumes provided not more than a third of the total came from *Poems: Third Series* (Linscott to Conrad Aiken, 31 March 1948 and 5 April 1948). This stipulation required the omission of twenty-one poems from *Poems: Third Series*.

Aiken had repeatedly urged the ML to reprint his *Selected Poems of Emily Dickinson* (London: Jonathan Cape, 1924). When the arrangements with Little, Brown were made Linscott wrote him, “Since this looks like a very simple editorial job, Bennett has suggested that I make the selection. It seemed to me that we might be able to use the Introduction you did for the English edition (or perhaps a revised version) on payment of a comparatively small fee. The reason for this parsimony is that we have to pay a heavy royalty to Little Brown which leaves us little or no editorial margin” (Linscott to Aiken, 31 March 1948).

Aiken, who had clashed with the ML three years earlier over the removal of poems by Ezra Pound from *An Anthology of Famous English and American Poetry* (G68), which he edited with William Rose Benét, responded:

“What’s this, another Trojan Horse? another case of “dona ferentes”, as when Saxe [Commins] told me of the marvelously easy way I could make $250 without a stroke of work, all by just letting him use my comprehensive anthology with Bill Benet’s book to make a Giant—and little aiken [*sic*] to get no royalty, while the Giant proceeded to blanket the sales of the Modern Library edition???? As I’ve written Bernice [Baumgarten, Aiken’s agent], for fifteen years or longer I’ve repeatedly been urging the use of my Selected ED in the Modern Library, and this little manoeouvre [*sic*] doesn’t, from where I’m sitting, look either pretty or generous—nor very much like the magnanimity one expects from an old friend (Aiken to Linscott, 2 April 1948; underlining in original).

Linscott replied that little editing was involved since the ML wanted to use as many poems as possible and only a handful of poems had be omitted from the third volume (Linscott to Aiken, 5 April 1948).

There were significant differences between the ML volume and Aiken’s 1924 anthology. The ML edition presents 426 of Dickinson’s poems in four sequences (“Life,” “Nature,” “Love,” and “Time and Eternity”). Aiken’s anthology included 220 poems with each poem printed on a separate page. The ML numbered the poems within each sequence. Aiken had given them titles.

The ML paid Little, Brown royalties of 6 cents a copy. Aiken was pacified with a payment of $1,000 for the use of his introduction to *Selected Poems of Emily Dickinson* (London: Jonathan Cape, 1924), which he revised for the ML. The revisions included correcting his reference in the first paragraph to T. W. Higginson as “editor of the *Atlantic Monthly* at that time” (Cape edition, pp. 5–6) to “essayist and contributor to the *Atlantic Monthly*” (ML edition, p. vii–viii).

Sales through spring 1958 totaled 36,631 copies; annual sales for the three-year period May 1955–April 1958 showed steady growth as follows: 4,066 (1955–56), 5,141 (1956–57), and 5,246 (1957–58). Bonnell and Bonnell (p. 112) report a seventeenth printing of 7,000 copies in 1963 and seven printings “since then” totaling 25,500 copies.

*Selected Poems of Emily Dickinson* has remained one of the most readily available editions of Dickinson’s poetry for most of the period since its publication. It survived the 1970s, when Random House slashed hundreds of titles from the Modern Library, and remained in print into the 1980s. The contents, based on the copyright status of Dickinson’s poems in 1948, remained unchanged throughout this period. It was only in 1996, after Random House revived the Modern Library, that the twenty-one poems omitted from the original edition were added. By this time they had been in the public domain for forty-four years. The only other differences between the content of the original ML edition and the reset 1996 version were the replacement of Aiken’s introduction with an unsigned biographical note by Billy Collins and the welcome addition of an index of first lines.

**411**

**DANIEL DEFOE. ROBINSON CRUSOE & A JOURNAL OF THE PLAGUE YEAR. 1948–1970. (ML 92)**

**411a. First printing (1948)**

[within single-rule frame with thick rules at head and foot and thin side rules] [ornamental rule] | [double rule] | ROBINSON CRUSOE | *and* | A JOURNAL OF | THE PLAGUE YEAR | [ornament] | *By* DANIEL DEFOE | *With an Introduction by* | LOUIS KRONENBERGER | [torchbearer D5 with 2-line publisher at left and place of publication below torchbearer’s foot at right] THE | MODERN LIBRARY | NEW YORK

Pp. [i–v] vi–xv [xvi], [1–3] 4–620 [621–624]. [1–20]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1948, BY RANDOM HOUSE, INC. | *First* MODERN LIBRARY *Edition* | 1948; [v]–vi CONTENTS; [vii]–xv INTRODUCTION | *by Louis Kronenberger*; [xvi] blank; [1] part title: Robinson Crusoe; [2] *Preface*; [3]–339 text; [340] blank; [341] part title: A Journal of | The Plague Year; [342] blank; [343]–620 text; [621–624] blank.

*Jacket:* Pictorial in moderate greenish blue (173), dark orange yellow (72) and black on cream paper with illustration of Crusoe discovering footprint in sand; “ROBINSON | CRUSOE” in reverse on moderate greenish blue background, other lettering in black.

Front flap:

If ever a book could be considered imperishable, it is *Robinson Crusoe*. Defoe’s masterpiece has maintained, generation after generation, its special place among the world’s classics. As an adventure story, as a parable of man’s indomitable spirit and resourcefulness, it is as alive and exciting as it was when first published in 1719. It comes into the Modern Library with *A Journal of the Plague Year*, that feat of the imagination which reads as if it were a documented history. Both are brilliantly introduced by America’s foremost authority on eighteenth-century England, Louis Kronenberger. (*Fall 1948*)

ML edition printed from plates made from a new typesetting. Publication scheduled for fall 1948. *WR* 15 January 1949. First printing: Not ascertained. Discontinued 1970/71.

**411b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 411a through line 10; lines 11–13: [2-line publisher at left with torchbearer K at right] THE | MODERN LIBRARY | [below torchbearer] NEW YORK.

Pagination as 411a. [1]16 [2–10]32 [11]16

Contents as 411a except: [iv] *First* statement omitted; [621–622] ML Giants list; [623–624] blank. (*Spring 1967*)

*Jacket:* As 411a in brilliant bluish green (159), moderate brown (58) and black on coated white paper. Front flap reset with last sentence omitted and fourth sentence revised as follows: “This volume also contains *A Journal of the Plague Year*, that feat of the imagination that reads as if it were a documented history.”

Also in the Modern Library

Defoe, *Moll Flanders* (1926–1970; 1985–1991) 127

**412**

**WILLIAM ROSE BENÉT and NORMAN COUSINS, eds. THE POETRY OF FREEDOM. 1948–1954. (ML 175)**

**412. First printing (1948)**

THE | POETRY OF | FREEDOM | EDITED BY | WILLIAM ROSE BENÉT | AND | NORMAN COUSINS | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxxiv, [1–2] 3–820 [821–830]. [1–27]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1945, BY RANDOM HOUSE, INC. | *First* MODERN LIBRARY *Edition* | 1948; v–xxviii *Contents*; xxix–xxxiv *Introduction* signed p. xxxiv: *William Rose Benét* | *Norman Cousins*; [1] part title: *BRITISH*; [2] blank; 3–334 text; [335] part title: *AMERICAN*; [336] blank; 337–552 text; [553] part title: *FOREIGN*; [554] blank; 555–806 text; 807–811 *Index of Poets*; [812] blank; 813–820 *Acknowledgments*; [821–826] ML list; [827–828] ML Giants list; [829–830] blank. (*Fall 1948*)

*Jacket:* Non-pictorial in dark red (16) and black on cream paper with lettering in dark red except statement of responsibility in reverse on black band.

Front flap:

This 850-page anthology brings together the most complete collection of poetry ever devoted exclusively to the theme of man’s aspiration toward liberty. The poets range from the early Greeks to the young men in the Second World War who were inspired by the ever-new hope of a better, freer world. In its three general divisions, this volume includes the great lyric and dramatic writers of Britain and her Dominions, American poets and the champions of freedom from the Orient, the Near East, the European nations, and the entire civilized world. (*Fall 1948*)

Originally published by Random House, 1945. ML edition (pp. v–820) printed from Random House plates. Published fall 1948. *WR* 23 October 1948. First printing: Not ascertained. Discontinued 1 January 1955.

The Random House edition sold out its first printing of 3,000 copies within two months. An order from the American Red Cross for 810 copies had to be filled from the second printing (Cerf to Benét, 18 July 1945). Random House did not originally plan to include *Poetry of Freedom* in the ML. The reprint agreements for copyrighted poems applied to the Random House edition only, and new permissions had to be secured for the ML edition. Some publishers did not charge an additional fee for the ML edition while others asked for half of the original fee. Knopf was the only publisher who wanted the original fee to be paid again in full.

**413**

**LAOTSE. THE WISDOM OF LAOTSE. 1948– . (ML 262)**

**413a. First printing (1948)**

THE | WISDOM OF | LAOTSE | TRANSLATED, EDITED AND WITH | AN INTRODUCTION AND NOTES BY | LIN YUTANG | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xx, [1–2] 3–326 [327–332]. [1–11]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1948, BY RANDOM HOUSE, INC. | *First* MODERN LIBRARY *Edition* | 1948; v–vii *The Pronunciation* | *of Chinese Names*; [viii] blank; ix–xx *Contents*; [1] fly title; [2] blank; 3–21 INTRODUCTION | *by Lin Yutang* dated p. 21: *August, 1948*; [22] blank; 23–37 PROLEGOMENA | “The Main Currents of Thought” | *by Chuangtse*; [38] blank; [39] part title: BOOK ONE | The Character of Tao; [40] blank; 41–325 text; 326 CONVERSION TABLE | OF CHAPTERS IN CHUANGTSE; [327–332] ML list. (*Fall 1948*)

*Jacket:* Predominantly non-pictorial in strong red (12), dark gray (266) and gold on coated white paper; title in reverse on strong red panel, lettering below panel in reverse against dark gray background with pictorial decorations of trees and pagodas in gold; narrow bands in gold at top and foot. Based on the design of Paul Galdone’s jacket for The *Wisdom of Confucius* (312).

Front flap:

For twenty-five centuries Laotse and the principles of Taoism have had an influence on Oriental thought and life second only to Confucianism. This volume of Laotse’s complete writings, including the famous Chuangtse interpretations and commentaries, appears in an entirely new translation by Lin Yutang, who also provides an Introduction and many Notes. With its companion volume in the Modern Library, *The Wisdom of Confucious* (No. 7), the teachings of Laotse enrich the Western mind, offering the appealing doctrines of Taoism, so rich in humor, humility and humanity. (*Fall 1948*)

Original ML collection. Publication scheduled for fall 1948. *WR* 15 January 1949. First printing: Not ascertained.

Lin Yutang received a $1,500 advance against royalties of 5 cents a copy on the first 20,000 copies and 10 cents a copy thereafter (Cerf to Lin Yutang, 14 April 1948). *The Wisdom of Laotse* was a companion volume to *The Wisdom of* *Confucius* (312) which Lin Yutang had edited for the ML in 1938, and the ML was hoping for another runaway success. Commins described the initial sale of about 5,000 copies as “a little disappointing” (Commins to Lin Yutang, 26 May 1949).

**413b. Reissue format; offset printing (1979)**

Title as 413a except line 7: [torchbearer M].

Pp. [i–iv] v–xx, [1–2] 3–325 [326–332]. Perfect bound.

Contents as 413a except: [iv] FIRST MODERN LIBRARY EDITION, DECEMBER 1948 | *Copyright, 1948, by Random House, Inc.* | *Copyright renewed 1976 by Lin Yutang*; [326] CONVERSION TABLE | OF CHAPTERS IN CHUANGTSE; [327–332] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in dark purple (224) and torchbearer in deep brown (59).

Front flap with quotation from Laotse:

*When the highest type of men hear the Tao*

*They try hard to live in accordance with it.*

*When the mediocre hear the Tao,*

*They seem to be aware and yet unaware of it.*

*When the lowest type hear of Tao,*

*They break into loud laughter*–

*If it were not laughed at, it would not be Tao.*

—LAOTSE

Remainder of flap as 413a with third sentence omitted and second sentence revised as follows: “This volume of Laotse’s complete writings, including the famous interpretations and commentaries by Chuangtse, has been translated by Lin Yutang, who also provides an introduction and notes.”

Published spring 1979 at $4.95. ISBN 0-394-60476-8.

Also in the Modern Library

Confucius, *Wisdom of Confucius* (1938) 312; Illus ML (1943) IML 3