**1949**

**General**

The postwar history of the Modern Library can be regarded as dating from the beginning of 1949. That era of the ML’s history was shaped by two major developments: the continuing expansion and consolidation of the paperback revolution and the growth in college enrollments that increased the importance of the college market.

Cerf saw paperbacks as a serious competition from the beginning. He tried to discourage Robert deGraff from issuing too many ML titles in paperback Pocket Book editions. When the ML had exclusive reprint rights to copyrighted titles, he usually prevented deGraff from publishing them. Cerf and Klopfer refused in the fall of 1939 to allow Pocket Books to publish two titles that deGraff wanted: Vincent Sheean’s *Personal History*, which was due to appear in the ML in January, 1940, and Irving Stone’s *Lust for Life*, which had been in the ML for less than a year.

Often the ML did not have exclusive reprint rights to copyrighted works. The terms of individual contracts varied and there were many instances in which a book was available both in the ML and in a Grosset & Dunlap or other hardbound reprint edition. Even if the ML had exclusive reprint rights, the customary reprint contract was renewable at five-year intervals. If the ML resisted an original publisher’s desire to release paperback rights, the original publisher could withdraw the work from the ML when the contract expired.

Before the war was over, Cerf came to accept the existence of paperback editions of ML titles as inevitable. Accepting this fact was made easier by the discovery in most cases the paperback edition did not seriously affect the ML sales. However, Random House did not enter the quality paperback market until January 1955 with a series called Modern Library Paperbacks.

Random House responded to growth in the college market for quality books earlier when they launched the Modern Library College Editions in 1950 under the direction of Jess Stein.

**Number of titles**

Eleven new titles were added to the ML and five were discontinued, bringing the total number of titles in the regular series to 271.

**Title page**

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

**Binding**

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 in a contrasting color (black, dark blue, red or green) on the spine and front cover. Each printing of a given title was typically bound in a single-color combination. The inset panels on the spine and front cover were framed in gold. Rockwell Kent’s torchbearer (facing right) was stamped in gold above the panel on the spine. The panel on the front cover had a second gold frame outside the colored inner panel, within which Kent’s torchbearer Kent’s torchbearer (facing left) was stamped in gold.

**Price**

$1.25.

**Dating keys**

(Spring) Augustine, *Confessions* xByron, *Don Juan*; Giants through G73 with G22 *Thirty Famous One-Act Plays* and G9 Young, *The Medici*; jackets: 341. (Fall) Byron, *Don Juan* xJames, *Washington Square*; Giants through G73 with G9 DeQuincey, *Selected Writings*; jackets: 344.

**Titles sought, suggested, declined**

Morton Dauwen Zabel, professor of English at the University of Chicago, suggested a ML edition of Joseph Conrad’s *Under Western Eyes*. He wrote, “I can think of no novel of Conrad’s outside of Lord Jim, Victory, and Heart of Darkness (all of them already included in the Modern Library) which more deserves to be known. The general neglect of it, hitherto, is a shame” (Zabel to Jess Stein, 31 October 1949). Stein forwarded the suggestion to Cerf, but the general consensus was that there was insufficient demand to justify a ML edition.

**New titles**

Twain, *Connecticut Yankee in King Arthur’s Court* (1949) 414

Godolphin, ed., *Latin Poets* (1949) 415

Augustine, Saint, *Confessions* (1949) 416

Austen, *Pride and Prejudice; Sense and Sensibility* (1949) 417

Porter, Katherine Anne, *Pale Horse, Pale Rider* (1949) 418

Montaigne, *Selected Essays* (1949) 419

Byron, *Don Juan* (1949) 420

Hackett, *Personal History of Henry the Eighth* (1949) 421

Kant, *Philosophy* (1949) 422

Parkman, *Oregon Trail* (1949) 423

Haycraft, ed., *Fourteen Great Detective Stories* (1949) 424

**Discontinued**

Forster, *Passage to India* (1940)\*

Hammett, *Maltese Falcon* (1934)

Hudson, *Purple Land* (1927)

Lewis, *Babbitt* (1942)\*

Woolf, *Mrs. Dalloway* (1928)\*

\*Harcourt, Brace & Co. withdrew *A Passage to India*, *Babbitt*, and *Mrs. Dalloway* from the ML so they could be added to their own hardbound reprint series, Harbrace Modern Classics, launched in 1948.

***Spring***

**414**

**MARK TWAIN. A CONNECTICUT YANKEE IN KING ARTHUR’S COURT. 1949–1970. (ML 162)**

**414. First printing (1949)**

A CONNECTICUT | YANKEE IN | KING ARTHUR’S | COURT | BY MARK TWAIN | [torchbearer D2] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–v] vi [vii–viii], [*2*], 1–450 [451–454]. [1–13]16 [14]8 [15]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1889 AND 1899, BY SAMUEL L. CLEMENS | COPYRIGHT, 1917, BY CLARA GABRILOWITSCH | *First* MODERN LIBRARY *Edition* | 1949; [v]–vi CONTENTS; [vii–viii] PREFACE signed p. [viii]: Mark Twain.; [*1*] fly title; [*2*] blank; 1–450 text; [451–454] blank.

*Variant:* Pp. [*10*], 1–450 [451–454]. [1]16 [2–6]32 [7]8 [8]32 [9]16. Contents as 414 except: [*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1889 AND 1899, BY SAMUEL L. CLEMENS | COPYRIGHT, 1917, BY CLARA GABRILOWITSCH; [*5*–*6*] CONTENTS; [*7*–*8*] PREFACE signed p. [*8*]; Mark Twain.; [*9*] fly title; [*10*] blank; [451–452] ML Giants list; [453–454] blank. (*Spring 1967*) *Note:* Battered page numeral “vi” removed from plates.

*Jacket:* Pictorial in dark yellowish pink (30), deep blue (179) and black on cream paper with inset illustration of a man wearing a suit strolling next to a mounted knight in full armor; lettering in black except author in reverse, all against dark yellowish pink background. Signed: W.S. [William Sharp].

Front flap:

For its humor and its seriousness of purpose *A Connecticut Yankee in King Arthur’s Court* is generally considered one of the highest achievements among all of Mark Twain’s books. As satire, it deftly strikes its blows at the follies of two ages, and as a passionate expression for justice and freedom, it is a work which offers ever-new rewards for the reflective reader. The second volume by Mark Twain to be included in the series, *A Connecticut Yankee* takes an honored place beside its predecessor, the Modern Library Giant *Tom Sawyer* and *Huckleberry Finn* (G-49). (*Spring 1949*)

Originally published by Harper & Bros., 1889. ML edition (pp. [v]–450) printed from Harper plates. Published spring 1949. *WR* 16 April 1949. First printing: Not ascertained. Discontinued 1970/71.

Cerf asked the director of sales and promotion at Harper’s if he thought *A Connecticut Yankee in King Arthur’s Court* would do well in the ML. He also wanted to know how many other reprint editions were on the market and whether Harper’s had plates in good condition that would fit the ML’s format (Cerf to William H. Rose, 20 September 1948). The reprint contract was dated 14 October 1948. The ML paid Harper’s royalties of 5 cents a copy. The royalties were essentially a plate rental since *A Connecticut Yankee in King Arthur’s Court* was in the public domain.

Also in the Modern Library

Twain, Mark, *Adventures of Tom Sawyer & Adventures of Huckleberry Finn* (1940) G47

Twain, Mark, *Adventures of Huckleberry Finn* (1985) 642

**415**

**FRANCIS R. B. GODOLPHIN, ed. THE LATIN POETS. 1949–1969. (ML 217)**

**415. First printing (1949)**

[torchbearer D4 extending through double rules] | [10-line title and statement of responsibility within double rules broken at head] THE | LATIN | POETS | [ornament] | Edited, with an Introduction, | by | Francis R. B. Godolphin | Dean of the College, | Professor of Classics, | Princeton University | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxxi [xxxii], 3–609 [610]. [1–20]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1949, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1949; v–xi CONTENTS; xii ACKNOWLEDGMENTS; xiii–xxxi INTRODUCTION | *by* FRANCIS R. B. GODOLPHIN dated p. xxxi: Princeton University | May, 1949; [xxxii] blank; 3–604 text; 605–609 INDEX OF FIRST LINES; [610] blank.

*Jacket:* Non-pictorial in dark greenish blue (174) and black on cream paper with lettering in black on inset cream panel; background in dark greenish blue with series and torchbearer in reverse below inset panel.

Front flap:

For many years the editors of the Modern Library have sought a volume that would include within 700 [±its more than 600] pages the representative lyrical writings of the classic Roman poets. With this book that need is now fulfilled. It includes the widest possible variety of odes, satires, eclogues, elegies and epigrams that have come down the centuries from such poets as Catullus, Lucretius, Virgil, Horace, Propertius, Ovid, Seneca, Juvenal, Martial and others. The translations by many skilled hands are the best obtainable, and the Introduction by F. R. B. Godolphin brilliantly interprets the poets and the verse of antiquity. (*Spring 1949; [Spring 1959]*)

Original ML anthology. Published spring 1949. *WR* 29 January 1949. First printing: Not ascertained. Discontinued 1969/70.

Godolphin wanted to use Ezra Pound’s translations of seven elegies of Propertius, but New Directions indicated that the permission fee would be $250. Commins thought that the normal fee should be about $10 per translation and declared, “I’ll be damned if we’ll pay anything like it” (Commins to Godolphin, 18 November 1948). The Pound translations were not used. Sales totaled 20,098 copies by spring 1958.

An internal Random House memo indicated in 1968 that *The Latin Poets* could not be shifted to Vintage Books, the firm’s quality paperback series, because permissions for use of copyrighted translations in the anthology applied specifically to the ML edition. A decision was made at that time to retain it in the ML but to reprint in as small a quantity as economically feasible (Berenice Hoffman to Don Singer, 19 November 1968).

**416**

**SAINT AUGUSTINE. THE CONFESSIONS OF SAINT AUGUSTINE. 1949–1970. (ML 263)**

**416a. First printing (1949)**

[within ornamental rules, within single rules] THE | CONFESSIONS | OF | SAINT AUGUSTINE | *Translated by* | EDWARD B. PUSEY, D.D. | *Introduction by* | RT. REV. MSGR. FULTON J. SHEEN | [torchbearer E3] | The *Modern Library*, New York

Pp. [i–iv] v–xiv, [1–2] 3–338. [1–11]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1949, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1949; v–vi contents; vii–xiv INTRODUCTION | by Rt. Rev. Msgr. Fulton J. Sheen; [1] fly title; [2] blank; 3–338 text.

*Jacket:* Pictorial on cream paper with medium gray (265) panel at top and dark reddish orange (38) panel at foot with inset illustration of St. Augustine overlapping both panels; lettering in black.

Front flap:

For almost sixteen centuries *The Confessions of Saint Augustine* has stood unchallenged among autobiographies as the most moving and profound outpouring of man’s soul to God. To Catholic readers it goes to the heart of their faith and to more and more Protestants it has become the book by which sectarian differences can be resolved. By both it is acknowledged a literary masterpiece. Included in every list of great books for students and general readers, *The Confessions*, complete and unabridged in the E. B. Pusey translation and with a stirring Introduction by Monsignor Fulton J. Sheen, now takes a proud and permanent place in the Modern Library series. (*Spring 1949*)

ML edition printed from plates made from a new typesetting. Published spring 1949. *WR* 25 June 1949. First printing: Not ascertained. Discontinued 1970/71; retained in MLCE.

The Pusey translation, originally published in 1838, appears to have been recommended by Sheen. The ML’s spring 1949 catalog announced *The Confessions of Saint Augustine* in the J. G. Pilkington translation, but Commins asked Sheen to indicate which of the two translations he preferred (Commins to Sheen, 16 November 1948). Cerf believed that the imprimatur of the Roman Catholic Church would enhance sales and asked Sheen if it could be secured (Cerf to Sheen, 10 December 1948). Sheen did not think an imprimatur was necessary and doubted that it would affect sales, but after a second letter from Cerf he provided a name to contact (Sheen to Cerf, 18 January 1949). The Church approved the introduction but declined to give an imprimatur since Pusey was not a Catholic and his translation had not been submitted to the censor.

Sales totaled 59,736 copies by spring 1958.

**416b. Title page partially reset (1954)**

Title as 416a except line 8: THE MOST REV. FULTON J. SHEEN, D.D.

Pagination and collation as 416a.

Contents as 416a except: [iv] *First* statement omitted; vii–xiv INTRODUCTION | by The Most Rev. Fulton J. Sheen, D.D.

*Jacket A:* As 416a. (*Spring 1954*) Front flap updated with “Bishop Fulton J. Sheen” in place of “Monsignor Fulton J. Sheen.” (*Fall 1960*)

*Jacket* *B:* As jacket A except light bluish green (163) instead of medium gray and dark bluish green (174) instead of dark reddish orange. (*Spring 1963*)

Also in the Modern Library

Saint Augustine, *City of God* (1950) G78

**417**

**JANE AUSTEN. PRIDE AND PREJUDICE; SENSE AND SENSIBILITY. 1949–1970. (ML 264)**

**417a. First printing (1949)**

[3-line title at left] *Pride* | *and* | *Prejudice* | [vertical rule centered between titles; 3-line title at right] *Sense* | *and* | *Sensibility* | [below titles] JANE AUSTEN | [torchbearer E5] | [short rule] | THE MODERN LIBRARY · NEW YORK | [short rule]

Pp. [*6*], [1–2] 3–632 [633–634]. [1–20]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *First* MODERN LIBRARY *Edition,* | 1949; [*5*] *Contents*; [*6*] blank; [1] part title: PRIDE AND PREJUDICE | (*First Published* 1813); [2] blank; 3–320 text; [321] part title: SENSE AND SENSIBILITY | (*First Published* 1811); [322] blank; 323–632; text; [633–634] blank.

*Jacket:* Pictorial in deep red (13), pale yellow (89), moderate pink (5) and black on coated white paper with inset illustration framed in black and pale yellow of a man holding a top hat bowing to kiss the hand of a woman seated in a garden; lettering in pale yellow and reverse against deep red background.

Front flap:

Generally conceded to be Jane Austen’s best novels, *Pride and Prejudice* and *Sense and Sensibility* are issued together in a single volume on the insistence of an ever-growing number of enthusiasts for the work of this chronicler of a more quiet time than our own. Without rival as a recorder of the everyday trivia of provincial life in England at the beginning of the nineteenth century, Jane Austen remains even today the engrossing story-teller who brought drama and truth and life to these great works of imagination. (*Spring 1949*)

ML edition printed from plates made from a new typesetting. Published spring 1949. *WR* 25 June 1949. First printing: Not ascertained. Discontinued 1970/71; retained in MLCE.

**417b. Daiches introduction added (1950?)**

*Pride and Prejudice* | [short double rule] | *Sense and Sensibility* | *By* Jane Austen | INTRODUCTION BY DAVID DAICHES | *Professor of English, Cornell University* | [torchbearer E5] | *The Modern Library* · *New York*

Pp. [i–vi] vii–xx, [1–2] 3–632 [633–636]. [1–19]16 [20]8 [21]16

Contents as 417a except: [i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; [v] *Contents*; [vi] blank; vii–xix INTRODUCTION | By David Daiches; xx BIBLIOGRAPHY; [633–636] blank.

*Jacket:* As 417a; front flap reset with last sentence expanded as follows: “. . . story-teller and portrayer of a colorful gallery of characters who brought drama and truth and life to these and other great works of the imagination.” (*Fall 1954*)

Daiches received $150 for the introduction, which was published originally in MLCE, 1950, and subsequently in the regular ML.

Also in the Modern Library

Austen, *Complete Novels* (1933) G7

***Fall***

**418**

**KATHERINE ANNE PORTER. PALE HORSE, PALE RIDER. 1949–1970. (ML 45)**

**418. First printing (1949)**

PALE HORSE, | PALE RIDER | THREE SHORT NOVELS | BY | Katherine Anne Porter | [torchbearer D3 at right; 3-line imprint at left] THE MODERN | LIBRARY | NEW YORK

Pp. [*8*], [1–2] 3–264. [1–7]16 [8]8 [9]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1936, 1937, and 1939, by | Katherine Anne Porter | [short rule] | FIRST MODERN LIBRARY EDITION, 1949; [*5*] dedication; [*6*] blank; [*7*] *CONTENTS*; [*8*] blank; [1] part title: OLD MORTALITY; [2] blank; 3–89 text; [90] blank; [91] part title: NOON WINE; [92] blank; 93–176 text; [177] part title: PALE HORSE, PALE RIDER; [178] blank; 179–264 text.

*Variant:* Pagination as 418. [1–6]16 [7]8 [8–9]16. Contents as 418 except: [*4*] COPYRIGHT, 1936, 1937, AND 1939, BY | KATHERINE ANNE PORTER | COPYRIGHT RENEWED, 1964, 1965, BY | KATHERINE ANNE PORTER (*Jacket B*)

*Jacket* *A:* Non-pictorial in deep red (13), dark gray (266) and black on pinkish white (9) paper with title in dark gray on pinkish gray panel at top; other lettering in reverse on deep red panel at foot, with a rule in black separating the panels.

Front flap:

The three sensitively told short novels—“Noon Wine,” “Old Mortality,” and the title story—are among the most clearly conceived and exquisitely wrought brief narratives in American fiction. A writer of few books, each one an ornament to English letters, Katherine Anne Porter has achieved and maintained an illustrious position among her contemporaries. *Pale Horse, Pale Rider* confirms and extends the reputation earned by *Flowering Judas*. This second of her three distinguished books, *Pale Horse, Pale Rider*, richly deserves a permanent place in the Modern Library series. (*Fall 1949*)

*Jacket B:* Fujita non-pictorial jacket on coated white paper with title in black open-face type, author and Fujita “ml” symbol in strong brown (55); title, author and torchbearer on backstrip in strong brown. Front flap as jacket A with last two sentences omitted.

Originally published by Harcourt, Brace & Co., 1939. ML edition (pp. [*5*]–264) printed from Harcourt, Brace plates. Published fall 1949. *WR* 1 October 1949. First printing: Not ascertained. Discontinued 1970/71.

*Pale Horse, Pale Rider* was the first Harcourt, Brace title added to the ML after Harcourt, Brace served notice in 1948 that it was terminating the ML’s reprint contracts for nine of its titles, including Porter’s *Flowering Judas and Other Stories* (1940: 333) and works by E. M. Forster, Sinclair Lewis, Lytton Strachey, and Virginia Woolf, so they could be included in its own reprint series, Harbrace Modern Classics. Harcourt, Brace was reluctant at first to allow *Pale Horse, Pale Rider* into the ML and offered Porter’s *The Leaning Tower* instead. It then decided, perhaps as a peace offering, that the ML could have the earlier work (S. Spencer Scott, Harcourt, Brace, to Cerf, 3 December 1948).

*Flowering Judas and Other Stories* never appeared in Harbrace Modern Classics and was restored to the ML in 1953.

Also in the Modern Library

Porter, *Flowering Judas and Other Stories* (1940) 333

**419**

**MONTAIGNE. SELECTED ESSAYS. 1949–1970. (ML 218)**

**419a. First printing (1949)**

[ornamental rule] | MONTAIGNE | SELECTED ESSAYS [author and title in open-face type] | [ornamental rule] | *The Charles Cotton–W. C. Hazlitt Translation*, | *Revised and Edited, with an Introduction by* | BLANCHARD BATES | *of Princeton University* | [torchbearer E3] | THE MODERN LIBRARY : NEW YORK. *Note:* The reference to “W. C. Hazlitt” on the title page was a mistake. The seventeenth-century translation of Charles Cotton was revised by William Hazlitt, son of the essayist and father of W. C. Hazlitt. The title page was corrected in the early 1960s (419b).

Pp. [i–iv] v–xxxiii [xxxiv–xxxvi], [1–2] 3–602 [603–604]. [1–20]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1949, by Random House, Inc. | [short rule] | FIRST MODERN LIBRARY EDITION | 1949; v–vi CONTENTS; [vii] EDITOR’S NOTE signed: B. W. B.; [viii] blank; ix–xxxiii INTRODUCTION | by Blanchard W. Bates dated p. xxxiii: Princeton, N. J. | April, 1949; [xxxiv] blank; [xxxv] TO THE READER; [xxxvi] blank; [1] part title: BOOK I; [2] blank; 3–602 text; [603–604] blank.

*Contents:* Book I. Men by Various Ways Arrive at the Same End – Of Idleness – That Men Are Not to Judge of Our Happiness Till after Death – Of the Education of Children – That It Is Folly to Measure Truth and Error by Our Own Capacity – Of Friendship – Of Cannibals – Of Solitude. Book II. Of the Inconsistency of Our Actions – Of Training – Of the Affection of Fathers for Their Children – Of Books – Of Cruelty – Of Presumption – Of Giving the Lie – Of the Resemblance of Children to Their Fathers. Book III. Of the Useful and the Honorable – Of Repentance – Of Three Kinds of Society – On Some Verses of Virgil – Of Coaches – Of the Art of Conversing – Of Vanity – Of Husbanding Your Will – Of Experience.

*Jacket:* Non-pictorial in medium gray (265), dark green (146) and black on cream paper; author and title in reverse on 2¼ inch (5.5 mm) dark green band bordered in black, background above and below band in medium gray with additional lettering in reverse below band; torchbearer in black.

Front flap:

To bring within the compass of one volume the best of the essays written by Michel de Montaigne in a translation that is both faithful and modern has long been the aim of the editors of this series. The existing English renderings are either so archaic or are sometimes so colloquial as to lose some of the original nuances of meaning. Accordingly, with the William Hazlitt [Charles Cotton–W. C. Hazlitt] translation as a basis, Professor Blanchard Bates of the Department of Romance Languages, Princeton University, here undertakes a revised and modernized collection in language that retains the substance and conveys the spirit of the French originator and master of the essay form. (*Fall 1949; [Spring 1956]*)

Original ML collection. Publication announced for spring 1949; published fall 1949. *WR* 10 December 1949. First printing: Not ascertained. Discontinued 1970/71; retained in MLCE.

Montaigne’s *Essays* had been available as a ML Giant since 1933, first in the Florio translation and then in the Trechmann translation. Oxford University Press objected to the ML’s use of the Trechmann translation, and the ML agreed in 1946 to withdraw it when the first printing was exhausted (see G10.2). The following year Commins and Cerf began to think about adding Montaigne to the regular ML. Commins suggested Bates as editor and indicated, “He would use, for purposes of copyright protection, the Hazlitt translation, which is considered modern and quite as good as Trechmann” (Commins memo to Cerf, 18 September 1947). He then wrote to Bates: “For many years we maintained in the Modern Library Giant series the Florio translation, complete and unabridged. The archaic rendering vitiated its usefulness; accordingly we replaced it with the Trechmann translation, in public domain in the United States. Because there was some question of British rights, we voluntarily withdrew this volume from the series and are now in search of a replacement in the smaller Modern Library format. The only available ‘modern’ translation, to our knowledge, is the Hazlitt in four volumes. . . . do you consider it faithful enough to the original and comparable in modernity to the Trechmann?” (Commins to Bates, 29 September 1947).

Bates replied that Hazlitt’s revision of the seventeenth-century translation of Charles Cotton was the only modern translation in the public domain. He did not consider it comparable in modernity or readability to Trechmann and recommended a limited revision of the Hazlitt translation. He anticipated that the revision would require at least a month of solid work (Bates to Commins, 12 October 1947). The contract, dated 12 November 1947, left the selection of essays entirely to Bates and called for him to “make such revisions in the text as you deem necessary to make it conform to the spirit and letter of the original and to give the best possible modern rendering.”

Bates omitted Latin quotations in the original where the Cotton–Hazlitt translation gave them in both Latin and English. He stated in the Editor’s Note: “The editor has examined the Hazlitt text and has revised it, whenever he considered it necessary, in order to make it conform to the accepted French texts, to eliminate inaccurate translation, to modernize some of the English, and to make corrections in the translation of Latin quotations. His intent has been to let the text stand unaltered whenever possible; however, it has been necessary to do considerable revising of the translation” (p. [vii]). Bates did not consider his work to be a complete revision and asked that the statement “completely revised and modernized” which appeared on the first proof of the title page be omitted.

The manuscript was due in September 1948 but does not appear to have been delivered until the following spring. Bates received $500 for his editorial work plus $144 to cover half of the typing costs.

Bates thought it necessary to point out to Commins that he had included the essay “On Some Verses of Virgil” which contained “a frank discussion of sex, of women’s position etc. There are passages that are very plain in language. In our age of Kinsey reports I saw no reason to exclude one of the best essays simply on the grounds that it introduces remarks and quotations that are more often turned over in the mind than expressed. If you have any misgivings . . . I should like to know” (Bates to Commins, 10 November 1948). Commins replied, “I have no misgivings; in fact I would be terribly disappointed if such an essay were omitted or, if included, it were castrated” (Commins to Bates, 12 November 1948).

**419b. Title page corrected (early 1950s)**

Title as 419a except line 5: *The Charles Cotten–W. Hazlitt Translation,*

Pagination as 419a. [1]16 [2–10]32 [11]16

Contents as 419a except: [iv] *First* statement omitted; [vii] EDITOR’S NOTE with additional paragraph and footnote; [603–604] ML Giants list. (*Fall 1960*)

In 1950 Bates prepared a brief bibliography for an anticipated Modern Library College Edition, for which he received $50. He also submitted a list of corrections to the text. Projections for MLCE were subsequently cut back and Stein informed Bates in 1951, “Our present plans do not include the publication of this book in the College Editions within the near future. We will, of course, continue to publish the College Editions but we will not be able to issue as many new titles each year as we have in the past.” Stein indicated that the corrections would be incorporated in the next printing of the regular ML edition (Stein to Bates, 26 November 1951). Montaigne was added to MLCE in the mid-1950s.

Stein considered the Cotton-Hazlitt-Bates translation “not outrageously bad, but not particularly good either.” He recommended that the ML consider replacing it with a volume based on Donald M. Frame’s translation of Montaigne’s *Complete Works:**E****ssays, Travel Journal, Letters*** (Stanford University Press, 1957), which he called “probably the definitive English translation for our time” (Stein memo to Cerf, 3 November 1958). It is not known if Cerf followed up on this suggestion. If he did, Stanford University Press, which published a separate edition of Frame’s translations of Montaigne’s *Complete Essays* in 1958, may not have been receptive or may have asked for too much money.

Also in the Modern Library

Montaigne, *Essays*, Florio translation (1933–1945) G10.1

Montaigne, *Essays*, Trechmann translation (1946–1948) G10.2

**420**

**LORD BYRON. DON JUAN. 1949–1970; 1984– . (ML 24)**

**420a. First printing (1949)**

LORD GEORGE GORDON BYRON | DON JUAN | *With an Introduction by* LOUIS KRONENBERGER | [rule] | “Difficle est propriè communia dicere.” | –HORACE. | “Dost thou think, because thou art virtuous, there | shall be no more cakes and ale? Yes, by Saint | Anne, and ginger shall be hot i’ the mouth, too!” | –SHAKESPEARE, | *Twelfth Night, or What You Will*. | [rule] | [torchbearer E5 ] | THE MODERN LIBRARY, NEW YORK

Pp. [i–iv] v–xii [xiii–xiv], [1–2] 3–514. [1–15]16 [16]8 [17]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1949, BY RANDOM HOUSE, INC. | [short rule] | FIRST MODERN LIBRARY EDITION, 1949; v–xii INTRODUCTION | *by Louis Kronenberger*; [xiii] biographical note; [xiv] blank; [1] fly title; [2] blank; 3–514 text.

*Jacket:* Pictorial in deep red (13) and black on pinkish gray (10) paper with line drawings of a mounted swordsman in front of a castle gate at upper right and two theatrical masks at lower left; title and torchbearer in deep red, other lettering in black, border at foot in deep red.

Front flap:

Now, a century and a quarter after *Don Juan* was written, Lord Byron’s glowing narrative poem continues to exercise an undiminished appeal for readers of the widest variety of tastes. The young have turned to it, generation after generation, for the fullest expression of the romantic mood and gesture. This at once romantic and irreverent tale is cherished by people of all ages for its excitement as story, for its passion, its lyric felicity, its impudent satire and its lively wit. *Don Juan*, the first of Byron’s works to be included in the Modern Library series, is introduced, brilliantly and perceptively, by Louis Kronenberger. (*Fall 1949*)

ML edition printed from plates made from a new typesetting. Published fall 1949. *WR* 10 December 1949. First printing: Not ascertained. Discontinued 1970/71. Reissued 1984.

Commins was pleased with Kronenberger’s introduction. He wrote, “I have just this minute finished with cheers your marvelous Introduction for DON JUAN. It is written with such brio. I simply can’t stop marveling at how you exceeded your last wonderful effort. This is it! The piece sparkles, explodes and is always under such perfect control. Each new piece you do for us is another best” (Commins to Kronenberger, 1 July 1949; Saxe Commins Papers, Box 5, Princeton University Library).

**420b. Reissue format; offset printing (1984)**

LORD BYRON | [title in reverse within single rules in reverse all on black rectangular panel] DON JUAN | [below panel] WITH AN INTRODUCTION BY | LOUIS KRONENBERGER | [7 lines of epigraphs as 420a] | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xii, [1–2] 3–514 [515–516]. Perfect bound.

Contents as 420a except: [i] woodcut portrait of Byron in left profile by Stephen Alcorn; [iv] SECOND MODERN LIBRARY EDITION 1984 | Copyright, 1949 by Random House, Inc. | Copyright renewed 1976 by Random House, Inc.; [515] biographical note; [516] blank.

*Jacket:* Pictorial on kraft paper in strong reddish brown (40) and black with woodcut portrait of Byron in left profile by Stephen Alcorn.

Front flap:

Based on the old Spanish saga familiar to us through Mozart and Molière, *Don Juan* is Byron’s acknowledged masterpiece. A sixteen-canto epic satire in ottava rima, it recounts the seductions and betrayals, mishaps and adventures of the rakish Spanish grandee. Byron’s “plan was to have no plan” but to “unpack his heart” in the person of his hero. By his own account he meant to be “quietly facetious about everything,” and he used the epic to satirize English life, customs, manners and morals. But beneath the satiric impulse was a hatred of hypocrisy and a consciousness of the power of illusion. If *Childe Harold*, as Louis Kronenberger remarks in his introduction, “is in large part Byronism, *Don Juan* “is Byron.” Romantic, irreverent, exuberant and entertaining, it is a “hymn to the earth,” but also a human sequence to “its own music chaunted.”

“There is something for us to learn from the courage and buoyancy with which Byron came to terms with a world as shabby and confused as ours.” —Dame Helen Gardner

Published fall 1984 at $8.95. ISBN 0-394-60510-1.

Also in the Modern Library

Byron, *Selected Poetry* (1954) 465

**421**

**FRANCIS HACKETT. THE PERSONAL HISTORY OF HENRY THE EIGHTH. 1949–1969. (ML 265)**

**421. First printing (1949)**

THE | Personal History | OF | HENRY the EIGHTH | [rule] | *Francis Hackett* | [rule] | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [*10*], [1–2] 3–598. [1–19]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1929, BY HORACE LIVERIGHT, INC. | COPYRIGHT, 1945, BY LIVERIGHT PUBLISHING CORPORATION | First Modern Library Edition, 1949; [*5*] dedication; [*6*] blank; [*7*] FOREWORD signed: F. H.; [*8*] blank; [*9*] CONTENTS; [*10*] blank; [1] fly title; [2] blank; 3–590 text; 591–598 INDEX.

*Jacket:* Pictorial in vivid red (11), brilliant yellow (83), strong greenish blue (160), pale yellowish pink (28), light gray (264), dark gray (266) and black on coated cream paper with illustration of Henry VIII, adapted from a portrait by Hans Holbein; lettering in black and vivid red on inset cream panel at top. Signed: Galdone.

Front flap:

That violent and erratic husband, Henry the VIII, was a molder of history, a power-impelled dynast who influenced the destiny of England. Opportunist, bully and intriguer, political strategist and despot, self-appointed head of the national religion, executioner on a large scale, a man of insatiable lusts and uninhibited will, he ruthlessly dominated the country over which he reigned for thirty-eight years. Francis Hackett’s chronicle of his varied life and loves is a magnificent historical pageant and one of the most vivid and colorful biographies of modern times. (*Fall 1949*)

Front flap revised:

That violent and unpredictable monarch and husband, Henry the Eighth, was a power-driven despot who helped shape the destiny of England. Bully, opportunist, shrewd intriguer and political strategist, self-appointed head of the national religion, executioner on a large scale, a man of insatiable lusts and ruthless will, he dominated the country over which he reigned for thirty-eight years. Francis Hackett’s chronicle of his erratic life and many loves is a historical pageant of stirring events and colorful personalities. It is generally acknowledged to be one of the most vivid biographies of modern times.(*Spring 1959*)

Originally published as *Henry the Eighth* by Horace Liveright, 1929. ML edition printed from plates made from a new typesetting with illustrations omitted. Published fall 1949. *WR* 10 December 1949. First printing: Not ascertained. Discontinued 1969/70.

The ML paid Liveright a $1,000 advance against royalties of 10 cents a copy. The Liveright plates were too large for the ML’s format, so the ML had to reset the text and make new plates. The ML’s typesetting was made from a copy of the Liveright edition provided by Hackett in which he indicated corrections (Secretary to Arthur Pell to Klopfer, 17 March 1949). The $2,000 cost of the new plates was paid by the ML. The plates became the property of Liveright, and their cost was charged against royalties. In effect the ML paid a $3,000 advance. Liveright contributed nothing up front toward the cost of the plates, and no further royalties were due to either Liveright or Hackett until sales of the ML edition passed 30,000 copies. Hackett received $750 from Liveright when the ML edition was published and nothing thereafter.

Arthur Pell, who had gained control of Horace Liveright, Inc., in 1930 lived up to his reputation as one of the less savory figures in American publishing. Hackett was unaware that he was paying for the plates out of his own pocket and indicated that he would never have agreed to the $2,000 being charged against royalties. Pell told Hackett in 1954 that the ML edition had sold 4,000 copies; when Hackett inquired at Random House he discovered the total was 8,000. Hiram Haydn informed Hackett in December 1958 that sales of the ML edition had reached 15,668 copies, leaving unearned royalties of $1,433.20. The ML had paid nothing to Liveright since the initial advance in 1949 (Hiram Haydn to Hackett, 22 December 1958).

**422**

**IMMANUEL KANT. THE PHILOSOPHY OF KANT. 1949– . (ML 266)**

**422a. First printing (1949)**

THE PHILOSOPHY OF | KANT | IMMANUEL KANT’S MORAL | AND POLITICAL WRITINGS | Edited, with an Introduction, by | CARL J. FRIEDRICH | Professor of Government, Harvard University | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–l, [1–2] 3–476 [477–478]. [1–15]16 [16]8 [17]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1949, BY RANDOM HOUSE, INC. | FIRST MODERN LIBRARY EDITION, 1949; [v] dedication; [vi] blank; vii–viii PREFACE signed p. viii: Carl J. Friedrich | Concord, Massachusetts | October, 1949; ix–x CONTENTS; xi–xlv INTRODUCTION | by Carl J. Friedrich; [xlvi] blank; xlvii–l Kant’s More Important Books, Articles and Reviews; [1] fly title; [2] blank; 3–476 text; [477–478] blank. *Note:* Later printings have a ML Giants list on pp. 477–78.

*Contents:* The Sense of the Beautiful and of the Sublime – Dreams of a Visionary Explained by Dreams of Metaphysics – Critique of Pure Reason [selections from the Introduction] – Prolegomena to Every Future Metaphysics That May Be Presented as a Science – Idea for a Universal History with Cosmopolitan Intent – What Is Enlightenment? – Metaphysical Foundations of Morals – Critique of Pure Practical Reason – Critique of Judgment, translated by James C. Meredith – Religion Within the Limits of Reason Alone, translated by Hoyt H. Hudson and Theodore M. Greene – Theory and Practice: Concerning the Common Saying: This May Be True in Theory But Does Not Apply to Practice – Eternal Peace. *Note:* Translations by Carl J. Friedrich except as noted; most of the contents are selections from the works named.

*Jacket A:* Non-pictorial in moderate greenish blue (173) and black on light gray paper; lettering in black and moderate greenish blue on light gray panel bordered in moderate greenish blue.

Front flap:

The growing representation of the world’s great philosophers in the Modern Library is in response to the insistent demand of readers of the series. *The Philosophy of Kant* now becomes a companion volume to those books which include the basic writings of such philosophers as Plato, Aristotle, St. Thomas Aquinas, Confucius, Laotse, Schopenhauer, Pascal, William James, John Dewey, Friedrich Nietzsche, Bertrand Russell, Bergson, Santayana and others. For this work, Professor Carl Friedrich contributes a brilliant interpretive introduction to the twelve essays in this volume, chosen to convey the essence of Kant’s metaphysical thought. (*Fall 1949*)

*Jacket B:* As jacket A except in strong blue (178) and moderate purplish red (258) on coated white paper. (*Mid 1960s*)

*Jacket C:* Fujita non-pictorial jacket in vivid red (11), brilliant orange yellow (67) and black on coated white paper with lettering in black except “KANT” in reverse against background in vivid red, brilliant orange yellow and black. Backstrip in vivid red with lettering in reverse and black.

Front and back flaps:

This Modern Library edition offers a basic selection of Immanuel Kant’s writings on the metaphysics of morality and politics. Here, a series of lucid translations enables the reader to appreciate Kant’s towering importance as an ethical and social thinker and to understand his enduring influence on the shape of philosophy. The twelve essays in this volume have been carefully arranged by Professor Carl J. Friedrich to represent the range of Kant’s most essential writings.

Professor Friedrich has contributed an original essay for this volume in the form of a brilliant interpretive Introduction which places Kant, the philosopher and the man, in his time and timelessness.

A note about Kant’s special relevance today: “Indeed, the problem of freedom, the freedom of the human personality to unfold and fulfill its higher destiny, is the central issue of all of Kant’s philosophizing” —from the Introduction. (*Spring 1967 format*)

ML original collection. Published December 1949. *WR* 21 January 1950. First printing: Not ascertained.

Friedrich received a $750 advance against royalties of 5 cents a copy. At first he planned to include selections from *Critique of Pure Reason* but wrote Commins in 1948: “I have come to feel more and more strongly as I have worked over the materials that it is going to be very unsatisfactory to include short extracts from the Critique of Pure Reason.” He suggested omitting *Critique of Pure Reason* altogether and including fuller extracts from the *Prolegomena* (Friedrich to Commins, 14 October 1948). Commins approved the idea. In the end a 16-page selection from the Introduction to *Critique of Pure Reason* was included. The ML published an abridged edition of *Critique of Pure Reason* in 1958 (506).

Friedrich wrote Commins that he thought that *The Philosophy of Kant* was a misleading title since large parts of the *Critique* were not included. He suggested calling the book *Introduction to Kant* or *Kant’s Moral, Legal, and Political Philosophy* (Friedrich to Commins, 20 July 1949). Commins wanted to keep the original title, which had already been announced. He argued that *The Philosophy of Kant* did not misrepresent the book and fit well with other books in the series, but he offered to use Friedrich’s suggestion as a subtitle (Commins to Friedrich, 25 July 1949).

When he returned the proofs Friedrich told Commins he was “the nicest editor-publisher I have ever had to deal with” (Friedrich to Commins, 12 October 1949; Saxe Commins Papers, Box 4, Princeton University Library).

Sales totaled 6,000 copies by November 1950.

**422b. Title page with Fujita torchbearer (late 1960s)**

Title as 422a except line 8: [torchbearer K].

Pagination as 422a. [1]16 [2–7]32 [8]8 [9]32 [10]16

Contents as 422a except: [iv] *First* statement omitted; [477–478] ML Giants list. (*Spring 1967*)

*Jacket:* As 422a jacket C.

**422c. Reissue format (1978)**

Title as 422a through line 6; lines 7–8: [torchbearer M] | THE MODERN LIBRARY · NEW YORK.

Pagination as 422a. Perfect bound.

Contents as 422a except: [iv] FIRST MODERN LIBRARY EDITION, DECEMBER 1949 | Copyright, 1949, by Random House, Inc. | Copyright renewed 1977 by Randon [*sic*] House, Inc.

*Jacket D:* Non-pictorial on kraft paper with lettering in grayish purplish blue (204) and torchbearer in strong brown (55). Front flap with first paragraph as 422a jacket C; second paragraph adapted from last paragraph of 422a jacket C.

Published fall 1978 at $5.95. ISBN 0-394-60465-2.

Also in the Modern Library

Kant, *Critique of Pure Reason* (1958) 506

**423**

**FRANCIS PARKMAN. THE OREGON TRAIL. 1949–1969. (ML 267)**

**423. First printing (1949)**

THE | OREGON | TRAIL | S*ketches of* | P*rairie and* R*ocky*-M*ountain* L*ife* | BY | FRANCIS PARKMAN | WITH AN INTRODUCTION BY | HENRY STEELE COMMAGER | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xix [xx], 3–366. [1–12]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1949, BY RANDOM HOUSE, INC. | FIRST MODERN LIBRARY EDITION, 1949; v–vi C*ontents*; vii–xiv I*ntroduction* signed p. xiv: Henry Steele Commager; xv–xvi P*reface to the* E*dition of* 1892; xvii–xix P*reface to the* F*ourth* E*dition*; [xx] blank; 3–356 text; 357–366 I*ndex*.

*Jacket:* Pictorial in moderate reddish brown (43), light reddish brown (42) and black on coated white paper with illustration of a wagon train heading west; lettering in reverse except author in light reddish brown, all against moderate reddish brown background. Jacket illustration by Winold Reiss; unsigned.

Front flap:

“The tour of curiosity and amusement to the Rocky Mountains” undertaken by Francis Parkman in 1846 became a journey of research and brought forth, three years later, one of the permanent historical records of American expansion. At first hand Parkman gathered from Sioux Indians, hunters and trappers the material which was to make *The Oregon Trail* as much a tale of adventure as an authentic chronicle of the frontier. Exactly a century after its first publication, it takes its place in the Modern Library series, introduced by a distinguished contemporary historian, Henry Steele Commager. (*Fall 1949*)

ML edition printed from plates made from a new typesetting. Publication announced for fall 1949. *WR* 11 February 1950. First printing: Not ascertained. Discontinued 1969/70.

*The Oregon Trail* was originally scheduled for publication in the Illustrated Modern Library in fall 1947. Winold Reiss received $2,000 for the artwork. He had been commissioned to provide 10–15 full-page drawings, 10–15 fractional-page drawings, and small drawings for each of the chapter heads. All of the drawings except one for the binding were to be printed in two colors, terra cotta and black (Freiman to Reiss, 21 January 1947). The composition order was placed in May, shortly before escalating production costs forced the suspension of the Illustrated Modern Library. Paper orders were canceled in June for both *The Oregon Trail* and Alcott’s *Little Women*, the other Illustrated Modern Library title announced for fall 1947.

At this point the type for *The Oregon Trail* was in galleys and the plates for the illustrations were partially made. The type was held for nearly two years until a decision was made in April 1949 to publish *The Oregon Trail* without illustrations in the regular ML. *Little Women* (431) was added to the regular series the following year.

The jacket illustration is one of ten full-page illustrations that Reiss made for the Illustrated Modern Library. Commager received $100 for the introduction and appears to have been late in delivering it. Cerf wrote him about the introduction at the end of June, noting that the volume was at the page proof stage and ready for plating (Cerf to Commager, 29 June 1949).

**424**

**HOWARD HAYCRAFT, ed. FOURTEEN GREAT DETECTIVE STORIES. 1949–1970. (ML 144)**

**424. First printing (1949)**

FOURTEEN | GREAT | DETECTIVE | STORIES | (*Revised Edition*) | Edited with an Introduction by | HOWARD HAYCRAFT | [torchbearer E5] | [rule] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xiv, [1–2] 3–464 [465–466]. [1–15]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1949, BY RANDOM HOUSE, INC. | FIRST MODERN LIBRARY REVISED EDITION | 1949; [v] *CONTENTS*; [vi] blank; vii–xiv *INTRODUCTION* signed p. xiv: Howard Haycraft.; [1] fly title; [2] blank; 3–462 text; 463–464 *ACKNOWLEDGMENTS*; [465–466] blank.

*Contents:* \*The Purloined Letter, by Edgar Allan Poe – \*The Red-Headed League, by A. Conan Doyle – \*The Problem of Cell 13, by Jacques Futrelle – \*The Case of Oscar Brodski, by R. Austin Freeman – \*The Blue Cross, by G. K. Chesterton – \*The Age of Miracles, by Melville Davisson Post – The Little Mystery, by E. C. Bentley – The Third-Floor Flat, by Agatha Christie – The Yellow Slugs, by H. C. Bailey – The Bone of Contention, by Dorothy L. Sayers – The Adventure of the African Traveler, by Ellery Queen – Instead of Evidence, by Rex Stout – The House in Goblin Wood, by Carter Dickson – The Dancing Detective, by Cornell Woolrich.

*Note:* The first six titles (indicated by asterisks) are retained from Vincent Starrett’s 1928 edition. The remaining titles are new.

*Jacket:* Pictorial in very light bluish green (162), brilliant yellow (83) and black on coated cream paper depicting a figure in top hat walking at night through the deserted street of a town; background in very light bluish green, “14” (first part of title) and gas light in brilliant yellow, remainder of title and other lettering in reverse; backstrip in very light bluish green with title in reverse within brilliant yellow frame. Newly designed by Paul Galdone based on his 1940 jacket used with later printings of Starrett’s edition of *Fourteen Great Detective Stories* (1928: 155b); unsigned.

Front flap:

In this newly revised edition, Howard Haycraft presents an all-star collection of tales written by the acknowledged masters of the art and science of crime and its detection. The cast: Edgar Allan Poe, A. Conan Doyle, G. K. Chesterton, R. Austin Freeman, Jacques Futrelle, Melville Davisson Post, E. C. Bentley, Agatha Christie, H. C. Bailey, Ellery Queen, Dorothy L. Sayers, Rex Stout, Carter Dickson and Cornell Woolrich. These names offer a clue to the quality of the stories, many of which appear in an anthology for the first time. (*Fall 1949*)

Original ML anthology superseding *Fourteen Great Detective Stories*, ed. Vincent Starrett (1928). Published December 1949. *WR* 14 January 1950. First printing: Not ascertained. Discontinued 1970/71.

Starrett declined the ML’s invitation to revise *Fourteen Great Detective Stories* (1928: 155), citing lack of time, the “wildly inadequate” fee offered, and his lack of sympathy with the hard-boiled genre which he thought should be represented (Starrett to Maule, 28 July 1946). The Random House editor Harry E. Maule then suggested Raymond Chandler or Howard Haycraft as editor of the revised edition (Maule memo to Cerf, 23 September 1946).

Haycraft retained six stories from the 1928 edition and replaced eight. In his introduction he noted, “The most striking single development in detective fiction during the 1920’s and 1930’s was unquestionably the growth of the American hardboiled school, best typified by the widely imitated novels of Dashiell Hammett. Unfortunately, no Hammett selection was available for the present volume, and none of his disciples has excelled sufficiently in the short story. The signs are not wanting that the hardboiled mode has by now passed its prime as a separate and distinct form” (p. xii).

Also in the Modern Library

*Fourteen Great Detective Stories*, ed. Vincent Starrett (1928) 155