**1950**

**General**

In 1950 Random House launched a series for classroom use, Modern Library College Editions. All of the early titles were taken from the regular Modern Library series. They were issued in paper covers and sold initially at sixty-five cents a copy—sixty cents less than regular Modern Library books. To enhance their usefulness as college texts, they were issued with new introductions commissioned from and directed toward the academic community. The authors of the new introductions were a distinguished group. The forty-one titles that inaugurated the new series had introductions by such figures as Eric Bentley, Clenath Brooks, E.K. Brown, David Daiches, Bergen Evans, Francis Fergusson, Royal A. Gettmann, Gilbert Highet, Herbert J. Muller, Gordon N. Ray, Mark Schorer, Henri Troyat, Mark Van Doren, Edward Wagenknecht, and Morton Dauwen Zabel. The new introductions were subsequently included in regular Modern Library printings as well.

Many of the notable publishing ventures that Random House has undertaken over the year have come about when someone at Random House—more often than not Cerf himself—perceived a need for books that was not being met. In contrast, there was nothing innovative about Modern Library College Editions nor were they a direct result of publishing inspiration. They were, quite simply, introduced to compete with another series that was beginning to eat into the Modern Library’s college market with their regular Modern Library series.

That series was Rinehart Editions, started by Rinehart & Co. in late 1948. Rinehart Editions were paperback volumes of literary classics aimed specifically at the college market. Priced from fifty to seventy-five cents, they were substantially cheaper than the hardbound volumes of the regular Modern Library. Moreover, their texts were well-edited, with up-to-date introductions by eminent academics.

The Modern Library College Editions were under the direction of Jess Stein. He selected the first group of titles for the College Editions from the Modern Library series through examining 1949 college bookstore orders from principle universities in Pennsylvania, Ohio, Michigan, and Illinois.

The Random House juvenile department, already well established with such authors as Dr. Seuss and Walter Farley, became even more important to the firm when the Landmark Books series on American History was launched in 1950.

**Number of titles**

Nine new titles were added and four discontinued in the regular ML series, bringing the total titles to 276. There were an additional 74 titles in the Giants. The Modern Library College Editions launched with 41 titles of non-royalty-bearing works.

**Title page**

Modern Library title pages continued to be 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 on the spine and front cover in a contrasting color (black, dark blue, red or green). 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 (facing left) was stamped in gold.

**Price**

$1.25.

**Dating keys**

(Spring) James, *Washington Square* xAlcott, *Little Women*; Giants through G74; jackets: 347. (Fall) Alcott, *Little Women* xCicero, *Basic Works*; Giants through G75 with G57 Brooks, *Flowering of New England*; jackets: 348.

**Titles sought, suggested, declined**

Gordon S. Haight of Yale University suggested George Eliot’s *Middlemarch* for ML College Editions and offered to write an introduction (Haight to Jess Stein, 26 January 1950). He wrote again six months later: “You will find all the contemporary English critics like Leavis, Pritchett, Joan Bennett, and the rest echoing Virginia Woolf’s opinion about *Middlemarch* as the great novel of the 19th Century. It is back now on the Cambridge Tripos, and within four or five years, will be a standard required book in every English course. The Everyman and World’s Classics series are the only ones that include it now, but by the time the Modern Library gets around to it, there may be others who have anticipated the change in critical estimate” (Haight to Stein, 15 June 1950). Jess Stein, who edited the ML’s new paperback series, Modern Library College Editions, indicated that it was too long to be published at the uniform retail price of 65 cents and noted, “There are some titles in the College Editions that do run long, but all of them so far are assured top sellers, while *Middlemarch*, although rated high critically, does not so far carry the same assurance of large sales as, say, *Anna Karenina*. . . . The status of *Middlemarch* on our list here is simply this: as soon as we have reason to believe that we can at least break even on *Middlemarch* we will include it” (Stein to Haight, 20 June 1950). *Middlemarch* (636) did not appear in the ML until 1984.

Jess Stein suggested several titles for the regular ML, including Joseph Conrad’s *Nostromo* and *The Nigger of the Narcissus*, Theodore Dreiser’s *An American Tragedy*, George Eliot’s *Adam Bede*, Oliver Goldsmith’s *Vicar of Wakefield*, three works by Henry James (*Daisy Miller*, *The American*, and *The Golden Bowl*), Franz Kafka’s *The Castle*, Jack London’s *Call of the Wild*, Lucretius’s *On the Nature of Things*, Frank Norris’s *The Pit*, Henryk Sienkiewicz’s *Quo Vadis*, Ignazio Silone’s *Bread and Wine*, Edmund Spenser’s *Faerie Queen*, Henri Stendhal’s *Charterhouse of Parma*, Mark Twain’s *Adventures of Huckleberry Finn*, Edith Wharton’s *Ethan Frome*, Owen Wister’s *The Virginian*, and Emile Zola’s *Germinal* (Stein to Cerf, 10 October 1950). The following titles on Stein’s list were published in the regular series or ML Giants: Conrad, *Nostromo* (1951: 438); Dreiser, *An American Tragedy* (1950: G89); Goldsmith, *Vicar of Wakefield and Other Writings* (1955: 476); Kafka, *The Castle* (1969: 610); and Spenser, *Selected Poetry* (1964: G104). Twain’s *Adventures of Huckleberry Finn* was available as part of a ML Giant that included *Adventures of Tom Sawyer* (1940: G47) and in the 1980s was published as a volume of its own (1985: 642). Two titles on Stein’s list were former ML titles that had been discontinued: James, *Daisy Miller; An International Episode* (1918: 60) and Stendhal, *Charterhouse of Parma* (1937: 298).

Somerset Maugham suggested a ML edition of William James’s [*Principles of Psychology*](http://en.wikipedia.org/wiki/The_Principles_of_Psychology)*y* (Maugham to Cerf, 14 May 1950). Richmond Lattimore suggested a ML volume of Greek poetry and offered to do the translations himself (Lattimore to Stein, 21 July 1950), but Cerf and Klopfer do not appear to have been enthusiastic about the proposal.

**New titles**

Freud, *Interpretation of Dreams* (1950) 425

Wordsworth, *Selected Poetry* (1950) 426

James, *Washington Square* (1950) 427

Maugham, *Cakes and Ale* (1950) 428

Faulkner, *Light in August* (1950) 429

Richardson, *Clarissa* (1950) 430

Alcott, *Little Women* (1950) 431

Newman, *Apologia pro Vita Sua* (1950) 432

Kipling, *Kim* (1950) 433

**Discontinued**

Hémon, *Maria* *Chapdelaine* (1934)

Pearson, *Studies in Murder* (1938)

Porter, *Flowering Judas* (1940)\*

Tomlinson, *Sea and the Jungle* (1928)

\**Flowering Judas* was 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. Harcourt, Brace never added it to the new series, and *Flowering Judas* was restored to the ML in spring 1953.

***Spring***

**425**

**SIGMUND FREUD. THE INTERPRETATION OF DREAMS. 1950– . (ML 96)**

**425a. First printing (1950)**

*By SIGMUND FREUD* | [3-line title within scalloped ornamental frame] The | Interpretation | of Dreams | [below frame] *Translated by Dr. A. A. BRILL* | [torchbearer D4] | *THE MODERN LIBRARY* · *NEW YORK*

Pp. [*8*], [1–2] 3–477 [478–488]. [1–14]16 [15]8 [16]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1950, by Random House, Inc. | [short rule] | FIRST MODERN LIBRARY EDITION, 1950; [*5*] *CONTENTS*; [*6*] blank; [*7*] *FOREWORD* signed: [at left] *Vienna*. | *March 15, 1931* | [at right] FREUD; [*8*] blank; [1] fly title; [2] blank; 3–471 text; [472] blank; 473–477 *INDEX*; [478] blank; [479–484] ML list; [485–486] ML Giants list; [487–488] blank. (*Spring 1950*)

*Jacket A:* Pictorial in vivid reddish orange (34), dark gray (266) and black on coated white paper with black-and-white photograph of Freud holding a cigar and lettering in reverse except author in vivid reddish orange; backstrip in black with title in black on inset white panel bordered in vivid reddish orange and torchbearer and other lettering in reverse.

Front flap:

Freud’s discovery that the dream is the means by which the unconscious can be explored is undoubtedly the most revolutionary step forward in the entire history of psychology. Dreams, according to his theory, represent the hidden fulfillment of our unconscious wishes. Through them inhibitions are released and tensions relaxed. The ability to interpret these manifestations of conflict in the human psyche has opened a vast new realm of investigation, particularly invaluable in the treatment of neuroses. By his pioneer investigations into the world of dreams, Sigmund Freud has created a transformation in our generation’s thinking. *The Interpretation of Dreams* is here offered, complete and unabridged, in the translation by Dr. A. A. Brill, who for almost forty years had been the translator and standard-bearer of Freudian theories in America. (*Spring 1950*)

Brill translation originally published in U.S. by the Macmillan Co., 1913. ML edition printed from plates made from a new typesetting. Published spring 1950. *WR* 25 March 1950. First printing: 10,000 copies.

The text follows that of *The Basic Writings of Sigmund Freud* (1938: G37), where most of the first chapter of *The Interpretation of Dreams* is omitted. The Giant includes the following Editor’s Note:

As the first chapter of this work is nothing but an introduction to the book proper, it was deemed best for the purposes of this collection of Freud’s basic writings to omit most of it and to give only those parts that are in any way pertinent to the themes under later consideration. For it is of no particular interest or value to the general reader to know everything held by the ancients and moderns concerning the phenomena of dreams, up to the appearance of the first German edition of this work in 1900. (p. 185)

The Editor’s Note is followed by three paragraphs headed, “*The author summarizes these views as follows.*” The regular ML edition omits both the Editor’s Note and this heading. The three summary paragraphs of the regular ML edition begin in the middle of p. 5 with no indication that anything has been omitted. In most editions of *The Interpretation of Dreams* the first chapter occupies about 95 pages. In the regular ML text it occupies five pages.

**425b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 425a except line 6: [torchbearer K].

Pagination as 425a. [1]16 [2–7]32 [8]24 [9]16

Contents as 425a except: [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC.; [478–485] ML list; [486–487] ML Giants list; [488] blank. (*Spring 1967*)

*Jacket B:* Enlarged version of 425a jacket with vivid reddish orange (34) borders added at top and foot, backstrip in vivid reddish orange with title and Fujita torchbearer in reverse, and “A Modern Library Book” added in reverse at foot of front panel below “*Translated by* DR. A. A. BRILL”. Front and back flaps with two paragraphs of biographical information followed by third paragraph as 425a flap text with “was” replacing “had been” in the last sentence.

**425c. Reissue format with title page reset; offset printing (1978)**

The | Interpretation | of Dreams | *By SIGMUND FREUD* | *Translated by Dr. A. A. BRILL* | [torchbearer M] | THE MODERN LIBRARY · NEW YORK

Pagination as 425a. Perfect bound.

Contents as 425a except: [*4*] FIRST MODERN LIBRARY EDITION, MARCH 1950 | *Copyright 1950 by Random House, Inc.* | *Copyright renewed 1978 by Random House, Inc.*; [478–488] blank.

*Jacket C:* Non-pictorial on kraft paper with lettering in dark grayish red (20) and torchbearer in dark grayish brown (62). Front flap as 425b paragraph 3, with “has” omitted from the fourth and fifth sentences.

Published fall 1978 at $5.95. ISBN 0-394-60461-X.

Also in the Modern Library

Freud, *Basic Writings* (Giant, 1938) G37

**426**

**WILLIAM WORDSWORTH. SELECTED POETRY. 1950–1971. (ML 268)**

**426a. First printing (1950)**

[torchbearer D4] | [5-line title and statement of responsibility within single rules] WILLIAM | WORDSWORTH | SELECTED POETRY | EDITED, WITH AN INTRODUCTION, | BY MARK VAN DOREN | [below frame] THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxii, [1–2] 3–714. [1–23]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1950; v–xii CONTENTS; xiii–xxii INTRODUCTION | BY MARK VAN DOREN dated p. xxii: December, 1949.; [1] fly title; [2] blank; 3–674 text; 675–698 PREFACE | TO THE SECOND EDITION OF “LYRICAL | BALLADS,” 1800; 699–703 APPENDIX, 1802; [704] blank; 705–709 INDEX OF TITLES; 710–714 INDEX OF FIRST LINES

*Jacket:* Non-pictorial in black and vivid reddish orange (34) on coated white paper with lettering in reverse against black background and thin band in vivid reddish orange below title.

Front flap:

Issued on the one hundredth anniversary of William Wordsworth’s death, this volume is both commemorative and representative. It bears testimony to the continuing vitality of one of the greatest of England’s imaginative, romantic poets. In its more than 700 pages are to be found all that the modern reader can demand. Here included are the “Descriptive Sketches,” “Lyrical Ballads,” tales, sonnets, odes, pastorals, “The Prelude,” “Ecclesiastical Sonnets” and a wide selection of long and short miscellaneous verse. Mark Van Doren, poet, essayist and teacher, has made a generous yet discriminating selection from the vast body of writing achieved by Wordsworth during the almost fifty years he devoted to poetry. Mr. Van Doren’s Introduction is an illuminating critical interpretation of the poet and his work. (*Spring 1950*)

Original ML collection. Published spring 1950. *WR* 15 April 1950. First printing: 7,500 copies. Discontinued 1971/72; retained in MLCE.

Van Doren received a flat fee of $1,000 for his work on the ML Wordsworth (Cerf to Van Doren, 26 July 1946). The text was set at Van Doren’s suggestion from the Cambridge Edition of *The Complete Poetical Works of William Wordsworth* (Houghton Mifflin Co.,1904).

**426b. Title page reset; bibliography added (1951)**

WILLIAM | WORDSWORTH | *Selected Poetry* | EDITED, WITH AN INTRODUCTION, | BY MARK VAN DOREN | *Professor of English, Columbia University* | [torchbearer E5] | THE MODERN LIBRARY | *New York*

Pp. [i–iv] v–xxiv, [1–2] 3–712. [1–23]16

Contents as 426a except: [iv] *Copyright, 1950, by Random House, Inc.*; xiii–xxii INTRODUCTION | BY MARK VAN DOREN with date on p. xxii omitted; xxiii–xxiv BIBLIOGRAPHY OF WORDSWORTH; 704–708 INDEX OF TITLES; 709–712 INDEX OF FIRST LINES [reset in smaller type to fit on four pages].

*Jacket:* As 426a. (*Spring 1954*)

The two-page “Bibliography of Wordsworth” consisting of Works by Wordsworth and Criticism and Bibliography originally appeared in MLCE (1950) and in the regular ML in 1951. Stein decided before the first printing of the regular ML edition appeared that he wanted to include Wordsworth’s *Selected Poetry* in MLCE. He offered Van Doren an additional $50 to prepare a bibliography, which was a standard feature of the College Editions (Stein to Van Doren, 23 February 1950). The second printing of the regular ML edition used the MLCE text and appears to have been published by the end of 1951. The earliest printing examined dates from spring 1954.

**426c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 426b except line 7: [torchbearer K].

Pagination as 426b. [1]16 [2–10]32 [11]16 [12]32 [13]16

Contents as 426b except: [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC.

*Jacket:* Enlarged version of 426a in moderate purplish red (258) instead of black and brilliant green (140) instead of vivid reddish orange.

**427**

**HENRY JAMES. WASHINGTON SQUARE. 1950–1970. (ML 269)**

**427a. First printing (1950)**

[4-line title and statement of responsibility within double rules, within single rules] Washington | Square | *by* | HENRY JAMES | [below frame] *Introduction by* | CLIFTON FADIMAN | THE MODERN LIBRARY [torchbearer D4 extending above imprint] NEW YORK

Pp. [i–iv] v–xii, [1–2] 3–291 [292–300]. [1–8]16 [9]8 [10]4 [11]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1950, by Random House, Inc. | [short rule] | FIRST MODERN LIBRARY EDITION, 1950; v–xii INTRODUCTION | *by* | Clifton Fadiman dated p. xii: January, 1950; [1] fly title; [2] blank; 3–291 text; [292] blank; [293–298] ML list; [299–300] ML Giants list. (*Spring 1950*)

*Jacket:* Pictorial in pale green (149), strong red (12) and black on cream paper with drawings of a woman holding a gas lamp at top and horse-drawn carriages waiting outside a townhouse at foot; lettering in strong red and black on wide cream band between the illustrations.

Front flap:

Since 1881, when it was first published, *Washington Square* has had three incarnations. In its original form, it was the novel by which Henry James won world-wide recognition in his early maturity. As a play, under the title *The Heiress*, its glowing story held thousands of theatre-goers under its spell. Finally, as a motion picture, under its new title, the novel once again gave evidence of its vitality and popularity to a new mass audience. Now *Washington Square* takes an honored place in the Modern Library with three other famous works by Henry James: *The Turn of the Screw*, No. 169, *The Wings of the Dove*, No. 244, and *The Portrait of a Lady*, No. 107. Clifton Fadiman contributes an illuminating and perceptive Introduction for this distinguished addition to the series. (*Spring 1950*)

Originally published by Harper & Bros., 1881. ML edition printed from plates made from a new typesetting. Published spring 1950. *WR* 27 May 1950. First printing: 7,500 copies. Discontinued 1970/71.

**427b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 427a through line 6; lines 7–8: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 427a. [1–7]16 [8]12 [9–10]16

Contents as 427a except: [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC.; [292–299] ML list; [300] blank. *(Spring 1967)*

*Jacket:* Enlarged version of 427a in yellowish gray (93), deep green (142) and dark greenish blue (174) on coated white paper; lettering in deep green and dark greenish blue on wide white band between the illustrations.

Front flap:

This “small, gracefully proportioned masterpiece,” as Clifton Fadiman describes *Washington Square* in his Introduction, is one of the few of James’ novels to concern itself solely with America and Americans, and is perhaps the finest product of his early period.

Also in the Modern Library

James*, The Bostonians* (1956– ) 480

James, *Daisy Miller; An International Episode* (1918–1971) 60

James, *Portrait of a Lady* (1936– ) 291

James, *Short Stories* (Giant, 1948) G75

James, *Turn of the Screw; The Lesson of the Master* (1930–1971) 189

James, *Wings of the Dove* (1946–1969) 389

**428**

**W. SOMERSET MAUGHAM. CAKES AND ALE. 1950–1970. (ML 270)**

**428. First printing (1950)**

CAKES | AND | ALE | BY | W. SOMERSET MAUGHAM | With a special introduction | for this edition by Mr. Maugham | [torchbearer D4] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xii, [*2*], [1] 2–272 [273–274]. [1–9]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1930, by W. Somerset Maugham | Copyright, 1950, by Random House, Inc. | All rights reserved | [short rule] | FIRST MODERN LIBRARY EDITION, 1950; v–xii INTRODUCTION | BY | W. SOMERSET MAUGHAM dated p. xii: January, 1950; [*1*] fly title; [*2*] blank; [1]–272 text; [273–274] blank.

*Jacket:* Non-pictorial in black and bronze on coated white paper with author in reverse on black panel at top, title in black on bronze panel at center, Moorish symbol adopted by Maugham and additional lettering in black on white panel at foot.

Front flap:

In his revealing introduction written specially for this edition, W. Somerset Maugham expresses his own preference among all the novels in his long and distinguished career. He says: “I am willing enough to agree with common opinion that *Of Human Bondage* is my best work. It is the kind of book that an author can only write once. After all, he has only one life. But the book I like best is *Cakes and Ale*.” The same distinction has been made by countless enthusiastic readers. They consider *Of Human Bondage* Maugham’s masterpiece. But the novel they take to their hearts for its candor and warmth and humor is *Cakes and Ale*.

The third Maugham novel in the Modern Library (*Of Human Bondage*, No. 176, and *The Moon and Sixpence*, No. 27, are the other two), is introduced into the series with the author’s own version of the controversies and conjectures aroused by this withering but affectionate satire. (*Spring 1950*)

Originally published in U.S. by Doubleday, Doran & Co., 1930. ML edition printed from plates made from a new typesetting. Published spring 1950. *WR* 15 April 1950. First printing: 7,500 copies. Discontinued 1970/71.

The ML paid Doubleday a $1,000 advance against royalties of 10 cents a copy. The contract indicated that Doubleday would make new plates and bill the ML half of the total cost up to $575. The ML had U.S. and Canadian rights only.

Also in the Modern Library

Maugham, *Of Human Bondage* (1930– ) 199

Maugham, *Best Short Stories* (1957– ) 491

Maugham, *Moon and Sixpence* (1935–1971) 283

***Fall***

**429**

**WILLIAM FAULKNER. LIGHT IN AUGUST. 1950– . (ML 88)**

**429.1a. First printing (1950)**

[torchbearer E3] | Light in August | *by WILLIAM FAULKNER* | Introduction by Richard H. Rovere | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xiv, [1–2] 3–444 [445–450]. [1–13]16 [14]8 [15]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1932, by William Faulkner | Copyright, 1950, by Random House, Inc. | All rights reserved | [short rule] | FIRST MODERN LIBRARY EDITION, 1950; v–xiv INTRODUCTION | [short swelled rule] | *by RICHARD H. ROVERE* dated p. xiv: *April, 1950*; [1] fly title; [2] blank; 3–444 text; [445–450] ML list. (*Spring 1950*)

*Jacket A:* Non-pictorial in brilliant yellow (83), black and yellowish gray (93) on coated white paper with brilliant yellow panel at left and wider black panel at right; “L” of title in black on yellow panel with arm adjoining black panel, rest of title in reverse on black panel with upper portion of letters “GHT” in first word of title shaded in yellowish gray; authorship statement: By [in yellowish gray] WILLIAM FAULKNER [in black] on horizontal white bar crossing both panels; other lettering on black panel in yellowish gray (INTRODUCTION BY), reverse (RICHARD H. ROVERE), and brilliant yellow (A MODERN LIBRARY BOOK). Designed by E. McKnight Kauffer; unsigned.

Front flap:

In the judgment of the foremost literary men of the world, William Faulkner stands pre-eminent among living American novelists. These critics may differ in their preference of any one of his fifteen novels over any other, but all are in agreement that *Light in August* is one of the finest among his major works. For its vitality, its scope, its imagination and, above all, its compassion, it is more than a novelist’s achievement; it is an experience in which the reader becomes a deeply involved participant. (*Fall 1950*)

*Jacket B:* As jacket A except in brilliant yellow (83) and black only. Yellowish gray shading omitted from title, “By” in black instead of yellowish gray, “INTRODUCTION BY” in reverse instead of yellowish gray; other lettering on black panel as jacket A. Front flap reset with the following revisions in the second sentence: “fifteen” omitted, “finest” changed to “most distinguished”. (*Fall 1955; Fall 1962*)

Originally published by Harrison Smith and Robert Haas, 1932. ML edition printed from plates made from a new typesetting. Published fall 1950. *WR* 30 September 1950. First printing: 7,500 copies.

Random House became Faulkner’s publisher in 1936 when it acquired Smith and Haas. At that time the only Faulkner title in the ML was *Sanctuary* (233), which had been selected in 1932 because it was the only work of Faulkner’s for which plates were available. No further Faulkner titles were added until 1946, when *The Sound and the Fury & As I Lay Dying* (394) were published in one volume, printed from plates made from a new typesetting. The publication of that volume, together with *The Portable Faulkner*, edited by Malcolm Cowley and published by Viking Press a few months earlier, led to widespread recognition of Faulkner’s stature as a major American author. Faulkner received the Nobel Prize for Literature in 1949. The Modern Library edition of *Light in August*, published four years after *The Sound and the Fury & As I Lay Dying*, became the third Faulkner volume in the series.

The ML reset *Light in August* because Smith and Haas had not made plates. All four Smith and Haas printings had been from standing type which had since been melted. The only previous reprint edition of *Light in August*, published by New Directions in its Modern Readers series in 1947, was photographically reproduced from the Smith and Haas edition and printed by offset lithography.

In addition to the first printing of 7,500 copies, printings of 429.1a were as follows: 5,000 copies (1951), 5,000 copies (1952), 5,000 copies (1953), 5,000 copies (1954), two printings of 5,000 copies each (1955), 5,000 copies (1956), three printings of 5,000 copies each (1957), four printings of 5,000, 10,000, 5,000, and 10,000 copies (1959), 10,000 copies (1960), 10,000 copies (1961), two printings of 10,000 copies each (1962). These figures have been compiled from scattered records of binding orders and printed sheets received; some records may be missing (there are no records for 1958) but the total of 127,500 copies for the period 1950–62 is probably accurate within 10,000 copies or so.

**429.1b. Rovere introduction dropped (1963)**

Title as 429.1a through line 3; line 4: THE MODERN LIBRARY · NEW YORK.

Pp. [*4*], [1–2] 3–444. [1]16 [2–7]32 [8]16

Contents as 429.1a except: [*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1932, by William Faulkner | Copyright, 1950, by Random House, Inc. | All rights reserved | [short rule].

*Variant:* Pagination and collation as 429.1b. Contents as 429.1b except: [*4*] COPYRIGHT, 1932, AND RENEWED, 1959, | BY WILLIAM FAULKNER (*Fall 1964 jacket*)

*Jacket C:* Uniform Faulkner jacket on coated white paper with lettering in vivid yellowish green (129) and black.

Front flap:

First published in October, 1932, *Light in August* was the seventh of Faulkner’s novels to appear. Unquestionably one of his masterworks, it has always stood near or at the top of any critic’s attempted listing of the author’s works in the order of their excellence or importance; and it will continue to be one of the most widely read, studied, and written about novels of this century. (*Spring 1963*)

The memorandum issuing the instruction to drop the introductions from ML printings of *Sanctuary* and *Absalom, Absalom!* was dated 14 November 1962 (RHC box 538, ML spring 1962 folder). The introduction to Faulkner’s *Light in August* was also dropped around this time. Introductions appear to have been dropped when Faulkner titles in the ML began to appear in uniform non-pictorial jackets on coated white paper. The earliest use of the uniform Faulkner jacket was for *Light in August* in spring 1963. By 1967 the regular ML included ten Faulkner titles in white uniform jackets. Four, including *Light in August*, were existing ML titles that were outfitted in new jackets. Four titles—*Selected Short Stories*, *Intruder in the Dust*, *A Fable*, and *Pylon* —were new to the ML. Two, *The Sound and the Fury* and *As I Lay Dying*, had previously been combined in a single ML volume.

**429.2. Offset lithographic printing photographed from Smith and Haas edition (1965)**

LIGHT IN | AUGUST | WILLIAM FAULKNER | [line drawing of shack with sunlight streaming through clouds] | [torchbearer H] THE MODERN LIBRARY · NEW YORK

Pp. [*4*], 1–480 [481–492]. [1–14]16 [15]8 [16]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1932, by William Faulkner | Copyright renewed, 1959, by William Faulkner; 1–480 text; [481] biographical and bibliographical notes; [482] blank; [483–490] ML list; [491–492] ML Giants list. (*Fall 1965*)

*Jacket:* As 429.1b.

ML edition (p. [*3*], 1–480) printed from offset plates photographically reproduced from the first printing (Smith & Haas, 1932) with title-page imprint revised. Published fall 1965.

Lines 1–3 of the title page are in open-face type. The title page drawing was used on Smith and Haas printings and subsequent printings from offset plates where the text is reproduced photographically from the Smith and Haas edition. The drawing is signed “RF” at the lower right but the artist has not been identified.

In addition to ML 429.2, printings from offset plates were published by Random House, April 1967; MLCE with an introduction by Cleanth Brooks, 1968; and Vintage Books, January 1972.

Also in the Modern Library:

Faulkner, *Sanctuary* (1930–1971)

Faulkner, *Sound and the Fury & As I Lay Dying* (1946–1966) 394

Faulkner, *Absalom, Absalom!* (1951– ) 434

Faulkner, *Go Down, Moses* (1955– ) 473

Faulkner, *Faulkner Reader* (Giant, 1959–1990) G93

Faulkner, *Selected Short Stories* (1962– ) 539

Faulkner, *Intruder in the Dust* (1964– ) 567

Faulkner, *A Fable* (1966–1971) 585

Faulkner, *Sound and the Fury* (1966– ) 593

Faulkner, *As I Lay Dying* (1967– ) 596

Faulkner, *Pylon* (1967–1970) 599

Faulkner, *Wild Palms* (1984– ) 640

**430**

**SAMUEL RICHARDSON. CLARISSA. 1950–1971. (ML 10)**

**430. First printing (1950)**

CLARISSA | OR THE HISTORY OF A | YOUNG LADY | by Samuel Richardson | EDITED, WITH AN INTRODUCTION, BY | JOHN ANGUS BURRELL | [torchbearer D4] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xiv, [1–2] 3–786. [1–25]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC. | *First* MODERN LIBRARY *Edition* | 1950; v–xiv INTRODUCTION | *by John Angus Burrell* dated p. xiv: *Columbia University* | *1950*; [1] fly title; [2] blank; 3–786 text.

*Jacket A:* Pictorial in light orange (52) and black on cream paper with a small decorative drawing of a man and woman in eighteenth-century attire; lettering in black against light orange background except author on cream band below illustration.

Front flap:

The enormous influence of Samuel Richardson on the English novel has persisted for more than two centuries. His analysis of sentiment, his rich imaginative power, his insight into character, particularly feminine character, and his infinitely patient observation of the behavior and relationships of the people in his created world—these are the elements for which he is regarded as the *first* of our novelists. The overwhelming length of his masterpiece, *Clarissa—*over 2,000 pages in its unabridged form—has frightened away all too many readers. Under the skillful and perceptive editorship of John Angus Burrell of Columbia University, the substance and spirit of this great novel are retained and its prolixities and excesses are trimmed away to make a volume of over 800 lively pages. (*Fall 1950*)

*Jacket B:* Fujita pictorial jacket on coated white paper with inset illustration in vivid purplish red (254) and black of a woman wearing a bonnet tied below her chin, with “Modern Library Book” in reverse and Fujita “ml” symbol in black at foot of illustration; “Clarissa” in deep purplish red (256) and other lettering in black above inset illustration. Front flap as jacket A. (*Spring 1967 format*)

Original ML abridgment. Published fall 1950. *WR* 9 December 1950. First printing: 6,000 copies. Discontinued 1971/72.

Burrell received a flat fee of $1,000 for his editorial work and introduction. Cerf asked for a book of no more than 600 pages with the manuscript to be delivered by 1 February 1950. He told Burrell: “This provision of size should mean that our condensation will be somewhat longer—and I know it will be better—than any other condensation now in existence” (Cerf to Burrell, 4 November 1949). The published volume exceeded the anticipated length by 200 pages.

Random House announced the forthcoming ML edition as *Clarissa Harlowe*. Burrell wrote to emphasize that the correct title was *Clarissa, or, The History of a Young Lady* (Burrell to Cerf and Commins, 23 February 1950). Commins wanted to use *Clarissa Harlowe* on the jacket. He argued that *Clarissa* was not enough to identify the book, that the full title was too long, and that everyone knew it by the incorrect title (Commins, undated memo to Klopfer). In the end the full title *Clarissa or The History of a Young Lady* was used on the title page but the running heads record the title as THE HISTORY OF [verso pages] CLARISSA HARLOW [recto pages]. The front panel of jacket A reads *Clarissa* | THE HISTORY OF | CLARISSA HARLOWE, THE FIRST AND | ONE OF THE MOST FAMOUS | HEROINES OF THE ENGLISH NOVEL.

The front panel of jacket B records the title as Clarissa | or The History of a Young Lady.

**431**

**LOUISA MAY ALCOTT. LITTLE WOMEN. 1950–1955. (ML 258)**

**431. First printing (1950)**

Little Women | BY | LOUISA MAY ALCOTT | ILLUSTRATED BY | ALBERT DE MEE JOUSSET | [line drawing of 4 young women] | [curved down] The Modern Library | [curved up] NEW YORK

Pp. [i–iv] v–viii, [1–2] 3–596 [597–600]. [1–19]16

[i] half title; [ii] blank [iii] title; [iv] COPYRIGHT, 1950, BY RANDOM HOUSE, INC. | [short swelled rule] | *First* MODERN LIBRARY *Edition* | 1950; v Preface; [vi] blank; vii–viii Contents; [1] part title: Little Women; | PART FIRST; [2] blank; 3–596 text with 42 line cut illustrations; [597–600] blank.

*Jacket:* Title in brilliant blue (177) and other lettering in black on coated cream paper with inset multicolor illustration of a young man talking to four young women. Illustration unsigned but probably by Albert de Mee Jousset.

Front flap:

Louisa May Alcott’s hope that *Little Women* would become “the most tattered, dog-eared, best-loved book in the library” has been more than fulfilled through the decades following its publication in 1868. Generation after generation, young people and their elders have read and reread the adventures of the March family, admired Jo’s daring, wept when Beth died and sighed sympathetically over Meg’s and Amy’s romantic adventures. Those who remember their youth and want to renew it keep a special place in their hearts for this nostalgic tale of a vanished time and spirit in American life. (*Fall 1950*)

ML edition printed from plates made from a new typesetting. Published fall 1950. *WR* 30 September 1950. First printing: 6,000 copies. Discontinued fall 1955.

*Little Women* with illustrations by Albert de Mee Jousset was originally scheduled for publication in the Illustrated Modern Library in fall 1947. Jousset received $2,000 for the artwork, which included color illustrations as well as about 40 line drawings. The line drawings ranged from chapter heads to a double-page spread, but most appeared on pages along with text. 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 *Little Women* and Parkman’s *Oregon Trail*, the other Illustrated Modern Library title announced for fall 1947.

At this point the type for *Little Women* was in galleys (the text was set from the edition published in Grosset & Dunlap’s Illustrated Junior Library), half of the plates for the color illustrations were completed, and all of the line cuts had been made. The type was held for nearly two years until a decision was made in April 1949 to publish *Little Women* in the regular ML without color illustrations. *The Oregon Trail* (423) was also published in the regular series. The illustration on the jacket of *Little Women* is unsigned but is almost certainly one of the color illustrations Jousset made for the Illustrated Modern Library.

The ML edition appears to have been unsuccessful. There was a second printing in spring 1954 before the ML edition was discontinued.

**432**

**JOHN HENRY NEWMAN. APOLOGIA PRO VITA SUA. 1950–1970. (ML 113)**

**432. First printing (1950)**

[3 open-face Greek crosses in triangular pattern] | [2-line title within double rules] APOLOGIA | PRO VITA SUA | [below frame] JOHN HENRY CARDINAL NEWMAN | *“Commit thy way to the Lord, and trust in Him, | and He will do it. | And He will bring forth thy justice as the light, | and thy judgment as the noon-day.”* | Introduction by | ANTON C. PEGIS | PRESIDENT, PONTIFICAL INSTITUTE OF | MEDIAEVAL STUDIES | [torchbearer E3] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xiv, [1–2] 3–430 [431–434]. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1950, by Random House, Inc. | [short rule] | FIRST MODERN LIBRARY EDITION | 1950 | 7-line nihil obstat and imprimatur, dated August 22, 1950; v–vi CONTENTS; vii–xiv INTRODUCTION | BY ANTON C. PEGIS dated p. xiv: Pontifical Institute of Mediaeval Studies | Toronto, Canada | August, 1950; [1] fly title; [2] blank; 3–276; [277] part title: APPENDIX; [278] blank; 279–355 ANSWER IN DETAIL TO MR. KINGSLEY’S ACCUSATIONS; 356–365 NOTES; 366–367 BIBLIOGRAPHY; 368–372 POSTSCRIPTUM | June 4, 1864; 373–390 CORRESPONDENCE, | *&c*.; 391–430 A Reply to a Pamphlet | by Charles Kingsley | “WHAT, THEN, DOES DR. NEWMAN MEAN?”; [431–434] blank.

*Jacket:* Pictorial in strong red (12), light grayish yellowish brown (79) and black on cream paper with decorative illustration of cardinal’s hat in strong red and scepter; lettering in black against light grayish yellowish brown background except series on strong red border at foot.

Front flap:

The point of controversy, in 1864, between Charles Kingsley and John Henry Newman is now only incidental to what it produced. Out of it came one of the most influential religious autobiographies of Western literature, the *Apologia Pro Vita Sua*. It is far more than a vigorous defense of religious adherence; it is an affirmation of faith and conviction, a projection of a magnetic and powerful personality and a dynamic account of spiritual conversion. Anton C. Pegis, the renowned Thomist scholar and distinguished Catholic philosopher, provides an illuminating and perceptive introduction for Cardinal Newman’s masterpiece. (*Fall 1950*)

ML edition printed from plates made from a new typesetting. Published fall 1950. *WR* 9 December 1950. First printing: 10,000 copies. Discontinued 1970/71.

Cerf initially asked Jacques Maritain, whom Commins had suggested as a long shot, to write an introduction to *Apologia Pro Vita Sua* (Cerf to Maritain, 16 September 1949). Maritain either declined or did not reply. Cerf then turned to Pegis, who had worked with Random House and the ML in the past. At Commins’s request Pegis secured a nihil obstat and imprimatur on his introduction. Commins sent Pegis a copy of the original 1864 edition to mark for composition purposes (Commins to Pegis, 10 April 1950). Pegis initially hoped to include Newman’s corrections from the 1865 edition but decided to use the original text accompanied by the correspondence with Charles Kingsley (pp. 373–90) and Kingsley’s pamphlet, *What, Then, Does Dr. Newman Mean?* (pp. 391–430).

**433**

**RUDYARD KIPLING. KIM. 1950–1970. (ML 99)**

**433a. First printing (1950)**

KIM | BY RUDYARD | KIPLING | [torchbearer E1] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*4*], [1–2] 3–345 [346–348]. [1–11]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1900, 1901, BY RUDYARD KIPLING | COPYRIGHT RENEWED, 1927, 1928, BY RUDYARD KIPLING | *All Rights Reserved* | *First* MODERN LIBRARY *Edition* | 1950; [1] fly title; [2] blank; 3–345 text; [346–348] blank.

*Jacket A:* Pictorial in pale yellow (89), strong yellowish brown (74) and black on coated white paper with illustration of Kim in turban; lettering in strong yellowish brown and black against pale yellow background. Signed: FB.

Front flap:

Fifty years have passed since *Kim* enchanted the world with its insight into Indian life. Since then there have been countless books which described and interpreted that teeming land, but none has supplanted Rudyard Kipling’s radiant picture, with its people of high and low caste, in the hearts of readers, old and young. As a tale of picaresque adventure, as a pageant and as a social document, *Kim* is a classic in its own field. It is storytelling at its best, with all the vitality and color and appeal it first offered at the turn of the century. (*Fall 1950*)

Originally published in U.S. by Doubleday, Page & Co., 1901. ML edition printed from plates made from a new typesetting. Published fall 1950. *WR* 9 December 1950. First printing: 7,000 copies. Discontinued 1970/71.

Cerf first tried to include *Kim* in the ML in 1931, perhaps as a replacement for Kipling’s *Three Soldiers* (3) which had been discontinued several weeks earlier, but Doubleday, Doran was not ready to grant reprint rights (Daniel Longwell to Cerf, 17 February 1931). He asked again the following year (Cerf to Nelson Doubleday, 3 December 1932) with the same result. At that point he appears to have given up. The idea of including a book by Kipling resurfaced in 1949; a week later he decided it should be *Kim* (Cerf to Mina Turner, Doubleday, 9 November 1949 and 15 November 1949). This time Doubleday was willing to grant reprint rights.

The ML paid Doubleday royalties of 10 cents a copy.

**433b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Lines 1–3 as 433a | [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination and collation as 433a.

Contents as 433a except: [*4*] lines 1–3 as 433a; [347–348] ML Giants list. (*Spring 1967*)

*Jacket B:* Enlarged version of 433a jacket with initials of artist (FB) omitted, Fujita ml symbol added at lower left followed by “A Modern Library Book” in strong yellowish brown (74); Fujita torchbearer in strong yellowish brown added at foot of backstrip.

Front flap revised:

Since its publication in 1901, *Kim* has enchanted readers young and old with its insight into Indian life. As a tale of picaresque adventure, as a pageant and as a social document, *Kim* is a classic in its field. It is storytelling at its best, with all the vitality and color and appeal it first offered at the turn of the century.

Also in the Modern Library

Kipling, *Soldiers Three* (1917**–**1930) 3