**1951**

**General**

Modern Library College Editions, established in 1950, continued to grow during 1951. The series maintained close ties with the regular Modern Library series during this time. Most titles continued to be selected from the regular Modern Library series and adapted with new introductions for the college market. However, anthologies of works by Browning, Byron, Keats, and Shelley were compiled especially for Modern Library College Editions. The Keats and Shelley anthologies were also published in the regular Modern Library in spring 1951; the Browning and Byron volumes were added to the regular series in 1954.

Ten additional titles were added to the College Editions in January, 1951. In contrast to the initial group of forty-one non-royalty bearing titles, several of those added in 1951 required royalty payments. Despite these additions, the Modern Library College Editions began to encounter difficulties in its second year. Production costs were going up and college enrollments temporarily declined as the pool of former soldiers attending college on the G.I bill exhausted. The series did not fully recover until 1956. Thereafter, sales continued to be strong. The series maintained its position in the 1960s when the regular Modern Library began to falter and continued throughout the 1970s after the regular series became moribund.

**Number of titles**

Twelve new titles were added to the series and two titles were superseded by more current editions. This brought the total titles available to 288.

**Format**

All new titles were published in the 7¼ x 4⅞ inch format with the stiff linen binding designed by Joseph Blumenthal, Rockwell Kent’s endpaper in gray, and the top edge stained to match the inset panels on the spine and front cover.

**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 books were printed by Parkway Printing Co. and bound by H. Wolff Book Manufacturing Co.

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 (facing left) was stamped in gold.

**Price**

$1.25.

**Dating keys**

(Spring) Cicero, *Basic Works* xHowells, *Rise of Silas Lapham*; Giants through G75 with G57 not listed; jackets: 352. (Fall) Howells, *Rise of Silas Lapham* xDinesen, *Out of Africa*; Giants through G75 with G57 Melville, *Selected Writings* and G54 Fielding, *Tom Jones*; jackets: 358.

**Titles sought, suggested, declined**

Cerf wanted to include an abridged edition of Havelock Ellis’s *Studies in the Psychology of Sex* in ML Giants, but the ML was unable to secure reprint rights (Cerf to Klopfer, 17 March 1950; 22 March 1951).

Suggested titles that were declined included J. B. Priestley’s *The Good Companions* (Klopfer to William Rose, 12 February 1951) and *Mark Twain’s America* by Bernard DeVoto. In connection with the latter Cerf indicated: “Books of this nature just don’t seem to go in our series no matter how good they are” (Cerf to Hardwick Moseley, 6 April 1951).

**New titles**

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

Cicero, *Basic Works* (1951) 435

Keats, *Complete Poetry and Selected Prose* (1951) 436

Shelley, *Selected Poetry and Prose* (1951) 437

Conrad, *Nostromo* (1951) 438

Oates and O’Neill, eds., *Seven Famous Greek Plays* (1951) 439

Whitman, *Leaves of Grass and Selected Prose* (1951) 440

*Six Modern American Plays* (1951) 441

Howells, *Rise of Silas Lapham* (1951) 442

Proust, *Past Recaptured* (1951) 443

Coleridge, *Selected Poetry and Prose* (1951) 444

Saki, *Short Stories* (1951) 445

**Discontinued**

Whitman, *Leaves of Grass* (94.1e); originally published in the ML as Whitman, *Poems* (1921: 94.1a). Superseded by Whitman, *Leaves of Grass and Selected Prose* (1951)

Landis, ed., *Four Famous Greek Plays* (1929: 178). Superseded by Oates and O’Neill, eds., *Seven Famous Greek Plays* (1951)

***Spring***

**434**

**WILLIAM FAULKNER. ABSALOM, ABSALOM! 1951– . (ML 271)**

**434a. First printing (1951)**

ABSALOM, | ABSALOM! | BY WILLIAM FAULKNER | INTRODUCTION BY HARVEY BREIT | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xii, 7–378 [379–394]. [1–11]16 [12]8 [13]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1936, BY WILLIAM FAULKNER | COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | *First* MODERN LIBRARY *Edition* | 1951; v–xii INTRODUCTION | *By Harvey Breit* dated p. xii: New York | January, 1951.; 7–378 text; [379–380] CHRONOLOGY; [381–383] GENEALOGY; [384–385] map of Jefferson, Yoknapatawpha Co., Mississippi; [386] blank; [387–392] ML list; [393–394] ML Giants list. (*Spring 1951*)

*Jacket A:* Pictorial in strong blue (178), brilliant yellow (83), deep brown (56) and black on coated white paper depicting a woman standing on driveway to a mansion under a canopy of trees hanging with Spanish moss; lettering in reverse and brilliant yellow. Signed: PG (Paul Galdone). The ML jacket echoes George Salter’s jacket for the 1936 RH edition, which “creates an eerie view of a house through foreground foliage” (Hansen, p. 96), but is perhaps more effective in attracting prospective buyers to the book.

Front flap:

The editors of the Modern Library, responsive to the growing demand that as many titles as possible of the works of William Faulkner be constantly available, are proud to add *Absalom, Absalom!* to the series. Originally published in 1936 and long out of print, this novel has commanded huge prices in the rare book market, but is now brought within the means of every book buyer. Considered by every critic one of the major novels among the nineteen volumes written by the recent Nobel Prize winner, *Absalom, Absalom!* stands with *Sanctuary* (Modern Library No. 61), *The Sound and the Fury* and *As I Lay Dying* (No. 187) and *Light in August* (No. 88) as a distinguished achievement in the literature of the South and of the entire world. (*Spring 1951*)

Originally published by Random House, 1936, with folding map tipped in following p. 384. ML edition (pp. 7–[383]) printed from RH plates with fly title leaf (pp. [5–6]) omitted, blank page before Chronology omitted, page numerals (380–384) removed from Chronology and Genealogy, and map redrawn to fit the ML’s format. Published spring 1951. *WR* 21 April 1951. First printing: 10,000 copies.

*Absalom, Absalom!* was out of print in 1950 and very difficult to find. Frances Steloff, proprietor of the Gotham Book Mart, wrote Cerf:

This is to serve notice that you will not have peace or rest until you promise to reprint *Absalom, Absalom*. We have been advertising for many months without receiving a single quotation. Now at last I get the enclosed [a quotation from a dealer offering a copy at $74.25].

I called the guy up just to see if he was serious, and sure enough the 25¢ is for postage and insurance, he explains, rare books must be insured. The last copy we sold for $20.00 and I thought we were robbing the poor customer, but there is no other way to lay hands on this title.

We have a poor student in Germany who made great sacrifices to get $7.50 to us; about six months ago we thought we could supply one at that price. And so we keep on searching without success. It is as you must know the most important of all Faulkner titles, and Faulkner has been on the up and up for the last two years.

Will you take my word for it that it will be the best selling title in the Modern Library for a very long time. I had hoped to avoid annoying you and thought I would extract a promise from Saxe [Commins] but he passed the buck (Steloff to Cerf, [April 1950]; quoted in Morgan, “Frances Steloff and the Gotham Book Mart,” pp. 741–42).

Subsequent printings of 434a were as follows: two printings of 5,000 copies each (1952), 5,000 copies (1954), 5,000 copies (1956), 5,000 copies (1957), 7,000 copies (1959), two printings of 7,000 copies each (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 of printings in 1953, 1955, and 1958) but the total of 86,000 copies for the period 1951–62 is probably accurate within 15,000 copies or so.

**434b.**  **Breit introduction dropped (1963)**

Title as 434a through line 3; lines 4–5: [torchbearer H] | THE MODERN LIBRARY · NEW YORK

Pp. [*4*], 7–378 [379–386]. [1]16 [2–6]32 [7]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] Copyright, 1936, by William Faulkner; 7–[386] as 434a. *Note:* Copies examined are in the Blumenthal binding which was last used for new ML titles in fall 1962. It took time to create new bindings for all of the backlist titles.

*Variant*: Pagination and collation as 434b. Contents as 434b except: [*4*] COPYRIGHT, 1936, BY WILLIAM FAULKNER | COPYRIGHT, 1951, BY RANDOM HOUSE, INC. (*Letterpress printing; 1960s binding B; Kent endpaper in gray; uniform Faulkner jacket on coated white paper*)

*Jacket A:* As 434a with flap text in sans serif type. (*Fall 1963*) *Note:* The front flap continues to include the statement, “Introduction by Harvey Breit.”

*Jacket B:* Uniform Faulkner jacket on coated white paper with lettering in brilliant bluish green (159) and black; used on 434b variant.

Front flap:

*Absalom, Absalom!*, which was first published in October 1936, is William Faulkner’s ninth novel. This Modern Library edition, available since 1951, was printed from plates reproduced photographically from the original edition, and includes the chronology of events in the novel, the genealogy of the principal characters, and the map entitled “Jefferson, Yoknapatawpha Co., Mississippi,” prepared by the “Sole Owner & Proprietor” for the first printing. (*Fall 1963*)

The memorandum issuing the instruction to drop the introductions from *Sanctuary* and *Absalom, Absalom!* was dated 14 November 1962 (RH 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 ML Faulkner titles 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 *Absalom! Absalom!*, 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 (1946: 394).

**434c. Title page reset, offset printing (1964)**

*William Faulkner* | *Absalom, Absalom!* | [torchbearer J] | *The Modern Library* | *New York*

Pagination and collation as 434b. Contents as 434b except: [*4*] *This is a facsimile of the First Edition* | Copyright, 1936, by William Faulkner | Renewed, 1964, by Estelle Faulkner and Jill Faulkner Summers.

*Jacket B:* As 434b jacket B. (*Fall 1964*)

Also in the Modern Library

Faulkner, *Sanctuary* (1932–1971) 233

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

Faulkner, *Light in August* (1950– ) 429

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

Faulkner, *Faulkner Reader* (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

**435**

**CICERO. THE BASIC WORKS OF CICERO. 1951–1971. (ML 272)**

**435. First printing (1951)**

THE BASIC WORKS OF | CICERO | EDITED, WITH AN INTRODUCTION | and notes by MOSES HADAS | ASSOCIATE PROFESSOR OF GREEK AND LATIN | COLUMBIA UNIVERSITY | [torchbearer D4] | THE MODERN LIBRARY · NEW YORK

Pp. [i–viii] ix–xxii, [1–2] 3–426. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | FIRST MODERN LIBRARY EDITION, 1951; [v] *Acknowledgments*; [vi] blank; [vii] CONTENTS; [viii] blank; ix–xxii INTRODUCTION | *by Moses Hadas* dated p. xxii: *Columbia University,* *February, 1951*; [1] fly title; [2] blank; 3–422 text; 423–426 GLOSSARY

*Contents:* On Moral Duties, Book 1; translated by George B. Gardiner – Tusculan Disputations, Book 1; translated by Robert Black – On Old Age; translated by Moses Hadas – Scipio’s Dream; translated by Cyrus R. Edmonds and Moses Hadas – On the Character of the Orator, Book 1; translated by E. N. P. Moor – Against Catiline 1; translated by H. E. D. Blakiston – Against Catiline 4; translated by H. E. D. Blakiston – For Caelius; translated by Richmond Y. Hathorn – Second Philippic; translated by H. E. D. Blakiston – Letters; translated by Arthur Patch McKinlay.

*Jacket:* Pictorial in moderate greenish blue (173) and black on cream paper with inset illustration of medallion with Cicero in left-profile; author in reverse and other lettering in black, all against moderate greenish blue background.

Front flap:

Included in every list of great books are Cicero’s orations. For a long time the editors of the Modern Library have cherished the hope of bringing into the series not only the orations, but the essays and letters of Cicero within the compass of a single compact volume. Only when Professor Hadas provided the means by which the writings of one of the greatest of the Romans could be presented in the best of a variety of translations was this aim achieved. Now such essays as “On Moral Duties,” “On Old Age,” “Scipio’s Dream” and “On the Character of the Orator” and the orations “Against Catiline” and the “Second Philippic,” as well as a generous assortment of Letters, make a volume of immense value to the scholar and general reader alike. (*Spring 1951*)

Original ML collection. Published spring 1951. *WR* 9 June 1951. First printing: 7,500 copies. Discontinued 1971/72; retained in MLCE.

Published initially in ML and subsequently in MLCE. Hadas received a flat fee of $500 for his editorial work. Sales totaled 21,030 copies by spring 1958.

**436**

**JOHN KEATS. THE COMPLETE POETRY AND SELECTED PROSE OF JOHN KEATS. 1951– . (ML 273)**

**436. First printing (1951)**

THE COMPLETE *Poetry* | AND SELECTED *Prose* | of JOHN KEATS | *Edited, with an Introduction,* *by* HAROLD EDGAR BRIGGS | *Associate Professor of English, University of Southern California* | [torchbearer D3] | THE MODERN LIBRARY · *New York*

Pp. [i–iv] v–xxxvi, [1–2] 3–515 [516–524]. [1–16]16 [17]8 [18]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1951, by Random House, Inc.* | *First* MODERN LIBRARY *Edition* | 1951; v–xiii CONTENTS; [xiv] blank; xv–xxxi INTRODUCTION | BY HAROLD EDGAR BRIGGS; [xxxii] blank; xxxiii–xxxiv BIBLIOGRAPHY; xxxv–xxxvi NOTE ON THE TEXT; [1] part title: THE COMPLETE POETRY; [2] blank; 3–417 text; [418] blank; [419] part title: PROSE: SELECTED LETTERS; [420] blank; 421–472 text; [473] part title: APPENDICES | [ornamental rule] | I. *Lines of Uncertain Date and Origin*. | II. *The Attack upon “Endymion.”*; [474] blank; 475–510 text; 511–515 INDEX OF TITLES; [516] blank; [517–522] ML list; [523–524] ML Giants list. (*Spring 1951*)

*Jacket:* Pictorial in dark reddish orange (38) and black on cream paper with inset illustration of medallion with Greek woman in helmet holding a spear and wreath; author in reverse and other lettering in black, all on dark reddish orange background.

Front flap:

In the twenty-six years of his life, John Keats achieved permanent rank among the world’s greatest lyricists. His poetry, here offered in its entirety, includes a number of recently found verses hitherto unavailable in most collections. In addition, a generous representation of his letters in complete form throws light on the emotional life of the poet and the creative sources of his writing. Harold E. Briggs, Professor of English at the University of Southern California, contributes an illuminating introduction and provides an appendix of documents dealing with the damning of “Endymion” by the critics who were responsible for the crucial series of events at the end of Keats’s life. (*Spring 1951*)

Original ML collection, printed from offset plates. Published spring 1951. *WR* 9 June 1951. First ML printing: Not ascertained.

Published spring 1951 in MLCE and the regular ML. Briggs received a flat fee of $250 to prepare a Keats collection for MLCE (Stein to Briggs, 28 June 1950). In June 1951 Stein indicated that a decision had been made to include the volume in the regular ML as well. “When the contract was originally made with you for the Modern Library College Edition . . . we could not foresee the astronomical rise in costs nor had we any way of knowing the sales possibilities of each title in the series. In order to bring about some sort of balance between our outlay and the expectancy of sales, we have had to incorporate your volume in the regular Modern Library series, hoping thereby to retrieve a part of our investment” (Stein to Briggs, 28 June 1951). Stein sent Briggs an additional payment of $100 in recognition of the publication of *The Complete Poetry and Selected Prose of John Keats* in the regular ML.

The volume was printed from offset plates at a time when most ML titles were printed letterpress. Freiman was disappointed with the quality of the printing. When the first set of MLCE sheets arrived he told the ML’s printer that the quality was “very bad. I would not feel so sad about this were it not for the fact that these are printed from a new set of plates. Further, I have been impressed with the fine quality of printing the Rinehart editions enjoy” (Freiman to Richard Simon, Parkway Printing, 10 May 1951). MLCE had been created to compete with Rinehart Editions in the burgeoning college market.

The text of the poems “is substantially that of the first editions. A number of emendations have been made as a result of collating later editions. . . . Some silent changes in punctuation, etc., have been made in the interest of greater clarity. The text of Keats’s letters . . . is reprinted by permission of Oxford University Press from Maurice Buxton Forman’s *The Letters of John Keats*” (p. xxxv).

**437**

**PERCY BYSSHE SHELLEY. THE SELECTED POETRY AND PROSE OF PERCY BYSSHE SHELLEY. 1951–1973. (ML 274)**

**437. First printing (1951)**

*The Selected* | POETRY AND PROSE OF | *Percy Bysshe Shelley* | [floral ornament] | *Edited, with an Introduction, by* | CARLOS BAKER | *Associate Professor of English, Princeton University* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xx, [1–2] 3–524. [1–17]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1951, by Random House, Inc.*; v–xvii INTRODUCTION | by Carlos Baker; also on p. xvii: BIBLIOGRAPHICAL NOTE; [xviii] blank; xix–xx Contents; [1] part title: Narrative Poems | and Lyrical Dramas; [2] blank; 3–359 text; [360] blank; [361] part title: Lyrical and Reflective Poems; [362] blank; 363–432 text; [433] part title: Prefaces and Essays; [434] blank; 435–522 text; 523–524 Index of Titles. (*Spring 1951 jacket*)

*Variant:* Pagination as 437. [1]16 [2–7]32 [8]16 [9]32 [10]16. Contents as 437 except: [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. (*1968 format with jacket B and Fujita binding and endpapers*)

*Jacket A:* Pictorial in moderate green (145) and black on cream paper with inset oval illustration of wooded riverbank; author in reverse and other lettering in black, all on moderate green background.

Front flap:

This volume of 544 pages offers a profusion of riches for the lover of Shelley’s poetry and the admirer of his prose. It contains thirteen narrative poems and lyrical dramas, the shorter lyrical and reflective poems and a selection of prefaces and essays. In the prose section are to be found prefaces to “The Revolt of Islam,” “Prometheus Unbound,” “The Cenci,” and such important essays as “On a Future State,” “On the Punishment of Death,” “On Metaphysics,” “A Defence of Poetry” and others. Carlos Baker of Princeton University contributes a penetrating analysis of Shelley’s work and thought in an introduction which includes biographical and bibliographical notes. (*Spring 1951*)

*Jacket B:* Fujita non-pictorial jacket on coated white paper with “Shelley” in grayish olive (110) and black, decoration and “ml” symbol in brownish orange (54), other lettering in black. Front flap as jacket A with first sentence omitted and second sentence (now the opening sentence) beginning “This volume contains thirteen narrative poems and lyrical dramas. . . .” Last sentence revised and printed as a separate paragraph: “Carlos Baker has contributed a penetrating analysis. . . .” (*1968 format*)

Original ML collection. Published spring 1951. *WR* 21 April 1951. First ML printing: Not ascertained. Discontinued 1973/74; retained in MLCE.

Published spring 1951 in MLCE (*WR* 10 February 1951) and the regular ML. Baker received a flat fee of $250 to prepare a Shelley collection for MLCE and an additional $100 when it was included in the regular ML (Stein to Baker, 27 June 1950 and 28 June 1951). The copy text for setting the poems was the MLG edition of Keats and Shelley, *Complete Poetical Works* (G4).

**438**

**JOSEPH CONRAD. NOSTROMO. 1951–1970; 1983– . (ML 275)**

**438.1. First printing (1951)**

NOSTROMO | BY | JOSEPH CONRAD | *INTRODUCTION BY ROBERT PENN WARREN* | [torchbearer E5] | THE MODERN LIBRARY | *New York*

Pp. [i–vi] vii–xliii [xliv–xlvi], 1–8 [9–10]; [1–2] 3–630 [631–632]. [1–20]16 [21]8 [22]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1904, BY DOUBLEDAY & COMPANY, INC. | COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1951; [v] dedication; [vi] blank; vii–xxxix INTRODUCTION | by Robert Penn Warren; xl–xli BIOGRAPHICAL NOTE; xlii–xliii SUGGESTED READINGS; [xliv] blank; [xlv] Contents; [xlvi] blank; 1–[9] NOTE signed p. [9]: [at left] October, 1917 [at right] J. C.; [10] blank; [1] part title: PART I | The Silver of the Mine; [2] blank; 3–[631] text; [632] blank.

*Jacket A:* Pictorial in moderate bluish green (164), light yellow (86) and black on coated white paper depicting a man carrying a heavy chest with schooner anchored offshore; title in yellow, author and series in white, other lettering in black. Signed: Galdone.

Front flap:

The third full-length novel and the fourth title in the Modern Library series by Joseph Conrad (*Lord Jim*, No. 186, *Victory*, No. 34, and “Heart of Darkness” in *Great Modern Short Stories*, No. 168), *Nostromo* is regarded by devoted Conradians as his most exciting tale of high adventure. The story of a man of fabulous daring somewhere on the South American seaboard during the turmoil of a revolution is far more than the recital of astounding feats; it is a drama of large-scale conflicts against a background of a strange land and the vast sea, told with power and insight and the subtle interplay of light and shadow. Robert Penn Warren, author of *All the King’s Men* and *World Enough and Time*, contributes an illuminating and perceptive introduction. (*Spring 1951*)

Originally published in U.S. by Harper & Bros., 1904; subsequently published by Doubleday, Page & Co.; author’s “Note” added 1918. ML edition printed from Harper/Doubleday plates. Publication announced for spring 1951. *WR* 3 November 1951. First printing: Not ascertained. Discontinued 1970/71; retained in MLCE. Reissued 1983.

Published 1951 in MLCE and the regular ML. The ML paid Doubleday royalties of 8 cents a copy for the ML edition. Stein asked several professors about including *Nostromo* in MLCE and decided to go ahead despite the lukewarm response. Doubleday wanted it to be included in both the regular ML and MLCE because royalties for the MLCE edition were only 2 cents a copy. Doubleday indicated that two sets of plates were available, one of 631 pages in excellent shape and one of 537 pages in poor condition. Stein recommended that *Nostromo* be included in the regular ML and that the better plates be used (Stein memo to Haas, 15 August 1950).

After *Nostromo* entered the public domain Klopfer inquired if a lower royalty would be appropriate. He was informed that Doubleday continued to receive full royalties on other editions and replied, “As long as everybody else is paying regular royalties certainly I don’t want to alter the terms. It’s just when a book actually gets kicked around in the public domain that we feel a change in arrangements should be made” (Klopfer to Mina Turner, Doubleday, 14 November 1963; Barbara Drysdale, Doubleday, to Klopfer, 6 December 1963; Klopfer to Drysdale, 12 December 1963).

**438.2a. New bibliographical edition (1967)**

NOSTROMO | [short rule] | by Joseph Conrad | *Introduction by Robert Penn Warren* | [short rule] | The Modern Library [torchbearer J] *New York*

Pp. [i–ix] x–li [lii], [1–2] 3–566 [567–572]. [1]16 [2–6]32 [7]24 [8–10]32 [11]16

[i] half title; [ii] blank; [iii] title; [iv] Copyright, 1904, *by Harper & Brothers* | Copyright, 1925, *by Doubleday & Company, Inc.* | Copyright, 1951, *by Random House, Inc.*; [v] dedication; [vi] blank; [vii] Contents; [viii] blank; [ix]–xl INTRODUCTION | by Robert Penn Warren; [xli–xlii] SUGGESTED READINGS; xliii–li AUTHOR’S NOTE signed p. li: J. C. | *October*, 1917.; [lii] blank; [1] part title: PART FIRST | [short rule] | The Silver | of the Mine; [2] blank; 3–566 text; [567] biographical note; [568–569] blank; [570] ML Giants list (partial); [571–572] blank. (*Fall 1967*)

*Jacket B:* Fujita pictorial jacket in dark reddish orange (38), vivid reddish orange (34) and black on coated white paper with black-and-white illustration of a tropical harbor with sailing ships; title and author in brown, other lettering in black, Fujita “ml” symbol and spine in vivid reddish orange.

Front flap:

Joseph Conrad is considered by many critics to be the best English novelist of his generation, and *Nostromo* is often mentioned as the greatest of his novels. Written in 1904, *Nostromo* is set in a small South American country. Against this tropical background Conrad has assembled an unusual assortment of men. Empire builder, rebel leader and outcast are all involved in conflicts of heroic proportions. The tragic values embodied in this novel make it apparent why Conrad thought of it as his most finely worked creation.

Bibliographical edition originally published by Doubleday, Page, 1923 or earlier. ML edition (pp. [v], xliii–li, 3–566) printed from offset plates photographically reduced from the Doubleday edition with Author’s Note repaginated. Warren’s Introduction, the table of contents, and the part titles are reset; the Suggested Readings are updated and reset.

**438.2b. Reissue format with Suggested Readings omitted (1983)**

JOSEPH CONRAD | [title in reverse within single rules in reverse all on black rectangular panel] NOSTROMO | WITH AN INTRODUCTION BY | ROBERT PENN WARREN | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–ix] x–li [lii], [1–2] 3–566 [567–570]. Perfect bound.

Contents as 438.2a except: [*1*–*2*] blank; [i] woodcut portrait by Stephen Alcorn of Conrad with palm trees in background; [iv] SECOND MODERN LIBRARY EDITION | May 1983 | Copyright 1925 by Doubleday & Company, Inc. | Copyright 1951 by Random House, Inc. | Introduction copyright renewed 1979 by Robert Penn Warren; [xli] fly title; [xlii] blank; [567] rewritten biographical note headed: AUTHOR’S NOTE; [568–570] blank.

*Jacket C:* Pictorial in dark reddish orange (38) and black on tan paper with woodcut portrait of Conrad.

Front flap:

Set in the civil-war-torn Central American Republic of Costaguana, *Nostromo* is “a complex of personal stories,” Robert Penn Warren observes, involving conflicts of heroic proportions and tragic consequences. From the materialist Charles Gould, owner of the Gould Concession of the San Tomé mine, and the traitorous Dr. Monygham, to old Georgio Viola and the sceptic Decoud, each character lives an illusion next to the “natural” man Nostromo and the beneficent Emilia Gould. A novel that reveals the nefarious effects of unbridled greed and imperialist interests, *Nostromo* upholds Conrad’s belief in fidelity, moral discipline, and the need for human communion. Conrad himself described it as “an intense creative effort on what I suppose will remain my largest canvas,” and it is considered one of his greatest works. It is an exemplary statement of his conviction that “the solidarity of all mankind” rests upon “simple ideas and sincere emotions.”

Written in 1904, the text reprinted here is based on the revised edition of 1925, including the Author’s Note and an introduction by Robert Penn Warren.

Published spring 1983 at $8.95. ISBN 0-394-60431-8.

Also in the Modern Library

Conrad, *Lord Jim* (1931) 210

Conrad, *Victory* (1932) 238

Conrad, “Heart of Darkness,” in *Great Modern Short Stories* (1930) 188; (1943) 361

**439**

**WHITNEY J. OATES and EUGENE O’NEILL, JR., eds. SEVEN FAMOUS GREEK PLAYS. 1951–1970. (ML 158)**

**439a. First printing (1951)**

SEVEN | FAMOUS | GREEK | PLAYS | EDITED, WITH INTRODUCTIONS, BY | *Whitney J. Oates* | ANDREW FLEMING WEST PROFESSOR OF CLASSICS, | PRINCETON UNIVERSITY, AND | *Eugene O’Neill, Jr.* | [torchbearer E5] | *The Modern Library · New York*

Pp. [i–iv] v–xxv [xxvi], [1–2] 3–446 [447–454]. [1–15]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1938, 1950, by Random House, Inc.*; v–vi PREFACE signed p. vi: Whitney J. Oates | Eugene O’Neill, Jr.; vii CONTENTS; [viii] blank; ix–xxv GENERAL INTRODUCTION | I. Tragedy signed p. xxi: W. J. O.; p. xxi (cont.): II. Comedy signed p. xxv: E. O’N., Jr.; [xxvi] BIBLIOGRAPHY; [1] part title: PROMETHEUS BOUND | by | AESCHYLUS; [2] Characters in the Play; 3–4 INTRODUCTION; 5–432 text; 433–446 GLOSSARY; [447–452] ML list; [453–454] ML Giants list. (*Spring 1951*)

*Variant:* Pagination as 439a. [1]16 [2–6]32 [7]16 [8]32 [9]16. Contents as 439a except: [iv] COPYRIGHT, 1938, 1950, BY RANDOM HOUSE, INC.; [447–454] ML list. (*Fall 1966*)

*Contents:* Aeschylus. Prometheus Bound, translated by Paul Elmer More – Agamemnon, translated by E. D. A. Morshead. Sophocles. Oedipus the King, translated by R. C. Jebb – Antigone, translated by R. C. Jebb. Euripides.: Alcestis, translated by Richard Aldington – Medea, translated by E. P. Coleridge. Aristophanes. The Frogs, translated by Gilbert Murray.

*Jacket A:* Non-pictorial in bluish gray (191) and dark red (16) on cream paper with bluish gray panel at upper left with collective title and titles of individual plays in dark red except “GREEK PLAYS” in reverse; other lettering in dark red below panel.

Front flap:

The glory that was Greece is ours for the reading. Here is the rich heritage from the golden age of the drama. The tragedies of Aeschylus, Sophocles, Euripides and the comedies of Aristophanes are timeless. Today, as it was twenty-five centuries ago, the insight of these dramatists into the spirit of man and his relationship to nature, to society and to his own soul is deeply rewarding and stirring. The seven plays in this volume are unmatched in all the literature of the drama for intensity and magnitude and boisterous humor. (*Spring 1951*)

*Jacket B1:* Non-pictorial in dark blue (183), vivid red (11) and black on coated white paper with collective title in reverse against white panel at top lined in black and larger dark blue panel below the foot with titles of individual plays in reverse against vivid red bars, torchbearer and series in vivid red, other lettering in reverse against dark blue background except. Signed: RIKI. Front flap as jacket A. (*Fall 1955*)

Original ML anthology superseding *Four Famous Greek Plays*, ed. Paul Landis (1929: 178). Contents drawn from *The Complete Greek Drama*, ed. Oates and O’Neill in the Lifetime Library (2 vols., Random House, 1938). Published spring 1951. *WR* not found. First printing: Not ascertained. Discontinued 1970/71.

Originally published 1950 in MLCE and the following year in the regular ML. When the new series MLCE was in the planning stages Stein noted that *Four Famous Greek Plays* (178) would have to be completely revised. He told Commins: “It is, as you know, one of the best-selling titles in the Modern Library, but it is very strongly threatened by the Rinehart Edition AN ANTHOLOGY OF GREEK DRAMA, which contains 6 plays. . . . In addition the introductory material in the Rinehart Edition is more specifically focused at the classroom use of the book. I suggest that we prepare a new edition to be known as SEVEN FAMOUS GREEK PLAYS, based upon the Lifetime Library [Random House] edition of THE COMPLETE GREEK DRAMA. . . .” The plays in the revised anthology were selected to give the College Edition a clear competitive advantage. Stein noted that *Seven Famous Greek Plays* would differ from the Rinehart anthology in the following respects: “They have Euripides’ Hippolytus; we have Euripedes’ Alcestis. Both are highly regarded and are I think equally desirable. We have Aristophanes’ The Frogs; they have Aristophanes’ Lysistrata. We avoid the problem of obscenity in Lysistrata wisely I think for classroom use. We have Aeschylus’ Prometheus Bound; they do not.”

Stein proposed that the ML use the translations in the Lifetime Library edition. Two of the translations would require permission fees, and he indicated that the use of these translations would depend on the permission fees requested. He hoped that Oates and O’Neill would edit the ML edition. He wanted to retain their short editorial discussions that prefaced each play in the Lifetime Library, and he wanted the general introduction reduced from 40 pages to about 5,000 words. Stein concluded, “I think it is very important that we have this book available for classroom use in the fall. That means an outside date of July 15 for their introduction and notes” (Stein memo to Commins, 1 February 1950).

Oates received a flat fee of $200 for his general introduction to Greek tragedy and the introductions to six of the plays; O’Neill received a flat fee of $100 for his general introduction to Greek comedy and the introduction to *The Frogs*. Permission fees included $100 each for Aldington’s translation of *Alcestis* and Murray’s translation of *The Frogs*; More’s translation of *Prometheus Bound* appears to have required a permissions fee as well. Oates received an additional $100 when *Seven Famous Greek Plays* was added to the regular ML (Commins to Oates, 28 June 1951).

**439b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 439a except line 10: [torchbearer K].

Pagination as 439a. [1]16 [2–6]32 [7]16 [8]32 [9]16

Contents as 439a except: [iv] COPYRIGHT, 1938, 1950, BY RANDOM HOUSE, INC.; [447–454] ML list. (*Spring 1967*)

*Jacket B2:* Enlarged version of 439a jacket B except grayish blue (186) instead of dark blue and strong orange yellow (68) instead of vivid red.

Also in the Modern Library

*Four Famous Greek Plays*, ed. Landis (1929–1950) 178

*Complete Greek Tragedies*, vol. 1: *Aeschylus I* (1960– ) 526

*Complete Greek Tragedies*, vol. 2: *Aeschylus II* (1962–1976) 543

*Complete Greek Tragedies*, vol. 3: *Sophocles I* (1960–1973) 527

*Complete Greek Tragedies*, vol. 4: *Sophocles II* (1961–1973) 533

*Complete Greek Tragedies*, vol. 5: *Euripides I* (1961–1973) 531

*Complete Greek Tragedies*, vol. 6: *Euripides II* (1963–1973) 548

*Complete Greek Tragedies*, vol. 7: *Euripides III* (1963–1973) 552

**440**

**WALT WHITMAN. LEAVES OF GRASS AND SELECTED PROSE. 1951–1971. (ML 97)**

**440a. First printing (1951)**

Leaves of Grass | AND SELECTED PROSE | BY WALT WHITMAN | [line drawing of lily of the valley] *Edited, with an* | *Introduction, by* JOHN KOUWENHOVEN | *Professor of English, Barnard College* | [torchbearer E5] | The Modern Library · New York

Pp. [i–iv] v–xxix [xxx], [1–2] 3–769 [770]. [1–25]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1950, by Random House, Inc.*; v–xviii BIOGRAPHICAL INTRODUCTION | By John A. Kouwenhoven; xix BIBLIOGRAPHICAL NOTE; [xx] blank; xxi–xxix *Contents*; [xxx] blank; [1] part title: Leaves of Grass; [2] author’s note from 1891–2 edition; 3–760 text; 761–769 *Index of Titles*; [770] blank.

*Contents:* Leaves of Grass. Inscriptions – Children of Adam – Calamus – Birds of Passage – Sea-Drift – By the Roadside – Drum-Taps – Memories of President Lincoln – Autumn Rivulets – Whispers of Heavenly Death – From Noon to Starry Night – Songs of Parting – 1st Annex: Sands at Seventy – 2nd Annex: Good-Bye My Fancy – Old Age Echoes. Selected Prose. Preface, 1855 Edition – Democratic Vistas – Preface to “As a Strong Bird on Pinions Free” – Preface to Centennial Edition – Poetry To-day in America – Shakespeare – The Future – A Backward Glance O’er Travel’d Roads – Specimen Days.

*Jacket A a*s 94.2 jacket: Pictorial in dark olive green (126), grayish yellow green (122), moderate brown (58), pale yellowish pink (31) and black on coated white paper with inset illustration of an American eagle with an olive branch and arrows in its claws flying over sea and pale yellowish pink cliffs; title in grayish yellow green, author in reverse, series in black, all against dark olive green background. Designed by Warren Chappell; unsigned.

Front flap as 94.1e**:**

For more than three-quarters of a century Walt Whitman has stood unique among the poets of the world. Publication of *Leaves of Grass* in 1855 marked the emergence upon the world scene of one of America’s most noteworthy personalities. His poetry, at once the most intensely personal in literature and of the most pervasive influence, has taken its place among the sublime utterances of man. Appropriately, the introduction to the Modern Library edition of the complete *Leaves of Grass* was written by Walt Whitman’s most distinguished American disciple, Carl Sandburg. (*Spring 1951; Spring 1953*)

*Jacket A* with front flap rewritten:

More than almost any other literary classic, Walt Whitman’s *Leaves of Grass* is not only a work of art but the capturing in print of the turbulence and tenderness of a poet’s personality. Whitman himself, conscious that *Leaves of Grass* was his own great monument, never ceased revising, polishing and adding to it, so that he could truly say to readers of all times, “Camerado, this is no book, Who touches this book touches a man.” The present edition by Professor John Kouwenhoven of Barnard College reprints the excellent and authoritative “deathbed edition” of 1892, to which has been added the posthumously published “Old Age Echoes” and a generous selection of prose, including all of *Specimen Days*. (*Spring 1954*)

*Jacket B:* Pictorial in light olive (106), strong reddish brown (40) and black on coated white paper with right profile drawing of olive panel at left; lettering in strong reddish brown, light olive and black on wider white panel at right; “Walt Whitman” in black script across both panels. Front flap as jacket A, rewritten text. (*Fall 1958*)

Original ML collection superseding Whitman’s *Leaves of Grass* (94). Published spring 1951 in the regular ML. *WR* not found. First printing: Not ascertained. Discontinued 1971/72; retained in MLCE.

Originally published 1950 in MLCE and the following year in the regular ML. *Leaves of Grass* (94) was on the first list of titles scheduled for MLCE. Kouwenhoven indicated that the ML needed a thoroughly revised volume of Whitman’s writings when Stein invited him to write a new introduction for the College Edition. Stein agreed and offered him a flat fee of $250 to select and edit the text and write the introduction, noting that the new edition would assure the ML of “a book considerably more desirable than that offered by any competitors, not only in terms of quantity of material but in terms of the more complete picture it gives of Whitman himself” (Stein to Kouwenhoven, 25 January 1950; 5 April 1950; 10 April 1950). Stein sent Kouwenhoven an additional $100 when *Leaves of Grass and Selected Prose* was added to the regular ML (Stein to Kouwenhoven, 28 June 1951).

The 94.2 jacket with its outdated flap reference to Carl Sandburg’s introduction remained in use through 1953. The flap text was revised in spring 1954. ML catalogs began to list the title as *Leaves of Grass and Selected Prose* in spring 1954; ML lists inside the jackets and at the end of ML volumes continued to list it as *Leaves of Grass*.

Whitman’s *Leaves of Grass* was one of four works that were published in the regular ML, ML Giants, and Illustrated ML. The other works included in all three series were Cervantes, *Don Quixote* (1930: 197), Giant (1934: G14), Illus ML (1946: IML 16); Dostoyevsky, *Brothers Karamazov* (1929: 171), Giant (1937: G34), Illus ML (1943: IML 2); Fielding, *History of Tom Jones* (1931: 208), Giant (1940: G52), Illus ML (1943: IML 5).

**440b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 440a through line 5; lines 6–7: [torchbearer K] | The Modern Library · New York

Pagination as 440a. [1–6]32 [7]16 [8–13]32

Contents as 440a except: [iv] Modern Library Edition, 1921 | Copyright, 1950, by Random House, Inc.

*Jacket C:* Fujita pictorial jacket in deep yellow green (118), brownish orange (54) and black on coated white paper with inset black-and-white portrait of Whitman surrounded by title in deep yellow green; other lettering in brownish orange and black.

Front flap as 440a jacket B with minor stylistic revisions and first sentence revised:

More than almost any other literary classic, Walt Whitman’s *Leaves of Grass* is not only a work of art; it captures in print the unique personality of a poet as well as an aspect of the American consciousness. Whitman himself, aware that *Leaves of Grass* was his own great monument, never ceased revising, polishing and adding to it, so that he could truly say to readers of all times, “Camerado, this is no book, Who touches this book touches a man.” This edition, edited by John Kouwenhoven, reprints the excellent and authoritative “deathbed edition” of 1892, to which has been added the posthumously published “Old Age Echoes” and a generous selection of prose, including all of *Specimen Days*.

Printed from offset plates photographically reproduced from 440a.

Also in the Modern Library

Whitman, *Poems* (1921–1928) 94.1a

Whitman, *Leaves of Grass* (1929–1950) 94.1e; *as 94.1a except for title change*

Whitman, *Leaves of Grass* (Giant, 1940– ) G48

Whitman, *Leaves of Grass*, illus. Boardman Robinson (Illustrated ML, 1944– ) IML 12

***Fall***

**441**

**SIX MODERN AMERICAN PLAYS. 1951–1977. SIX GREAT AMERICAN PLAYS. 1978– . (ML 276)**

**441a. First printing (1951)**

SIX MODERN | AMERICAN PLAYS | [rule] | INTRODUCTION BY | ALLAN G. HALLINE | PROFESSOR OF AMERICAN LITERATURE, | BUCKNELL UNIVERSITY | [torchbearer E5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–v] vi–xxviii, [1–2] 3–419 [420]. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | [6 additional lines of copyright statements] | FIRST MODERN LIBRARY EDITION, 1951; [v] CONTENTS; vi–xxvi INTRODUCTION | *By* | ALLAN G. HALLINE; xxvii–xxviii BIBLIOGRAPHY; [1] part title: *Eugene O’Neill* | THE EMPEROR JONES; [2] CHARACTERS; 3–419 text [420] blank.

*Variant:* Pagination as 441a. [1]16 [2–7]32 [8]16. Contents as 441a except p. [iv]: COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | [10 additional lines of copyright statements]; *First* statement omitted. (*Mid-1960s format; jacket as 441a except on coated white paper*)

*Contents:* The Emperor Jones, by Eugene O’Neill – Winterset, by Maxwell Anderson – The Man Who Came to Dinner, by George S. Kaufman and Moss Hart – The Little Foxes, by Lillian Hellman – The Glass Menagerie, by Tennessee Williams – Mister Roberts, by Thomas Heggen and Joshua Logan.

*Jacket A1:* Non-pictorial in strong red (12) and black on cream paper with collective title in reverse on strong red panel at top with decorative theatrical mask overlapping bottom of panel; titles of individual plays in strong red, authors and other lettering in black, all against cream panel at foot.

Front flap:

Within the last three decades the American drama has challenged and overcome European domination in the theatre. The emergence of our internationally famous playwrights has won the world’s attention and respect. This volume, representative of the finest work of America’s foremost dramatists, brings together[+,] for the excitement and delight of the reader [+, a half dozen] plays in a variety of moods and forms: Eugene O’Neill’s imaginative *The Emperor Jones*, Maxwell Anderson’s tense *Winterset*, Kaufman and Hart’s satirical *The Man Who Came to Dinner*, Lillian Hellman’s bitterly penetrating *The Little Foxes*, Tennessee Williams’ sensitive *The Glass Menagerie*, and Heggen and Logan’s robust comedy *Mister Roberts*. (*Fall 1951; Spring 1962]*)

*Jacket A2:* As jacket A1 except on coated white paper. Front flap as jacket A1 with spring 1962 flap text. (*Mid-1960s*)

Original ML anthology. Published fall 1951. *WR* 29 December 1951. First printing: Not ascertained.

*Six Modern American Plays* was originally intended for Modern Library College Editions but was published in the regular ML instead and addedlater to MLCE. Halline was offered a flat fee $150 for selecting the plays and writing the introduction (Stein to Halline, 10 July 1950). Halline, Cerf and Stein collaborated in selecting the plays. Halline began by suggesting Anderson’s *Winterset*, Kaufman and Hart’s *The Man Who Came to Dinner*, O’Neill’s *Mourning Becomes Electra*, Robert Sherwood’s *There Shall Be No Night*, Philip Barry’s *Hotel Universe*, and Sidney Howard’s *Yellow Jack*. Stein forwarded the list to Cerf, who rejected *Hotel Universe* and *Yellow Jack* and indicated his preferred for O’Neill’s *Emperor Jones* and Sherwood’s *Abe Lincoln in Illinois*.

Stein then wrote to Halline (22 September 1950) proposing Hellman’s *Little Foxes*. He also told Halline that he wanted a play by a new dramatist. As examples he listed Tennessee Williams’s *Glass Menagerie* or *A Streetcar Named Desire*, Arthur Miller’s *Death of a Salesman*, or Heggen and Logan’s *Mister Roberts;* his own preference, he indicated, was Williams. Halline approved *The Emperor Jones*, *Abe Lincoln in Illinois* and *The Glass Menagerie* (Halline to Stein, 28 September 1950). Stein then presented Cerf with the tentative lineup: *The Emperor Jones*, *Winterset*, *The Man Who Came to Dinner*, *The Little Foxes*, *The Glass Menagerie*, and *Abe Lincoln in Illinois*. Sherwood’s play was dropped when Scribner’s refused reprint permission. *Death of a Salesman* was the next choice, but Viking Press wanted a higher royalty than the ML was prepared to pay. *Mister Roberts* was finally selected, in part because Random House controlled the rights. The ML paid royalties of 2 cents per play for the ML edition and intended to pay half a cent per play for the Modern Library College Edition.

In the end no editor was named and Halline was credited as author of the introduction only.

Stein informed Halline in June 1951 that the ML had decided to bring out the anthology in the regular ML rather than MLCE. He noted later, “The costs of the book are prohibitive as far as a Modern Library College Edition is concerned, although I hope we will in time be able to find some way of putting it into the paper-bound series” (Stein to Halline, 25 June 1951; Stein to Halline, 24 July 1951). *Six Modern American Plays* was added to MLCE in the mid-1960s.

O’Neill’s *Emperor Jones* is reprinted in the version originally published by Boni and Liveright in 1921. For more information see O’Neill, *The Emperor Jones; The Straw* (1928: 157).

**441b. Title page and part titles reset; offset printing (1967)**

SIX MODERN | AMERICAN | PLAYS | [swelled rule broken at center] | INTRODUCTION BY | ALLAN G. HALLINE | [torchbearer J] | THE MODERN LIBRARY | New York

Pagination as 441a. [1]16 [2–7]32 [8]16

Contents as 441a except: [iv] *Copyright, 1951, by Random House, Inc.* | [12 additional lines of copyright statements]; [1] part title reset: EUGENE O’NEILL | THE EMPEROR | JONES.

*Jacket B:* Fujita non-pictorial jacket on coated white paper with collective title and titles of individual plays in black, authors and series in vivid red (11).

Front flap:

The plays in this volume are an important milestone in the emergence of native American drama. Covering the period from 1921 to 1951, these works reveal a variety of moods and forms: [plays listed and described as 441a].

**441c. Reissue format; title changed to “Six Great American Plays” (1978)**

SIX GREAT | AMERICAN | PLAYS | [swelled rule broken at center] | INTRODUCTION BY | ALLAN G. HALLINE | [torchbearer M] | THE MODERN LIBRARY | New York

Pagination as 441b. Perfect bound.

Contents as 441b except: [iv] *Copyright, 1951, by Random House, Inc.* | [16 additional lines of copyright statements].

*Jacket C:* Non-pictorial on kraft paper with lettering in dark blue (183) and torchbearer in deep brown (56). Front flap as 441b; biographical information about the authors added on front and back flaps.

Published spring 1978 at $5.95. ISBN 0-394-60457-1.

The title change from *Six Modern American Plays* to *Six Great American Plays* appears to have been motivated by the realization that the plays, which dated from 1920 to 1948, ranged in age from thirty and fifty-eight years old.

**442**

**WILLIAM DEAN HOWELLS. THE RISE OF SILAS LAPHAM. 1951–1970. (ML 277)**

**442a. First printing (1951)**

THE RISE OF | *Silas Lapham* | BY WILLIAM DEAN HOWELLS | INTRODUCTION BY HARRY HAYDEN CLARK | PROFESSOR OF ENGLISH, UNIVERSITY OF WISCONSIN | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxii, [1–3] 4–324 [325–330]. [1–11]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | *First* MODERN LIBRARY *Edition* | 1951; v–xix Introduction | [short ornamental rule] | *by* HARRY HAYDEN CLARK; [xx] blank; xxi–xxii Bibliography; [1] fly title; [2] blank; [3]–324 text; [325–330] ML list. (*Fall 1951*)

*Jacket* *A1:* Pictorial in pale green (149), dark reddish orange (38) and black on cream paper with drawing of formal dinner party ; title and author in black except “Silas Lapham” in reverse on pale green panel at top with, other lettering in black on dark reddish orange panel at foot.

Front flap:

The nationwide revival of interest in the works of America’s pioneer realistic novelist prompts the editors of the Modern Library to make William Dean Howells’ most celebrated book available to contemporary readers. Written in 1885, *The Rise of Silas Lapham* was then hailed as the first study of the native self-made businessman. It traced a new phenomenon in our national life during the years following the Civil War and portrayed the ferocity of the struggle for social recognition and acceptance. With the passage of more than a half century, this novel still reflects an era in America’s development and now offers a sharp, pertinent commentary on our national character. (*Fall 1951*)

*Jacket A2:* As jacket A on coated white paper with upper panel in brilliant blue (177) and lower panel in strong yellow green (117). (*Early 1960s*)

Originally published by Ticknor & Co., 1885, and subsequently by Houghton, Mifflin. ML edition printed from plates made from a new typesetting. Published fall 1951. *WR* 10 November 1951. First printing: 6,000 copies. Discontinued 1970/71; retained in MLCE.

Cerf first expressed interest in *The Rise of Silas Lapham* in 1937, when he asked if the ML could reprint it using the plates of Houghton, Mifflin’s Centenary Edition (Cerf to Robert Linscott, Houghton, Mifflin, 18 October 1937). Linscott replied that it could not be released to the ML because Houghton, Mifflin had just published a new edition printed from new plates.

Stein initially approached Alfred Kazin about writing the introduction, offering him $150 (Stein to Kazin, 26 June 1950). Kazin declined but expressed interest in *Charterhouse of Parma*; Stein indicated that if Stendhal’s novel were added to MLCE the introduction would be reserved for him (Stein to Kazin, 21 July 1950). He then asked Jacques Barzun, increasing the fee to $200. Barzun declined on the grounds that he was not equipped to do Howells justice (Stein to Barzun, 4 August 1950; Barzun to Stein, 9 August 1950). Stein succeeded on his third attempt. Clark received $200 for the introduction (Stein to Clark, 14 August 1950).

The official publication date as indicated in review copies was 25 September 1951. Sheets of the first printing were not received for binding until 4 October, so copies were probably not ready for distribution until later in October.

**442b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 442a through line 5; lines 6-7: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination and collation as 442a.

Contents as 442a except: [iv] *First* statement omitted; [325–326] ML Giants list; [327–330] blank. (*Spring 1967*)

*Jacket A3:* Enlarged version of 442a jacket A2 with Fujita torchbearer and “ml” symbol.

Front flap:

Written in 1885, Howells’ story of the rise of a newly rich, socially aspiring family is generally regarded as the pioneer novel of American realism. Rejecting the symbolism of Melville and Hawthorne, and the false sentimentality of popular novels, Howells defined realism as “nothing more and nothing less than the truthful treatment of material . . . fidelity to experience and probability of motive.” In this light, he examines the Laphams’ response to the ethical problems posed by economic expansion, their conflicts with an admired and resented Boston aristocracy, and, to give a balanced view of the Laphams’ world, delves into the fields of finance, architecture, and even the details of mineral paint production. This novel still reflects an era in America’s development and offers a sharp, pertinent commentary on our national character.

Also in the Modern Library

Howells, *Hazard of New Fortunes* (1917–192?) 23

**443**

**MARCEL PROUST. THE PAST RECAPTURED. 1951–1971. (ML 278)**

**443. First printing (1951)**

The Past | Recaptured | BY MARCEL PROUST | TRANSLATED FROM THE FRENCH | BY FREDERICK A. BLOSSOM | [torchbearer D5] | [rule] | THE MODERN LIBRARY · *New York* | [rule]

Pp. [*10*], 1–402 [403–406]. [1–13]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1932, BY ALBERT & CHARLES BONI, INC. | *First* MODERN LIBRARY *Edition* | 1951; [*5*] biographical note and bibliography; [*6*] blank; [*7*] TRANSLATOR’S DEDICATION; [*8*] blank; [*9*] CONTENTS; [*10*] blank; 1–402 text; [403–406] blank.

*Variant:* Pagination as 443. [1]16 [2–5]32 [6]16 [7]32 [8]16. Contents as 443 except: [ii] COPYRIGHT, 1932, AND RENEWED, 1959 BY RANDOM HOUSE, INC.; [403–404] ML Giants list; [405–406] blank. (*Fall 1963*)

*Jacket:* Uniform Proust jacket in dark greenish blue (174) on cream paper with lettering and left-profile silhouette of Proust in reverse against dark greenish blue background.

Front flap:

With the inclusion of *The Past Recaptured* in the Modern Library series, all seven volumes of Marcel Proust’s life work, *Remembrance of Things Past*, are now available for American readers, *Swann’s Way*, No. 59; *Within a Budding Grove*, No. 172; *The Guermantes Way*, No. 213; *Cities of the Plain*, No, 220; *The Captive*, No. 120; and *The Sweet Cheat Gone*, No. 260 are in the C. K. Scott Moncrieff translation, and this volume, *The Past Recaptured*, is rendered in English by Frederick A. Blossom. Each novel, complete and unabridged, is a separate entity and yet is an integral part of the grand design of Proust’s modern masterpiece. (*Fall 1951*)

Blossom translation originally published in U.S. by Albert & Charles Boni, 1932; rights subsequently acquired by Random House. ML edition (pp. [*7*]–402) printed from Boni/RH plates. Published fall 1951. *WR* 10 November 1951. First printing: 5,000 copies. Discontinued 1970/71.

Also in the Modern Library

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

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

Proust, *Guermantes Way* (1933– ) 264

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

Proust, *The Captive* (1941– ) 340

Proust, *Sweet Cheat Gone* (1948– ) 408

**444**

**SAMUEL TAYLOR COLERIDGE. SELECTED POETRY AND PROSE OF COLERIDGE. 1951–1971. (ML 279)**

**444. First printing (1951)**

SELECTED | POETRY AND | PROSE OF | COLERIDGE | EDITED, WITH AN INTRODUCTION, BY | DONALD A. STAUFFER | PROFESSOR OF ENGLISH, PRINCETON UNIVERSITY | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxviii, [1–2] 3–608 [609–612]. [1–20]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC. | *First* MODERN LIBRARY *Edition* | 1951; v–vii CONTENTS; [viii] blank; ix–xxiv INTRODUCTION | BY DONALD A. STAUFFER; xxv CHRONOLOGY; [xxvi] blank; xxvii–xxviii BIBLIOGRAPHY; [1] part title: POETRY; [2] blank; 3–106 text; [107] part title: PROSE; [108] blank; 109–606 text; 607–608 INDEX OF TITLES; [609–612] blank.

*Jacket:* Pictorial in moderate reddish orange (37) and black on coated white paper with “Coleridge” in reverse on inset black panel; small black-and-white portrait of Coleridge below panel, other lettering in reverse and black, all against moderate reddish orange background.

Front flap:

For many years the editors of the Modern Library, in response to frequent suggestions from readers of the series, have sought a volume containing the representative writings of Samuel Taylor Coleridge. Now, thanks to the scholarly [-and perceptive] research of [+the late] Donald A. Stauffer, [+who was] Chairman of the English Department, Princeton University, [-who contributes a brilliant introduction,] the best of Coleridge’s poetry, essays and criticism are here collected and arranged for the delight of the student and general reader. Included in this book of 636 pages are such favorite poems as “The Rime of the Ancient Mariner,” “Kubla Khan,” many odes, sonnets and hymns, as well as essays on Shakespeare, on philosophy, morals and religion [+, and Stauffer’s brilliant and perceptive Introduction]. (*Fall 1951; [±Fall 1956]*)

Original ML collection. Published fall 1951; initially published in MLCE. *WR* 17 November 1951. First printing: Not ascertained. Discontinued 1971/72; retained in MLCE.

Originally published 1951 in MLCE and later that year in the regular ML. Stein initially approached Earl Leslie Griggs of New York University about editing the volume, but Griggs declined on the grounds that he had edited an edition of Coleridge for Ronald Press some years before (Stein to Griggs, 12 July 1950). He then offered Stauffer $250 to prepare the MLCE collection (Stein to Stauffer, 4 August 1950).

Commins told Stauffer before the book was published, “When the contract was originally made with you for the Modern Library College Edition of SELECTED POETRY AND PROSE OF COLERIDGE, we could not foresee the astronomical rise in costs nor had we any way of knowing the sales possibilities of each title in the series. In order to bring about some sort of balance between our outlay and the expectancy of sales, we have had to incorporate your volume in the regular Modern Library series, hoping thereby to retrieve part of our investment” (Stein to Stauffer, 28 June 1951). Stauffer received an additional $100 when the regular ML edition appeared.

The poetry was set from *The Complete Poetical Works of Samuel Taylor Coleridge*, ed. E. T. Coleridge (Clarendon Press, 1912). *Biographia Literaria*, included in its entirety, was set from the edition of J. Shawcross (Clarendon Press, 1907). Coleridge’s critical essays, “Romeo and Juliet” and “Hamlet, 1813,” were set from *Shakespearean Criticism*, ed. T. M. Raysor (Harvard University Press, 1930). The remaining prose was set from Coleridge’s *Complete Works*, ed. W. G. T. Shedd (7 vols., Harper & Bros., 1853). MLCE printings acknowledged the Clarendon Press; the acknowledgement did not appear in the regular ML edition, which concerned Stein (RH box 783).

**445**

**SAKI. THE SHORT STORIES OF SAKI. 1951– . (ML 280)**

**445a. First printing (1951)**

THE SHORT STORIES OF | SAKI | (H. H. MUNRO) | WITH AN INTRODUCTION BY | CHRISTOPHER MORLEY | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xiii [xiv], [1–2] 3–718 [719–722]. [1–23]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1930, BY THE VIKING PRESS, INC. | *First* MODERN LIBRARY *Edition*, 1951; v–vii INTRODUCTION | *by* Christopher Morley; [viii] blank; ix–xiii CONTENTS; [xiv] blank; [1] part title: Reginald | *First collected, 1904*; [2] acknowledgment; 3–633 text; [634] blank; [635] part title: Biography of Saki | BY | Ethel M. Munro; [636] note about Saki’s drawings signed: E. M. M.; 637–715 BIOGRAPHY OF SAKI; [716] blank; 717–718 INDEX OF TITLES; [719–722] blank.

*Variant:* Pagination as 445a. [1]16 [2–10]32 [11]16 [12]32 [13]16. Contents as 445a except: [iv] COPYRIGHT, 1930, 1958, BY THE VIKING PRESS, INC.; [719–720] ML Giants list; [721–722] blank. (*Fall 1961*)

*Jacket A1:* Non-pictorial in bluish gray (191), moderate blue (182) and strong reddish orange (40) on coated white paper with letters “S”, “A”, “K” and “I” in reverse on four patches in moderate blue (first and third) and strong reddish orange (second and fourth); other lettering in moderate blue, all against bluish gray background.

Front flap:

“There is no greater compliment to be paid the right kind of friend than to hand him Saki, without comment,” writes Christopher Morley in his Introduction to this volume. Hector Hugh Munro, perhaps the best-loved among English humorists and short-story writers, has endeared himself to all kinds of new friends since his death in action during World War One in 1916. The 135 stories in this book of over 700 pages, with the Biography by his sister, Ethel M. Munro, and the Introduction by Christopher Morley keep alive the grace and felicity and whimsical satire of the man who effaced himself in the pseudonym of Saki. (*Fall 1951*)

Originally published by Viking Press, 1930. ML edition (pp. v–718) printed from Viking plates. Published fall 1951. *WR* 10 November 1951. First printing: 7,500 copies.

**445b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 445a through line 5; lines 6-7: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination, collation and contents as 445a variant. (*Spring 1967*)

*Jacket A2:* Enlarged version of 445a jacket with background in pale yellow green (121) instead of bluish gray.

Front flap with first paragraph adapted from first two sentences of 445a; second paragraph:

In his Introduction, Morley characterizes Saki’s style and wit as that of the “finest and driest of champagnes” blended with “the most elect of the still vintage wines.” It is this blend that has carried him through time to the present. The best of Saki’s short stories, collected together in this volume, coupled with the Biography by his sister and the Introduction by Christopher Morley, well deserves to be uncorked and savored until the last drop.

**445c. Reissue format; offset printing (1977)**

Title as 445b except line 6: [torchbearer M].

Pagination as 445a. Perfect bound.

Contents as 445a variant except: [719–722] blank.

*Jacket B:* Non-pictorial on kraft paper with lettering in black and torchbearer in dark brown (59). Front flap as 445b.

Published spring 1977 at $6.95. ISBN 0-394-60428-8.