**1952**

**General**

Two emerging trends shaped directions for the Modern Library in 1952: growth in the quality paperback market and initiatives by publishers to discontinue contracts with the Modern Library for reprint permissions.

Intimations of the developments in paperback publishing reached Random House in September 1952. Jess Stein, who came to Random House after the war to work on *The American College Dictionary* and stayed to work with reference books and college texts, was the first to alert Random House of the implications of this development. He alerted Lewis Miller in the following memo:

I now have a little more information about the Doubleday paperbacks which were the subject of the rumor I heard yesterday. This new series apparently will appear in April with 12 titles and prices will range from 65¢ to 95¢. The type of material in these books will be the kind that usually appears in the Mentor series (Stein, Memorandum to Miller, 18 September 1952).

Doubleday and Charles Scribner’s Sons were two of the publishing houses that withdrew reprint contracts for some of the best titles in the Modern Library during 1952. The Scribner’s withdrawal was especially difficult for the Modern Library, since the titles were the best-known works of Ernest Hemingway. The firm had decided to promote its backlist more vigorously. When plans were made to issue Hemingway’s works in a uniform edition, Scribner’s decided to terminate the Modern Library’s reprint contracts.

Cerf was dismayed at the news. Losing Hemingway from the Modern Library was an unwelcome prospect. As Klopfer stated later, “The Modern Library has enormous prestige as a series of literary books and there are very few living American authors who deserve to be included in it, and certainly Ernest Hemingway belongs there” (Klopfer to Darrow, 13 July 1954).

**Number of titles**

Eight titles were added and six were discontinued, bringing titles in the list to 290.

**Format**

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

**Price**

$1.25.

**Dating keys**

(Spring) Dinesen, *Out of Africa* xCooper, *The Pathfinder*; Giants through G75 with G54 *Anthology of Famous British Stories*; jackets: 360. (Fall) Cooper, *The Pathfinder* xGunther, *Death Be Not Proud*; Giants through G76 (=spring 1953); jackets: 362.

**Titles sought, suggested, declined**

Cerf tried unsuccessfully to secure reprint rights to two Scribner titles. He wanted to publish a ML edition of F. Scott Fitzgerald’s *Tender is the Night* (Cerf to Whitney Darrow, 10 April 1952). He also wanted to include a book by John Galsworthy in the series but was not interested in any of the titles that Scribner’s were willing to consider.

**New titles**

Donne, *Complete Poetry and Selected Prose* (1952) 446

Dinesen, *Out of Africa* (1952) 447

*Eighteenth Century Plays* (1952) 448

Schulberg, *What Makes Sammy Run?* (1952) 449

Boswell, *Life of Samuel Johnson*, abridged by Bergen Evans (1952) 450

Cooper, *The Pathfinder* (1952) 451

Lange, ed., *Great German Short Stories and Novels* (1952) 452

Kafka, *Selected Short Stories* (1952) 453

**Discontinued**

Fast, *The Unvanquished* (1945)

Hamsun, *Growth of the Soil* (1935)

Kuprin, *Yama* (1932)

Santayana, *Philosophy* (1942)

Swinburne, *Poems* (1917)

Van Loon, *Ancient Man* (1922)

***Spring***

**446**

**JOHN DONNE. THE COMPLETE POETRY AND SELECTED PROSE OF JOHN DONNE. 1952– . (ML 12)**

**446a. First printing (1952)**

THE COMPLETE POETRY | *and* SELECTED PROSE OF | JOHN DONNE | EDITED, WITH AN INTRODUCTION BY | CHARLES M. COFFIN | JAMES H. DEMPSEY PROFESSOR OF ENGLISH, | KENYON COLLEGE | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xliii [xliv], [1–2] 3–594 [595–596]. [1–20]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1952, by Random House, Inc.* | *First Modern Library Edition, 1952*; v–xvi CONTENTS; xvii–xxxvi INTRODUCTION | BY CHARLES M. COFFIN; xxxvii–xxxix A NOTE ON THE TEXT; xl–xliii A SELECTED BIBLIOGRAPHY; [xliv] blank; [1] fly title; [2] blank; 3–594 text; [595–596] blank.

*Jacket:* Non-pictorial in dark bluish green (165) and strong yellow (84) on coated cream paper with lettering in dark bluish green on inset oval panel in strong yellow; background in dark bluish green with decorative flourishes in reverse.

Front flap:

Ben Jonson considered John Donne the first among the poets of his time. That estimate of his seventeenth-century contemporary has been reaffirmed by critics and discerning readers today. The man whose life ranged almost incredibly from a dissolute youth to the deanship of St. Paul’s Cathedral left for posterity love poems, satires and sermons which still reflect Donne’s vigor, intensity and the extraordinarily wide range of his interests. This new edition, with an Introduction by Charles M. Coffin of Kenyon College, contains all of Donne’s poetry and a generous selection of his prose. (*Spring 1952*)

Original ML collection based on the contents of Donne’s *Complete Poetry and Selected Prose*, ed. John Hayward (Nonesuch Press, 1929). Printed from plates made from a new typesetting. Published spring 1952. *WR* 5 April 1952. First printing: Not ascertained.

The ML could probably have bought a set of duplicate plates from Nonesuch Press, but Stein wanted a different sequence of contents (Stein to Coffin, 13 July 1950) and Coffin made some additions to the text. The ML typesetting was 180 pages shorter than the 1929 edition and therefore more economical to print.

*The Complete Poetry and Selected Prose of John Donne* was originally scheduled for inclusion in MLCE in fall 1951, but the College Edition was postponed and eventually cancelled. Coffin received a flat fee of $250 for his work on the volume (Stein to Coffin, 27 June 1950) and an additional $100 in spring 1952 when it was published in the regular ML. Stein explained the postponement of the College Edition as follows:

There has been considerable shuffling of our schedule of volumes in the Modern Library and in the Modern Library College Editions, and a number of titles which we had planned to bring out this fall are being carried over into next year. Among these is your edition of John Donne. Largely because of the increased production costs (and they have already, as you can well imagine, been disproportionately high for the sixty-five cent books), we shall have to space out the College Editions a little more than we have in the past in order to continue getting favorable printing arrangements. This change of schedule is a disappointment that I sincerely share with you, but the production aspects of low-priced books have become more decisive than ever before. (Stein to Coffin, 15 May 1951)

A volume of Donne’s *Poetry and Prose*, ed. Frank J. Warnke, finally appeared in MLCE in 1967.

**446b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 446a through line 7; lines 8–9: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 446a. [1]16 [2–10]32 [11]16

Contents as 446a except: [iv] COPYRIGHT, 1952, BY RANDOM HOUSE, INC.; [595–596] ML Giants list. (*Spring 1967*)

*Jacket:* Enlarged version of 446a with deep red (13) instead of dark bluish green on coated white paper.

Front flap:

Until this century, John Donne’s poetry was excluded from the mainstream of English literature. To his friend Ben Jonson he was “first poet in the world for some things,” but “for not keeping of accent deserved hanging.” Dr. Johnson and Dryden, each a cultural arbiter of his time, shared a low opinion of Donne’s work: according to Dryden, he “affects the metaphysics . . . in his amorous verses, where nature only should reign; and perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts, and entertain them with the softness of love.”

But in the first three decades of this century Donne was the poet, more than any other, to whom British and American poets turned for inspiration in language and sensibility. This volume contains all of Donne’s poetry and a substantial selection from his letters and sermons, with a critical and biographical introduction by Charles M. Coffin. *Note:* Ellipses in original.

**446c. Reissue format; offset printing (1977)**

Title as 446a through line 5; lines 6–7: [torchbearer M] | THE MODERN LIBRARY · NEW YORK.

Pagination as 446a. Perfect bound.

Contents as 446b except: [595–596] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in dark grayish olive green (128) and torchbearer in deep brown (56).

Front flap:

In the twentieth century, John Donne has become one of the most influential and widely read of poets, for both his love poems and his sacred verse. This volume contains all of his poetry and a generous sampling of his prose, including “Ignatius His Conclave,” “Paradoxes,” Donne’s most famous sermons, “Death’s Duel,” excerpts from “Devotions” and many of his letters.

Published fall 1977 at $5.95. ISBN 0-394-60440-7.

Also in the Modern Library

Donne, *Complete Poetry and Selected Prose of John Donne & Complete Poetry of William Blake* (1946) G71

**447**

**ISAK DINESEN. OUT OF AFRICA. 1952–1971. (ML 23)**

**447a. First printing (1952)**

ISAK DINESEN | Out of Africa | WITH AN INTRODUCTION BY | BERNARDINE KIELTY | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xv [xvi], [1–2] 3–389 [390–392]. [1–11]16 [12]12 [13]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1938, 1952, by Random House, Inc.* | *First Modern Library Edition, 1952*; [v] epigraph; [vi] blank; vii–ix contents; [x] blank; xi–xv introduction | BY BERNARDINE KIELTY dated p. xv: *New York, January, 1952*; [xvi] blank; [1] part title: 1. | Kamante | and | Lulu; [2] epigraph; 3–389 text; [390–392] blank.

*Variant:* As 447a with *First* statement omitted from p. [iv] and copyright statement revised as follows: Copyright, 1937, 1952, by Random House, Inc. (*Spring 1959*) *Note:* The British edition of *Out of Africa* was published in 1937.

*Jacket:* Pictorial in dark greenish yellow (103), deep yellowish pink (27), strong blue (178) and dark brown (59) on coated white paper with drawings of African animals and designs; lettering in dark brown on inset rectangular panel and horizontal band, all against dark greenish yellow background. Signed: K [probably Fritz Kredel].

Front flap:

With a serene and classic simplicity Isak Dinesen tells of life on a plantation in Kenya. By the magic of her prose and her supreme gift as a story-teller she reveals the African landscape in all its vibrant beauty. She makes the strange ways of the country and its natives part of the reader’s own discovery and experience. Isak Dinesen’s remote farm cultivated far more than its coffee crop; it became identified with a rich personality as sensitive to the primitive people and the animal life of the Ngong Hills as it was to the ideas that stirred the outside world. (*Spring 1952*)

Originally published in U.S. by Random House, 1938. ML edition (pp. [v]–ix, [1]–389) printed from RH plates. Published spring 1952. *WR* 5 April 1952. First printing: Not ascertained. Discontinued 1971/72.

**447b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 447a through line 4; lines 5–6: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pp. [i–vi] vii–xiv [xv–xvi], [1–2] 3–389 [390–392]. [1]16 [2–5]32 [6]12 [7–9]16

Contents as 447a except: [iv] COPYRIGHT, 1937, 1952, BY RANDOM HOUSE, INC.; xi–[xv] introduction | BY BERNARDINE KIELTY dated p. [xv]: *New York, January 1952*; [391–392] ML Giants list. (*Spring 1967*) *Note:* Page numeral “xv” removed from plates.

*Jacket:* Enlarged version of 447a with deep reddish orange (36) instead of deep yellowish pink and background in brownish pink (33) instead of dark greenish yellow; frame in deep reddish orange added with drawings and lettering slightly reduced to accommodate frame; spine in deep reddish orange with lettering in dark brown. Front flap as 447a except third sentence omits “strange” and substitutes “people” for “natives”; last sentence omitted.

**447c. Reissue format; Kielty introduction omitted; offset printing (1983)**

ISAK DINESEN | [title in reverse within single rules in reverse all on black rectangular panel] OUT OF AFRICA | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [*2*], [i–vi] vii–ix [x], [1–2] 3–389 [390–396]. Perfect bound.

Contents as 447a except: [*1*–*2*] blank; [i] woodcut illustration in African motif by Stephen Alcorn; [iv] SECOND MODERN LIBRARY EDITION | September 1983 | Copyright © 1937, 1938 by Random House, Inc. | Copyright renewed 1965 by Rungstedlundfonden; [390] blank; [391] biographical note; [392–396] blank; introduction omitted.

*Jacket:* Pictorial in strong reddish brown (40) and black on tan paper with title in reverse within single rules in reverse all on strong reddish brown panel; other lettering and woodcut by Stephen Alcorn in black.

Front flap:

*Out of Africa* has perhaps brought more Western readers who have never visited that continent closer to it than any other book. With classic simplicity and a painter’s feeling for atmosphere and detail, Isak Dinesen (Baroness Karen Blixen) tells of the years she spent from 1914 to 1931 managing a coffee plantation in Kenya. Her adventures on safaris, expeditions to Nairobi, her roles as doctor to her neighbors and as hostess to strange guests, reveal a personality as sensitive to the primitive people and the animal life of the Ngong Hills as it was to the ideas that stirred the outside world. “When you have caught the rhythm of Africa,” she wrote, “you find that it is the same in all her music.” The natives, the mountains, the wildlife and trees, all were “different expressions of one idea, variations upon the same theme.” From the vast plains where the wild beasts roam to the snows of Kilimanjaro, from the foothills with the forest behind them to the dry-low country, the home of the giraffe and rhino, *Out of Africa* is a vibrant re-creation of the beauties of the African landscape and the ways of the land and its people.

Published fall 1983 at $8.95. ISBN 0-394-60498-9.

Also in the Modern Library

Dinesen, *Seven Gothic Tales* (1939– ) 320

**448**

**EIGHTEENTH-CENTURY PLAYS. 1952–1970. (ML 224)**

**448a. First printing (1952)**

Eighteenth-Century | Plays with an introduction by | RICARDO QUINTANA | PROFESSOR OF ENGLISH, UNIVERSITY OF WISCONSIN | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xxi [xxii], [1–2] 3–484 [485–490]. [1–16]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1952, by Random House, Inc.* | *First Modern Library Edition, 1952*; [v] CONTENTS; [vi] blank; vii–xx INTRODUCTION | By Ricardo Quintana; xxi SELECTED BIBLIOGRAPHY; [xxii] blank; [1] fly title; [2] blank; 3–484 text; [485–490] ML list. (*Spring 1952*)

*Contents:* Cato, by Joseph Addison – The Tragedy of Jane Shore, by Nicholas Rowe – The Conscious Lovers, by Richard Steele – The Beggar’s Opera, by John Gay – The Tragedy of Tragedies (Tom Thumb the Great), by Henry Fielding – The London Merchant, by George Lillo – She Stoops to Conquer, by Oliver Goldsmith – The Rivals, by Richard Brinsley Sheridan.

*Jacket* *A:* Non-pictorial in dark green (146) and black on tan paper with spine and left quarter of front panel in dark green with collective title in reverse running from foot to top; remainder of front panel in tan with titles and authors of individual plays in black.

Front flap:

The modern theatre keeps a favorite place in its repertory for such eighteenth-century plays as Gay’s *The Beggar’s Opera*, Goldsmith’s *She Stoops to Conquer* and Sheridan’s *The Rivals*. Their gaiety, wit and charm make them as enjoyable to us as the latest Broadway hits. Equally appealing, though less frequently produced nowadays, are the other five plays in this volume. All of them make superb reading and offer great rewards from the treasury of eighteenth-century drama. Professor Ricardo Quintana, Chairman of the English Department at the University of Wisconsin, contributes an informative and penetrating Introduction. (*Spring 1952*)

*Jacket B:* As jacket A on coated white paper. (*Fall 1958*)

Original ML anthology. Published spring 1952. *WR* 5 April 1952. First printing: Not ascertained. Discontinued 1970/71.

Quintana received a flat fee of $200 for writing the introduction and selecting the plays (Stein to Quintana, 27 June 1950). The volume was originally scheduled for MLCE but appeared first in the regular ML. Textual note on p. [iv]:

The texts of the plays in this volume are based upon the first editions, except *The London Merchant* (sixth edition, 1735), *She Stoops to Conquer* (fifth edition, 1773), and *The Rivals* (third edition, 1776)—these exceptions being made because the later editions show changes reliably believed to have been made by the authors.

A few emendations have been introduced on the authority of other early editions. For the sake of clarity, a moderate number of changes in spelling and punctuation have been made; for the same reason, a small number of imperative stage directions have been inserted.

**448b. Title page reset, bibliography expanded; offset printing (1966)**

Eighteenth Century | [floral ornament] Plays [floral ornament] | with an introduction by | Ricardo Quintana | UNIVERSITY OF WISCONSIN | [torchbearer J] | THE MODERN LIBRARY | NEW YORK. *Note*: The 448a title page prints “Eighteenth-Century” with a hyphen; the 448b title page omits the hyphen.

Pp. [i–vi] vii–xxiv, [1–2] 3–484 [485–488]. [1]16 [2–8]32 [9]16

Contents as 448a except: [iv] Copyright, 1952, by Random House, Inc.; xxi–xxii SOME AUTHORITATIVE EDITIONS; xxii (cont.)–xxiv SELECTED BIBLIOGRAPHY; [485–486] ML Giants list; [487–488] blank. (*Fall 1966*)

*Jacket:* Fujita pictorial jacket in pale orange yellow (73), strong yellowish green (131), deep yellowish pink (27) and black on coated white paper with silhouette in black of a servant powdering his master’s wig; collective title in black, authors and titles of individual plays in strong yellowish green, other lettering and single-rule frame in deep yellowish pink, all against pale orange yellow background.

Front flap:

This volume of eighteenth-century plays includes three of the foremost comedies of the period—*The Beggar’s Opera* by Gay, *She Stoops to Conquer* by Goldsmith and *The Rivals* by Sheridan. Their biting wit and satire, combined with elements of farce, have made them enduring classics. Also included are five lesser-known plays of the period—two examples of early domestic tragedies: *Jane Shore* by Rowe and *The London Merchant* by Lillo; an early sentimental comedy: *The Conscious Lovers* by Steele; a pseudo-classical tragedy: *Cato* byAddison;andaburlesqueheroictragedy: *The Tragedy of Tragedies* by Fielding. All eight plays offer a comprehensive collection of eighteenth-century drama. Ricardo Quintana, of the University of Wisconsin English Department, contributes an informative and penetrating introduction.

**449**

**BUDD SCHULBERG. WHAT MAKES SAMMY RUN? 1952–1970. (ML 281)**

**449. First printing (1952)**

*what* | *makes* | *sammy* | *run?* | *by* BUDD SCHULBERG | WITH A NEW INTRODUCTION BY THE AUTHOR | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xiv, [1–2] 3–303 [304–306]. [1–10]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1941, 1952, by Budd Schulberg* | *First Modern Library Edition, 1952*; [v] dedication; [vi] blank; vii–xiv INTRODUCTION | *by Budd Schulberg* dated p. xiv: New Hope, Penna. | *January, 1952*; [1] fly title; [2] blank; 3–303 text; [304–306] blank. *Note:* *First* statement retained on printings through spring 1956.

*Jacket:* Pictorial in brilliant yellow (83) and black on coated white paper with photographic illustration in black and yellow of a couple silhouetted on hilltop overlooking Los Angeles with the lights of the city in yellow; title at top in reverse, author and series in black on wide yellow band at foot.

Front flap:

Of the writing of books on Hollywood there has been no end. The only one that has maintained its permanence as a document and a dramatic revelation of the drives, hopes and frustrations of the film colony is *What Makes Sammy Run?* Budd Schulberg’s chronicle of the shady opportunist in the land of flickering shadows has become part of the established folklore of America. The question in his title has been incorporated into our common language and the name of Sammy Glick has become the accepted symbol for the aggressive and ruthless hustler and careerist. For the Modern Library edition of *What Makes Sammy Run?* the author contributes a new and illuminating introduction. (*Spring 1952*)

Originally published by Random House, 1941. ML edition (pp. [1]–303) printed from RH plates with the dedication on p. [v] changed from “For Jigge” to “For Saxe Commins.” Published spring 1952. *WR* 5 April 1952. First printing: Not ascertained. Discontinued 1970/71. *Note:* Jigge was Schulberg’s daughter by his first wife.

The ML paid Schulberg royalties of 6 cents a copy. Schulberg asked that the ML edition be dedicated to Commins (Schulberg to Cerf, 11 October 1951). The introduction was originally dated October 20, 1951; Commins changed the date to one closer to publication (Commins to Schulberg, 23 October 1951). The ML edition sold 11,300 copies through the end of 1955 (Commins to Alice Hackett, 15 March 1956).

**450**

**JAMES BOSWELL. THE LIFE OF SAMUEL JOHNSON. Abridged by Bergen Evans. 1952–1970. (ML 282)**

**450. First printing (1952)**

THE LIFE OF | SAMUEL | JOHNSON | by James Boswell | ABRIDGED, WITH AN INTRODUCTION, BY | BERGEN EVANS | PROFESSOR OF ENGLISH, NORTHWESTERN UNIVERSITY | [torchbearer D6] | [thin rule] | THE MODERN LIBRARY · NEW YORK | [thick rule]

Pp. [i–iv] v–xv [xvi], [1–2] 3–559 [560]. [1–18]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1952, by Random House, Inc.* | *First Modern Library Edition, 1952*; v–xv INTRODUCTION; [xvi] SELECTED BIBLIOGRAPHY; [1] fly title consisting of partial facsimile of the title page of the 1799 3rd ed.; [2] blank; 3–5 DEDICATION | TO | *SIR JOSHUA REYNOLDS*. signed p. 5: JAMES BOSWELL. | London, | April 20, 1791.; 6–8 ADVERTISEMENT | TO THE | *FIRST EDITION*. dated p. 8: London, April 20, 1791.; 9–11 ADVERTISEMENT | TO THE | *SECOND EDITION*. dated p. 11: [within brackets] *July* 1, 1793.; [12] blank; 13–548 text; 549–559 INDEX; [560] blank.

*Variant:* As 450 except: [iv] COPYRIGHT, 1952, BY RANDOM HOUSE, INC. *Note:* Seen in fall 1963 jacket.

Statement on p. [iv]:

The text followed in this abridgement is that edited by George Birkbeck Hill, revised and enlarged by L. F. Powell, in six volumes, published by the Oxford University Press from 1934 to 1950. A few changes in punctuation have been made to meet the exigencies of abridgment.

The Powell-Hill *Johnson* is one of the monuments of scholarship, probably *the* great edition of any English classic. The reader who wishes to read the entire *Life of Johnson* is, of course, referred to this edition. We are grateful to the Oxford University Press for their gracious permission to use the Powell-Hill text in this abridgment. [*The Life of Samuel Johnson* comprises vols. 1–4 of the Powell-Hill edition; vols. 5–6 are Boswell’s *Journal of a Tour to the Hebrides* and Johnson’s *Diary of a Journey into North Wales*.]

*Jacket:* Pictorial on coated white paper with multi-color illustration of a London street scene with Samuel Johnson engaged in conversation at lower left; lettering in black with title and author on inset white panel at top. Signed: F. K. [Fritz Kredel].

Front flap:

Few men in history have ever been known as intimately as Samuel Johnson. Famous in his own time for his wit and wisdom, he has had the rare good fortune to gain a posthumous extension of personality and influence over a period of more than one hundred and sixty years. James Boswell’s boast that Johnson would “be seen in this work more completely than any man who has ever yet lived” has been borne out in the greatest biography in the English language. To give the modern reader the spirit and substance of Johnson’s life and times, Bergen Evans, Professor of English at Northwestern University, has winnowed out the obscurities and irrelevances of the full text and kept its essence. (*Fall 1952*)

Original ML abridgment. Printed from plates made from a new typesetting. Published 25 May 1952. *WR* 7 June 1952. First printing: Not ascertained. Also published in MLCE. Discontinued 1970/71; retained in MLCE.

The ML initially asked Frederick A. Pottle of Yale University to abridge Boswell’s *Life of Samuel Johnson*. Pottle indicated that he was badly behind schedule with Boswell’s *Journal* for McGraw-Hill and added, “I have no great enthusiasm for the task of abridging Boswell’s *Life of Johnson*. . . . I do feel that the work has artistic integrity and that to abridge it is to lessen its value. And I doubt whether people will buy an abridgement much more readily than the entire text. My guess is that the general public can’t be sold on any English classic; that is, that they buy only what they are told is novel. The principal sale of Boswell’s *Life of Johnson* will continue to be for textbook use in schools and colleges. For that use, I think the Oxford Press has the best offering: a complete reprint of Boswell’s text with a good index” (Stein to Pottle, 27 April 1951; Pottle to Stein, 7 May 1951; underlining in original). Pottle was referring to the MLG edition of *The Life of Samuel Johnson* (G2) which lacked an index.

Stein proposed three other possible editors to Cerf. The first was Bergen Evans, who had written the introduction to Sterne’s *Tristam Shandy* in MLCE (1950) and was the author of *The Natural History of Nonsense* (1946). Stein also suggested Joseph Wood Krutch and Louis Kronenberger, but he indicated that Evans was his first choice (Stein memo to Cerf, 9 May 1951). Stein wrote Evans, who expressed interest in the project. Evans had done his B.Litt at Oxford and Ph.D. at Harvard on Johnson. Referring to Krutch’s biography, *Samuel Johnson* (Henry Holt, 1944), he noted, “Krutch beat me to the book I would like to have written and did it better than I could have done it” (Evans to Stein, 29 June 1951).

Stein indicated that he wanted an abridgment of 210,000–230,000 words. “There is apparently a growing interest in Boswell and Johnson, and there is not at the moment a popularly available low-priced abridgment of Boswell.” He offered Evans a flat fee of $1,000 for the work (Stein to Evans, 10 July 1951).

Evans began working with the MLG edition of Boswell’s *Life of Samuel Johnson* (G2) but reported, “I made about thirty test borings into the first 150 pages of the Modern Library Giant and came up with a dismal number of errors. The sixth Malone edition, I have since discovered, is notoriously corrupt and I saw no great value in deciding whether the errors I found in the MLG were original with it or carried over from Malone” (Evans to Stein, 1 August 1951). The abridgment was made from the definitive Hill-Powell edition; Oxford University Press authorized its use with the condition that the abridgment had to be limited to about half of the full text (Stein to Evans, 8 October 1951). The permission fee, paid by the ML, was $100.

Evans told Stein in a long letter:

I’m enthusiastic about this project. I have cut the book down to about 220,000 words without omitting anything of serious significance and without having to make any changes whatever except, perhaps, a dozen capitalizations and substitutions of periods for commas or semicolons. I would be willing to bet a hundred dollars that no ordinary reader, not a Johnson scholar, could sit down and read this abridgement and then read the original and be able offhand to tell you what had been omitted.

What has been omitted are: Bozzy’s fatuous reflections (not all, but most; I’ve left a few as an antidote to the prevailing Boswellophilia); many of Johnson’s letters—not all, by any means, and no important one—mostly those to now-unknown persons . . . ; many of Johnson’s prayers and meditations . . . ; critical dicta and personal comments on minor eighteenth-century figures who are now utterly unknown to the common reader.

Evans explained how the cuts were made. He began by making his own cuts, then hired “an intelligent widely-read person who has done some writing of her own & has a good, philosophic mind & a sense of style but no particular knowledge of Boswell’s Johnson.” He paid her $100 to go through the Hill-Powell edition, indicating the cuts she would make to cut it in half. Then he compared her cuts with his. “Where we agreed, I let the cuts stand. Where she had cut something sacred to the Johnson canon . . . I restored it. Where she had left in something that I had cut—or where I had left in something she had cut—we discussed its interest to the common reader.” By this means the work was reduced from over 500,000 words to about 270,000. Evans then went through the text again, “sacrificing some of my less-cherished retentions. Up to 270,000, I believe, nothing whatever of any value or significance . . . was taken out. My new cuts reduced it to 234,000. Then I went over it with a nail file & took out parenthetical interjections that were irrelevant, even parts of sentences that were not necessary to either the sense or the rhythm—not Johnson’s sentences so much as Boswell’s—and sections in otherwise-desirable letters that were in themselves uninteresting, such as reflections on the weather, or a comment on some unimportant person.”

He concluded: “There has never been an abridgement of Johnson anything like it. It reads as smoothly as the original. . . . No solid thought or fine stroke of wit has been omitted. It really is a vastly readable and entertaining book and I’m quite serious in feeling that it might have a wide popular appeal (Evans to Stein, 18 November 1951; underlining in original).”

Evans’s abridgment was sent for typesetting in January 1952. Proofreading was done at Random House.

Also in the Modern Library

Boswell, *Life of Samuel Johnson* (Giant, 1931) G2

Johnson, *Johnson’s Dictionary: A Modern Selection* (1965) 572

Johnson, *Johnson Reader* (1966) 580

***Fall***

**451**

**JAMES FENIMORE COOPER. THE PATHFINDER. 1952–1970. (ML 105)**

**451. First printing (1952)**

THE | PATHFINDER | OR, THE INLAND SEA | BY | JAMES FENIMORE COOPER | INTRODUCTION BY NORMAN HOLMES PEARSON | *“Here the heart* | *May give a useful lesson to the head,* | *And Learning wiser grow without his books.”* | COWPER | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xi [xii], [1–2] 3–436. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1952, by Random House, Inc.* | *First Modern Library Edition, 1952*; v–vi PREFACE; vii–xi INTRODUCTION | *by* NORMAN HOLMES PEARSON dated p. xi: Yale University | August, 1952; [vii] blank; [1] fly title; [2] blank; 3–436 text.

*Jacket:* Pictorial on coated white paper with multicolor illustration of Natty Bumppo and an Indian paddling a birch-bark canoe with green hills, white clouds and blue sky in background; title and series in vivid red (11), other lettering in black. Signed: Kidd.

Front flap:

Among the many suggestions sent to the editors for new additions to the Modern Library, one that recurs most frequently is for the inclusion of James Fenimore Cooper’s favorite among his Leatherstocking Tales. In response to that demand and because of the revival of interest in Cooper’s works, *The Pathfinder* becomes the first of his romantic adventure novels to appear in the series. This tale of Cooper’s gallant and resourceful wilderness scout mirrors faithfully the world of Indian warfare and romance of the early American frontier. (*Fall 1952*)

Originally published by Lea & Blanchard, 1840. ML edition printed from plates made from a new typesetting. Published fall 1952. *WR* 15 November 1952. First printing: 6,000 copies. Discontinued 1970/71.

Cerf considered including one of Cooper’s novels in the ML in 1948 with an introduction by Sterling Lanier of Harvard University. He solicited advice from Marion Bacon of the Vassar Cooperative Bookshop, Carlos Baker of Princeton University, John Burrell, Marion Dodd of the Hampshire Bookshop, Geraldine Gordon of the Hathaway House Bookshop in Wellesley, Massachusetts, Norman Pearson of Yale University, and George Stewart (Cerf to Bacon, etc., 3–4 June 1948). Pearson did not regard Cooper as a publishing “natural” at that moment but indicated that *The Pathfinder* would be a good choice if the ML wanted a work by Cooper (Pearson to Cerf, 5 June 1948). Lanier also favored *The Pathfinder*. The response as a whole was not encouraging and Cerf decided to postpone a decision. He wrote to Marion Dodd, “What to do, what to do? I must admit we are very much up in the air about this. The vote at present seems to be about three for THE PATHFINDER to one for anything else, but I can detect no particular enthusiasm about Cooper at all in the letters I have received” (Cerf to Dodd, 24 June 1948).

Three years later Stein wrote to several professors about Cooper and asked which titles were needed. Based on the responses he asked Cerf what he thought of a Giant containing *The Deerslayer*, *The Pilot*, and *Satanstoe*, which Robert E. Spiller had mentioned as his favorite Cooper novel. In the end *The Pathfinder* was published in the regular ML.

Also in the Modern Library

Cooper, *Leatherstocking Saga* (Giant, 1966) G107

**452**

**VICTOR LANGE, ed. GREAT GERMAN SHORT NOVELS AND STORIES. 1952–1974. (ML 108)**

**452a. First printing (1952)**

GREAT GERMAN | SHORT NOVELS | and STORIES | edited, with an introduction, by VICTOR LANGE | PROFESSOR OF GERMAN LANGUAGE AND LITERATURE, | CORNELL UNIVERSITY | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xxi [xxii], [1–2] 3–486 [487–490]. [1–16]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1952, by Random House, Inc.*; [v] CONTENTS; [vi] blank; vii–xxi INTRODUCTION | By Victor Lange; [xxii] blank; [1] fly title; [2] blank; 3–486 text; [487–490] blank.

*Contents:* The Sorrows of Young Werther, by Johann Wolfgang von Goethe; translated by William Rose – The Sport of Destiny, by Johann von Schiller; translated by Marian Klopfer – The Earthquake in Chile, by Heinrich von Kleist; translated by Victor Lange – The Story of the Just Casper and Fair Annie, by Clemens Brentano; translated by Carl F. Schreiber – The Cremona Violin, by Ernst Theodor Amadeus Hoffmann; translated by J. T. Beally – The Jews’ Beech Tree, by Annette von Droste-Hülshoff; translated by E. M. Bennett – Gods in Exile, by Heinrich Heine; translated by M. Fleishman – Immensee, by Theodor W. Storm; translated by C. W. Bell – The Naughty Saint Vitalis, by Gottfried Keller; translated by Martin Wyness – Plautus in the Convent, by Conrad Ferdinand Meyer; translated by William Guild Howard – Flagman Thiel, by Gerhart Hauptmann; translated by Adele S. Seltzer – A Farewell, by Arthur Schnitzler; translated by Beatrice Marshall – How Old Timofei Died Singing, by Rainer Maria Rilke; translated by M. D. Herter Norton and Nora Purtscher-Wydenbruck – The Burning of Egliswyl, by Frank Wedekind; translated by F. Eisemann – Three Minute Novel, by Heinrich Mann; translated by Victor Lange – Death in Venice, by Thomas Mann; translated by Kenneth Burke – A Country Doctor, by Franz Kafka; translated by Willa and Edwin Muir.

*Jacket:* Non-pictorial in vivid red (11) and gold on coated white paper with lettering in reverse on inset vivid red panel and two vivid red bands at foot, all surrounded by white background with decorations in gold. Based on design by Paul Galdone.

Front flap:

From the time of Goethe to that of Kafka and Thomas Mann, the writers of the German short story have produced some of the most enduring classics of all literature. This anthology includes not only such striking examples of contemporary writing as Kafka’s “A Country Doctor” and Mann’s “Death in Venice,” but most of the classics from the grand tradition of the German short story in the nineteenth century. Two of the tales in this volume, Heinrich Mann’s “Three-Minute Novel” and Kleist’s “Earthquake in Chile,” in new translations by Professor Lange, are presented for the first time in a popular edition. (*Fall 1952*)

Original ML anthology superseding *Great German Short Novels and Stories*, ed. Bennett A. Cerf (256). Published December 1952. *WR* 10 January 1953. First printing: 3,000 copies were received for binding on 16 December; it has not been ascertained whether that represented the entire first printing. Discontinued 1974/75.

Lange suggested a revision of the ML anthology *Great German Short Novels and Stories* after writing a new introduction in 1950 to Goethe’s *Faust* which appeared in regular ML printings as well as MLCE (1930: 200c). He told Stein that the anthology “is now about the only collection of German narrative prose in English translation that the student is able to buy. At the same time the selection is extremely unsatisfactory and the translation more than objectionable” (Lange to Stein, 31 January 1951). Cerf agreed that a revision was needed (Stein to Lange, 15 May 1951), and Lange submitted a tentative table of contents in September. Cerf and Stein approved the outline with two exceptions: two stories by Grillparzer and Eichendorff were omitted for economic reasons to keep the revised anthology from exceeding the length of the original, and they wanted to retain Storm’s *Immensee* instead of replacing it with the author’s *Carsten Curator* “because it has become a ‘classic’ in the minds of so many people.” Stein agreed with Lange that “the introduction should avoid being a collection of biographical sketches and that it should instead be a lively critical essay on the stories in the book” (Stein to Lange, 3 December 1951). Of the seventeen selections in Lange’s anthology, seven were retained from Cerf’s original anthology (Goethe’s “Sorrows of Young Werther” appeared in a different translation) and ten were new. Lange received a flat fee of $500 for his introduction, translations and editorial work. The ML paid the cost of permissions. New permissions fees were not required for selections retained from the original anthology, including Mann’s “Death in Venice” (see 256).

**452b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 452a through line 6; lines 7–8: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 452a. [1]16 [2–8]32 [9]16

Contents as 452a except: [iv] COPYRIGHT, 1952, BY RANDOM HOUSE, INC.; [487–488] ML Giants list; [489–490] blank. (*Spring 1967*)

*Jacket:* Fujita non-pictorial jacket in vivid red (11) and black on coated white paper; title in gothic characters in vivid red and black, other lettering in black roman characters.

Front and back flaps:

From the time of Goethe to that of Kafka and Thomas Mann, the writers of the German short story have produced some of the most enduring classics of all literature. This anthology includes not only such striking examples of contemporary writing as Kafka’s “A Country Doctor” and Thomas Mann’s “Death in Venice” (in the brilliant Kenneth Burke translation), it also includes classics from the grand tradition of the German short story. Among them are Goethe’s “The Sorrows of Young Werther,” Schiller’s “The Sport of Destiny,” Kleist’s “The Earthquake in Chile” (translated for this edition by Victor Lange), Brentano’s “The Story of the Just Casper and Fair Annie,” Hoffman’s “The Cremona Violin,” Heine’s “Gods in Exile,” Keller’s “The Naughty Saint Vitalis,” Hauptmann’s “Flagman Thiel,” Schnitzler’s “A Farewell,” Rilke’s “How Old Timofei Died Singing,” and Wedekind’s “The Burning of Egliswyl.”

“The balance between thought and action, good and evil, hope and despair is now perhaps more precariously suspended than ever before, and it is this disturbing but revealing modern sensibility that characterizes the stories offered in this volume by an impressive company of German writers.”

— from the Introduction by Victor Lange

**453**

**FRANZ KAFKA. SELECTED SHORT STORIES OF FRANZ KAFKA. 1952–1969; 1977–1990. (ML 283)**

**453a. First printing (1952)**

SELECTED | *short stories* | OF | *franz kafka* | [thin rule] | TRANSLATED BY *Willa and Edwin Muir* | INTRODUCTION BY *Philip Rahv* | [torchbearer D3] | [thin rule broken by foot of torchbearer] | THE MODERN LIBRARY · NEW YORK | [thick rule]

Pp. [i–vi] vii–xxii, [1–2] 3–328 [329–330]. [1–11]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1936, 1937, by Heinr. Mercy Sohn, Prague* | *Copyright, 1946, 1948, by Schocken Books, Inc.* | *Copyright, 1952, by Random House, Inc.* | *First Modern Library Edition, 1952*; [v] Contents; [vi] blank; vii–xxii Introduction | BY PHILIP RAHV dated p. xxii: New York | June, 1952; [1] fly title; [2] blank; 3–328 text; [329–330] blank.

*Variant:* Pagination and collation as 453a. Contents as 453a except: [iv] COPYRIGHT, 1936, 1937, BY HEINR. MERCY SOHN, PRAGUE | COPYRIGHT, 1946, 1948, BY SCHOCKEN BOOKS, INC. | COPYRIGHT, 1952, BY RANDOM HOUSE, INC.; [329–330] ML Giants list. (*Fall 1965*)

*Contents:* The Judgment – The Metamorphosis – In the Penal Colony – The Great Wall of China – A Country Doctor – A Common Confusion – The New Advocate – An Old Manuscript – A Fratricide – A Report to an Academy – The Hunter Gracchus – A Hunger Artist – Investigations of a Dog – The Burrow – Josephine the Singer, or the Mouse Folk.

*Jacket A:* Non-pictorial in moderate bluish green (164), light purple (222), vivid reddish orange (34) and black on coated white paper with background in moderate bluish green covered with spider-web design in black; “Selected Stories of” in reverse on ragged patch in light purple, “FRANZ | KAFKA” in reverse lined with spider-web design, other lettering on ragged patches in vivid reddish orange at lower left and black at lower right; ragged reddish orange panel on backstrip with “FRANZ KAFKA” in reverse.

Front flap:

For several years the editors of the Modern Library have sought to include a representative yet variegated collection of Franz Kafka’s short stories in the series. Now, after long negotiations, fifteen of his best tales, selected and brilliantly introduced by Philip Rahv, editor of *The Partisan Review*, are made available to the ever-expanding circle of Kafka enthusiasts. The newly recognized master of obsessive fantasy, of symbolic narrative, stark and compelling in its reality, is represented in this volume by such memorable stories as “The Metamorphosis,” “The Great Wall of China,” “The Judgment,” “In the Penal Colony,” “The Hunter Gracchus,” “The Burrow,” and nine others of equal power and inexorable fascination. (*Fall 1952*)

*Jacket B:* Fujita non-pictorial jacket in vivid reddish orange (34), vivid yellow (82) and black on coated white paper with inset black rectangular panel containing title in vivid yellow and vivid reddish orange and other lettering in reverse; series in black and torchbearer in vivid yellow below panel, all against white background.

Front flap:

No writer in history has illuminated the dark and fantastic side of the human soul with the clarity and perception of Kafka, and this group of stories has been selected to reflect his finest and most representative work.

In his brilliant introduction to this volume, Philip Rahv writes, “Kafka so compellingly arouses in us a sense of immediate relatedness, of strong even if uneasy identification . . . because of the profound quality of his feeling for the experience of human loss, estrangement, guilt and anxiety—an experience increasingly dominant in the modern age.” Indeed, Kafka speaks to today’s world with a rarely equaled immediacy and directness of expression.

These selected stories comprise fifteen of Kafka’s best-known and most typical works, including “The Metamorphosis,” “In the Penal Colony,” “The Great Wall of China,” “Investigations of a Dog,” and “The New Advocate.” *Note:* Ellipsis in original.

Original ML collection selected from *The Penal* *Colony*, translated by Willa and Edwin Muir (Schocken Books, 1946) and *The Great Wall of China*, translated by Willa and Edwin Muir (Schocken Books, 1948). ML edition printed from plates made from a new typesetting. Published fall 1952. *WR* 11 October 1952. First printing: Not ascertained. Discontinued 1969/70. Reissued 1977–1990.

The negotiations that resulted in publication of *Selected Stories of Franz Kafka* took three years and were complicated by Schocken Books’ hopes to publish additional volumes of Kafka’s stories and uncertainty over the copyright status of Kafka’s stories in the U.S. Rahv began to plan a collection of thirteen stories selected from *The Penal* *Colony* and *The Great Wall of China* in 1949. Nahum N. Glatzer of Schocken Books appears to have agreed verbally to a $2,000 advance against royalties of 10 cents a copy for a ML collection. But when Cerf sent the contract Glatzer telephoned to say he couldn’t sign it and suggested resuming negotiations in six months (Cerf to Schocken Books, 28 November 1949; Glatzer to Cerf, 6 December 1949). Cerf replied that the ML would use other translations of the two most important stories and find other material to fill out the volume (Cerf to Glatzer, 7 December 1949).

Commins checked into the copyright status of Kafka’s stories and reported:

The right to issue the Kafka stories is far more complicated than we at first thought. Apparently, the German volumes are protected, by reciprocal agreement, if not by registered copyright, and the ownership resides in the Estate of Franz Kafka. Max Brod, executor of this Estate, must have given these rights to Schocken.

I telephoned Kurt Wolff, who was the original publisher of Kafka’s stories during the writer’s lifetime and he insists that any use of the stories—whether they appeared in American magazines or not, whether they were authorized or not, and whether their copyright is valid or not, could be litigated by Schocken. The translations other than those in the Schocken volumes are unauthorized.

Kurt Wolff, out of his friendship for the house, offers to intercede with Schocken himself and try to persuade him to grant his permission for the use of existing translations or new translations of Kafka’s short stories. We should get Schocken’s consent or abandon the project unless we want to be on the losing side of a suit. I recommend that we make this attempt through Kurt Wolff and see what happens.

I have written to the Register of Copyrights asking for a search into the copyright status of all of Kafka’s short stories. (Commins memo to Cerf, 8 December 1949)

After analyzing the report from the Register of Copyrights Commins reported: “The more we study it, the more apparent is it that Shocken [*sic*] has tied up American copyrights for the main Kafka items. There are a few, however, included in Rahv’s original Table of Contents which are not protected. These would require new translation, but there would not be enough of them to make the kind of book we want. We are convinced that the only way to get the book we want is to reopen negotiations with Shocken [*sic*]” (Commins memo to Cerf, 19 January 1950).

Kurt Wolff talked with Salman Schocken on the ML’s behalf and reported that Schocken had two additional volumes of Kafka stories in preparation which were supposed to be on the market “in a few months.” Schocken proposed that the ML wait one year after their publication and then make a selection from all four volumes. Wolff promised to follow up and help arrange the deal with Schocken (Commins memo to Cerf, 26 July 1949). Little had changed, however, when Wolff talked with Schocken ten months later. The two new volumes, one of which was described as a revision of *The Great Wall of China* with additional stories, were still forthcoming, and Schocken repeated his willingness to discuss a ML selection after these two books “have won the market” (Salman Schocken to Wolff, 17 May 1951; enclosed with Wolff letter to Commins, 21 May 1951).

Cerf told Salman Schocken late in 1951 that he wanted to bring out the Kafka collection in April or May 1952 and indicated that the ML could produce its own volume of Kafka stories if necessary (Cerf to Schocken, 16 November 1951). Schocken’s position had not changed. On 7 April 1952 Random House signed a contract with Farrar, Straus & Young for the publication of a ML collection of Kafka’s writings including “The Great Wall of China” with an introduction to be provided by Random House. It is not clear which translations were involved, but Farrar, Straus & Young guaranteed that they were the owners of all rights granted. Random House’s attorneys transmitted the news to Schocken Books (Horace Manges, Weil, Gotshal & Manges, to Schocken Books, 24 July 1952). At this point Schocken capitulated.

The ML edition of *Selected Stories of Franz Kakfa*, reprinted by arrangement with Schocken Books and using their translations, appeared three months later.

The ML paid Schocken royalties of 10 cents a copy, and Rahv received $250 for his introduction. The size of the first printing has not been ascertained, but subsequent printings were as follows: two printings of 5,000 and 7,000 copies (1953); two printings of 7,000 copies (1957); two printings of 7,000 and 10,000 copies (1959); 10,000 copies (1960); two printings of 10,000 copies each (1961); 10,000 copies (1962). These figures have been compiled from scattered records of binding orders; some records may be missing (there are no records for 1958) but the total of 107,000 copies for the period 1953–62 is probably accurate within 20,000 copies or so.

**453b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 453a through line 7; lines 8–9: [torchbearer K] | MODERN LIBRARY **·** NEW YORK.

Pagination and collation as 453a.

Contents as 453a except: [iv] MODERN LIBRARY EDITION, 1952 | Copyright, 1936, 1937, by Heinr. Mercy Sohn, Prague | Copyright, 1946, 1948, by Schocken Books, Inc. | Copyright, 1952, by Random House, Inc.; [329] biographical note; [330] blank.

*Jacket:* Enlarged version of 453a jacket B.

**453c. Reissue format (1977)**

Title as 453a through line 7; lines 8–9: [torchbearer M] | THE MODERN LIBRARY—NEW YORK.

Pagination as 453a. Perfect bound.

Contents as 453b except: [329–330] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in dark reddish brown (44) and torchbearer in deep brown (56). Front flap as 453a jacket B.

Published spring 1977 at $4.95. ISBN 0-394-60422-9.

Also in the Modern Library

Kafka, *The Trial* (1961) 532

Kafka, *The Castle* (1969) 610