**1953**

**General**

Three new series directed at the juvenile market were launched in 1953: Landmark Books, Allabout Books, and Gateway Books. The Landmark Books were phenomenally successful. By 1956 their sales reached 6,000,000 copies. They became a staple of the juvenile market, much as the Modern Library was a staple of the adult trade. In 1954, Cerf commented, “Our business gross continues to be fine, but more and more it’s the staples and Modern Library and Landmarks. The new novels are simply not selling at all” (Cerf to Klopfer, 15 September 1954).

Saxe Commins, officially the editor-in-chief for the Modern Library, suffered a heart attack in August 1953 and had little involvement with the Modern Library thereafter. Jess Stein was placed in charge of the Modern Library during Commins’s illness and he remained in charge after Commins’s return. Responsibility for the series was added to his existing oversight for the Modern Library College Editions.

**Number of titles**

Nine titles were added, four titles were discontinued, and one title was superseded. Titles in the list now numbered 295.

**Format**

Beginning in fall 1953, ML jacket flaps were printed in sans serif type; the back panel of the jacket was also redesigned using sans serif type. The first title with jacket flap text in sans serif type was Shaw, *Four Plays* (458).

**Price**

$1.25.

**Dating keys**

(Spring) Gunther, *Death Be Not Proud* xShaw, *Four Plays*; Giants through G76 (=fall 1952); jackets: 365. (Fall) Shaw, *Four Plays* xByron, *Selected Poetry*; Giants through G77; jackets: 367. *Note:* Several fall 1953 titles were published in jackets with spring 1953 lists.

**Titles sought, suggested, declined**

Cerf wanted to publish a ML edition of Alan Paton’s *Cry, the Beloved Country* and offered Scribner’s a $5,000 advance against royalties of 12 cents a copy, but the offer was declined (Whitney Darrow, Scribner’s, to Cerf, 5 May 1953). He also expressed interest in a volume of Frank O’Connor short stories (Cerf to O’Connor, 25 May 1953). Joseph Prescott suggested Faulkner’s *Intruder in the Dust* for the ML (Prescott to ML, 20 February 1953). Gordon S. Haight of Yale University repeated his suggestion for *Middlemarch*, writing, “You would be amazed at the English opinion of the book—men like Basil Willey, V. Pritchett, etc. rank it beside *War and Peace*” (Haight to Stein, 5 November 1953). *Middlemarch* (636) was not added to the ML until 1984, thirty-one years later.

**New titles**

Hadas, ed., *Greek Poets* (1953) 454

Mead, *Coming of Age in Samoa* (1953) 455

O’Hara, *Appointment in Samarra* (1953) 456

Gunther, *Death Be Not Proud* (1953) 457

Shaw, *Four Plays* (1953) 458

Warren, *All the King’s Men* (1953) 459

Hegel, *Philosophy of Hegel* (1953) 460

Blake, *Selected Poetry and Prose of William Blake* (1953) 461

*Restoration Plays* (1953) 462

Poe, *Selected Poetry and Prose of Edgar Allan Poe* (1953) 463

**Discontinued**

Hemingway, *Farewell to Arms* (1932)\*

Hemingway, *Sun Also Rises* (1930)\*

Lewis, *Arrowsmith* (1933)

Poe, *Best Tales of Edgar Allan Poe* (1924)\*\*

Snow, *Red Star Over China* (1944)

\*Scribner’s withdrew Hemingway’s works from the ML when it launched its quality paperback series The Scribner Library, which drew its titles from the Scribner backlist.

\*\*Superseded by Poe, *Selected Poetry and Prose of Edgar Allan Poe*, edited by T. O. Mabbott (1953: 463).

***Spring***

**454**

**MOSES HADAS, ed. THE GREEK POETS. 1953–1969. (ML 203)**

**454. First printing (1953)**

THE | GREEK | POETS | EDITED, WITH AN INTRODUCTION, BY | MOSES HADAS *Associate Professor of Greek and Latin* | COLUMBIA UNIVERSITY | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xxii, [1–2] 3–426. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1953, by Random House, Inc.* | *First Modern Library Edition,* *1953*; v–viii PREFACE signed p. viii: MOSES HADAS | *Columbia University* | *25 June, 1952*; [ix]–xii CONTENTS; xiii–xxii INTRODUCTION | by Moses Hadas; [1] fly title; [2] blank; 3–421 text; 422–426 INDEX | of Authors and Translators.

*Jacket:* Pictorial in deep yellowish pink (27) and black on cream paper with decorative illustration of reclining male and female figures separated by a lyre; title in reverse, other lettering in black.

Front flap:

The literature of ancient Greece has had a most pervasive influence on the culture of the Western world. It has therefore long been the purpose of the editors of the Modern Library to provide general readers with the widest possible selection from the works of Homer, Pindar, Sappho and other great poets of antiquity, in the best available prose or verse translations. This volume preserves the rich heritage of Greek song and revives the legends of the great warriors and lovers who inspired them. (*Fall 1952*)

Original ML anthology. Publication announced for fall 1952; published spring 1953. *WR* 4 April 1953. First printing: Not ascertained. Discontinued 1969.

Hadas received a flat fee of $1,000 for his editorial work and paid the cost of permissions and secretarial services out of his fee. The contract was signed 24 January 1952; the manuscript (except for the introduction) was delivered three months later. Kenneth Rexroth disliked the volume. He told the RH editor David McDowell: “Honest—that ML Greek Poets is awful. ‘Dedicated to proving the proposition that Western European literature is founded on the work of a number of vulgar sentimentalists who wrote illiterate doggerel.’ As somebody once said. Don’t these classics professors have *any* taste at all?” (Rexroth to McDowell, 1 May 1953).

Sales totaled 12,984 copies by spring 1958.

An internal RH memo indicated in 1968 that *The Greek Poets* could not be shifted to Vintage Books, RH’s quality paperback series, because of permissions problems. A decision was made at that time to retain it in the ML but to reprint in as small a quantity as economically feasible (Berenice Hoffman to Don Singer, 19 November 1968).

**455**

**MARGARET MEAD. COMING OF AGE IN SAMOA. 1953–1958. (ML 126)**

**455. First printing (1953)**

COMING OF AGE | IN SAMOA | A PSYCHOLOGICAL STUDY OF PRIMITIVE | YOUTH FOR WESTERN CIVILIZATION | BY MARGARET MEAD | WITH A FOREWORD BY *Franz Boas* | AND A NEW PREFACE BY THE AUTHOR | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*16*], 1–304. [1–10]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *Copyright, 1928, by William Morrow & Company* | *Copyright, 1953,* *by Random House, Inc.* | *First Modern Library Edition, 1953* | *Library of Congress Catalog Card Number: 53–5340* | [8-line dedication]; [*5*–*6*] ACKNOWLEDGMENTS signed p. [*6*]: M. M. | *The American Museum of Natural History,* | *March, 1928.*; [*7*–*8*] TABLE OF CONTENTS; [*9*–*12*] PREFACE dated p. [*12*]: NEW YORK | DECEMBER, 1952; [*13*–*15*] FOREWORD signed p. [*15*]: Franz Boas.; [*16*] blank; 1–248 text; 249–294 appendices I–V; 295–304 INDEX AND GLOSSARY.

*Jacket:* Non-pictorial on cream paper with lettering in moderate reddish brown (182) and decorations in moderate blue (182), deep yellow green (118), and moderate reddish brown.

Front flap:

Margaret Mead’s study of adolescence in a primitive civilization has become one of the classics of modern anthropological research. Even more than a scientific observer of folkways, Margaret Mead was an actual participant in the communal life of a Samoa untouched by Western culture. This record of the psycho-sexual development of pagan youth is an intimate and fascinating contribution to anthropology, ethnography, sociology and psychology. By her comparisons between primitive and modern attitudes toward eroticism, the emotional differences in two remote social and cultural orders are brilliantly illuminated. *Coming of Age in Samoa* is a book of enduring scientific and literary importance. (*Spring 1953*)

Originally published by William Morrow & Co., 1928. ML edition (pp. [*5–8*], [*13–15*], 1–294) printed from Morrow plates with illustrations omitted, page numerals removed from preliminaries, dedication shifted to p. [*4*], and Index and Glossary added in place of 3-page Glossary of Native Terms. Published spring 1953. *WR* 4 April 1953. First printing: Not ascertained. Discontinued fall 1958.

Mead was invited to select one of her books for inclusion in the ML. Her reasons for choosing *Coming of Age in Samoa* are discussed in the preface to the ML edition. She writes:

My reasons are by no means simple. It is the first book of its kind, and so it seems appropriate to choose it for inclusion in a library I have not previously entered. My father once told me that I would never write as good a book again, because, he said, “You know too much now.” I dissent as strenuously as possible from this dismal prophecy, but it contained an element of truth. The descriptions of Samoan life are less compromised by considerations of theory, by consciousness of aim, by involved speculations and experiments with a process we have come to call communication, than are the descriptions I have written of the way of life of other primitive peoples. Also, as the special problems to which an anthropologist addresses his research change with the years, the more complicated problems are likely to become dated very fast. The chief themes of anthropological work—the exploration of the limits human nature sets to human social inventions, and the potentialities of human nature not yet trapped by human social invention—are far less likely to seem dated. (p. [*10*])

**456**

**JOHN O’HARA. APPOINTMENT IN SAMARRA. 1953–1971. (ML 42)**

**456. First printing (1953)**

APPOINTMENT | IN SAMARRA | BY JOHN O’HARA | WITH A NEW FOREWORD BY THE AUTHOR | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*12*], [1–2] 3–301 [302–308]. [1–10]16

[*1*] half title; [*2*] DEATH SPEAKS signed: W. SOMERSET MAUGHAM [quotation from Maugham’s play *Sheppey*]; [*3*] title; [*4*] Copyright, 1934, 1953, by John O’Hara | [3-line rights statement] | First Modern Library Edition, 1953; [*5*] dedication; [*6*] blank; [*7*–*11*] FOREWORD | BY JOHN O’HARA dated p. [*11*]: Princeton, New Jersey, 1952; [*12*] blank; [1] fly title; [2] blank; 3–301 text; [302] blank; [303–308] ML list. (*Spring 1953*)

*Variant:* Pagination and collation as 456. Contents as 456 except: [*4*] COPYRIGHT, 1934, 1953, BY JOHN O’HARA | [2-line rights statement]; [302–308] ML list. (*Spring 1964*)

*Jacket A:* Pictorial in black, brilliant yellow (83) and strong red (12) on coated white paper with multicolor illustration at foot of a man at the wheel of a car, viewed from behind with a house visible through the windshield; author at top in brilliant yellow, title in reverse, series in strong red, all against black background.

Front flap:

With his first book, John O’Hara emphatically made his presence felt among the foremost writers of America. The appearance of *Appointment in Samarra* was the signal for unanimous praise from the critics and the unqualified enthusiasm of readers everywhere. Upon the foundation of this first book, John O’Hara has built his reputation through subsequent novels and collections of short stories until today his position in the front ranks of contemporary novelists is unchallenged. For the Modern Library edition of *Appointment in Samarra*, John O’Hara contributes a revealing Foreword, setting forth with rare insight and candor the circumstances under which his novel was written and the personal meanings it has for him. (*Spring 1953*)

*Jacket B:* Non-pictorial in deep reddish orange (36) on coated white paper with title and series in reverse, author in brilliant yellow (83). Front flap as jacket A. (*Fall 1963*)

Originally published by Harcourt, Brace and Co., 1934. ML edition (pp. [*5*], [1]–301) printed from Harcourt, Brace plates with Maugham quotation reset and moved from the title page to p. [*2*]. Published spring 1953. *WR* 4 April 1953. First printing: 7,500 copies. Discontinued 1971/72. Reissued in Vintage Books, August 1982.

There were nine ML printings between April 1953 and April 1964 (Bruccoli, *John O’Hara: A Descriptive Bibliography*, p. 8). The ML paid royalties of 10 percent of the retail price.

Also in the Modern Library

O’Hara, *Selected Short Stories* (1956–1971; 1980–1990) 489

O’Hara, *Butterfield 8* (1961–1971)

O’Hara, *49 Stories* (Giant, 1963–1971) G101

**457**

**JOHN GUNTHER. DEATH BE NOT PROUD. 1953–1990. (ML 286)**

**457a. First printing (1953)**

DEATH | BE NOT | PROUD | *A Memoir* BY JOHN GUNTHER | *With an Introduction by the Author* | [torchbearer D3] | [rule] | THE MODERN LIBRARY · *New York* | [rule]

Pp. [i–x] xi–xxii, [1–2] 3–261 [262–266]. [1–9]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1949, 1953, BY JOHN GUNTHER | [6-line rights statement] | First MODERN LIBRARY Edition, 1953; [v] In Memoriam | [short double rule] | JOHN GUNTHER JUNIOR | 1929–1947 | [short double rule] | [sonnet beginning “Death be not proud . . .” by John Donne]; [vi] blank; [vii] acknowledgment; [viii] blank; [ix] *CONTENTS*; [x] blank; xi–xxii *Introduction* | BY JOHN GUNTHER; [1] part title: *PART ONE*; [2] blank; 3–261 text; [262–266] blank.

*Jacket:* Typographic in medium gray (265), dark red (16), and black on cream paper; lettering in black and dark red on inset cream panel bordered in dark red, against medium gray background.

Front flap:

Countless afflicted and sorrowing people from every part of the world have found solace and inspiration in this testament to the heroism of young John Gunther who died at the age of seventeen after a gallant but losing fight against the ravages of a brain tumor. The record of his brief life, so tenderly and poignantly portrayed, is the story not so much of suffering and death, but of courage and consideration and selflessness. Besides being one of the rare consolatory books in the world’s literature, it has become immeasurably influential in the campaign to combat cancer. For this edition of *Death Be Not Proud*, John Gunther writes a new and profoundly moving account of the influences this memoir has had on the fortunate as well as the sorely stricken everywhere. (*Spring 1953*)

Originally published by Harper & Bros., 1949. ML edition (pp. [v–ix], [1]–261) printed from Harper plates with frontispiece portrait omitted. Published spring 1953. *WR* 4 April 1953. First printing: 5,000 copies. Discontinued 1990.

The ML paid royalties to Harper & Bros. of 10 cents a copy. By 1971 the royalties had risen to 15 cents.

**457b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 457a through line 5; lines 6–7: [torchbearer K] | THE MODERN LIBRARY · *New York.*

Pagination and collation as 457a.

Contents as 457a except: [iv] COPYRIGHT, 1949, 1953, BY JOHN GUNTHER | [4-line rights statement]; [262] blank; [263–264] ML Giants list; [265–266] blank. (*Spring 1967*)

*Jacket:* Enlarged version of 457a jacket except on coated white paper and Fujita “ml” symbol on front panel. Front flap as 457a except last sentence omitted.

**457c. Reissue format; offset printing (1979)**

Title as 457b.

Pagination as 457a. Perfect bound.

Contents as 457a except: [iv] FIRST MODERN LIBRARY EDITION, 1953 | COPYRIGHT, 1949, 1953, BY JOHN GUNTHER | [5-line rights statement].

*Jacket:* Non-pictorial on kraft paper with lettering in dark reddish brown (44) and torchbearer in deep brown (56).

Front flap:

In the years since it was first published, countless people from every part of the world have found solace and inspiration in this poignant record of the brief life of Johnny Gunther, who died at the age of seventeen after a gallant but losing battle against the ravages of a brain tumor.

As John Gunther writes in his introduction, “*Death Be Not Proud* is a story not merely of suffering, harrowing as that suffering was, but of courage. Most readers, I have found, think of it not so much as the account of a brilliantly promising boy’s untimely death, but of plain, simple, primal courage—heroism would not be too strong a word.”

Published spring 1979 at $4.95. ISBN 0-394-60469-5.

***Fall***

**458**

**BERNARD SHAW. FOUR PLAYS. 1953– . (ML 19)**

**458. First printing (1953)**

FOUR PLAYS BY | BERNARD SHAW | CANDIDA | CÆSAR AND CLEOPATRA | PYGMALION | HEARTBREAK HOUSE | INTRODUCTION BY | LOUIS KRONENBERGER | [torchbearer E1] | [thin rule] | THE MODERN LIBRARY · NEW YORK | [thick rule]

Pp. [i–vi] vii–xii, [1–2] 3–473 [474–484]. [1–14]16 [15]8 [16]16

[i] half title; [ii] blank; [iii] title; [iv] [8 lines of copyright notices] | *Copyright, 1953, by Random House, Inc.* | *First Modern Library Edition, 1953*; [v] CONTENTS; [vi] blank; vii–xii *Introduction* | BY LOUIS KRONENBERGER dated p. xii: NEW YORK | JULY, 1953; [1] part title: *Candida* | 1895; [2] blank; 3–473 text; [474] blank; [475–480] ML list; [481–482] ML Giants list; [483–484] blank. (*Fall 1953*)

*Jacket:* Pictorial in black, vivid red (11) and brilliant yellow (83) on coated white paper with black-and-white photograph of Shaw; lettering in vivid red and brilliant yellow except series in reverse.

Front flap:

For many years the editors of the Modern Library sought to include in the series a representative collection of plays by Bernard Shaw. Until now all their efforts were in vain because the author was adamant in his determination that no selection from his works could be issued during his lifetime in a reprint series. Finally, by special arrangement with Bernard Shaw’s American publishers (Dodd, Mead & Co.) and his estate, we are able to fulfill the twenty-five-year hope and offer in a single volume four of the major plays, with the famous prefaces complete and unabridged. An Introduction by Louis Kronenberger matches the brilliance and perception of the Shavian plays. (*Fall 1953*)

Original ML collection. Published fall 1953. *WR* 24 October 1953. First printing: Not ascertained.

Stein prepared a list of six of Shaw’s plays that he considered desirable for a ML collection: *Arms and the Man*, *Candida*, *Major Barbara*, *Pygmalion*, *Heartbreak House*, and *Saint Joan*. The only important play omitted, he told Cerf, was *Man and Superman* which had a very long preface (Stein memo to Cerf, 24 December 1952). The final selection, including the addition of *Caesar and Cleopatra*, was probably made by Cerf. Kronenberger received $200 for his introduction (Cerf to Kronenberger, 2 June 1953).

It was only after Shaw’s death in 1950 that the ML was able to secure permission to include his plays. During his lifetime he retained tight control over his copyrights and refused to allow inexpensive editions of his plays. In 1946, toward the end of his life, he relaxed his opposition to cheap reprints and allowed Penguin Books to publish a million copies of his plays—ten volumes in printings of 100,000 copies each—on the occasion of his ninetieth birthday. The ML was able to publish two volumes of his plays in the 1950s, *Four Plays* and *Saint Joan, Major Barbara, Androcles and the Lion* (1956: 484). The only other volume by Shaw in the ML was his early novel *An Unsocial Socialist* (15), published in the series in fall 1917. Originally published in 1887, four years before the United States extended the possibility of U.S. copyright to works by foreign authors, it was in the U.S. public domain.

Also in the Modern Library

Shaw, *An Unsocial Socialist* (1917) 15

Shaw, *Saint Joan, Major Barbara, Androcles and the Lion* (1956) 484

**459**

**ROBERT PENN WARREN. ALL THE KING’S MEN. 1953–1973. (ML 170)**

**459a. First printing (1953)**

ALL | THE KING’S | MEN | *by* ROBERT PENN WARREN | WITH A NEW INTRODUCTION BY THE AUTHOR | *Mentre che la speranza ha fior del verde.* | LA DIVINA COMMEDIA, PURGATORIO, III | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*4*], i–vi, [1–2] 3–464 [465–470]. [1–15]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *Copyright, 1946, by Harcourt, Brace and Company, Inc.* | *Copyright, 1953, by Random House, Inc.* | [3-line rights statement] | *Library of Congress Catalog Card Number: 53–7891* | *First Modern Library Edition, 1953*; i–vi *Introduction* signed p. vi: ROBERT PENN WARREN | New York City, March, 1953.; [1] fly title; [2] blank; 3–464 text; [465–470] ML list. (*Fall 1953*)

*Jacket:* Pictorial on coated white paper with black-and-white photograph of faces in a crowd at head and foot separated by wide black band with title in strong red (12), author and series in moderate blue (182), other lettering in reverse.

Front flap:

The novel by which Robert Penn Warren compelled immediate national attention and for which he was awarded the Pulitzer Prize in 1947 has already established itself as one of the notable books in all American fiction. His story of Willie Stark, the power-impelled, back-country demagogue, driven and corrupted by success, is a drama of many strands. Interwoven among them all is the central figure of a rogue strong and charming and ruthless enough to seduce either a close friend or an unruly mob. For intensity of action, for an unfailing ear for native colloquialism and for insight into the character and motivations of a man drunk with the compulsion to power, there is no comparable American novel. (*Spring 1953*)

Originally published by Harcourt, Brace and Co., 1946. ML edition (pp. [1]–464) printed from offset plates photographically reduced from the Harcourt, Brace edition with the dedication omitted from 459a. Published 1 September 1953. *WR* 19 September 1953. First printing: 7,500 copies. Discontinued 1973/74.

The Harcourt, Brace plates were too large for the ML’s format. The ML made its own set of offset plates from the Harcourt, Brace edition and paid royalties of 12 cents a copy. Cerf thanked Edward Hodge of Harcourt, Brace for a royalty concession that made it possible to include the book in the ML at “a cost within reason” (Cerf to Hodge, 15 January 1953). The ML edition sold well despite competition from a Bantam paperback. There were eighteen ML impressions between September 1953 and April 1971 for a total of 113,000 copies (Grimshaw, *Robert Penn Warren: A Descriptive Bibliography, 1922–79*, p. 38; total number of copies corrected by GBN).

Warren’s introduction was written for the ML but also appeared as “A Note to *All the King’s Men*” (*Sewanee Review* 61, Summer 1953, pp. 476–80) where it was identified as “An introduction to the forthcoming Modern Library edition.”

**459b. Title page with reset torchbearer; printed from a new set of offset plates (1964/65)**

Title as 459a through line 7; lines 8–10: [torchbearer J] | [rule] | THE MODERN LIBRARY · NEW YORK

Pp. [*2*], [i–iv] v–ix [x], [1–2] 3–464 [465–468]. [1–15]16

[*1*] half title; [*2*] blank; [i] title; [ii] COPYRIGHT, 1946, BY ROBERT PENN WARREN | COPYRIGHT, 1953, BY RANDOM HOUSE, INC.; [iii] dedication; [iv] blank; v–[x] *Introduction* signed p. [x]: ROBERT PENN WARREN | *New York City, March, 1953*; [1] fly title; [2] blank; 3–464 text; [465–466] ML Giants list; [467–468] blank. (*Fall 1964*)

*Jacket:* As 459a.

Printed from a new set of offset plates photographically reduced from the Harcourt, Brace edition. The text pages are slightly smaller than 459a. The introduction has been reset to conform to the reduced size of the text page.

**459c. Title page with Fujita torchbearer (1970/71)**

Title as 459b except line 8: [torchbearer K].

Pagination, collation and contents as 459b.

*Jacket:* As 459a.

**460**

**GEORG WILHELM FRIEDRICH HEGEL. THE PHILOSOPHY OF HEGEL. 1953– . (ML 239)**

**460a. First printing (1953)**

THE PHILOSOPHY | of HEGEL | EDITED, WITH AN INTRODUCTION, BY | CARL J. FRIEDRICH | PROFESSOR OF GOVERNMENT, HARVARD UNIVERSITY | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–lxiv, [1–2] 3–552 [553–560]. [1–18]16 [19]8 [20]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1953, by Random House, Inc.* | *Library of Congress Card* *Number: 52–9775* | *First Modern Library Edition, 1953*; [v] dedication; [vi] blank; vii–viii CONTENTS; ix–xi PREFACE signed p. xi: Carl J. Friedrich | Cambridge, Mass. | April, 1953; [xii] blank; xiii–lxiv INTRODUCTION | by Carl J. Friedrich; [1] part title: *Selections from* | THE PHILOSOPHY OF HISTORY | Translated by | Robert S. Hartman (in part), | Paul W. and Carl J. Friedrich | Connecting comments by C.J.F.; [2] *Note*; 3–545 text; 546–550 NOTES FOR INTRODUCTION; 551–552 BIBLIOGRAPHY; [553–558] ML list; [559–560] ML Giants list. (*Fall 1953*)

*Contents:* The Philosophy of History (selections), [460a] translated by Robert S. Hartman (in part), Paul W. and Carl J. Friedrich; connecting comments by C.J.F.; [460b–c] translated by Carl J. and Paul W. Friedrich – The History of Philosophy (selections), translated by Carl J. Friedrich – The Science of Logic (selections), translated by W. H. Johnson and L. G. Struthers – Philosophy of Right and Law (selections), translated by J. M. Sterrett and Carl J. Friedrich; connecting summaries by Friedrich – Lectures on Aesthetics (selections), translated by W. M. Bryant (in part), Bernard Bosanquet – The Phenomenology of the Spirit (selections), translated by J. B. Baillie, revised by C. J. Friedrich – Political Essays: The Internal Affairs of Württemberg, The Constitution of Germany, Concerning the English Reform Bill, translated by Carl J. Friedrich.

*Jacket:* Predominantly non-pictorial in light greenish gray (154) and black on coated white paper with lettering in black except “HEGEL” in title and torchbearer in reverse; decorative drawing of branches of leaves below title.

Front flap:

The enormous influence Hegel has exercised on modern politics and philosophy, on social science, anthropology and psychology demands an examination and evaluation of his most important works, so presented and annotated as to make them comprehensible in themselves and in their relationship to the contemporary world. The essence of Hegelian thought is offered in this volume, with the clarification of Professor Friedrich’s interpretation, so that Hegel’s conceptions of history, philosophy, logic, politics, aesthetics, law and justice are faithfully and conveniently set forth for the scholar and general reader. *The Philosophy of Hegel* becomes another addition to the Modern Library program of books of the basic writings of such philosophers as Plato, Aristotle, St. Thomas Aquinas, Kant, Schopenhauer, Spinoza, Nietzsche and many others. (*Fall 1953*)

Original ML collection. Published fall 1953. *WR* 24 October 1953. First printing: Not ascertained.

Friedrich received an advance of $750 against royalties of 5 cents a copy. He had suggested the volume shortly after the publication of his edition of *The Philosophy of Kant* (422) (Friedrich to Commins, 14 December 1950). Linscott endorsed Friedrich as “the best man for the job” and reminded Cerf that they had once talked about adding Hegel to the ML. Cerf responded, “I like this idea, but then, of course, as a devout disciple of Hegel, I am prejudiced. What does our Lowbrow Dept. think of the notion?” (Cerf memo to Linscott, undated but probably late 1950). After asking several professors of philosophy about Hegel, nearly all of whom thought a ML collection was needed but had reservations about its sales possibilities, Commins told Friedrich to go ahead (Commins to Friedrich, 10 January 1951).

Friedrich initially expected the volume to consist primarily of selections from *The Philosophy of History* and about fifty pages of *Lectures on Aesthetics* and *Philosophy of Right and Law*. The translation of the main part of *The Philosophy of History* is based on the John Sibree translation originally published in the Bohn Library in 1852 (Friedrich to Commins, 23 March 1951). Friedrich noted in 1952 that he was having to do more work on the translations than he originally hoped (Friedrich to Commins, 29 May 1952).

In the first printing the selections from the Introduction to *The* *Philosophy of History* (460a, pp. [1]–43) are from “a translation made by R. S. Hartman and revised by Schrecker, as well as the editor, and published by the Liberal Arts Library (Oscar Piest, editor)” (“Note,” p. [2]). Beginning with the second printing the selections from the Introduction (460b, pp. [1]–43) are “translated by Carl J. Friedrich from Georg Lasson’s second edition (1920), for which the kind permission of Felix Meiner Verlag was granted” (“Note on the Text,” p. [2]). The reason for dropping the translation used in the first printing and resetting pp. [1]–42 has not been ascertained.

Friedrich remarked in 1960 that both the Kant and Hegel volumes sold reasonably well. “I have been amused to watch the race between them and gratified to note that Kant outdoes Hegel every time” (Friedrich to Klopfer, 18 January 1960).

**460b. Introduction to *The Philosophy of History* newly translated; pp. 3–42 reset (1954)**

Title as 460a.

Pagination and collation as 460a.

Contents as 460a except: [iv] *Copyright, 1953, 1954, by Random House, Inc.*; [1] part title: *Selections from* | THE PHILOSOPHY OF HISTORY | Translated by Carl J. and Paul W. Friedrich; [2] *Note on the Text*. (*Fall 1954*)

*Jacket A:* As 460a. (*Spring 1954*)

*Jacket B:* As jacket 460a in moderate yellowish pink (29) and black on coated white paper. (*Spring 1959*)

The last four lines of Hegel’s Introduction to *The Philosophy of History* are on p. 43 in 460a; the newly translated Introduction in 460b ends in the middle of p. 42. The space thus made available on p. 43 above the heading “THE ORIENTAL WORLD” is partially filled by the addition of the following:

THE PHILOSOPHY OF HISTORY

[*main part*]

**460c. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 460a through line 5; lines 6–7: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 460a. [1]16 [2–8]32 [9]24 [10]32 [11]16

Contents as 460b except: [553–560] ML list. (*Spring 1967*)

*Jacket:* Enlarged version of 460a in deep reddish orange (36) and black on coated white paper with Fujita “ml” symbol replacing torchbearer on front panel. Front flap as 460a except third sentence omitted and “with the clarification of Professor Friedrich’s interpretation” omitted from second sentence.

**461**

**WILLIAM BLAKE. SELECTED POETRY AND PROSE OF WILLIAM BLAKE. 1953–1973. (ML 285)**

**461. First printing (1953)**

SELECTED | Poetry and Prose | OF | William Blake | EDITED, WITH AN INTRODUCTION, BY | *Northrop Frye* PROFESSOR OF ENGLISH, | VICTORIA COLLEGE, UNIVERSITY OF TORONTO | [torchbearer D3] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule]

Pp. [i–iv] v–xxx, [1–2] 3–475 [476–482]; 8 pp. of plates on coated paper bound in between pp. 226–227. [1–16]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1953, by Random House, Inc.* | *First Modern Library Edition, 1953*; v–xi CONTENTS; [xii] blank; xiii–xxviii INTRODUCTION signed p. xxviii: Northrop Frye; xxix–xxx BIBLIOGRAPHICAL NOTE; [1] part title: PART ONE | *LYRICAL POEMS*; [2] blank; 3–458 text; 459–465 NOTES; [466] blank; 467–475 INDEX OF TITLES AND FIRST LINES; [476] blank; [477–482] ML list. (*Fall 1953*)

*Jacket:* Pictorial in strong reddish brown (40) and black on cream paper with lettering in black on inset cream panel surrounded by illustrations by Blake in reverse against strong reddish brown background. Signed: W Blake.

Front flap:

The figure of William Blake, poet and prophet, visionary and romantic, exerts a perennial fascination for all lovers of literature. Now, to join its ever-growing representation of the great English poets, the Modern Library makes available a distinguished volume of Blake’s work, including some of his illustrations, chosen by Northrop Frye of the University of Toronto. In addition to selections from the lyrics and shorter poems, from the “prophetic books” such as *The Four Zoas*, *Milton* and *Jerusalem*, there is a generous section of prose which includes letters and some epigrammatic and revealing marginalia. Professor Frye’s Introduction provides a commentary which illuminates both the simplicity of the lyrics and the difficult but consistent symbolism of the prophecies. (*Spring 1953*)

Original ML collection. Publication originally announced for spring 1953; published fall 1953. *WR* 19 September 1953. First printing: 6,000 copies. Discontinued 1973/74; retained in MLCE.

“The definitive edition is that of Geoffrey Keynes, *The Writings of William Blake* (3 vols., 1925), reprinted in one volume as *The Poetry and Prose of William Blake* (4th ed., 1948). The present text, with some rearrangement, reproduces Keynes’s text” (p. xxx).

Frye received a flat fee of $350 for writing the introduction and selecting the contents (Stein to Frye, 16 May 1952; 29 May 1952).

Frye made a series of extracts from *The Four Zoas*, *Milton*, and *Jerusalem*. He told Stein, “I have a strong personal repugnance to bits-and-pieces anthologizing, and do this only because I don’t at the moment see anything better to do” (Frye to Stein, 27 September 1952). So little of Blake’s poetry was omitted that Stein suggested trying to get it all in, but Frye replied that he thought it best not to put all the shorter poems in and that he had deliberately left out some of the early prose-poems and later unpublished doggerel on the grounds that they belonged only in a complete edition. Twenty pages of Blake’s marginalia were included at Stein’s request (Stein to Frye, 21 October 1952; Frye to Stein, 5 December 1952). Frye suggested the inclusion of the illustrations (Frye to Stein, 9 June 1952). The original plan was to use ten illustrations, but the number was reduced to eight so they could be bound in as a four-leaf gathering.

Also in the Modern Library

Blake, *Poems* (1921) 92

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

**462**

**RESTORATION PLAYS. 1953–1970. (ML 287)**

**462. First printing (1953)**

Restoration | *Plays* | WITH AN INTRODUCTION BY | BRICE HARRIS | PROFESSOR OF ENGLISH LITERATURE | PENNSYLVANIA STATE COLLEGE | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xx, [1–2] 3–674 [675–684]. [1–22]6

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1953, by Random House, Inc.* | *First Modern Library Edition, 1953*; [v] CONTENTS; [vi] blank; vii–xviii INTRODUCTION | By Brice Harris; xix–xx SELECTED BIBLIOGRAPHY; [1] fly title; [2] blank; 3–674 text; [675–680] ML list; [681–682] ML Giants list; [683–684] blank. (*Fall 1953*) *Note:* *First* statement seen on printings through spring 1959.

*Contents:* The Rehearsal, by George Villiers – The Country Wife, by William Wycherley – The Man of Mode, by Sir George Etherege – All for Love, by John Dryden – Venice Preserved, by Thomas Otway – The Relapse, by Sir John Vanbrugh – The Way of the World, by William Congreve – The Beaux’ Stratagem, by George Farquhar.

*Jacket:* Non-pictorial in deep blue (179) and vivid red (11) on coated white paper with spine and left quarter of front panel in deep blue with title on front in reverse running from foot to top; remainder of front panel in white with titles of individual plays in deep blue, authors and torchbearer in vivid red.

Front flap:

Nowhere is the brilliant, brittle world of Restoration England more faithfully mirrored than in the dramas of that period. In this new volume—for the same enjoyment now that others found then—are the best plays of those colorful years. Here are not only the deeply moving tragedies of Dryden and Otway, but, more importantly perhaps, the ageless comedies of Etherege, Congreve, Wycherley and Vanbrugh—comedies that captured the fine manners, the shimmering wit and the constant intrigue of the gay aristocratic gallants and their ladies. (*Spring 1953*)

Original ML anthology. Published fall 1953. *WR* 19 September 1953. First printing: Not ascertained. Discontinued 1970/71; retained in MLCE.

Harris received a flat fee of $200 for writing the introduction and selecting the plays. Stein initially proposed a volume of six or seven plays to be published in MLCE and told Harris, “I do hope we can avoid all but the most imperative annotations, since I should like the impact upon the reader to be such that he will feel that the plays can be read and enjoyed without constant reference to explanatory notes” (Stein to Harris, 27 June 1950; 10 October 1950). Harris proposed seven plays and recommended omitting *The Beaux’ Stratagem* if only six could be published. He indicated that for his own class purposes he would like to add *The Rehearsal* (Harris to Stein, 25 July 1950); Stein estimated the number of pages required and agreed to its inclusion.

*Restoration Plays* and *Eighteenth-Century Plays* (1952: 448) were conceived as companion volumes. Stein and Ricardo Quintana, who selected the plays in the latter volume, agreed to follow “the principle of using the first editions of each play unless there is good reason to believe that a later edition incorporates changes by the author” (Stein to Harris, 28 July 1950). Stein asked Harris if it would be appropriate to set *Restoration Plays* from first editions of all of the plays except *The Rehearsal*, which was revised by Villiers in the 1675 edition (Stein to Harris, 31 August 1950). Harris approved, and Stein secured photostats of the appropriate editions from Yale University Library. A textual note similar to the one quoted in the entry for *Eighteenth-Century Plays* appears on p. [iv] of *Restoration Plays*:

The texts of the plays in this volume are based upon the first editions. The sole exception is *The Rehearsal*, which is based upon the third quarto (1675) since it contains, as the title page of that edition indicates, amendments and large additions by the author.

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.

Harris submitted the manuscript of his introduction in spring 1951. The volume was originally scheduled for MLCE; after publication in MLCE was twice postponed Harris was informed that it would appear first in the regular ML (Stein to Harris, 15 May 1951; 7 August 1952; Leonore Crary to Harris, 5 May 1953).

**463**

**EDGAR ALLAN POE. THE SELECTED POETRY AND PROSE OF EDGAR ALLAN POE. 1953– . (ML 82)**

**463. First printing (1953)**

THE SELECTED | POETRY AND PROSE OF | EDGAR ALLAN | POE | edited, with an introduction, by T. O. MABBOTT | PROFESSOR OF ENGLISH, HUNTER COLLEGE | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xix [xx], [1–2] 3–428. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1951, by Random House, Inc.* | *First Modern Library Edition, 1953*; v–xiv INTRODUCTION | BY T. O. MABBOTT; xv–xvi BIBLIOGRAPHY; xvi (cont.) NOTE; xvii–xix CONTENTS; [xx] blank; [1] part title: Poems; [2] blank; 3–50 text; [51] part title: Tales; [52] blank; 53–345; [346] blank; [347] part title: Essays and Criticism; [348] blank; 349–405 text; 406–427 NOTES; 428 INDEX OF TITLES OF POEMS.

*Variant:* Pagination as 463. [1]16 [2–7]32 [8]16. Contents as 463 except: [iv] MODERN LIBRARY EDITION, *June 1951* | Copyright 1951 by Random House, Inc. (*Issued in jacket B*)

*Jacket* *A:* Non-pictorial in dark orange yellow (72) and black on coated white paper with lettering in reverse on inset black panel; background in dark orange yellow with series in reverse below panel.

Front flap:

For a wide range of haunting moods and of forms of creative expression, turn to this volume of writings by Edgar Allan Poe. At once the master of the lyric poem of incomparable magic and the short story of brilliant inventiveness, Poe has influenced untold numbers of poets and writers, and even today’s science fiction remains greatly in his debt. This selection by Professor Mabbott, who has also provided notes creates a well-balanced picture of Poe as poet, short-story writer, literary critic and essayist. Rarely, indeed, can a single volume devoted to a single author present such memorable achievements in various fields of literary effort. (*Fall 1953*)

*Jacket B:* Fujita non-pictorial jacket in moderate olive green (125), moderate brown (58) and black on coated white paper; title in reverse on moderate olive green panel at top, author in large ornamental letters in moderate brown and black, other lettering in reverse on moderate brown panel at foot.

Front and back flaps:

Edgar Allan Poe is one of the most original writers in American letters. His artistic penetration into the heart of things is still being analyzed and discussed with increasing awareness of its depth and complexity. This selection by Professor Mabbott, who has also provided notes, creates a well-balanced picture of Poe as poet, short-story writer, literary critic and essayist. It presents a comprehensive view of the man whose influence on American as well as European literature was profound. The art of the short story in America was significantly advanced by Poe, who also shaped the development of the detective story.

Poe’s ability to blend the macabre and surreal with consummate craftsmanship has remained a memorable contribution to American literature. (*Spring/Fall 1968*)

Original ML collection superseding *The Best Tales of Edgar Allan Poe* (112). Published in MLCE June 1951 and in the regular ML fall 1953. *WR* not found. First printing: Not ascertained.

Mabbott received a flat fee of $250 for writing the introduction and selecting the contents. Stein sent him an additional $100 when the collection was published in the regular ML (Stein to Mabbott, 23 June 1953). Mabbott wrote Stein before the final contents had been determined: “I raved in the introduction about HOW TO WRITE A BLACKWOOD ARTICLE but left it out as it includes the word nigger. . . . However, it occurs to me that I might emend the spelling, as I do not pretend we have a scientific text.” He was also concerned about the poem *The Sleeper* on the grounds that “most kids are horrified” by the line in the final version of the text, “Soft may the worms about her creep!” He suggested using an earlier version or omitting the poem altogether (Mabbott to Stein, 29 October 1950).

*How to Write a Blackwood Article* does not appear in *The Selected Poetry and Prose of Edgar Allan Poe*, and Mabbott’s discussion of it in the introduction appears to have been cut. *The Sleeper* is included in its final text.

“The text of this edition is drawn substantially from James A. Harrison’s *Complete Works of Edgar Allan Poe* by the kind permission of the publishers, Thomas Y. Crowell Company of New York. I have departed from the Harrison text on a few occasions, notably in the case of *The Cask of Amontillado*, where I am sure Griswold had a later revision. In one or two instances I have preferred versions not absolutely final but preferred by most critics. Poe was a meticulous and thorough reviser of his imaginative works, and instances of unwise revision are exceptionally rare.” (“Note,” p. xvi)

Also in the Modern Library

Poe, *Best Tales* (1924) 112

Poe, *Complete Tales and Poems* (Giant, 1938) G38