**1954**

**General**

In 1954, Random House entered into negotiations with Allen Lane, the founder and head of Penguin Books in England, to explore the possibility of Random House’s acquiring the American branch of the firm. Initially, Random House was attracted by the idea of obtaining rights for the Modern Library of a number of new translations commissioned for Penguin Classics, a distinguished and highly successful series that began in 1946. Several of the translations then used by the Modern Library had been criticized as outdated or faulty in other respects—Peter Motteaux’s 1700 translation, revised by John Ozell in 1719, of Cervantes’s *Don Quixote*; the Lang-Leaf-Myers translation of *Iliad* and *Odyssey*; Constance Garnett’s translation of Chekhov’s *Plays*; and anonymous translations of plays by Moliere and Ibsen. Penguin Classics had superior translations of these and other works.

In March 1954, Klopfer received a letter from Milton Waldman of the British publishing firm Rupert Hart-Davis, who wrote that Lane had expressed an interest in arranging for joint publication of various classics with the Modern Library (Milton Waldman to Klopfer, 31 March 1954). Jess Stein was given the job of examining the translations in Penguin Classics. He prepared a long memorandum for Klopfer in which he indicated which Penguin translations would be desirable for the Modern Library. However, nothing came of the negotiations with Lane and in 1955, Random House launched the Modern Library Paperbacks.

**Number of titles**

Eight titles were added and five were discontinued. This brought the number of available titles in the Modern Library to 298.

**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 (January–March); $1.45 (April–December). All new 1954 titles were published after the increase took effect.

**Dating keys**

(Spring) Byron, *Selected Poetry* xBrowning, *Selected Poetry*; Giants through G78 with G9 DeQuincey, *Selected Writings*; jackets: 370. (Fall) Browning, *Selected Poetry* xFaulkner, *Go Down, Moses*; Giants through G78 with G9 *Great Voices of the Reformation* and G56 Sterne, *Tristram Shandy & A Sentimental Journey*; jackets: 371.

**Titles sought, suggested, declined**

The Modern Library sought reprint rights for Rachel Carson’s *The Sea Around Us* (Klopfer to Cerf, 2 February 1954). Cerf asked Harcourt, Brace for Orwell’s *1984*, but was informed that sales were too good for it to be let go (Harcourt, Brace to Cerf, 23 June 1954). William Collins and Sons contacted the ML about sharing the cost of translating the great Russian novelists for the ML and their Pocket Classics (William Collins to Klopfer, 9 July 1954), but nothing appears to have come of this. E. B. White wrote of a ML offer, “About the Bennett Cerf inquiry, I have no interest at the moment in collecting my ‘early work.’ Most of it is in collected form already, a lot of the rest of it isn’t worth collecting, and I’m not in a collecting mood, nor do I want a Modern Library man to start picking around in my spotty past” (E. B. White to Cass Canfield, 4 October 1954; *Letters of E. B. White*, p. 399).

Cerf received a suggestion to reprint his humor books as an ML Giant. He replied that he was flattered, “but quite honestly I’m not good enough” (Cerf to Ralph Winans, 22 July 1954).

**New titles**

Burckhardt, *Civilization of the Renaissance in Italy* (1954) 464

Byron, *Selected Poetry of Lord Byron* (1954) 465

Hoffenstein, *Complete Poetry* (1954) 466

Morier, *Adventures of Hajji Baba of Ispahan* (1954) 467

Browning, *Selected Poetry of Robert Browning* (1954) 468

Aristotle, *Rhetoric; Politics* (1954) 469

Greene, ed., Anthology of Irish Literature (1954) 470

Welty, *Selected Stories of Eudora Welty* (1954) 471

**Discontinued**

McDermott, ed., *Sex Problem in Modern Society* (1931)

McFee, *Casuals of the Sea* (1931)

Paul, *Life and Death of a Spanish Town* (1942)

Rawlings, *The Yearling* (1946)

Sheean, *Personal History* (1940)

***Spring***

**464**

**JACOB BURCKHARDT. THE CIVILIZATION OF THE RENAISSANCE IN ITALY. 1954–1971; 1980–1991. (ML 32)**

**464a. First printing (1954)**

THE | Civilization | OF THE | Renaissance | In Italy | AN ESSAY BY *Jacob Burckhardt* | INTRODUCTION BY *Hajo Holborn* YALE UNIVERSITY | [torchbearer D5] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule]

Pp. [i–iv] v–xv [xvi], [1–2] 3–424 [425–432]. [1–14]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1954* | *Copyright, 1954, by Random House, Inc.*; v–xi INTRODUCTION | [short swelled rule] | By Hajo Holborn; [xii] blank; xiii–xv CONTENTS; [xvi] blank; [1] fly title; [2] blank; 3–416 text; 417–424 INDEX; [425–430] ML list; [431–432] ML Giants list. (*Spring 1954*) *Note:* *First* statement retained on spring 1955 printing.

*Jacket:* Pictorial in deep brown (56), vivid orange yellow (66) and black on coated white paper with black-and-white photograph of bridge in Florence, tinted in deep brown at top; title in vivid orange yellow, other lettering in reverse.

Front flap:

This book is one of the best accounts of the colorful period of Italian life and thought between 1350 and 1550. Here is a brilliant panorama of Renaissance life—rich in its detailed account of the arts, fashions, manners, and thought of the time—sparkling and vigorous in the spirit of the new modern age. But if Jacob Burckhardt knew well how to convey the color of the period, he was also able to give generations of readers more profound insights into the relationship between the individual and the forces around him. The combination makes this book one of the few great classics of history. (*Spring 1954*)

ML edition printed from plates made from a new typesetting. Published 25 May 1954. *WR* 29 May 1954. First printing: 7,500 copies. Discontinued 1971/72. Reissued 1980–91.

Klopfer appears to have suggested a ML edition of *Civilization of the Renaissance in Italy*. Stein thought the idea was a good one and indicated that it should have an introduction by someone like Hajo Holborn. He told Klopfer, “I expect that the book would have some required college sale and am quite confident that it will have a satisfactory trade sale as well” (Stein memo to Klopfer, 21 October 1953). Holborn received $150 for the introduction (Stein to Holborn, 11 November 1953).

The ML used the translation of S. G. C. Middlemore which was in the public domain in the United States but copyrighted in Britain. Cerf offered George Allen & Unwin, publishers of the British edition, a courtesy fee of $500. “Frankly,” he wrote, “we do not foresee any considerable sale for this work, but it is the kind of solid title that will balance some other items that have greater commercial possibilities but less solid literary value” (Cerf to Stanley Unwin, 22 October 1953). The ML edition was published by arrangement with George Allen & Unwin and includes the following textual note: “This translation by S. G. C. Middlemore was published in 1878 and is a complete and unabridged rendering of the second original edition. Minor errors shown by comparison with the first edition have been corrected by Ludwig Goldscheider, who has also made the selection from Burckhardt’s notes and has added to them the explanatory and bibliographical material preceded by asterisks” (p. [iv]).

**464b. Reissue format (1980)**

Title as 464a through line 6; lines 7–11: INTRODUCTION BY *Hajo Holborn* | [torchbearer M] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule].

Pagination as 464a. Perfect bound.

Contents as 464a except: [425–432] blank. *Note:* *First* statement on p. [iv] as 464a.

*Jacket:* Non-pictorial on kraft paper with lettering in deep blue (183) and torchbearer in strong brown (55).

Front flap:

Jacob Burckhardt’s essay, as he called it, was first published in 1860, and as Hajo Holborn writes in his introduction, “it has remained the greatest single book ever written on the history of Italy between 1350 and 1550. . . . It created methods of reviving the past which will have a lasting influence on the writing of history. Finally, it opened a deep view of the relationship between the human individual and the forces of history.” Rich in its detailed account of the arts, fashions, manners and thought of one of the most innovative eras in human history, this brilliant panorama of Renaissance life is also a thorough examination of the nature of civilization and of man’s place within it. Burckhardt’s encyclopedic knowledge, his mastery of style, and his genius for synthesis make this one of the few great classics of history.

Printed from offset plates photographically reproduced from 464a. Published fall 1980 at $5.95. ISBN 0-394-60497-0.Discontinued 1990/91.

**465**

**LORD BYRON. THE SELECTED POETRY OF LORD BYRON. 1954–1973. (ML 195)**

**465.1a. First printing (1954)**

THE SELECTED | POETRY OF | LORD BYRON | EDITED, WITH AN INTRODUCTION, BY | LESLIE A. MARCHAND | *Professor of English, Rutgers University* | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–iv] v–xxi [xxii], [1–2] 3–645 [646–650]. [1–21]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1951, by Random House, Inc.*; v–xii INTRODUCTION | BY LESLIE A. MARCHAND; xiii–xiv BIOGRAPHICAL SKETCH; xv–xvi SELECTED BIBLIOGRAPHY; xvii–xxi CONTENTS; [xxii] blank; [1] fly title; [2] blank; 3–639 text; [640] blank; 641–645 INDEX OF TITLES; [646–650] blank.

*Jacket:* Pictorial in light bluish green (163) and black on white paper with sketch of Byron with Greek ruins in background; lettering in black except “LORD BYRON” and torchbearer in reverse.

Front flap:

The writer of some of the most beautiful lyric poems in English and a romantic, almost legendary figure in his own right, Lord Byron is known to many of us as both a creator and archetype of the melancholy, world-weary wanderer in literature to whom he unwittingly bequeathed his own name, the “Byronic hero.” Such is the figure revealed in the cantos of *Childe Harold’s Pilgrimage*, while the selections in this volume from *Hebrew Melodies* and *Hours of Idleness* prove the poet’s great lyric gifts. But such additional works as *Beppo* and *The Vision of Judgment*, *English Bards* *and Scotch Reviewers* and the occasional verses penned for his friends show us a poet equally at home in ironic high comedy and biting satire, a poet capable of facing the world and human nature with unwavering realism. (*Spring 1954*)

Original ML collection. Published in MLCE 1951 and in the regular ML spring 1954. *WR* 10 April 1954. First printing: 7,500 copies. Discontinued 1973; retained in MLCE.

Marchand received a flat fee of $250 for writing the introduction and selecting the contents; $50 for preparing editorial head notes, which are printed within square brackets at the beginning of each section; and an additional $100 when the collection was published in the regular ML. Stein told him, “Since *Don Juan* is already available in the Modern Library, this means that we can include roughly half of Byron’s remaining poetical writings and a small selection of his prose if you feel any of it should be included” (Stein to Marchand, 27 June 1950).

The text was based on *The Works of Lord Byron*, edited by Ernest Hartley Coleridge (7 vols., London: John Murray; New York: Charles Scribner’s Sons, 1898–1901).

**465.2. Revised edition (1967)**

[short swelled rule] | SELECTED | POETRY OF | LORD BYRON | [short swelled rule] | Revised Edition | *Edited, with an introduction, by* | *Leslie A. Marchand* | Professor of English, Rutgers University | [torchbearer J] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxvii [xxviii], [1–2] 3–708. [1]16 [2–11]32 [12–13]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1951,* © *1967, by Random House, Inc.*; v–xvi Introduction | [swelled rule] | *by Leslie A. Marchand*; xvii–xviii Biographical Sketch; xix–xxi Selected Bibliography; [xxii] blank; xxiii–xxvii Contents; [xxviii] blank; [1] fly title; [2] blank; 3–706 text; 707–708 *Index of Titles*.

*Jacket:* Fujita pictorial jacket in moderate violet (211), strong brown (55) and black on coated white paper with photographic illustration of quill pen in moderate violet; lettering in moderate violet, except “LORD BYRON” in strong brown, all within single-rule frame in black on white background. Front flap revised and abbreviated from 465.1, with first sentence beginning “Lord Byron is known as a writer of some of the most beautiful lyric poems in English” and ending with “in his own right” and second sentence beginning “His romantic aspect is revealed in the cantos.”

Printed from offset plates with text completely reset. Published 1967. *WR* not found. First printing: Not ascertained.

The revised edition adds *Mazeppa* (pp. 603–28) and selections from *Don Juan* (pp. 381–575), omits 53 shorter poems that were included in 465.1, and has selections instead of complete texts of *The Giaour*, *The Bride of Abydos*, and *The Corsair*.

**465.1b. Reprint from 465.1a plates; title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 465.1a except line 7: [torchbearer K].

Pagination as 465.1a. [1]16 [2–9]32 [10]16 [11]32 [12]16

Contents as 465.1a except: [iv] COPYRIGHT, 1951, BY RANDOM HOUSE, INC.; [646–647] partial ML list; [648–650] blank. (*Spring 1967*)

*Jacket:* Enlarged version of 465.2 jacket including front flap text and “Revised Edition” statement.

Printed letterpress using 465.1a plates. It is not known whether use of the original 465 plates represented dissatisfaction with the contents of the revised edition or was simply a mistake.

Also in the Modern Library

Byron, Lord, *Don Juan* (1949) 420

**466**

**SAMUEL HOFFENSTEIN. THE COMPLETE POETRY OF SAMUEL HOFFENSTEIN. 1954–1958. (ML 225)**

**466. First printing (1954)**

THE COMPLETE POETRY | OF | SAMUEL | HOFFENSTEIN | [torchbearer E1] | [decorative rule] | THE MODERN LIBRARY · NEW YORK | [decorative rule]

Pp. [i–iv] v–ix [x], [1–2] 3–373 [374]. [1–12]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1954* | *Copyright, 1923, 1924, 1928, 1930, 1932, 1947, by Samuel Hoffenstein*; v–ix *Contents*; [x] blank; [1] part title: Poems in Praise of | Practically Nothing; [2] blank; 3–373 text; [374] blank.

*Jacket:* Pictorial in dark red (16), brilliant yellow (83), strong bluish green (160) and black on coated white paper with title in strong bluish green and black, illustration of a sheet of paper, pencil and a vase of flowers on a window sill with skyscrapers in distance, all on inset white panel bordered in dark red; additional lettering in reverse below panel. Signed: PG [Paul Galdone].

Front flap:

Samuel Hoffenstein practices in the tradition of sparkling light verse that has become one of the most refreshing trends on the American literary scene. And even in that tradition he is unique, as evidenced by the constantly increasing corps of Hoffenstein devotees. In this book, to their infinite joy and that of the hosts of newcomers who will join their ranks upon its publication, the Modern Library presents the complete Hoffenstein to date, the full texts of his three volumes—*Poems in Praise of Practically Nothing, Year In, You’re Out,* and *Pencil in the Air*. (*Spring 1954*)

*Poems in Praise of Practically Nothing* originally published by Boni & Liveright, 1928; *Year In, You’re Out* originally published by Horace Liveright, 1930; *Pencil in the Air* originally published by Doubleday & Co., 1947. Original ML collection printed from plates made from a new typesetting. Published May 1954. *WR* 29 May 1954. First (and only) printing: 7,500 copies. Discontinued 1 January 1959.

The ML paid a $2,000 advance against royalties of 10 cents a copy. Rights to *Pencil in the Air* had reverted to Hoffenstein’s estate, and the advance was divided equally between Liveright and David Hoffenstein, the author’s son. The ML edition sold about 6,000 copies in four and a half years (David Hoffenstein to Cerf, 9 December 1958). When the ML edition was discontinued Cerf wrote to David Hoffenstein, “I am sorry to say that we cannot possibly keep the Hoffenstein Poetry in the Modern Library. Quite frankly, it was one of the very poorest sellers we have ever had in the series. I am just as sorry about this as I know you are” (Cerf to David Hoffenstein, 23 December 1958).

**467**

**JAMES MORIER. THE ADVENTURES OF HAJJI BABA OF ISPAHAN. 1954–1959. (ML 289)**

**467. First printing (1954)**

THE ADVENTURES OF | *Hajji Baba* | OF ISPAHAN | BY JAMES MORIER | WITH AN INTRODUCTION BY | RICHARD D. ALTICK, | THE OHIO STATE UNIVERSITY | [torchbearer E3] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule]

Pp. [i–iv] v–ix [x–xiv], 1–456 [457–466]. [1–15]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition 1954* | *Introduction Copyright, 1954, by Random House, Inc.*; v–ix INTRODUCTION | by | Richard D. Altick; [x] blank; [xi–xiv] table of contents; 1–[14] INTRODUCTORY EPISTLE | TO THE | *REV. DR. FUNDGRUBEN* | *Chaplain to the Swedish Embassy at the Ottoman Porte* signed p. [14]: Peregrine Persic. | London, 1*st December*, 1823.; 15–456 text; [457–462] ML list; [463–464] ML Giants list; [465–466] blank. (*Spring 1954*) *Note:* *First* statement retained on copies with spring 1955 list.

*Jacket:* Pictorial in light yellowish brown (76), strong green (141), vivid red (11) and black on coated white paper with multicolor illustration of two men in turbans, one on horseback and the other with a walking stick, on inset panel within borders in vivid red, strong green, and light yellowish brown; lettering in black. Signed: F.K. [Fritz Kredel]

Front flap:

All the elements for thoroughgoing entertainment can be found in this book. The story is laid in nineteenth-century Persia, a romantic land remote geographically and in way of life from the western world. It is peopled with potentates and slave girls, robbers and rogues and—above all—a hero, a resourceful, tongue-in-cheek rascal named Hajji Baba. This adventurer’s ups and (mostly) downs take him through every employment from barber to executioner, into caravans, harems, and camps, and introduce him, and us, to every type of individual in the human comedy. We may suspect, as we pursue our hero from one crisis to another, that James Morier is using these tales to comment on the pride, affectation, hypocrisy and chicanery which are universal in human nature, but Hajji Baba himself asks only a relaxed and sympathetic listener for the varied episodes of his career. (*Spring 1954*)

Originally published 1824. ML edition (pp. [xi]–456) printed from plates of the Cresset Press edition (or a duplicate set of the Cresset plates) published in London, 1949, with the introduction by Richard Jennings and the bibliography omitted, Altick’s introduction added, roman page numerals removed from table of contents, alphabetical signatures removed from text pages (except p. 3, where “A.H.B.” [*Adventures of Hajji Baba*] appears at the left of the bottom margin and the signature “C” appears at the right), and initials “P. P.” removed from p. 456 following the end of the text. Published spring 1954. *WR* 10 April 1954. First printing: 5,000 copies. Discontinued 1 January 1960.

Random House published an edition of *The Adventures of Hajji Baba of Ispahan* with color and black-and-white illustrations by Cyrus LeRoy Baldridge which was used by the Book-of-the-Month Club as a 1938 dividend. The plates of the 10¾ x 7½ inch (270 x 187 mm) volume—if it was printed from plates—would have been far too large for the ML’s format.

Stein initially asked Gordon S. Haight of Yale University to write an introduction to the ML edition and offered a fee of $200, but Haight was too busy (Stein to Haight, 20 October 1953; Haight to Stein, 5 November 1953). He then approached Altick, offering him $150. He wrote, “What we have in mind is an introduction running about 2000 words and serving largely to reassure the timorous reader that this is a book worth reading. We do not want to load the introduction with too much detail, but there should be enough to let the reader know that though this is a book published more than one hundred years ago, it continues to provide pleasurable reading as widely, if not more so, as it did when it first appeared” (Stein to Altick, 9 November 1953). Altick comments in his autobiography, “I wrote the introduction to the Modern Library edition of James Morier’s pseudo-Oriental confection, *The Adventures of Hajji Baba of Ispahan* . . . which, although it never came near to being one of the best-selling titles in that long, influential series of reprints, earned me a fee that, almost to the dollar, paid for the arrival of one of our daughters” (Altick, *A Little Bit of Luck: The Making of an Adventurous Scholar,* p. 200).

Although Morier’s book remained in the ML for less than six years, three printings have been identified, including printings with spring 1955 and spring 1958 ML lists at the end of the volume.

Several months after the ML edition was published Stein wrote Altick, “I have just come from the Twentieth Century Fox office where they held an advance showing of HAJJI BABA. I suggest that you, James Morier, and I all change our names and try to start life anew in Venezuela” (Stein to Altick, 23 September 1954).

***Fall***

**468**

**ROBERT BROWNING. SELECTED POETRY OF ROBERT BROWNING. 1954–1971. (ML 198)**

**468. First printing (1954)**

SELECTED POETRY OF | Robert Browning | EDITED, WITH AN INTRODUCTION, BY | KENNETH L. KNICKERBOCKER | PROFESSOR OF ENGLISH, *University of Tennessee* | [torchbearer D3] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule]

Pp. [i–iv] v–xxvii [xxviii], [1–2] 3–729 [730–740]. [1–24]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1951, by Random House, Inc.*; v–ix CONTENTS; [x] blank; xi–xxiii INTRODUCTION | by Kenneth L. Knickerbocker; [xxiv] blank; xxv–xxvii SELECTED BIBLIOGRAPHY; [xxviii] blank; [1] fly title; [2] blank; 3–723 text; [724] blank; 725–729 INDEX OF TITLES; [730] blank; [731–736] ML list; [737–738] ML Giants list; [739–740] blank. (*Fall 1954*)

*Jacket:* Pictorial in black and strong brown on coated white paper with left-profile portrait of Browning in black and white and lettering in strong brown and in reverse, all against black background.

Front flap:

No poet in English literature excelled Robert Browning in the ability to understand the human heart and mind and soul. The tangled web of love and hate, hope and despair, faith and disbelief envelops the panorama of memorable characters in his poetry—lords, ladies, monks, alchemists, scholars, musicians, and others who crowd the colorful pages of his work. Throughout his writing there is an unbroken fortitude and an awareness of man’s capacity for greatness that provides inspiring guidance to all in a troubled time. (*Fall 1954*)

Original ML collection. Published in MLCE January 1951 and the regular ML 13 October 1954. *WR* 16 October 1954. First printing: 5,000 copies. Discontinued 1971/72; retained in MLCE.

Knickerbocker received a flat fee of $250 for writing the introduction and selecting the contents (Stein to Knickerbocker, 28 June 1950). The ML edition was set from *The Complete Works of Robert Browning*, edited by Charlotte Porter and Helen A. Clarke (12 vols., Thomas Y. Crowell Co., 1898) with the permission of the publisher.

Also in the Modern Library

Browning, Robert, *Poems and Plays* (Giant, 1934) G16

**469**

**ARISTOTLE. RHETORIC; POETICS. 1954– . (ML 246)**

**469a. First printing (1954)**

ARISTOTLE | [swelled rule] | *RHETORIC* | TRANSLATED BY W. RHYS ROBERTS | *POETICS* | TRANSLATED BY INGRAM BYWATER | INTRODUCTION BY FRIEDRICH SOLMSEN, | *Professor of the Classics, Cornell University* | [torchbearer G3] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule]

Pp. [i–iv] v–xxii, [1–2] 3–289 [290–298]. [1–10]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1954* | *Copyright, 1954, by Random House, Inc.*; v–xxii *INTRODUCTION* | BY FRIEDRICH SOLMSEN; [1] part title: RHETORIC | [swelled rule] | TRANSLATED BY W. RHYS ROBERTS; [2] blank; 3–18 *CONTENTS*; 19–218 text; [219] part title: POETICS | [swelled rule] | TRANSLATED BY INGRAM BYWATER; [220] blank; 221–222 *CONTENTS*; 223–266 text; 267–284 INDEX TO *RHETORIC*; 285–289 INDEX TO *POETICS*; [290] blank; [291–296] ML list; [297–298] ML Giants list. (*Fall 1954*)

*Variant:* Pp. [i–iv] v–xxii, [1–3] 4–289 [290–298]. [1–10]16. Contents as 469a except: [3]–18 *CONTENTS*. (*Spring 1963*) *Note:* The contents heading is dropped on the page, leaving no room for a page numeral at the foot.

*Jacket:* Uniform Aristotle jacket in moderate greenish blue (173) and black on coated white paper with top half consisting of white band with jacket title “The Rhetoric and The Poetics of Aristotle” and left-profile portrait of Aristotle in black and moderate greenish blue; moderate greenish blue band below center with lettering in black; thinner band at foot with series in moderate greenish blue.

Front flap:

For more than two thousand years, the *Rhetoric* and the *Poetics* of Aristotle have enjoyed the zealous acclaim of some readers and endured the hostile scrutiny of others. But, in any case, few words of antiquity have had more constant influence in Western thought than have these writings. It has long been the hope of the editors of the Modern Library to include these works in complete form, and now permission to use the distinguished Oxford translations by Roberts and Bywater makes this book possible. To it, Professor Solmsen has contributed a distinguished introduction and a body of helpful notes. (*Fall 1954*)

ML edition printed from plates made from a new typesetting. Published fall 1954. *WR* 29 January 1955. First printing: Not ascertained.

The Bywater translation of *Poetics* was originally published by the Clarendon Press (Oxford) in 1909; the Roberts translation of *Rhetoric* was originally published by the Clarendon Press (Oxford) in 1924. The ML paid Clarendon Press a $300 advance on the first 10,000 copies and royalties of 5 percent of the list price thereafter. Solmsen received a flat fee of $300 for his work on the ML edition. Stein found Solmsen’s English a bit clumsy and sent the introduction to Sidney Kaplan at the University of Massachusetts for stylistic improvement and clarification. Kaplan received $30 for this work.

“The selection from the notes to the Roberts and Bywater edition has been made by Professor Solmsen, who has also made the emendations enclosed by brackets” (p. [iv]).

**469b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 469a except line 9: [torchbearer K].

Pagination and collation as 469a.

Contents as 469a except: [iv] COPYRIGHT, 1954, BY RANDOM HOUSE, INC.; [290–297] ML list; [298] blank. (*Spring 1967*)

*Jacket:* Enlarged version of 469a with Fujita “ml” symbol added to black band.

Front flap:

Few works of antiquity have had a more constant influence in Western thought than Aristotle’s *Rhetoric* and *Poetics*. For the distinguished Oxford translations by W. Rhys Roberts and Ingram Bywater, Professor Friedrich Solmsen has provided an introduction examining these two works in the context of the ideas of Aristotle’s contemporaries, and has made substantial additions to the original notes by the translators.

**469c. Reissue format; offset printing (1977)**

Title as 469a through line 6; lines 7–11: INTRODUCTION BY FRIEDRICH SOLMSEN [comma omitted] | [torchbearer M] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule].

Pagination as 469a. Perfect bound.

Contents as 469b except: [290–298] blank.

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

Front flap:

Here is the complete text of two of Aristotle’s most important and influential works, in the famous and authoritative Oxford translations by W. Rhys Roberts and Ingram Bywater. Aristotle’s intention when he composed the *Poetics* was to set up standards of literary excellence, and in the *Rhetoric* he sought to establish standards of effective public speaking. For more than two thousand years the *Rhetoric* and the *Poetics* have met with both hostile scrutiny and zealous acclaim; few works of antiquity have had more constant influence in Western thought.

Published spring 1977 at $4.95. ISBN 0-394-60425-3.

Also in the Modern Library

Aristotle, *Introduction to Aristotle* (1947) 396

Aristotle, *Politics* (1943) 362

**470**

**DAVID H. GREENE, ed. AN ANTHOLOGY OF IRISH LITERATURE. 1954–1970. (ML 288)**

**470a. First printing (1954)**

AN | ANTHOLOGY | OF | IRISH | LITERATURE | EDITED, WITH AN INTRODUCTION, BY | *David H. Greene,* NEW YORK UNIVERSITY | [torchbearer D5] | [thin rule] | THE MODERN LIBRARY · NEW YORK | [thick rule]

Pp. [i–iv] v–xxxvii [xxxviii], [1–3] 4–602. [1–20]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1954 | Copyright, 1954, by Random House, Inc.; v–xii CONTENTS; xiii–xxxii INTRODUCTION signed p. xxxii: DAVID H. GREENE; xxxiii–xxxvii ACKNOWLEDGMENTS; [xxxviii] blank; [1] fly title; [2] blank; [3] part title: PART I | [thin rule] | Early Irish Lyrics | TRANSLATIONS FROM THE GAELIC | [thick rule]; 4–588 text; 589–598 BIBLIOGRAPHICAL NOTES; 599–602 INDEX OF | AUTHORS, TRANSLATORS, AND TITLES.

*Contents:* Pt. 1. Early Irish Lyrics – Pt. 2. Myth, Saga, and Romance – Pt. 3. The Bardic Tradition – Pt. 4. Modern Irish Poetry – Pt. 5. Irish Literature in English.

*Jacket A:* Non-pictorial in vivid yellow (82), deep yellow green (118) and black on coated white paper with “Irish Literature” in deep yellow green outlined in black, other lettering in black on vivid yellow and deep yellow green patches, all against white background and within black rules. Signed: RIKI.

Front flap:

This book spans more than twelve centuries of writing to present the rich heritage of Irish literature. Beginning with the first traces of Celtic literature written in the margins of medieval manuscripts by scribes of the seventh and eighth centuries, it continues through the great cycles of mythology and romance whose heroes’ names are poetry themselves—Cuchulain, who fought with the sea, Mad Sweeney, and Deirdre of the Sorrows. There are tales and poems that celebrate the love of freedom and reckless heroism of Irish patriots, and there are quiet stories of the hedge schoolmasters, the gentry, and the people of the Irish countryside. Finally come the modern writers—Yeats, Joyce, Shaw, Synge, O’Casey, Gogarty, O’Connor and many others—who write in English but whose deep consciousness of the Celtic past makes them unmistakably Irish. (*Spring 1954*)

Original ML anthology. Publication announced for spring 1954 and postponed to fall 1954. *WR* 20 November 1954. First printing: 5,000 copies. Discontinued 1970/71.

Greene received a flat fee of $750 for his work on the anthology. The permissions budget was limited to $1,500, and the scope of the anthology was reduced as a result. Greene wanted to include twenty-one poems by Yeats, but Macmillan, Yeats’s American publisher, wanted $25 per poem for American rights and A. P. Watt, the agent for the Yeats estate, wanted an additional $20 per poem for world rights. The number of Yeats poems was cut to eleven and Watt reduced its fee to $12.50 per poem, but this was still too much for the budget. In the end the ML limited the sales territory for *An Anthology of Irish Literature* to the U.S. and Canada, and the number of Yeats poems was cut to nine. The representation of other authors in the anthology was reduced as well.

Frank O’Connor revised his translation of Brian Merriman’s *The Midnight Court* for the anthology.

**470b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 470a through line 7; lines 8–9: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 470a. [1]16 [2–10]32 [11]16

Contents as 470a except: [iv] COPYRIGHT, 1954, BY RANDOM HOUSE, INC.

*Jacket B:* Adapted version of 470a with horizontal rules omitted, Fujita “ml” symbol added at foot followed by “A Modern Library Book” in black; Fujita torchbearer at foot of backstrip.

**471**

**EUDORA WELTY. SELECTED STORIES OF EUDORA WELTY. 1954– . (ML 290)**

**471a. First printing (1954)**

SELECTED STORIES OF | EUDORA WELTY | CONTAINING ALL OF | *A Curtain of Green and Other Stories* | and *The Wide Net and Other Stories* | WITH AN INTRODUCTION BY | KATHERINE ANNE PORTER | [torchbearer E3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–x] xi–xxiii [xxiv], [1–2] 3–289 [290]; [1–2] 3–214. [1–15]16 [16]8 [17]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1954 | Copyright, 1936, 1937, 1938, 1939, 1941, 1943, by Eudora Welty; [v] ACKNOWLEDGMENT; [vi] blank; [vii] PUBLISHER’S NOTE; [viii] blank; [ix–x] CONTENTS; xi–xxiii INTRODUCTION signed p. xxiii: Katherine Anne Porter | *August 19, 1941*; [xxiv] blank; [1] part title: A CURTAIN OF GREEN | AND OTHER STORIES; [2] blank; 3–289 text; [290] blank; [1] part title: THE WIDE NET | AND OTHER STORIES; [2] blank; 3–214 text.

*Variant:* As 471a except: [1]16 [2–7]32 [8]8 [9]32 [10]16; [iv] COPYRIGHT, 1936, 1937, 1938, 1939, 1941, 1943, | BY EUDORA WELTY. (*Late 1950s/early 1960s*)

*Jacket:* Pictorial in strong greenish yellow (99), dark grayish blue (187) and black on coated white paper with oval illustration of the columned porch of a house, gnarled trees hanging with Spanish moss, and a low moon, surrounded by a strong greenish yellow glow and scattered stars; lettering in dark grayish blue and black. Signed: PG [Paul Galdone].

Front flap:

Any one of the stories in this volume, by itself, would identify Eudora Welty as one of the most unusual short-story writers of our times. But only from the succession of story upon story, with startling variations of pace, style, and mood, comes a truer appreciation of the power and versatility of the artist. The twenty-five stories in this volume may range from the quietly understated narrative of “A Worn Path” to the breezily vulgar dialogue of “Petrified Man” or the thematic counterpoint of “Powerhouse,” but they all alike express their author’s talent and perception. The basic material of Miss Welty’s stories is her observation of human experience in her native South, but with great technical skill and psychological subtlety she succeeds not only in recreating that experience but in measuring its impact on the persons involved.(*Fall 1954*)

*A Curtain of Green* originally published with Porter introduction by Doubleday, Doran & Co., 1941; new bibliographical edition published as *A Curtain of Green and Other Stories* by Harcourt, Brace & Co., 1947. *The Wide Net and Other Stories* originally published by Harcourt, Brace & Co., 1943. ML edition (pp. xi–xxiii, 3–289; 3–214) printed from Harcourt, Brace plates. Published fall 1954. *WR* 16 October 1954. First printing: 5,000 copies.

Cerf was interested in adding Welty to the ML and telephoned Harcourt, Brace to request copies of her books. The Harcourt, Brace sales manager sent *A Curtain of Green*, *The Robber Bridegroom*, *The Wide Net*, *Delta Wedding*, and *The Golden Apples*, expressing the hope that the ML would take one of them (Edward A. Hodge to Cerf, 14 May 1953). The reprint contract for *Selected Stories of Eudora Welty* was signed a month later. The ML paid Harcourt, Brace royalties of 10 cents a copy. There was a second printing of 5,000 copies in March 1955. Noel Polk reports that 27,035 copies were printed by October 1977 (*Eudora Welty: A Bibliography of Her Work*, p. 94), but this figure seems low. Complete information about printings and sales is not available in the RH archives, but the following evidence is suggestive: *Selected Stories of Eudora Welty* does not appear on lists of titles selling fewer than 2,000 copies a year that the ML began to maintain in the late 1960s, and it sold 2,400 copies in 1970. When the ML cut its list from nearly 500 titles in 1970 to fewer than 140 in the mid-1970s, it was one of the titles that survived.

Textual variants between the first edition of *A Curtain of Green* (Doubleday, Doran, 1941) and the ML text have been noted by Polk, “Text of the Modern Library *A Curtain of Green*” (1979). Polk writes:

In 1946 Harcourt, Brace proposed to publish a new edition of *A Curtain of Green*. Miss Welty was asked whether she had any revisions or corrections to make in the text, and then was asked to supply a copy of the book to send to the printer. To the first request Miss Welty replied that she had no revisions to make; to the second she responded by sending a copy not of the first American edition (NY: Doubleday, Doran, 1941) but of the first English edition (London: John Lane the Bodley Head, 1943). Thus the Harcourt, Brace text of *A Curtain of Green* is two typesettings removed from the first American edition, and since it is fairly clear that Miss Welty had no hand in any but the Doubleday, Doran edition, the many textual differences between the first edition and the Harcourt, Brace edition must be considered corruptions of the text. When the Modern Library reprinted the Harcourt, Brace text in its *Selected Stories* (NY, 1954), it of course perpetuated those corruptions. This is a fact of some importance to Welty scholarship, since the Modern Library text of *A Curtain of Green* is both the only one currently in print and the text most frequently cited by critics. (p. 6)

In his writings Polk tended to refer to the ML text rather than the Harcourt, Brace text because it was for many years the only edition in print and the one most frequently cited.

**471b. Title page with Fujita torchbearer; 7½ in. format (1969/70)**

Title description as 471a through line 7; lines 8–9: [torchbearer K] | THE MODERN LIBRARY · NEW YORK.

Pagination as 471a. [1]16 [2–7]32 [8]8 [9]32 [10]16

Contents as 471a except: [iv] COPYRIGHT, 1936, 1937, 1938, 1939, 1941, 1943, AND | © RENEWED 1965, 1966, BY EUDORA WELTY.

*Variant A:* Pagination and collation as 471b. Contents as 471a except: [iv] Copyright 1936, 1937, 1938, 1939, 1941, 1943 | by Eudora Welty | Copyright Renewed 1965, 1966, 1967, 1969, | 1970, 1971 by Eudora Welty

*Variant B:* Pagination and collation as 471b. Contents as 471b except: [iv] MODERN LIBRARY EDITION, October 1954 | Copyright 1936, 1937, 1938, 1939, 1941, 1942, 1943, | by Eudora Welty | Copyright renewed 1965, 1966, 1967, 1969, 1970, 1971, | by Eudora Welty

*Jacket:* Pictorial in grayish greenish yellow (105), deep purplish red (256) and black on coated white paper with oval illustration as 471a except slightly cropped and without encircling glow or scattered stars; newly designed lettering in black and deep purplish red against grayish greenish yellow background. Front flap as 471a.

**471c. Reissue format (1977)**

Title as 471b except line 8: [torchbearer M].

Pagination as 471a. Perfect bound.

Contents as 471b variant B except: [iv] 1st line (ML edition statement) omitted.

*Jacket:* Non-pictorial with lettering in dark reddish brown (44) and torchbearer in deep brown (56) on tan paper. Front flap as 471a.

Published fall 1977 at $4.95. ISBN 0-394-60445-8.

Polk indicates that the ML edition went out of print in October 1977 after 27,035 copies had been printed and that it was brought back into print in 1978 (*Eudora Welty: A Bibliography of Her Work*, p. 94). It appears more likely that it went out of print in 1976 since 471c was published in fall 1977.