**1956**

**General**

The discussions with Allen Lane that began in 1954 about the possibility of Random House acquiring the American branch of Penguin Books resumed in the summer of 1956. A Random House memorandum in July outlined a possible basis for the purchase of Penguin Books for the American market. This included agreements to maintain the Penguin imprint in America, an equitable plan for taking over all existing Penguin obligations, and the possible abandonment of the Modern Library Paperback series (Random House memorandum, 12 July 1956). In August, Cerf told Lane: “We are very serious about pursuing exploratory talks on the situation and, in fact, will hold up all decisions on our own paper-back plans until we know just where this whole matter stands” (Cerf to Lane, 20 August 1956). But Lane was not willing to negotiate at this point. However, Random House remained interested. In 1958, Klopfer wrote Lane:

Almost a year has gone by since our negotiations blew up. This is just a line to tell you that Bennett and I are just as interested as we were a year ago. If you had a change of heart or mind, I’ll be delighted to fly over and talk with you—or maybe you could use it as an excuse to come over here. We would like to see you! (Klofper to Lane, 28 August 1958).

But the Random House-Penguin negotiations were over. Random House expanded by acquiring Alfred A. Knopf in 1960. Penguin merged with Viking Press in 1975 to form Viking Penguin.

The Modern Library continued to lose popular titles as original publishers started their own quality paperback imprints. In February 1956, for example, Doubleday informed Cerf they wished to terminate the Modern Library’s contract for Conrad’s *Victory* and put it into an Anchor edition. Doubleday eventually relented, perhaps because *Victory* was only five years away from entering the public domain. But other significant titles were lost to such arrangements. For example, Viking Press withdrew James Joyce’s *Portrait of the Artist as a Young Man* in 1956 and later, reprint agreements for other titles were withdrawn.

**Number of titles**

Ten new titles were added to the series. Seven titles were discontinued. Tchekov, *Plays* (1930) was superseded by Chekhov *Best Plays* and Voltaire’s *Candide* (1918) was superseded by Voltaire’s *Candide and Other Writings.* This brought the total in the title list to 305.

**Format**

All new titles were published in the standard 7¼ by 4⅞ inch format with the Blumenthal binding, stained top edges, and Kent endpapers in gray. The binding cloth was red, blue, green, or gray with lettering on inset panels in black on the front cover and spine.

**Price**

$1.45.

**Dating keys**

(Spring) Tennyson, *Selected Poetry* xHuxley, *Brave New World*; Giants through G79; jackets: 376. (Fall) Huxley, *Brave New World* xCaesar, *Gallic War*; Giants through G80 with G45 Lewisohn, *Story of American Literature*; jackets: 377.

**Titles sought, suggested, declined**

Cerf asked Richard Watts, Jr., to edit *New Voices in the European Theatre* as a companion volume to the 1955 anthology, *New Voices in the American Theatre* (Cerf to Watts, 11 October 1956). Watts was interested but the book never appeared. John W. Aldridge suggested ten possible ML titles, including a Wodehouse reader, Ford Madox Ford’s *The Good Soldier*, Malcolm Lowry’s *Under the Volcano*, a volume of Nathanael West’s novels, the basic writings of Alfred North Whitehead, a Sherlock Holmes collection in the Giants, a Giant anthology of great short novels, and an anthology of fiction by younger postwar writers (Aldridge to Hiram Haydn, 9 July 1956). Stein liked the Wodehouse and great short novels ideas and noted that Macmillan had turned down earlier proposals for a Whitehead collection (Stein memo to Haydn, undated). Cerf thought the Wodehouse and Whitehead collections and the great short novels and postwar fiction anthologies had possibilities (Cerf to Aldridge, 22 August 1956). Aldridge submitted a tentative table of contents for *Great American Short Novels*, but the only ML title that resulted from his proposals was Wodehouse’s *Selected Stories* (1958: 505).

**New titles**

James, *The Bostonians* (1956) 480

Voltaire, *Candide and Other Writings* (1956) 481

Flores, ed., *Great Spanish Stories* (1956) 482

Tennyson, *Selected Poetry* (1956) 483

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

Huxley, *Brave New World* (1956) 485

Aleichem, *Selected Stories* (1956) 486

Chekhov, *Best Plays* (1956) 487

Zimmern, *Greek Commonwealth* (1956) 488

O’Hara, *Selected Short Stories* (1956) 489

**Discontinued**

Day, *Life with Father* (1944)

Du Maurier, *Peter Ibbetson* (1932)

Hersey, *Bell for Adano* (1946)

Joyce, *Portrait of the Artist as a Young Man* (1928)

Kronenberger, ed., *Anthology of Light Verse* (1935)

Lardner, *Collected Short Stories* (1941)

Mansfield, *Garden Party* (1931)

Tchekov, *Plays* (1930)\*

Voltaire, *Candide* (1918) 46\*\*

\*Superseded by Chekhov, *Best Plays* (1956: 487)

\*\*Superseded by Voltaire, *Candide and Other Writings* (1956: 481)

***Spring***

**480**

**HENRY JAMES. THE BOSTONIANS. 1956–1970. (ML 16)**

**480. First printing (1956)**

[within double rules] *Henry James* | [short swelled rule] | The Bostonians | *A NOVEL* | INTRODUCTION | BY IRVING HOWE | [torchbearer E5] | THE MODERN LIBRARY | NEW YORK

Pp. [i–iv] v–xxviii, [1–2] 3–464 [465–468]. [1]16 [2–7]32 [8]24 [9]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1956 | Copyright, 1956, by Random House, Inc.; v–xxviii *Introduction* | BY IRVING HOWE; [1] part title: *Book First*; [2] blank; 3–464 text; [465–466] ML Giants list; [467–468] blank. (*Spring 1956*)

*Jacket:* Pictorial in light grayish olive (109) and black on coated white paper with sketch of Boston street scene with pedestrians and horse-drawn carriages; title and statements of responsibility in reverse on black bands at top and foot.

Front flap:

Rejected and neglected when published in 1886, *The Bostonians* has now taken its place as the culminating novel of James’s middle period. The harshness of its reception was natural. It satirized the cranks and charlatans of the post-Civil-War era; its hero was a Southerner; and in its portrayal of the relations of its two leading female characters it skirted a subject then taboo—the theme of sexual abnormality. Today the story of the contest between Olive Chancellor, the arch-feminist, and Basil Ransome, the Southern traditionalist, as to which shall mold and dominate the beautiful, guileless Verena Tarrant has come to be recognized as perhaps the most enjoyable of all the James novels. (*Spring 1956*)

ML edition printed from plates made from a new typesetting. Published spring 1956. *WR* 17 March 1956. First printing: Not ascertained. Discontinued 1970/71; retained in MLCE.

Howe received $250 for writing the introduction (Stein to Howe, 11 May 1955).

Also in the Modern Library

James, *Daisy Miller; An International Episode* (1918–1934) 60

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

James, *Portrait of a Lady* (1936–1973; 1983– ) 291

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

James, *Short Stories* (Giant, 1948–1970) G75

James, *Washington Square* (1950–1970) 427

**481**

**VOLTAIRE. CANDIDE AND OTHER WRITINGS. 1956–1971; 1985– . (ML 47)**

**481a. First printing (1956)**

VOLTAIRE | *CANDIDE* | AND OTHER WRITINGS | Edited, with an Introduction, by | HASKELL M. BLOCK | Assistant Professor of Comparative Literature, | The University of Wisconsin | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–ix] x–xxii [xxiii–xxiv], [1–3] 4–576 [577–584]. [1]16 [2–9]32 [10–11]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1956 | © Copyright, 1956, by Random House, Inc.; [v–viii] CONTENTS; [ix]–xx INTRODUCTION | *By Haskell M. Block*; [xxi]–xxii EDITORIAL NOTE; [xxiii] FOR FURTHER READING; [xxiv] blank; [1] part title: FICTION; [2] blank; [3]–569 text; [570]–576 NOTES; [577–578] ML Giants list; [579–584] ML list. (*Spring 1956*)

*Contents:* Fiction. Zadig, or Destiny – The Way the World Goes: Vision of Babouc – Micromegas – The Story of a Good Brahmin – Candide, or Optimism; translated by Richard Aldington. Poetry. Poem on the Lisbon Earthquake. Literary Criticism. Essay on Epic Poetry (selections) – Translator’s Preface to Julius Caesar, Tragedy of Shakespeare. History. The Age of Louis XIV (selections) – An Essay on the Manners and Spirit of Nations (Introduction). Philosophical Writings. Philosophical Letters (selections) – Treatise on Tolerance (selections) – A Commentary on the Book, *Of Crimes and Punishments* (selections) – Philosophical Dictionary (selections). Dialogues and Shorter Pieces. Account of the Sickness, Confession and Death of the Jesuit Berthier – Of the Horrible Danger of Reading – Conversation of Lucian, Erasmus and Rabelais – André Destouches in Siam – Dialogues between A, B and C (selections) – Of the Encyclopedia – Dialogues of Evhémère (First Dialogue: On Alexander). Letters (selections). Notebooks (selections).

*Jacket:* Pictorial in grayish red (19), light greenish blue (172), light bluish gray (190), and black on coated white paper with Rockwell Kent drawing (unsigned) on central panel in light bluish gray and reverse of a woman and man on two horses leaping in unison over the horizon; author in reverse on grayish red panel at top, title in reverse on grayish red panel at foot, other lettering in black. Revised version of 46.2b jacket. *Note:* The jacket drawing by Kent is from the 1928 limited edition of *Candide* illustrated by Kent, printed by Elmer Adler,and published by Random House.

Front flap:

Few writers, if indeed any, surpass Voltaire in versatility and enduring vitality. Novelist, poet, dramatist, literary critic, philosopher, historian, scientist, political essayist: Voltaire was all these—and always with brilliance of wit and lucidity of style.

The most representative figure of the Age of Enlightenment, he remains after two centuries an abundant fountainhead of good sense and of memorable enjoyment to every reader. This immortal talent is richly represented in this volume, edited by Haskell M. Block of the University of Wisconsin with a stimulating introduction on the importance of Voltaire to our own times. (*Spring 1956*)

Original ML collection superseding Voltaire, *Candide* (1918: 46). Published May 1956. *WR* 28 May 1956. First printing: Probably 5,000 copies. Discontinued 1971/72; retained in MLCE. Reissued 1985.

“I have attempted to provide an indication of Voltaire’s range and complexity by selecting those works which have most clearly become of a vital part of our intellectual and artistic heritage. . . . The text of this edition has been prepared in the hope of making some improvement over previous English versions. All of the selections are complete. There are no excerpts of letters or parts of chapters. . . . It is hoped that the translations in this collection will help to make a beginning toward an accurate edition of Voltaire in English. In every section of the volume I have provided new translations wherever they were necessary. I should add that the translations from Voltaire’s *Notebooks* are the first from that work to appear in an English edition. . . . Where older translations have been used, they have been thoroughly revised. In particular, for all of the fiction except *Candide*, I have modernized the version of Robert Bruce Boswell. The translation of *Candide* is by Richard Aldington. I am especially grateful to Martyn P. Pollack for the selections from his excellent version of *The Age of Louis XIV*, and to Floyd Gray for his assistance in the translating of Voltaire’s correspondence.” (Editorial Note, pp. xxi–xxii)

The chapters of *Candide*, like those in the 1930 ML edition (46.2), are set as single paragraphs, following the 1928 Random House limited edition of *Candide*.

Sales totaled 14,352 copies by spring 1958.

**481b. Reissue format (1985)**

VOLTAIRE | [title in reverse within single rules in reverse all on black rectangular panel] CANDIDE | [below panel] AND OTHER WRITINGS | EDITED, WITH AN INTRODUCTION | BY HASKELL M. BLOCK | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pagination as 412a. Perfect bound.

Contents as 412a except: [i] woodcut illustration by Stephen Alcorn of Candide in wig and knee breeches seated in a chair holding a hoe, with rising sun in background and flowers and theatrical masks at his feet; [iv] FIRST MODERN LIBRARY EDITION | 1984 printing | Copyright © 1956 by Random House, Inc. | Copyright renewed 1984 by Random House, Inc.; [577] ABOUT THE AUTHOR; [578–584] blank.

*Jacket:* Pictorial reissue jacket in strong reddish brown (40) and black on tan paper with woodcut illustration by Stephen Alcorn of a seated Candide holding a hoe; jacket design by R. D. Scudellari. Jacket title*: Candide*.

Front flap:

The highly unusual story of a young man booted from Paradise, *Candide* is Voltaire’s most famous novel as well as a scorching indictment of the philosophy of Liebnitz [*sic*], which was summed up by Voltaire in the thought: “All is for the best in this best of all possible worlds.” Candide’s tutor, the philosophic Dr. Pangloss, is the embodiment of this unlikely theory, maintaining it in spite of the most blatant evidence to the contrary. The young Candide is expelled from the castle of Thunder-ten-tronckh for making love to the Baron’s daughter, Cunégonde; and thereafter he, Pangloss and Cunégonde embark on what develops into a long series of adventures. Sometimes together, usually apart, in various corners of the earth, they endure a brutal succession of the most unfair and calamitous events conceivable. Eventually they settle down together on a little farm. Candide marries Cunégonde, now grown ugly as a radish, and tells himself often, “We must cultivate our garden.”

Published spring 1985 at $7.95. ISBN 0-394-60522-5.

Also in the Modern Library

Voltaire, *Candide* (1918–1955) 46

**482**

**ANGEL FLORES, ed. GREAT SPANISH STORIES. 1956–1970. (ML 129)**

**482. First printing (1956)**

*Great* | *Spanish* | *Stories* | EDITED WITH | AN INTRODUCTION BY | ANGEL FLORES | *Queens College* | [torchbearer E3] | THE MODERN LIBRARY · *New York*

Pp. [i–iv] v–xiv, [1–2] 3–490 [491–498]. [1]16 [2–8]32 [9]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1956* | © *Copyright, 1956, by Random House, Inc.*; v–vii *Contents*; [viii] blank; ix–xiv *Introduction* BY ANGEL FLORES; [1] fly title; [2] blank; 3–490 text; [491–496] ML list; [497–498] ML Giants list. (*Spring 1956*)

*Contents:* Master Pérez the Organist, by Gustavo Adolfo Bécquer; translated by Martin Nozick – The Three-Cornered Hat, by Pedro Antonio de Alarcón; translated by Martin Armstrong – Torquemada in the Flames, by Benito Pérez Galdós; translated by Willard Trask – Doña Berta, by Leopoldo Alas; translated by Zenia DaSilva – Sonata of Autumn, by Ramón María del Valle-Inclán; translated by May Heywood Broun and Thomas Walsh – Prometheus, by Ramón Pérez de Ayala; translated by Alice P. Hubbard – Saint Manuel Bueno, Martyr, by Miguel de Unamuno; translated by Anthony Kerrigan – Saint Alexis, by Benjamín Jarnés; translated by Angel Flores – The Village Idiot, by Camilo José Cela; translated by Beatrice P. Patt – The Bewitched, by Francisco Ayala; translated by Caroline Muhlenberg – Twilight in Extremadura, by Rosa Chacel; translated by Beatrice P. Patt – The Stuffed Parrot, by Rafael Dieste; translated by Zenia DaSilva – The Return, by Carment Laforet; translated by Martin Nozick – In the Trenches, by Antonio Sánchez Barbudo; translated by Caroline Muhlenberg – The Launch, by Max Aub; translated by Elizabeth Mantel – The Cathedral of Hearts, by José María Gironella; translated by Marcel Mendelson.

*Jacket:* Pictorial in strong blue (178), brilliant yellow (83), light gray (264), medium gray (265) and black on coated white paper with column and arch in foreground and monastery in brilliant yellow and sky in strong blue viewed through arch; title in reverse against strong blue background, statement of responsibility in reverse against medium gray background at foot, other lettering in black.

Front flap:

Few areas of world literature are as little known to English-speaking readers as Spanish fiction. Yet none is more highly regarded by those who have had the opportunity to explore it. The sixteen stories selected for this volume by Angel Flores represent some of the best prose fiction of modern times and include the work of such old masters as Alarcón and Unamuno as well as the work of younger writers now living in Spain or in exile. The editors of the Modern Library are pleased to add this volume to the rich coverage of great literature now in the series. (*Spring 1956*)

Original ML anthology. Published May 1956. *WR* 28 May 1956. First printing: Not ascertained. Discontinued 1970/71.

Flores received a flat fee of $500 for editing the volume and writing the introduction. Sales totaled 6,720 copies by spring 1958.

**483**

**ALFRED LORD TENNYSON. SELECTED POETRY OF TENNYSON. 1956–1970. (ML 230)**

**483a. First printing (1956)**

SELECTED POETRY OF | TENNYSON [open-face letters] | EDITED, WITH AN INTRODUCTION, BY | DOUGLAS BUSH | PROFESSOR OF ENGLISH, HARVARD UNIVERSITY | [torchbearer E3] | [swelled rule] | THE MODERN LIBRARY · *New York*

Pp. [i–iv] v–xxi [xxii], [1–2] 3–426. [1]16 [2–7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright, 1951, by Random House, Inc.*; v–vii CONTENTS; [viii] blank; ix–xix INTRODUCTION | BY DOUGLAS BUSH; xx–xxi BIBLIOGRAPHY; [xxii] blank; [1] fly title; [2] blank; 3–423 text; 424–426 INDEX OF TITLES.

*Jacket:* Pictorial in brilliant blue (177), brilliant orange yellow (67) and black on coated white paper with front of jacket divided into eight panels with black-and-white portrait of Tennyson at lower left; other seven panels in brilliant orange yellow, brilliant blue and black with lettering in reverse or black. Signed: [Philip] Grushkin.

Front flap:

Few poets in the history of English literature were gifted with a greater range of theme and style than Tennyson. He wrote in many forms, in many moods—and in his poetry he tried to cope with a world of shaken beliefs and uncertain values. “In the essential nature of his idealism and his disillusioned melancholy, his pervading sense of irreparable loss,” writes Professor Bush in the Introduction, “he is very much our contemporary, the poet of an age of anxiety.” (*Spring 1956*)

Original ML collection. Published spring 1956. *WR* 17 March 1956. First printing: 5,000 copies. Discontinued 1970/71; retained in MLCE.

Originally published 1951 in MLCE and five years later in the regular ML. Stein offered Bush a flat fee of $250 to write the introduction and select the contents, with the manuscript due by 30 September (Stein to Bush, 28 June 1950). Bush was behind schedule on a book he was working on and replied that could not meet the September deadline (Bush to Stein, 30 June 1950). Stein was flexible, and Bush accepted on the condition that he would submit the manuscript as soon as he could (Bush to Stein, 16 July 1950). The ML paid him an additional $50 for a student assistant. The manuscript was delivered in mid-October 1950. Bush received an additional $100 when *Selected Poetry of Tennyson* was added to the regular ML (Stein to Bush, 1 March 1956).

The text was set from the Cambridge Edition, *The Complete Poetical Works of Tennyson,* edited by W. J. Rolfe (Houghton Mifflin Co., 1898) with “a few silent corrections” (Introduction, p. xix).

**483b. Title page reset; bibliography updated (1967)**

[ornament] | *Selected* | Poetry | of | Tennyson | [ornament] | Edited, with an Introduction, by | Douglas Bush | Gurney Professor of English Literature, Emeritus, | Harvard University | [ornament] | The Modern Library | New York | [torchbearer J]

Pp. [i–iv] v–xxii, [1–2] 3–426. Collation as 483a.

Contents as 483a except: [iv] Copyright, 1951, by Random House, Inc.; xx–xxii BIBLIOGRAPHY. *Note:* The half title and fly title are also reset in script type.

*Jacket:* As 483a.

*Endpaper:* Kent endpaper in tan.

*Binding:* 1960s binding C.

Also in the Modern Library

Tennyson, *Poems and Plays* (Giant, 1938–1971) G40

**484**

**BERNARD SHAW. SAINT JOAN, MAJOR BARBARA, ANDROCLES AND THE LION. 1956– . (ML 294)**

**484a. First printing (1956)**

BERNARD SHAW’S | *Saint Joan* | *Major Barbara* | *Androcles and the Lion* | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [*6*], [1–2] 3–479 [480–490]. [1]16 [2–7]32 [8]24 [9]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] [9 lines of copyright statements] | *First Modern Library Edition, 1956*; [*5*] CONTENTS; [*6*] blank; [1] part title: *Saint Joan* | A CHRONICLE PLAY IN SIX SCENES | AND AN EPILOGUE; [2] blank; 3–57 PREFACE TO SAINT JOAN dated p. 57: Ayot St Lawrence, | *May* 1924.; [58] blank; 59–172 text; [173] part title: *Major Barbara*; [174] blank; 175–215 PREFACE TO MAJOR BARBARA dated p. 215: *London, June* 1906.; [216] blank; 217–322 text; [323] part title: *Androcles and the Lion* | A FABLE PLAY; [324] blank; 325–428 PREFACE ON THE PROSPECTS | OF CHRISTIANITY dated p. 428: London, *December* 1915.; 429–479 text; [480–481] ML Giants list; [482–487] ML list; [488–490] blank. (*Spring 1956*)

*Jacket:* Non-pictorial in vivid red (11) and brownish black (65) on coated white paper with titles of individual plays in vivid red on inset white panel with ornamental rules in brownish black; other lettering in reverse except series in brownish black, all against vivid red background.

Front flap:

Bernard Shaw has been called “the liveliest and, in many ways, the youngest intellect of the century.” This estimate is fully supported by the three “problem” plays in this volume:

SAINT JOAN, a searching portrayal of Joan of Arc—one of Shaw’s greatest successes in the theatre,

MAJOR BARBARA, a devastating indictment of insincere philanthropy—regarded by some critics as one of Shaw’s finest works,

ANDROCLES AND THE LION, a brilliant exploration of the varieties of faith—a perennial favorite of Shaw admirers.

Often disconcerting and irreverent, Shaw never fails to be thought-provoking in his charmingly witty way. The Modern Library takes pride in adding these plays to those already available in *Four Plays by Bernard Shaw* (ML 10). (*Spring 1956*)

Original ML collection. Published spring 1956. *WR* 17 March 1956. First printing: Not ascertained.

**484b. Reissue format; offset printing (1979)**

Title as 484a except line 5: [torchbearer M].

Pagination as 484a. Perfect bound.

Contents as 484a except: [*4*] 8 lines of copyright statements; *First* statement omitted; [480–490] blank.

*Jacket:* Non-pictorial on tan paper with lettering in dark grayish brown (62) and torchbearer in deep brown (56).

Front flap:

George Bernard Shaw has been hailed as the greatest British dramatist since Shakespeare, and this volume contains three of his most highly regarded—and most frequently revived—plays.

*Saint Joan*, Shaw’s ironic study of Joan of Arc as a woman who had to be killed because the world was not yet ready for a saint, is considered by many to be his best play and has a title role that continues to challenge leading actresses.

*Major Barbara*, the story of the daughter of a wealthy munitions manufacturer who joins the Salvation Army to defy her father, preaches the still timely lesson that poverty is the root of all evil.

*Androcles and the Lion* is an unexpectedly hilarious, if biting, satire on the early Christians.

Published fall 1979 at $5.95. ISBN 0-394-60480-6.

Also in the Modern Library

Shaw, *An Unsocial Socialist* (1917–1933) 15

Shaw, *Four Plays* (1953– ) 458

***Fall***

**485**

**ALDOUS HUXLEY. BRAVE NEW WORLD. 1956–1967. (ML 48)**

**485. First printing (1956)**

BRAVE | NEW | WORLD | by Aldous Huxley | With a special Foreword by the author | [torchbearer D5] | THE MODERN LIBRARY · NEW YORK

Pp. [*22*], 1–310 [311–314]. [1–9]16 [10]8 [11]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *First Modern Library Edition 1956* | *Copyright, 1932, 1946, by Aldous Huxley*; [*5*] epigraph from Nicolas Berdiaeff; [*6*] blank; [*7*–*20*] *FOREWORD*; [*21*] fly title; [*22*] blank; 1–[311] text; [312] blank; [313–314] ML Giants list. (*Fall 1956*)

*Jacket:* Pictorial in vivid red (11), strong greenish blue (169) and black on coated white paper with three “T’s” in vivid red raised on black pikes; author in strong greenish blue, title and other lettering in reverse, all against background shaded top to foot from nearly black to light gray (264). Signed: Hoffman.

Front flap:

*Brave New World* is a brilliantly satiric novel about life six centuries from now (in “632 After Ford”), the Utopian era in which science has, with juggernaut indifference, triumphed. It is an era of perfect stability, control, conformity. There are, for example, no mothers or fathers because babies are mass-produced from chemical solutions in laboratory bottles; children are completely conditioned for their designated roles as adults in a precisely ordered society. Into this incredible world comes Bernard Marx, hatched in an excessively alcoholic prenatal solution, with ideas worthy of the primitive twentieth century.

This is a shocking, fantastic novel, rich in witty entertainment and biting comment. Its status as a classic increases steadily as what seemed imaginary fiction becomes each day more of a reality. (*Fall 1956*)

Originally published by Doubleday, Doran & Co., 1932; rights transferred to Harper & Bros., 1938; published with Huxley’s foreword by Harper & Bros., 1946. ML edition (pp. [*5*–*20*], 1–[311]) printed from Doubleday/Harper plates with fly title reset and page numerals removed from foreword and last page of text. Published October 1956. *WR* 15 October 1956. First printing: 7,500 copies. Discontinued 1 January1968.

The ML expressed interest in *Brave New World* several times between 1942 and 1952, but the trade edition was selling too well for Harper’s to consider a reprint. Sales had been small when Harper’s took over *Brave New World* from Doubleday but then increased steadily. Sales tripled in 1939; *Brave New World* sold 100 more copies in 1941 than it had in 1939, giving Harper’s a gross profit that year of $300; sales through July 1942 were up 10 percent from the previous year (Henry Hoyns, Harper & Bros., to Cerf, 28 August 1942). Sales remained strong when it was reissued in September 1946 with Huxley’s foreword, with 7,500 copies in print by December (William H. Rose, Jr., Harper & Bros., to Klopfer, 3 December 1946). In 1951 Harper’s sold nearly 2,000 copies in the $3.00 trade edition and 7,500 copies in a 95-cent College Edition (Rose to Cerf, 27 May 1952).

Harper’s finally offered the ML reprint rights as part of an inducement for Cerf to edit *Reading for Pleasure*, an anthology published by Harper & Bros. in 1957. As Cerf told it, “Harper’s have been after me to do this book for them for a long, long time, and they finally threw in a piece of bait that I found irresistible: a long-withheld permission to do Huxley’s BRAVE NEW WORLD and Thurber’s CARNIVAL in the Modern Library. Both of these books I have been pleading for in vain for years, so when the offer came, I melted” (Cerf to Irwin Shaw, 27 August 1956).

Also in the Modern Library

Huxley, *Point Counter Point* (1930) 203

Huxley, *Antic Hay* (1933) 252

**486**

**SHOLOM ALEICHEM. SELECTED STORIES OF SHOLOM ALEICHEM. 1956–1973. (ML 145)**

**486a. First printing (1956)**

*Selected Stories of* | Sholom | Aleichem | *with an introduction by* | ALFRED KAZIN | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vii] viii–xv [xvi], [1–3] 4–432. [1]16 [2–7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1956 | © Copyright, 1956, by Alfred Kazin; [v–vi] CONTENTS; [vii]–xv INTRODUCTION | *by Alfred Kazin*; [xvi] blank; [1] fly title; [2] blank; [3]–425 text; [426]–432 GLOSSARY.

*Contents:* On Account of a Hat – The Pair – The Town of the Little People – The Inheritors – Tevye Wins a Fortune – A Page from the Song of Songs – Two Dead Men – The Clock That Struck Thirteen – Home for Passover – The Enchanted Tailor – A Yom Kippur Scandal – In Haste – Eternal Life – Hannukah Money – Tit for Tat – Modern Children – You Mustn’t Weep–It’s Yom–Tev – I’m Lucky–I’m an Orphan – Dreyfus in Kasrilevka – The Convoy – The Fiddle – The Day before Yom Kippur – Three Little Heads – A Country Passover – The Lottery Ticket – The Miracle of Hashono Rabo – Hodel – A Daughter’s Grave – Cnards.

*Jacket:* Pictorial in moderate reddish brown (43), brilliant yellow (83), light bluish green (163), deep pink (3), vivid orange (48), brilliant yellowish green (130) and black on coated white paper with black-and-white illustration of lantern with light bluish green pane showing a man in bed and deep pink pane showing a man talking to a goat; lettering in reverse, brilliant yellow, light bluish green, vivid orange and brilliant yellowish green, all on moderate reddish brown background.

Front flap:

With this volume one of the great masters of world literature is published for the first time in the Modern Library. Long described as the Jewish Mark Twain, Sholom Aleichem (as Alfred Kazin says in his introduction to this book) “perhaps more than any other Jewish writer who has ever lived, writes about Jewishness as if it were a gift, a marvel, an unending theme of wonder and delight.” The vitality, the laughter, the compassion in these stories are matchless. Peopled as they are with such extraordinary characters as the lovable Tevye, the dairyman, Menachem-Mendel, professional matchmaker, and a host of others, they go beyond their faithful portrayal of the life of the Yiddish-speaking Jews of Eastern Europe to represent, in a way unequaled by any other writer, the Jewish soul. (*Fall 1956*)

Original ML collection. Published October 1956. *WR* 15 October 1956. First printing: 7,500 copies. Discontinued 1973/74.

Kazin received $300 for the introduction. The collection includes of all of the stories in *The Old Country*, translated by Julius and Frances Butwin (Crown Publishers, 1946) and two stories, “On Account of a Hat,” translated by Isaac Rosenfeld, and “The Pair,” translated by Shlomo Katz, from *A Treasury of Yiddish Stories*, ed. Irving Howe and Eliezer Greenberg (Viking Press, 1954). The glossary is also from *The Old Country*.

**486b. Title page with Fujita torchbearer; offset printing (c. 1970)**

Title as 486a except line 6: [torchbearer K].

Pagination and collation as 486a.

Contents as 486a except: [iv] *First* statement omitted.

*Jacket:* Not seen; probably a 7½ inch version of the 486a jacket.

**487**

**ANTON CHEKHOV. BEST PLAYS. 1956–1986. (ML 171)**

**487a. First printing (1956)**

BEST PLAYS BY | CHEKHOV | The Sea Gull | Uncle Vanya | The Three Sisters | The Cherry Orchard | *Translated and with an introduction by* | STARK YOUNG | [torchbearer D7] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xiii [xiv], [1–3] 4–296 [297–306]. [1–10]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1956* | © Copyright, 1956, by Stark Young | Copyright, 1939, 1941, 1947, and 1950, by stark young; [v] CONTENTS; [vi] blank; vii–xiii INTRODUCTION | *by* STARK YOUNG; [xiv] blank; [1] part title: The Sea Gull; [2] CHARACTERS; [3]–296 text; [297–298] ML Giants list; [299–304] ML list; [305–306] blank. (*Fall 1956*)

*Jacket:* Pictorial in moderate yellowish brown (77), vivid yellow (82) and black on coated white paper with inset panel framed in white simulating a stage, with theater curtains at top and sides and titles of individual plays against bands in vivid yellow, moderate yellowish brown, white and black; collective title and other lettering in reverse, all against moderate yellowish brown background. Signed: Freund Lurye.

Front flap:

“As time passes,” writes John Gassner, “one name among the post-Ibsen dramatists leads all the rest.” That one is Anton Chekhov, whose major plays are presented here in the remarkably sensitive and skillful translations of Stark Young.

For their penetrating revelation of character, for their sharp and poignant situations and for their compassionate understanding, these plays embody the method and the spirit that have made Chekhov world famous. His ability to convert commonplace events into universal experience, his pervasive humor and his unfailing insight make him not only one of the greatest of dramatists, but also one of the most revered. (*Fall 1956*)

Original ML collection superseding *The Plays of Anton Tchekov*, translated by Constance Garnett (193). Published October 1956. *WR* 5 November 1956. First printing: 6,000 copies. Discontinued 1986.

Young received a $900 advance against royalties of 5 cents a copy on all copies sold in the U.S. and 5 percent of the net sums received from all copies sold at export. He received an additional $100 for writing the introduction. A year before Chekhov’s *Best Plays* was published Stein had reported to Cerf: “The translations of Chekhov plays in the Modern Library were done by Constance Garnett a long time ago and are no longer regarded as the best available ones. It is now possible to get the excellent translations by Stark Young of Chekhov’s four major plays, *The Cherry Orchard*, *The Three Sisters*, *Uncle Vanya*, and *The Sea Gull*. The first three are controlled by Leah Salisbury and I talked to Lois Berman there to find out whether we might have reprint rights; there seems to be no problem unless Young vetoes the idea. . . . At this stage everything is exploratory only, but may I have your OK to arrange for the Young translations if they are all available to us? I will of course go over the terms with you before things go too far” (Stein memo to Cerf, 18 November 1955). Cerf wrote on the memo: “YOU BET!”

With the Young translation of Chekhov, *Best Plays* the ML reverted to the spelling “Chekhov” after using “Tchekov” from 1930 through spring 1956. Eva Le Gallienne’s use of the spelling Tchekov in the typescript of her preface to *The Plays of Anton Tchekov* (1930: 193)was probably responsible for the ML’s adoption of that spelling (RH box 89, Eva Le Gallienne file).

**487b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 487a except line 9: [torchbearer K].

Pagination and collation as 487a.

Contents as 487a except: [iv] *First* statement omitted; [287–304] ML list; [305–306] ML Giants list. (*Spring 1967*)

*Jacket:* Enlarged version of 487a with Fujita “ml” symbol on front and Fujita torchbearer on spine.

Front flap:

Chekhov’s reputation as a founder of modern drama rests on the four plays in this volume. So revolutionary were these plays in their simplicity and naturalness of form, subject, and dialogue, that to produce them required a new school of acting, and a new Russian theater. Immediately popular in Russia, Chekhov’s plays soon were produced all over Europe. So purely original that they could not be imitated, these plays, with Ibsen’s, laid to rest the outmoded forms of European theater, opening it to innovation in all areas. Today they are as popular as ever.

**487c. Reissue format (1978)**

Title as 487a except line 9: [torchbearer M].

Pagination as 487a. Perfect bound.

Contents as 487a except: [iv] First Modern Library Edition, October 1956 | © Copyright, 1956, by Stark Young | Copyright, 1939, 1941, 1947, and 1950, by stark young; [297–306] blank.

*Jacket:* Non-pictorial on Kraft paper with lettering in dark reddish brown (44) and torchbearer in strong brown (55). Front flap as 487b.

Published spring 1978 at $4.95. ISBN 0-394-60459-8.

Also in the Modern Library

Chekhov, *Rothschild’s Fiddle and Other Stories* (1917) 27

Tchekov [later Chekhov], *Plays* (1930) 193

Tchekov [later Chekhov], *Stories* (1932) 232

Chekhov, *Short Stories* (1964) 232e

The ML used the spelling “Chekhov” from 1917 through 1929, “Tchekov” from 1930 through spring 1956, and reverted to “Chekhov” in fall 1956.

**488**

**ALFRED ZIMMERN. THE GREEK COMMONWEALTH. 1956–1970. (ML 207)**

**488. First printing (1956)**

THE GREEK | COMMONWEALTH | Politics and Economics | in Fifth-Century Athens | by Alfred Zimmern | Montague Burton Professor of International Relations | in the University of Oxford; Fellow and late Tutor of | New College | Die Griechen sind, wie das Genie, *einfach*: deshalb | sind sie die unsterblichen Lehrer. | The Greeks are like Genius, simple: that is why they are | the immortal teachers. | NIETZSCHE | [torchbearer D7] | THE MODERN LIBRARY · NEW YORK

Pp. [i–v] vi–xi [xii–xvi], [1–2] 3–487 [488–496]. [1]16 [2–8]32 [9]16

[i] half title; [ii] map of Greece and adjoining lands; [iii] title; [iv] *First Modern Library Edition, 1956*; [v]–vii Preface dated p. vii: 1911.; viii–x prefaces to 2nd, 3rd, 4th and 5th editions; xi Introductory Note; [xii] blank; [xiii–xiv] Contents; [xv] Maps; [xvi] blank; [1] part title: PART I | Geography; [2] blank; 3–460 text; 461–467 Chronological Table; [468] blank; 469–476 Appendix; 477–487 Index; [488] blank; [489–490] ML Giants list; [491–496] ML list. (*Fall 1956*)

*Jacket:* Pictorial in medium gray (265) moderate pink (5), deep blue (179) and black on coated white paper with illustration of Ionic column in moderate pink, title in deep blue, author in reverse, other lettering in black and moderate pink, all against dappled medium gray background.

Front flap:

*The Greek Commonwealth* is a vivid account of Athens during its Golden Age—the time of Aeschylus, Sophocles, Euripides and Aristophanes, of Pericles and Themistocles, of Herodotus and Thucydides, of Socrates and Protagoras. It was the time, too, in which art and architecture reached unsurpassed heights: the time of the Parthenon and Acropolis.

In few periods of human history have so much achievement, so much creative genius, so much epochal decision been concentrated as in fifth-century Athens. No understanding of the Western heritage is complete without knowledge of this stirring hour in the history of mankind. (*Fall 1956*)

Originally published in England by Clarendon Press, 1911; 5th ed. published by Oxford University Press, 1931. ML edition printed from plates made from a new typesetting. Published October 1956. *WR* 5 November 1956. First printing: 6,000 copies. Discontinued 1970/71.

The ML paid Oxford University Press royalties of 7½ cents a copy on all copies sold in the U.S. and 7½ percent of the net sums received on all copies sold at export. Stein told Cerf that *The Greek Commonwealth* was “one of the classic works on Greek history. This is an account of Athens during the fifth century when art, poetry and drama reached their highest state. Although it is primarily a political and economic account, it seems to me to be one of the clearest pictures of Greece in its finest day” (Stein memo to Cerf, 10 June 1955). Stein also talked to Klopfer about the work. He then wrote to William Oman of Oxford University Press in New York: “Several of us here recently discovered that we share a very deep enthusiasm for Alfred Zimmern’s *The Greek Commonwealth* and we should like very much to include it in the Modern Library” (Stein to Oman, 24 June 1955).

An internal RH memo indicated in 1968 that the reprint contract with Oxford University Press did not give the ML the right to transfer *The Greek Commonwealth* to Vintage Books, RH’s quality paperback series. 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).

**489**

**JOHN O’HARA. SELECTED SHORT STORIES OF JOHN O’HARA. 1956–1971; 1980–1990. (ML 211)**

**489a. First printing (1956)**

Selected | Short Stories | of | John O’Hara | WITH AN INTRODUCTION BY | Lionel Trilling | [torchbearer E3] | THE MODERN LIBRARY *New York*

Pp. [i–iv] v–xiii [xiv], [1–2] 3–303 [304–306]. [1–10]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1956 | © Copyright, 1956, by Random House, Inc. | Copyright, 1933, 1934, 1935, 1937, 1938, 1939, | 1940, 1942, 1943, 1945, 1946, 1947 by John O’Hara; v–vi Contents; vii–xiii Introduction signed p. xiii: *Lionel Trilling*; [xiv] blank; [1] fly title; [2] blank; 3–303 text; [304] blank; [305–306] ML Giants list. (*Fall 1956*)

*Contents:* The Decision – Everything Satisfactory – The Moccasins – Doctor and Mrs. Parsons – Pardner – A Phase of Life – Walter T. Carriman – Now We Know – Too Young – Summer’s Day – The King of the Desert – Bread Alone – Graven Image – The Next-to-Last Dance of the Season – Where’s the Game? – Mrs. Whitman – Price’s Always Open – The Cold House – Are We Leaving Tomorrow? – No Mistakes – The Ideal Man – Do You Like It Here? – The Doctor’s Son – Hotel Kid – The Public Career of Mr. Seymour Harrisburg – In the Morning Sun – War Aims – Secret Meeting – Other Women’s Households – Over the River and Through the Wood – I Could Have Had a Yacht – A Respectable Place.

*Jacket* *A:* Non-pictorial on coated white paper with calligraphic lettering in strong greenish blue (169), strong red (12) and black.

Front flap:

These are the stories that John O’Hara likes best. Each of them reflects his unique insight into the complex, aimless, frustrated lives of his characters—the smart, the savage, the disillusioned, the bitter, the ordinary. Varied in mood, time and place, these stories show with an over-riding compassion the pathos and humor of men and women when seen with a sharp eye and heard with a keen ear.

Readers already familiar with some of O’Hara’s writings—*Appointment in Samarra*, *Ten North Frederick*, *A Rage to Live*, *Pal Joey*, the stories in *The New Yorker*, and others—can look forward to reading and re-reading in this book thirty-two of the finest stories by one of America’s most distinguished writers. (*Fall 1956*)

*Jacket B:* Fujita non-pictorial jacket in brilliant violet (206) and vivid reddish orange (34) on coated white paper; series and Fujita “ml” symbol in vivid reddish orange at top, first four words of title in brilliant violet, inset circular panel at foot in vivid reddish orange with “John O’Hara” in brilliant violet and other lettering in reverse, all against white background and within single rule frame in brilliant violet. Front flap with first paragraph as jacket A and second paragraph as follows: “This book offers thirty-two of the finest stories by one of America’s most distinguished writers.” (*Fall 1967 format*)

Original ML collection. Published October 1956. *WR* 5 November 1956. First printing: 5,000 copies. Discontinued 1971/72. Reissued 1980–1990.

O’Hara selected the contents in November 1955, choosing the stories he liked best from the 129 stories in four previous collections: *The Doctor’s Son and Other Stories* (Harcourt, Brace, 1935), *Files on Parade* (Harcourt, Brace, 1939), *Pipe Night* (Duell, Sloan and Pearce, 1945) and *Hellbox* (Random House, 1947). He refused to include anything from *Pal Joey* (Duell, Sloan and Pearce, 1940) because of a falling-out with Richard Rodgers, who wrote the music for the Broadway show based on O’Hara’s stories (Cerf to Lionel Trilling, 27 March 1956). Twenty of the 32 stories in the ML collection were from *Pipe Night* and *Hellbox*. O’Hara also wrote a foreword intended for the ML edition which concluded:

Most of them [the stories] were written in the twenty years from 1930 to 1950, during which I believe I wrote more short stories for *The New Yorker* than any other author. Aloofness is not one of my characteristics, so I cannot pretend that I have not been grievously hurt by the magazine, which in commenting on my stories was pleased to call me “the master” but in reviewing my novels was perfectly willing to make fun of me and even to distort what I said by the cheap trick of quoting out of context. The high principles that they peddle in Notes and Comment don’t even last till the back of the book. Well, damn their eyes.

I don’t think I’ll write any more short stories. In very recent years I have been made sharply aware of the passage of time and the preciousness of it, and there are so many big things I want to do. But during the Thirties and Forties these stories were part of me as I was part of those nights and days, when time was cheap and everlasting and one could say it all in 2,000 words. (Typescript in RH Collection, Columbia University Library; quoted in Bruccoli, *O’Hara Concern*, p. 233).

The foreword was never published. RH’s attorneys strongly recommended deleting the phrase “cheap trick” and the sentence that followed it (Weil, Gotshal & Manges to RH, attention Jess Stein, 8 December 1955). Cerf agreed that O’Hara’s comments were ill-advised and tried to persuade him to tone down his language:

Before we go to press with the Modern Library collection of your Selected Stories, I feel that I owe it to you as a friend and myself as your publisher to make one last appeal to you to make two small but important alterations in your Introduction. If you say “No” this time, I promise never to mention the matter again.

I believe very deeply that the words “cheap trick” should be left out of the next-to-the-last paragraph, as well as the entire sentence, “The high principles that they peddle in Notes and Comment don’t even last till the back of the book.” Your original reaction to the A RAGE TO LIVE review in the New Yorker was completely justified. I do not think, however, that the Introduction to a book of your Selected Stories in the Modern Library is the place to voice your resentment. This Modern Library book will be a more or less permanent thing: a collection of what you yourself have nominated as the best short stories you have written. Why mar it with a totally irrelevant reference to something virtually nobody except the people directly concerned even remembers?

I am sure you realize, John, that whether you leave these few words in or take them out does not affect either Random House or myself. I just hate to see you do something that I think is undignified and, furthermore, might be considered gratuitous in light of what the New Yorker did on TEN NORTH FREDERICK. [Harold] Ross, who was Editor of the New Yorker when the review of A RAGE TO LIVE appeared, is dead; [Brendan] Gill, who wrote the review, must have wished a thousand times by this time that he hadn’t said what he did. What about all the good friends that you still have on the New Yorker staff? You are slapping at them as well as the people there whom you don’t like.

I have another fear: if the Introduction goes in as it now stands, several critics may spend so much time discussing the pros and cons of your position that they will overlook the stories themselves.

There it is. I hope you will reconsider. If you won’t, tell me so and that will be that (Cerf to O’Hara, 20 March 1956).

There is no response from O’Hara in the RH archives. He probably telephoned and asked that the foreword be dropped altogether. Cerf immediately contacted Trilling and offered him $500 to write an introduction to be submitted by 1 May (Cerf to Trilling, 27 March 1956).

There were seven printings prior to the 1980 reissue (Bruccoli, *John O’Hara: A Descriptive Bibliography*, p. 216).

**489b. Reissue format; offset printing (1980)**

Title as 489a except line 7: [torchbearer M].

Pagination as 489a. Perfect bound.

Contents as 489a except: [iv] FIRST MODERN LIBRARY EDITION, October 1956 | [7 lines of copyright statements including copyright renewals]; [304–306] blank.

*Jacket:* Non-pictorial on tan paper with lettering in deep violet (208) and torchbearer in deep brown (56). Front flap as first paragraph of 489a jacket A except for the replacement of the first sentence by the following: “John O’Hara was one of the best short-story writers that the United States has produced, and this volume offers thirty-two which he himself particularly liked.” There are also minor stylistic changes in the third sentence.

Published spring 1980 at $5.95. ISBN 0-394-60494-6.

Also in the Modern Library

O’Hara, *Appointment in Samarra* (1953–1971) 456

O’Hara, *Butterfield 8* (1961–1971)

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