**1957**

**General**

As costs rose steadily in the years following the war, retail prices inevitably had to be increased. Publishers at this period, however, feared adverse public reaction to higher prices and generally held off raising prices until the inroads into their profit margins left them no alternative. The $1.25 price for the regular Modern Library volumes remained in effect for seven years, from April 1947 through March 1954. It increased to $1.45 on 1 April 1954. Less than three years later, on 1 January 1957, the price rose again, this time to $1.65.

As long as the ninety-five cent price for the regular Modern Library volumes remained in effect—as it did for more than twenty-five years—the Modern Library’s reprint contracts specified a royalty of so many cents per copy. Royalties were not expressed in terms of a percentage of the retail price. When retail prices began to rise, authors and publishers to whom these royalties were paid began to ask whether their royalties were going to be increased as well. The Modern Library established no general policy on this issue. Whenever possible, royalties continued to be paid at the old rate. They were increased on an ad hoc basis only when pressure from individual authors and publishers left no alternative.

In 1957, among those who petitioned Random House for an increase in royalties were Arthur Pell of Liveright and Arthur Thornhill, Jr. of Little, Brown. Both were successful in their petitions.

Random House’s printed contracts for its own authors included a clause concerning the royalty to be paid should the work later be issued in the Modern Library. During the early 1950s that royalty changed from a fixed figure to a percentage of the retail price, protecting Random House’s own authors in the event of price increases.

Sales for the regular Modern Library series, which had been increasing steadily since the mid-1950’s, broke the one-million ($1,024,897) mark for the first time in 1957.

**Number of titles**

Ten titles were added and six discontinued, bringing the total number of titles to 309.

Molière’s *Plays* (1924) and Ibsen’s *Doll’s House, Ghosts, An Enemy of the People* (1917) were superseded.

**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**

$1.65. The new retail price went into effect on 1 January, along with higher prices for ML Giants and other RH publications such as Landmark Books and *The American College Dictionary*.

**Dating keys**

(Spring) Caesar, *Gallic War* xLewis, *Cass Timberlane*; Giants through G80 with G45 *Stoic and Epicurean Philosophers* and G31 Werfel, *Forty Days of Musa Dagh*; jackets: 379 (=fall 1957). (Fall) Lewis, *Cass Timberlane* xDescartes, *Philosophical Writings*; Giants through G80 with G31 *Famous Science–Fiction Stories*; jackets: 379 (=spring 1957).

**Titles sought, suggested, declined**

Cerf rejected an idea for a collection of Mark Twain short stories and sketches, stating “I don’t think it would sell well in the Modern Library” (Cerf to Linscott, 7 December 1957).

**New titles**

Ibsen, Henrik, *Six Plays* (490)

Maugham, W. Somerset, *Best Short Stories* (491)

Haggard, H. Rider, *She & King Solomon’s Mines* (492)

Caesar, Julius, *Gallic War and Other Writings* (493)

Michener, James, *Selected Writings* (494)

Molière, *Eight Plays*, translated by Morris Bishop (495)

Thurber, James, *Thurber Carnival* (496)

Loomis, Roger Sherman and Lewis, Laura Hibbard, eds., *Medieval Romances* (497)

Leonardo da Vinci, *Notebooks* (498)

Lewis, Sinclair, *Cass Timberlane* (499)

**Discontinued**

Bierce, *In the Midst of Life* (1927)

Daudet, *Sapho*; Prévost, *Manon Lescaut*; Mérimée, *Carmen* (1945);

originally published in ML as *Sapho* and *Manon Lescaut* (1920)

Ibsen, *Doll’s House, Ghosts, An Enemy of the People.* (1917)\*

Meredith, *Diana of the Crossways* (1917)

Molière, *Plays* (1924)\*

Petronius, *Satyricon* (1929)

Watkins, ed., *Anthology of American Negro Literature* (1944)

Wright, *Native Son* (1942)

\*Superseded by new collections published in 1957: Ibsen, *Six Plays*, translated by Eva Le Gallienne (490), and Molière, *Eight Plays*, translated by Morris Bishop (495).

***Spring***

**490**

**HENRIK IBSEN. SIX PLAYS. 1957–1973. (ML 6; ML 305)**

**490a. First printing (1957)**

SIX PLAYS BY | HENRIK IBSEN | *A Doll’s House* | *Ghosts* | *An Enemy of the People* | *Rosmersholm* | *Hedda Gabler* | *The Master Builder* | *Newly translated, and with an Introduction, by* | EVA LE GALLIENNE | [torchbearer D5] THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xxxiii [xxxiv], [1–2] 3–510. [1]16 [2–8]32 [9–10]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1957* | © *Copyright, 1953, 1955, 1957, by Eva Le Gallienne*; [v] *Contents*; [vi] blank; vii–xxx *Introduction* | by EVA LE GALLIENNE; xxxi–xxxiii *Chronology*; [xxxiv] blank; [1] part title: *A Doll’s House* | A PLAY IN THREE ACTS | *1879*; [2] CHARACTERS; 3–510 text.

*Variant:* Pagination as 490a. [1]16 [2–7]32 [8]16 [9]32 [10]16. Contents as 490a except: [iv] © *Copyright, 1951, 1953, 1955, 1957, by Eva Le Gallienne.*  (*Spring 1963 jacket*)

*Jacket* *A:* Pictorial in black, light blue (181), moderate red (15) and gray on coated white paper with black-and-white photograph of bust of Ibsen at right; lettering in light blue, moderate red and in reverse, all against black background.

Front flap:

When Nora Helmer closed the door on her doll’s house, the modern drama came into being. It was not so much that she asserted her emancipation from a stifling marriage, but that Henrik Ibsen himself proclaimed the playwright’s emancipation from the spiritless drama of his time. *A* *Doll’s House*, *Hedda Gabler*, *The Master Builder, Ghosts*, *An* *Enemy of the People*, and *Rosmersholm* advanced the liberation in terms of social drama which revealed human beings confronted with present-day problems and willing to face their consequences.

These completely new translations—specially prepared for this edition by Eva Le Gallienne and benefiting from her experience as one of the most thoughtful actresses and directors of the American stage—combine the accuracy, the literary taste and the dramatic naturalness that characterize all distinguished and enduring translations. (*Spring 1957*)

*Jacket B:* Pictorial in black, vivid yellow (82), dark reddish orange (38) and moderate yellowish pink (29) on coated white paper with small inset drawing of Ibsen against moderate yellowish pink background at center-left; lettering in reverse, vivid yellow and dark reddish orange except titles of individual plays in black on inset vivid yellow panel at lower right, all against black background. Front flap as jacket A. (*Spring 1962*)

Original ML collection. Published April 1957. *WR* 29 April 1957. First printing: 7,500 copies. Discontinued 1973/74; retained in MLCE.

The ML paid royalties of 15 cents a copy.

Ibsen’s *Six Plays* was shifted from ML 6 to ML 305 in fall 1959 when the six-volume Shakespeare was renumbered ML 2–7.

**490b. Title page with Fujita torchbearer; 7½ inch format (1969/70‑1973)**

Title as 490a except line 11: [torchbearer K] THE MODERN LIBRARY · NEW YORK.

Pagination, collation and contents as 490a variant.

*Jacket:* Enlarged version of 490a jacket B.

Also in the Modern Library

Ibsen, *A Doll’s House, Ghosts, An Enemy of the People* (1917–1935) 6

Ibsen, *Master Builder; Pillars of Society; Hedda Gabler* (1918–1937) 34

Ibsen, *Wild Duck, League of Youth, Rosmersholm* (1918–1934) 52

Ibsen, *Eleven Plays* (Giant, 1935–1984) G17

Ibsen, *A Doll’s House; Ghosts; An Enemy of the People; John Gabriel Borkman* (1935–1946) 6.1f

Ibsen, A *Doll’s House; Ghosts; An Enemy of the People; The Master Builder* (1946–1956) 6.2

Ibsen, *Wild Duck and Other Plays* (1961–1970) 530

**491**

**W. SOMERSET MAUGHAM. THE BEST SHORT STORIES OF W. SOMERSET MAUGHAM. 1957– . (ML 14)**

**491a. First printing (1957)**

THE BEST | SHORT STORIES OF | W. Somerset Maugham | [Moroccan evil eye symbol] | selected, and with an introduction, by John Beecroft | [imprint within single rules] The Modern Library · New York | [torchbearer D7]

Pp. [i–vii] viii–xi [xii], [1–3] 4–489 [490–500]. [1]16 [2–8]32 [9]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1957* | © *Copyright, 1957,* *by* RANDOM HOUSE, INC.; [v] Contents; [vi] blank; [vii]–xi Introduction signed p. xi: JOHN BEECROFT | *Conway, Massachusetts*; [xii] blank; [1] fly title; [2] blank; [3]–489 text; [490] blank; [491–496] ML list; [497–498] ML Giants list; [499–500] blank. (*Spring 1957*)

*Contents:* The Letter – The Verger – The Vessel of Wrath – The Hairless Mexican – Mr. Harrington’s Washing – Red – Mr. Know–All – The Alien Corn – The Book–Bag – The Round Dozen – The Voice of the Turtle – The Facts of Life – Lord Mountdrago – The Colonel’s Lady – The Treasure – Rain – P. & O.

*Jacket:* Pictorial in vivid red (11) and black on coated white paper with black-and-white photograph at left of Maugham looking out of a window with foliage in foreground extending over backstrip; lettering in vivid red and black, all against white background; includes Maugham’s evil eye symbol.

Front flap:

Although W. Somerset Maugham has written many distinguished and widely known novels, plays, and essays, his greatest achievement as a literary figure is probably as a writer of short stories. It is in this form that his craftsmanship as an unpretentious teller of good stories is best revealed. His ability to hold the reader utterly enchanted is well represented in the contents of this collection of seventeen of Maugham’s best stories, including such favorite and famous works as “Rain,” “The Letter,” and “The Colonel’s Lady.” Devotees of Maugham will welcome this skillful selection of John Beecroft. New readers of Maugham’s stories will find here many hours of delightful reading and re–reading. (*Spring 1957*)

Original ML collection. Published April 1957. *WR* 29 April 1957. First printing: Not ascertained.

Beecroft received royalties of 2 cents a copy.

**491b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 491a except line 7: [torchbearer K].

Pagination and collation as 491a.

Contents as 491a except: [iv] *First* statement omitted; [490–497] ML list; [498–499] ML Giants list; [500] blank. (*Spring 1967*)

*Jacket:* Enlarged version of 491a with lettering in black and brilliant green (140), Fujita “ml” symbol and torchbearer, Maugham’s evil eye symbol removed from front panel and foliage removed from backstrip. Front flap as 491a.

Also in the Modern Library:

Maugham, *Of Human Bondage* (1930– ) 199

Maugham, *Moon and Sixpence* (1935–1971) 283

Maugham, *Cakes and Ale* (1950–1970) 428

**492**

**H. RIDER HAGGARD. SHE & KING SOLOMON’S MINES. 1957–1970. (ML 163)**

**492. First printing (1957)**

SHE | *&* | KING | SOLOMON’S | MINES | by H. RIDER HAGGARD | With an Introduction | by ORVILLE PRESCOTT | THE MODERN LIBRARY, NEW YORK [torchbearer D4]

Pp. [i–iv] v–ix [x], [1–2] 3–361 [362]; [1–2] 3–266 [267–268]. [1]16 [2–10]32 [11]16

[i] half title; [ii] blank; [iii] title; [iv] First *Modern Library* Edition, 1957 | © Copyright, 1957, by Random House, Inc.; v–ix Introduction | by Orville Prescott; [x] blank; [1] part title: SHE | A History of Adventure; [2] blank; 3–361 text; [362] blank; [1] part title: KING | SOLOMON’S | MINES; [2] blank; 3–266 text; [267–268] ML Giants list. (*Spring 1957*)

*Jacket:* Pictorial in deep reddish orange (36), brilliant yellow green (130), deep yellowish brown (75), medium gray (265) and black on coated white paper with illustration of jungle foliage in brilliant yellow green, deep yellowish brown, and black; “KING SOLOMON’S MINES” in deep reddish orange on white panel at upper left, “SHE” in reverse on black panel at upper right, other lettering in deep reddish orange and black on medium gray band above illustration and in reverse and brilliant yellow green on black band at foot. Unsigned.

Front flap:

For more than half a century, readers who favor tales of romantic adventure have found deep and lasting enjoyment in the novels of H. Rider Haggard. Two of his best-known and most popular novels, *She* and *King Solomon’s Mines*, are presented complete and unabridged in this volume.

*She* is the strange story of an immortal white sorceress deep inside Africa, sought out by an Englishman intent upon avenging an ancient crime, thrillingly told against a backdrop of a lost civilization, of savage rites, and the mystery of an unknown land.

*King Solomon’s Mines* is an account of the search for the fabled lost diamond mines and treasures of King Solomon—an unforgettable story of suspense-filled adventures. (*Spring 1957*)

*King Solomon’s Mines* originally published in London by Cassell & Co., 1885; *She* originally published in London by Longmans, Green & Co., 1887. ML edition printed from plates made from a new typesetting. Published April 1957. *WR* 29 April 1957. First printing: 6,000 copies. Discontinued 1970/71.

*King Solomon’s Mines* and *She* were published in the U.S. several years before the U.S. Copyright Act of 1891 extended the possibility of copyright protection to works by foreign authors, and both were permanently in the U.S. public domain. Both works appeared in the U.S. in numerous unauthorized editions.

Cerf had discussed including *She* or *King Solomon’s Mines* in the ML in 1930, but no decision was reached at that time (Cerf to J. Ray Peck, Longmans, Green, 25 September 1930; Peck to Cerf, 30 September 1930).

**493**

**JULIUS CAESAR. THE GALLIC WAR AND OTHER WRITINGS. 1957–1970. (ML 295)**

**493. First printing (1957)**

THE GALLIC WAR | AND OTHER WRITINGS | by JULIUS CAESAR | *Translated, with an Introduction,* | *by* MOSES HADAS, | *Professor of Greek and Latin,* | *Columbia University* | THE MODERN LIBRARY | NEW YORK [torchbearer D4 extending below place of publication]

Pp. [i–vi] vii–xix [xx], [1–4] 5–363 [364]. [1]16 [2–6]32 [7]16

[i] half title; [ii] map of the Roman Empire at the death of Caesar (44 B.C.); [iii] title; [iv] First Modern Library Edition, 1957 | © Copyright, 1957, by Random House, Inc.; [v] CONTENTS; [vi] blank; vii–xix INTRODUCTION signed p. xix: MOSES HADAS; [xx] blank; [1] fly title; [2–3] map of Gaul; [4] blank; 5–206 GALLIC WAR; 207–352 CIVIL WAR; 353–354 editor’s note headed: THE ALEXANDRINE, | AFRICAN, AND | SPANISH WARS; 355 editor’s note with 7-line fragment headed: FRAGMENTS; [356] blank; 357–363 GAZETTEER; [364] blank.

*Jacket:* Pictorial in moderate orange yellow (71), brilliant greenish blue (168), moderate green (145) and black on coated white paper with drawing of Caesar at top against moderate orange yellow background and lettering in black against white background and three patches in brilliant greenish blue, moderate green and moderate orange yellow; all within drawing of arch and against white background.

Front flap:

Few figures in the history of man have had more to do with the shaping of our present civilization than Julius Caesar. A towering political leader, a military genius, and a skilled writer, he deserves a fate better than that of being a subject of an unwilling schoolboy’s Latin lesson. Those readers who have long forgotten their Latin will find in this book new and sound perspectives on this important man, for there are few books that provide a better, more interesting picture of mankind at a historic crossroad.

This completely new translation has been specially prepared for the Modern Library by Professor Moses Hadas of Columbia University, who also contributes an informative and perceptive Introduction. (*Spring 1957*)

ML edition printed from plates made from a new typesetting. Published April 1957. *WR* 29 April 1957. First printing: Not ascertained. Discontinued 1970/71; retained in MLCE.

**494**

**JAMES A. MICHENER. SELECTED WRITINGS OF JAMES A. MICHENER. 1957–1986. (ML 296)**

**494a. First printing (1957)**

SELECTED | WRITINGS | OF | JAMES A. | MICHENER | [ornament] | *With a special Foreword by the Author* | [torchbearer D7] | THE MODERN | LIBRARY | NEW YORK

Pp. [i–vi] vii–xi [xii–xiv], [1–2] 3–425 [426–434]. [1]16 [2–7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1957 | © Copyright, 1957, by Random House, Inc. | Copyright, 1947, 1951, 1953, by James A. Michener | Copyright, 1950, 1951, by The Curtis Publishing Company; [v] dedication; [vi] blank; vii–xi FOREWORD signed p. xi: [at left] *Tinicum, Pennsylvania* | *September 5, 1956* | [at right] JAMES A. MICHENER; [xii] blank; [xiii] CONTENTS; [xiv] blank; [1] part title: from | TALES | OF THE | SOUTH | PACIFIC; [2] blank; 3–425 text; [426] blank; [427–432] ML list; [433–434] ML Giants list. (*Spring 1957*)

*Contents:* fromTales of the South Pacific. Our Heroine – A Boar’s Tooth. from Return to Paradise. Mr. Morgan – Povenaaa’s Daughter – The Mynah Birds – The Fossickers. from The Voice of Asia. The Proconsul – Boy-san – The Hard Way – The Old China Hand – The Marginal Man – A Grand Old Man at Thirty-six – The Buddhist Monk – The Patriot – The Grace of Asia – The New Mem-sahibs – The Sheik’s Women. The Bridges at Toko-ri.

*Jacket:* Pictorial in deep orange yellow (69), brownish orange (54) and black on coated white paper with photographic illustration as seen through a porthole of a South Sea islander standing in a boat at sunset; lettering in reverse except “MICHENER” in deep orange yellow, all against black background.

Front flap:

As more and more we look westward across the Pacific, the writings of James A. Michener take on increased interest and importance as informative, compassionate guides to understanding Asia in flux.

The magnificently rich and profound past of the Far East is woven through the uncertain and hope-filled present of the peoples of Asia—all skillfully reflected in the novels, stories, and essays by Michener. No one’s knowledge of that part of our world is complete without the advantages of Michener’s remarkable skill as an observer, his insight into the nature of people, his broad perspective of Asia in rebirth.

In this volume are selections from *Tales of the South Pacific*, *Return to Paradise*, *The Voice of Asia*, and the complete text of *The Bridges at Toko-Ri*. (*Spring 1957*)

Original ML collection selected from *Tales of the South Pacific* (Macmillan, 1947), *Return to Paradise* (RH, 1951), and *The Voice of Asia* (RH, 1951), with the complete text of *The Bridges of Toko-ri* (RH, 1953). Published April 1957. *WR* 29 April 1957. First printing: 7,500 copies. Discontinued 1986.

In the Foreword to the ML edition Michener notes that the first edition of his first book, *Tales of the South Pacific*, “shows how little the publisher and I thought of its prospects. We knew it didn’t stand a chance, so we published it on the cheapest paper available, with the poorest binding, and in order to save a few cents we didn’t even start new chapters at the tops of new pages” (p. vii). He also states:

One important change has been made in the text here offered, and another of equal importance has been evaded. When I first wrote about Asia I was not aware that citizens of that continent, because of long humiliation by white men, had grown to despise and resent the word *Asiatic* when used to describe themselves. I have changed this word to *Asian*. Nor did I know that citizens of China resent with perhaps even greater fervor the word *Chinaman*. After my first several books appeared I formed close friendships with many Chinese and learned what I had not known before. In various places in this reissue of my work I have corrected this offensive word to *Chinese*; but in certain stories in which local idiom is employed in narrating a story, I have retained the original term. If I were rewriting these stories today, I would not use the word except where dialogue required (pp. x–xi).

Michener moved from Macmillan to Random House after the publication of *Tales of the South Pacific*. He signed with Random House on 19 April 1948 (Cerf Diary; information supplied by Gayle Feldman, 30 August 2010). His second book, *The Fires of Spring*, was published by Random House in 1949, and he remained with the firm for the rest of his long and highly successful career. In a condolence letter to the widow of Saxe Commins, his editor at Random House, Michener states that he chose the firm “because I liked Saxe and because Random House had the guts to use a Negro girl as their receptionist. Whatever money Random House has made from my writing is credited to those two facts” (Michener to Dorothy Commins, 11 March 1970; Saxe Commins Papers, Box 6, Princeton University Library). The receptionist, Betty Lee March, is shown in a 1946 photograph of the entrance hall of the Random House offices at Madison Avenue and 51st Street (“Random House Moves into an Old Mansion,” *PW*, 13 July 1946, p. 174).

Inconsistencies in the capitalization of *The Bridges at Toko-ri* are reproduced. Michener spells “Toko-ri” with a lower case “r.” The 494a jacket flap (spring 1957) refers to the title as “The Bridges of Toko-Ri”; the 494c jacket flap (1978) uses the spelling “Toko-ri.”

**494b. Title-page ornament omitted (1960)**

Title as 495a through line 5; lines 6–10: *With a special Foreword by the Author* | [torchbearer D7] | THE MODERN | LIBRARY | NEW YORK

Pagination and collation as 495a.

Contents as 495a except: [iv] *First* statement omitted. (*Fall 1960*)

*Jacket:* As 494a. (*Fall 1960*)

**494c. Reissue format (1978)**

Title as 495b except line 7: [torchbearer M].

Pagination 495a. Perfect bound.

Contents as 495a except: [iv] FIRST MODERN LIBRARY EDITION, 1957 | © Copyright, 1957, by Random House, Inc. | Copyright, 1947, 1951, 1953, by James A. Michener | Copyright, 1950, 1951, by The Curtis Publishing Company | Copyright renewed 1975, 1978 by James Michener; [426–434] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in deep purplish blue (197) and torchbearer in strong brown (55).

Front flap:

James Michener has been one of America’s most popular writers since the publication of his first book, *Tales of the South Pacific*, which won the Pulitzer Prize in 1947 and was later adapted into the fabulous musical *South Pacific* by Rodgers, Logan and Hammerstein. After this auspicious debut Michener went on to write a string of best sellers, including *Return to Paradise* (1951), *The Voice of Asia* (1951), *The Bridges at Toko-ri* (1953), *The Bridge at Andau* (1957), *Hawaii* (1959), *The Source* (1965), *Centennial* (1974), and *Chesapeake* (1978).

In this volume are selections from *Tales of the South Pacific*, *Return to Paradise*, *The Voice of Asia*, and the complete text of *The Bridges at Toko-ri*.

Published fall 1978 at $5.95. ISBN 0-349-60467-9.

***Fall***

**495**

**MOLIÈRE. EIGHT PLAYS. 1957–1971. (ML 78)**

**495. First printing (1957)**

EIGHT PLAYS BY | MOLIÈRE | *The Precious Damsels* | *The School for Wives* | *The Critique of The School for Wives* | *The Versailles Impromptu* | *Tartuffe* | *The Misanthrope* | *The Physician in Spite of Himself* | *The Would-Be Gentleman* | TRANSLATED, WITH AN INTRODUCTION, BY | MORRIS BISHOP, Cornell University | [torchbearer E6 at left; 2-line imprint at right] THE MODERN LIBRARY | NEW YORK

Pp. [i–vi] vii–xv [xvi], [1–2] 3–399 [400]. [1]16 [2–5]32 [6]16 [7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1957 | © Copyright, 1957, by Morris Bishop; [v] *Contents*; [vi] blank; vii–xv *Introduction*; [xvi] blank; [1] fly title; [2] blank; 3–399 text; [400] blank.

*Jacket:* Non-pictorial in strong red (12), grayish pink (8), strong greenish blue (169), light gray (264), dark gray (266), and black on coated white paper with lettering in reverse, black, strong greenish blue and pink on overlapping rectangular and curvilinear panels.

Front flap:

The passing of three centuries has not dimmed Molière’s genius nor changed the perennial vices at which he hurled his shafts of comedy. The follies and frailties of mankind still feel the impact of his urbane wit and his meaningful laughter.

The eight plays in this volume, complete and unabridged, are among Molière’s best comedies. They give full evidence of his undisputed rank as the foremost dramatist in all French literature and concededly one of the world’s greatest since Shakespeare.

These plays have all been newly translated for this edition by Morris Bishop of Cornell University with skillful fidelity that will establish these translations as the definitive ones of our time. (*Fall 1957*)

Original ML collection superseding Molière’s *Plays* (110). Published November 1957. *WR* 2 December 1957. First printing: 5,000 copies. Discontinued 1971/72; retained in MLCE.

There were still copies of Molière’s *Plays* (110d) with an introduction by Francis Fergusson (regular ML and MLCE) in stock in the summer of 1957. Stein and Klopfer agreed that fall orders should be filled with *Eight Plays* as soon as copies of the new collection were available (Stein memo to Freiman, 29 July 1957).

Bishop received royalties of 5 percent of the retail price.

Also in the Modern Library:

Molière, *Plays* (1924–1957) 110

**496**

**JAMES THURBER. THE THURBER CARNIVAL. 1957– . (ML 85)**

**496a. First printing (1957)**

THE | THURBER | CARNIVAL | *written and illustrated by* | JAMES | THURBER | [drawing of people and animals in flight] | THE MODERN LIBRARY · NEW YORK

Pp. [*12*], [1–2] 3–369 [370–372]. [1–12]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] First Modern Library Edition, 1957 | Copyright, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, | 1942, 1943, 1945, by James Thurber. . . . ; [*5*–*8*] CONTENTS; [*9*–*11*] PREFACE | [rule] | My Sixty Years | with James Thurber signed p. [*11*]: James Thurber | *September 1, 1957*; [*12*] blank; [1] fly title with drawing of dog; [2] blank; 3–369 text and drawings; [370–372] blank. *Note: First* statement retained on all printings examined.

*Jacket:* Pictorial in black, vivid red (11), brilliant yellow (83), strong orange (50) and light grayish yellowish brown (79) on coated white paper with Thurber drawing of couple viewed through a keyhole; title lettering in vivid red, brilliant yellow, strong orange and light grayish yellowish brown, other lettering in reverse and brilliant yellow, all against black background.

Front flap:

Anyone who tries to define the unique genius of James Thurber is bound to end up in contradictory phrases. Even the rarely-at-a-loss-for-words *London Times* concluded a long discussion of his humor in helpless frustration, saying, “Thurber is Thurber.”

Perhaps it is best for us to state simply that this is a collection of some of his best writings and drawings. We believe every reader will share our opinion that Thurber is - - - well, is Thurber. (*Fall 1957*)

Originally published by Harper & Bros., 1945. ML edition (pp. [1]–369) printed from offset plates photographically reduced from the Harper edition with Thurber’s dedication and foreword omitted, table of contents partially reset, and the preface on pp. 9–11 updated, re-titled (from “My Fifty Years with James Thurber”) and reset. The drawing on the title page is shifted from the half title of the Harper edition. Published November 1957. *WR* 2 December 1957. First printing: 15,000 copies.

Cerf had been trying to get *The Thurber Carnival* since 1946, when he offered a $6,000 advance to include it in the Giants (Cerf to William Rose, Jr., Harper & Bros., 24 January 1946). 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). The ML paid royalties of 10 percent of the retail price. *Brave New World* (485) was published in the ML in fall 1956.

Bowden (p. 60) notes that the ML’s offset plates were made from state D of the Harper typesetting, which was printed by the Book-of-the-Month Club using duplicate plates supplied by Harper & Bros. In his list of variations that distinguish state D (p. 55), however, the nose of the dog on the fly title (p. [1]) is indicated as absent. The dog’s nose is present in all ML printings examined.

Thurber’s original preface was titled “My Fifty Years with James Thurber” and dated “December 6, 1944.” The re-titled preface in the ML edition, “My Sixty Years with James Thurber,” is identical to the original version except for changes in the first and next-to-last paragraphs.

**496b. Reissue format (1979)**

Title as 496a through line 7; line 8: [torchbearer M] THE MODERN LIBRARY · NEW YORK.

Pagination as 496a. Perfect bound.

Contents as 496a including *First* statement.

*Jacket:* Non-pictorial on kraft paper with lettering in very deep purple (220) and torchbearer in deep brown (56).

Front flap:

As James Thurber writes in his introduction, “This book contains a selection of the stories and drawings the old boy did in his prime, a period which extended roughly from the year Lindbergh flew the Atlantic to the day coffee was rationed. He presents this to his readers with his sincere best wishes for a happy new world.”

This anthology draws from such Thurber classics as *My World and Welcome to It*, *Let Your Mind Alone*, *The Middle-Aged Man on the Flying Trapeze*, *My Life and Hard Times*, *Fables for Our Time and Famous Poems Illustrated*, *The Owl in the Attic*, *The Seal in the Bedroom*, and *Men, Women and Dogs*.

Published spring 1979 at $4.95. ISBN 0-394-60474-1.

**497**

**ROGER SHERMAN LOOMIS and LAURA HIBBARD LEWIS, eds. MEDIEVAL ROMANCES. 1957–1971. (ML 133)**

**497a. First printing (1957)**

MEDIEVAL | ROMANCES | [short swelled rule] | EDITED BY | *Roger Sherman Loomis* | COLUMBIA UNIVERSITY | AND | *Laura Hibbard Loomis* | COLUMBIA UNIVERSITY | [torchbearer D5] | *The Modern Library · New York*

Pp. [i–vii] viii–xi [xii], [1–3] 4–426 [427–436]. [1–5]16 [6–9]32 [10]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1957 | © Copyright, 1957, by Random House, Inc.; [v] *Contents*; [vi] blank; [vii]–xi INTRODUCTION: | THE ORIGINS OF ROMANCE signed p. xi: ROGER SHERMAN LOOMIS | LAURA HIBBARD LOOMIS; [xii] blank; [1] fly title; [2] blank; [3]–424 text; [425]–426 LIST OF SUGGESTED READINGS; [427–432] ML list; [433–434] ML Giants list; [435–436] blank. (*Fall 1957*)

*Contents:* Perceval, or The Story of the Grail, by Chrétien de Troyes; translated by R. S. Loomis – Tristan and Isolt, by Gottfried von Strassburg; translated and abridged by Jessie L. Weston – The Youth of Alexander the Great; translated by R. S. Loomis – Aucassin and Nicolete, translated by Andrew Lang with a few revisions by the editors – Havelok the Dane, translated and slightly abridged by L. H. Loomis – Sir Orfeo, modernized by L. H. Loomis – Sir Gawain and the Green Knight, translated by M. R. Ridley – The Book of Balin, by Sir Thomas Malory.

*Jacket:* Pictorial in strong red (12), grayish red (19), black and gold on coated white paper with illustration in gold of knights and ladies on horseback against black background; title in reverse with gold decorations on strong red panel at top, additional lettering in reverse, black and strong red on grayish red panel at bottom with statement “Edited for the modern reader by ROGER SHERMAN LOOMIS and LAURA HIBBARD LOOMIS, both of Columbia University”. The editors’ names also appeared on the backstrip below the title.

Front flap:

This book contains some of the best stories of all time—among them the stories of Tristan and Isolt, Aucassin and Nicolete, Sir Gawain and the Green Knight, and other figures of literary or historic fame. The widely varied romances in this volume—presented here in the best modern versions available—will provide many hours of memorably pleasant reading.

The editors of this book, Roger Sherman Loomis and Laura Hibbard Loomis, both of Columbia University, have skillfully selected those romances best suited to contemporary taste. Their Introduction and their special comments before each story are certain to add to the reader’s enjoyment of this rich legacy of medieval literature. (*Fall 1957*)

Original ML anthology. Published November 1957. *WR* 2 December 1957. First printing: Not ascertained. Discontinued 1971/72.

Stein had been considering an anthology like *Medieval Romances* for several years. In 1952 he wrote Haskell Block of the University of Wisconsin, “In a very tentative way I have thought of the possibility of our doing a little collection of epic and romance in the Modern Library some day. I don’t know whether such a thing would ever go, but I have been asking people for suggestions as to contents . . .” (Stein to Block, 31 October 1952).

Roger Sherman Loomis and Laura Hibbard Loomis initially received royalties of 5 cents a copy. In 1961, when ML books were selling for $1.95, Roger Sherman Loomis protested that the 5-cent royalty was based on a retail price of $1.45. (*Medieval Romances* was published at $1.65, but the contract may have been signed when the retail price was still $1.45.) Random House usually rejected requests for higher royalties on these grounds, but the Loomis’s royalties were increased to 10 cents a copy.

**497b. Title page revised (1962)**

Title as 497a except line 9 (COLUMBIA UNIVERSITY) omitted.

Pagination as 487a. [1]16 [2-7]32 [8]16

Contents as 497a except *First* statement omitted from p. [iv]. (*Fall 1962*)

*Jacket:* As jacket A with names of the two editors omitted from backstrip and the line “both of Columbia University” omitted from the front panel. The second paragraph of flap text was updated as follows: “The editors of this book, Roger Sherman Loomis, of Columbia University, and Laura Hibbard Loomis, have skillfully . . . ” (*Fall 1962*) *Note:* The earliest reported printing with Laura Hibbard Loomis’s affiliation omitted is spring 1962.

When *Medieval Romances* was published both editors were affiliated with Columbia University. After Laura Hibbard Loomis’s death in 1960 her husband may have asked that her affiliation with Columbia University be removed from the title page and jacket. Roger Sherman Loomis’s affiliation with Columbia continued as professor emeritus from his retirement in 1958 until his death in 1966.

**498**

**LEONARDO DA VINCI. THE NOTEBOOKS OF LEONARDO DA VINCI. 1957–1970. (ML 156)**

**498. First printing (1957)**

THE | NOTEBOOKS | OF | LEONARDO | DA VINCI | *Abridged from the translation by* | Edward MacCurdy | *Edited, with an Introduction, by* | Robert N. Linscott | [torchbearer D5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xviii, 1–455 [456–462]. [1]16 [2–6]32 [7]16 [8]32 [9]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1957* | © *Copyright, 1957, by Random House, Inc.*; v CONTENTS; [vi] blank; vii–xv INTRODUCTION signed p. xv: ROBERT N. LINSCOTT; [xvi] blank; xvii–xviii HISTORY OF THE NOTEBOOKS signed p. xviii: R.N.L.; 1–455 text; [456] blank; [457–462] ML list. (*Fall 1957*)

*Jacket:* Pictorial in deep red (13), moderate yellow green (120) and black on coated white paper with drawing of Leonardo in reverse on inset deep red panel at upper right; title in moderate yellow green on inset black panel, other lettering in deep red and reverse on moderate yellow green and deep red banners, all against white background.

Front flap:

“These notebooks,” says the editor in his Introduction, “are the treatment of a man who sought knowledge as a mystic seeks God; the record of a lifetime of observation and speculation, set down in five thousand manuscript pages . . . containing some of the most brilliant and far-ranging deductions that the mind of man has ever conceived.”

In this volume, the most absorbing and provocative parts of Da Vinci’s notebooks have been selected and grouped so that the modern reader can pleasurably share the amazement that all readers have felt on first dipping into this remarkable work by one of the most unusual men of all time. (*Fall 1957*)

Original ML abridgment of *The Notebooks of Leonardo da Vinci*, arranged and translated by Edward MacCurdy and published in U.S. by Reynal & Hitchcock, 1938. ML edition published November 1957. *WR* 2 December 1957. First printing: 5,000 copies. Discontinued 1970/71.

Reynal & Hitchcock merged with Harcourt, Brace & Co. after Eugene Reynal’s death in 1946. Linscott approached Harcourt, Brace in the mid 1950s for permission to publish a ML abridgement of *The Notebooks of Leonardo da Vinci* but was turned down. The translation appears to have been in the public domain, and Cerf wrote the following year offering Harcourt, Brace a courtesy fee of $300 (Cerf to Jovanovich, 29 March 1956). A contract was signed, and the ML edition carries the statement, “Published by arrangement with Harcourt, Brace and Company” (p. [iv]).

The translator Edward MacCurdy sometimes used the spelling McCurdy (OCLC authority record #1622156). Linscott received a flat fee of $1,350 for abridging the text and editing the ML edition. He told Cerf that the project was about twice the work he anticipated because of the poor editing of the complete edition.

*The Notebooks of Leonardo da Vinci* was the first abridgment that Linscott made for the ML after his retirement from Random House. The others were Vasari’s *Lives of the Most Eminent Painters, Sculptors, and Architects* (1959: 515) and *The Journals of Ralph Waldo Emerson* (1960: 520).

**499**

**SINCLAIR LEWIS. CASS TIMBERLANE. 1957–1970. (ML 221)**

**499. First printing (1957)**

Cass | Timberlane | A NOVEL OF | HUSBANDS AND WIVES | BY | SINCLAIR | LEWIS | [torchbearer E3] | THE MODERN LIBRARY · NEW YORK

Pp. [*8*], [1–2] 3–390 [391–392]. [1]16 [2–5]32 [6]8 [7]32 [8]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *First Modern Library Edition, 1957* | *Copyright, 1945, by Sinclair Lewis*; [*5*] dedication; [*6*] blank; [*7*] author’s note; [*8*] blank; [1] fly title: [2] blank; 3–390 text; [391–392] ML Giants list. (*Fall 1957*) *Note: First* statement retained on spring 1958 printing.

*Jacket A:* Non-pictorial in black, vivid reddish orange (34) and brilliant yellow (83) on coated white paper with lettering in reverse and brilliant yellow against black background at top and vivid reddish orange background at center and foot.

Front flap:

An increasing opinion that *Cass Timberlane* is a novel of the stature of *Arrowsmith*, *Babbitt*, and *Main Street* leads the editors of the Modern Library to make it available in this permanent format.

*Cass Timberlane* is the intense story of a marriage, written with unsparing realism and satire, yet with compassion and maturity of understanding. In the marriage of Judge Timberlane and his very young wife—and indeed in the marriages of the others in the book—there is the basis for brilliant observation and comment by one of America’s foremost novelists. This book will be welcomed not only by those who now read it for the first time, but by those who will enjoy re-reading it for renewed and enlarged insights into our society. (*Fall 1957*)

*Jacket B:* As jacket A except background in moderate green (145) instead of vivid reddish orange. (*Spring 1958*)

Originally published by Random House, 1945. ML edition (pp. [*5*]–390) printed from RH plates. Published November 1957. *WR* 2 December 1957. First printing: 5,000 copies. Discontinued 1970/71.

Also in the Modern Library

Lewis, *Arrowsmith* (1933–1952) 254

Lewis, *Babbitt* (1942–1948) 348

Lewis, *Dodsworth* (1947–1970) 400