**1958**

**General**

In 1958, about a year and a half before Random House acquired Alfred A. Knopf, an event occurred which would have a profound influence on the Modern Library’s subsequent history. That was the arrival of Jason Epstein as a Random House editor. Epstein had started Anchor Books at Doubleday five years before, at the age of twenty-five. Anchor Books pioneered the quality paperback and was widely imitated by other publishers. Epstein acquired a reputation, at an early age, as a brilliant, innovative, ambitious, and successful figure in the publishing world. All of these qualities appealed strongly to Cerf, who also admired Epstein’s aggressiveness. Others found him arrogant and difficult to work with.

Part of the agreement with Random House allowed Epstein to start an independent imprint of children’s books, the Looking Glass Library, which Random House would distribute and which Epstein hoped would make his fortune; but the Looking Glass Library was discontinued after several years. Otherwise, Epstein was responsible at Random House for Modern Library Paperbacks and was closely involved with the Modern Library itself.

Despite efforts to revitalize the Modern Library, the profitability of the series began to slip in the 1960s. It is unlikely that another person, less identified with paperbacks than was Epstein, could have saved the Modern Library. It is possible, however, that Epstein may have accelerated the series’ demise. The effort to make the series a vital up-to-date presence in the academic world appears to have been abandoned, either because academia’s response was disappointing or because to do the job right would have been too expensive for the potential return. The inclusion of substantial quantities of contemporary fiction in the late 1960s diluted the Modern Library’s image as a series of indisputably significant books.

Epstein spent money more freely than any of his predecessors. This was a change from the penny-pinching finances that had characterized the Modern Library in earlier days. In the past, the Modern Library had always been the economic foundation of Random House, but its financial success had depended upon ever-vigilant scrutiny of costs. The series might have survived longer had a real effort been made to keep costs at a minimum.

**Number of titles**

Nine titles were added and six were discontinued. Swift’s *Gulliver’s Travels, A Tale of a Tub, The Battle of the Books* (1931) was superseded by Swift’s *Gulliver’s Travels and Other Writings.* This brought the list of available titles to 312.

**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

**Dating keys**

(Spring) Descartes, *Philosophical Writings* xBalzac, *Cousin Bette*; Giants through G81 (=fall 1958); jackets: 380. (Fall) Balzac, *Cousin Bette* xAuden, *Selected Poetry*; Giants through G81 (=spring 1958); jackets: 383.

**Titles sought, suggested, declined**

Moses Hadas suggested a ML reprint of the edition of ten plays of Euripides that he and John Harvey McLean had translated (Dial Press, 1936), but Penguin Books and New American Library had both recently published inexpensive new translations and Jason Epstein thought the ML should wait (Epstein to Hadas, 14 November 1958). In the end the ML reprinted the University of Chicago Press’s *Complete Greek Tragedie*s, edited by David Grene and Richmond Lattimore (4 vols., 1959; ML reprint, 7 volumes, 1960–63). Eric Bentley suggested a book of six Lope de Vega plays (Bentley to Epstein, 16 November 1958). Klopfer rejected a suggestion to publish a new edition of *Democracy in America* as a ML Giant (Klopfer to Lerner, 13 November 1958).

**New titles**

Descartes, René, *Philosophical Writings* (1958) 500

Runyon, Damon, *Treasury* (1958) 501

Swift, Jonathan, *Gulliver’s Travels and Other Writings* (1958) 502

Shaw, Irwin, *Young Lions* (1958) 503

Salinger, J. D., *Catcher in the Rye* (1958) 504

Wodehouse, P. G., *Selected Stories* (1958) 505

Kant, Immanuel, *Critique of Pure Reason* (1958) 506

Frank, Anne, The Diary of a Young Girl (1958) 507

Balzac, Honoré de, *Cousin Bette* (1958) 508

**Discontinued**

Byrne, *Messer Marco Polo* (1942)

Gautier, *Mademoiselle de Maupin* (1918)

Hughes, *High Wind in Jamaica* (1932)

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

Pater, *Marius the Epicurean* (1921)

Swift, *Gulliver’s Travels, A Tale of a Tub, The Battle of the Books* (1931)\*

Walton, *Compleat Angler* (1939)

\*Superseded by Swift, *Gulliver’s Travels and Other Writings* (502).

***Spring***

**500**

**RENÉ DESCARTES. PHILOSOPHICAL WRITINGS. 1958– . (ML 43)**

**500a. First printing (1958)**

*Descartes* | PHILOSOPHICAL | WRITINGS | *Selected and Translated* | *by* | NORMAN KEMP SMITH | Emeritus Professor of Logic and Metaphysics | in the University of Edinburgh | Author of *Studies in the Cartesian Philosophy* | and of *New Studies in the Philosophy of Descartes* | [torchbearer E6] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xvii [xviii], 1–300 [301–302]. [1–10]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1958 | © Copyright, 1958, by Random House, Inc.; [v] CONTENTS; [vi] blank; vii–xvii INTRODUCTION signed p. xvii: *N. K.  S.*; [xviii] blank; 1–300 text; [301–302] ML Giants list. (*Spring 1958*) Illustrations: Facsimile of 1637 title page of *Discours de la methode* (p. 90), facsimile of 1641 title page of *Meditationes de prima philosophia* (p. 160), and four illustrations in “Descartes’ Theory of Vision Expounded in His *Dioptric*” (pp. 146, 149, 151, and 154).

*Contents:* Rules for the Guidance of Our Native Powers – Discourse on Method – Descartes’ Theory of Vision as Expounded in His Dioptric – Meditations on First Philosophy – Letters on the Mind-Body Problem, to Regius, to Princess Elizabeth, and to Arnauld, and Replies to the Sixth Objections – The Passions of the Soul (selections) – Passage from Descartes’ The Search after Truth.

*Jacket:* Pictorial in vivid yellow (82), vivid red (11) and black on coated white paper with geometrical diagrams in the form of eyes and nose in reverse on inset black parallelogram; lettering in black and vivid red with swelled rules before and after the listing of the works included, all on vivid yellow background flecked with red.

Front flap:

“With Descartes philosophy made a fresh start,” says Professor Norman Kemp Smith in his Introduction to this book. “A new set of problems had arisen, and it is owing to the manner in which he faced these problems that he has been called ‘the father of modern philosophy.’”

In this volume of selected writings, recently translated by Professor Smith, the reader will find all that is important and enduring in Descartes’ philosophy. Here is all the evidence necessary to show why Descartes is regarded as a founder of scientific method and a major figure in the history of human thought.

This distinguished collection will be welcomed and treasured by every reader who respects boldness of intellect in the search for truth and understanding. (*Spring 1958*)

Originally published in England by Macmillan and U.S. by St Martin’s Press, 1952. ML edition printed from plates made from a new typesetting with introduction added and preface and index of proper names omitted. Published May 1958. *WR* 19 May 1958. First printing: Not ascertained.

**500b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 500a except line 11: [torchbearer K].

Pagination and collation as 500a.

Contents as 500a except: [iv] *First* statement omitted. (*Spring 1967*)

*Jacket:* Enlarged version of 500a with black parallelogram and text slightly reduced in size, swelled rules replaced by rules with a diamond, and background in vivid yellow without red flecks. Front flap: full list of contents without descriptive text; back flap: biographical note.

**501**

**DAMON RUNYON. A TREASURY OF DAMON RUNYON. 1958–1986. (ML 53)**

**501a. First printing (1958)**

A | TREASURY | OF | DAMON | RUNYON | Selected, with an Introduction, | by CLARK KINNAIRD | [torchbearer D4] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vii] viii–xvi, [1–2] 3–428 [429–432]. [1]16 [2–7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1958 | © Copyright, 1958, by Random House, Inc. | [12 lines of additional copyright statements]; [v–vi] Contents; [vii]–xvi Foreword | *by* Clark Kinnaird; [1] fly title; [2] blank; 3–428 text; [429–430] ML Giants list; [431–432] blank. (*Spring 1958*)

*Contents:* The Idyll of Miss Sarah Brown – Pick the Winner – Vers Libre – Them Dice’ll Make You Talk – Blonde Mink – Lillian – Johnny One–Eye – Butch Minds the Baby – The Snatching of Bookie Bob – The Lily of St. Pierre – Hold ’Em, Yale! – The Hottest Guy in the World – A Story Goes with It – The Ever-Loving Wife of Hymie’s – The Brakeman’s Daughter – Little Miss Marker – Princess O’Hara – A Light in France – Romance in the Roaring Forties – Dream Street Rose – All Horse Players Die Broke – Lonely Heart – Cemetery Bait – Baseball Hattie – A Call on the President – Nice and Quiet, She Was – One of Those Things – Home-Cooking – A Right Good-Looking Gal – The Wooing of Nosey Gillespie – The Shooting of Dude McCoy – The Strange Story of Tough-Guy Sammy Smith – At Dead Mule Crossing – The Old Men of the Mountain – Marriage Counsel – On Good Turns – The Good Sport – As Between Friends – The Informal Execution of Soupbone Pew – The Main Event – Why Me? – A Handy Guy Like Sande – The Old Horse Player – The Funeral of Madame Chase.

*Jacket:* Pictorial in black and brilliant yellow (83) on coated white paper with multicolor illustration of Runyon characters; lettering on front in black and brilliant yellow, spine in black with lettering in brilliant yellow and vivid red (11).

Front flap:

This thoroughly enjoyable collection is almost a biography of Damon Runyon, the boy who grew up in the West, rode the rods, knew what the inside of jails was like, wrote sports, reported abroad, and became Mr. Broadway. Here are represented the wide range of his experiences and of his writing—early Westerns and sketches of “folks back home” with vivid titles like *The Wooing of Nosey Gillespie* and *At Dead Mule Crossing*; or tales, like *The Informal Execution of Soupbone Pew*, picked up in the hobo jungles. From his days as a newspaper reporter and syndicated columnist come accounts like *The Main Event*, sports verse like *A Handy Guy Like Sande*, and affectionate sketches of “ordinary” people like those of Joe and Ethel Turp or My Old Man. And finally, from Runyon’s great days as a Broadway chronicler, we have Hot Horse Herbie, Nicely Nicely, Gentleman George and their fantastic cronies, speaking again in these pages the peculiar vernacular now immortalized as Runyonese. (*Spring 1958*)

Original ML collection. Published May 1958. *WR* 19 May 1958. First printing: Not ascertained. Discontinued 1986/87.

The ML paid royalties of 2 cents a copy. There were two printings (10,000 and 5,000 copies) in 1959.

**501b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 501a except line 8: [torchbearer K].

Pagination and collation as 501a.

Contents as 501a except: [iv] *First* statement omitted. (*Spring 1967*)

*Jacket:* Non-pictorial in vivid reddish orange (34), vivid orange yellow (66) and black on coated white paper with lettering in reverse, vivid orange yellow and black, all against vivid reddish orange background. Front flap as 501a.

**501c. Reissue format; offset printing (1977)**

Title as 501b.

Pagination as 501a. Perfect bound.

Contents as 501b except: [429–432] blank.

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

Front flap adapted from 501a with new opening sentence:

Damon Runyon, loved and admired for his wonderful stories that were later adapted for the Broadway musical *Guys and Dolls*, has only recently been recognized as the major American writer that he was. This delightful collection, which includes selections from Runyon’s great days as a Broadway chronicler with its tales of Hot Horse Herbie, Nicely Nicely and Gentleman George, represents the wide range of his experiences and of his writing. There are early Westerns and sketches of the “folks back home” such as *The Wooing of Nosey Gillespie* and *At Dead Mule Crossing*

Published fall 1977 at $5.95. ISBN 0-394-60444-X.

**502**

**JONATHAN SWIFT. GULLIVER’S TRAVELS AND OTHER WRITINGS. 1958–1974; 1979–1991. (ML 100)**

**502a. First printing (1958)**

GULLIVER’S | TRAVELS | *AND* *OTHER WRITINGS* | by *JONATHAN SWIFT* | [rule] | With an Introduction and Commentaries | by *RICARDO QUINTANA* | Professor of English, University of Wisconsin | [rule] | THE MODERN LIBRARY | *NEW YORK* | [torchbearer D7]

Pp. [i–iv] v–xxv [xxvi], [1–2] 3–550. [1]16 [2–9]32 [10]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION | © Copyright, 1958, by Random House, Inc.; v–vi CONTENTS; vii–xiv *INTRODUCTION*; [xv] fly title; [xvi] facsimile title page of *Gulliver’s Travels* (Dublin, 1735); xvii–xix editor’s commentary headed: *GULLIVER’S* | *TRAVELS*; [xx] blank; xxi–xxv A | LETTER | FROM | Capt. *GULLIVER* | TO HIS | Cousin *SYMPSON*; [xxvi] blank; [1] part title: PART I | *A VOYAGE TO LILLIPUT*; [2] map; 3–550 text.

*Contents:* Gulliver’s Travels – A Tale of a Tub – The Battle of the Books – A Discourse Concerning the Mechanical Operation of the Spirit – Resolutions When I Come to Be Old – A Meditation Upon a Broom-stick – Thoughts on Various Subjects – From the Partridge–Bickerstaff Papers 1708–1709 – Some Miscellaneous Prose Pieces 1710–1712 – Some Later Prose Pieces 1724–1731 – From The Journal to Stella – From Swift’s Correspondence – Some Verse Pieces 1709–1733.

*Jacket:* Pictorial in dark grayish yellow (91), vivid orange (48) and black on coated white paper with stylized silhouette of a man in black and four small figures in vivid orange and white; lettering in reverse and vivid orange, all against dark grayish yellow background.

Front flap:

Few men have been more widely read—and more misinterpreted—than Jonathan Swift. He did, it is true, call himself a misanthrope and many readers have been quick to regard him solely as a brooding, embittered critic of mankind.

Actually, he was an intensely loyal, warm person in his private life and an active, ardent participant in worldly affairs, using his great satiric pen with positive effects on many controversial issues. Readers of *Gulliver’s Travels* already know that the narrative charm of that book is merely one aspect of a work infinitely rich in observation and wisdom. And the broad variety of matters that engaged Swift’s brilliantly incisive mind is fully represented in the many other masterpieces of prose and poetry in this volume. (*Spring 1958*)

Original ML collection superseding Swift’s *Gulliver’s Travels, A Tale of a Tub, The Battle of the Books* (212). Published May 1958. *WR* 19 May 1958. First printing: Not ascertained. Discontinued 1974/75; reissued 1979–91.

The following statement appears on the verso of the title page (p. [iv]):

*Note on the Text and Acknowledgments*

Grateful acknowledgment is made to the following publishers for their cooperation in making available for this volume the material listed:

The Nonesuch Press, London, for the selections “On the Death of Mrs. Johnson,” and “Directions for Servants,” from *Gulliver’s Travels, and Selected Writings in Prose and Verse*, edited by John Hayward.

The Clarendon Press, Oxford, for the two selections from the *Journal to Stella*, and for the poems from the volume *Swift’s Poems*, both edited by Sir Harold Williams.

G. Bell & Sons, Ltd., for Swift’s letter to The Earl of Oxford, from Elrington Ball’s *The Correspondence of Jonathan Swift*. Swift’s letter to Alexander Pope, reprinted from the same volume, is used by permission of John Murray, Ltd., publishers of *Works of Pope* by Elwin and Courthope.

Basil Blackwell, Oxford, for permission to use the Herbert Davis edition of *The Prose Works of Swift* as the basis for all the remaining material in the Modern Library edition.

**502b. Reissue format (1979)**

Lines 1–7 as 502a; lines 8–11: [rule] | [torchbearer M] | THE MODERN LIBRARY | *NEW YORK.*

Pagination as 502a. Perfect bound.

Contents as 502a except: [iv] GULLIVER’S TRAVELS, Jonathan Swift | FIRST MODERN LIBRARY EDITION, April 1958 | *Note on the Text and Acknowledgments* as 502a| [16 lines of acknowledgments] | © COPYRIGHT, 1958, BY RANDOM HOUSE, INC.

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

Front flap:

One of the greatest satirists in the English language, Jonathan Swift continues to speak to succeeding generations. In addition to his masterpiece, *Gulliver’s Travels*—a devastating picture of human nature and human foibles—this volume contains his scathing attack on religious excesses, *A Tale of a Tub*; his defense of the classics, *The Battle of the Books*; and his unforgettable *Modest Proposal* that, in order to avoid starvation, the Irish eat their children. The selections from his letters, essays and poems reveal another side of one of the most brilliant minds in English literature.

Published fall 1979 at $5.95. ISBN 0-394-60479-2.

**502c. Second reissue format with Quintana introduction omitted (1985)**

JONATHAN SWIFT | [title in reverse within single rules in reverse all on black rectangular panel] GULLIVER’S TRAVELS | [torchbearer N] | MODERN LIBRARY | NEW YORK

Pp. [i–v] vi–xi [xii], [1–2] 3–550 [551–556]. Perfect bound.

[i] woodcut illustration by Stephen Alcorn of Gulliver bound; [ii] blank; [iii] title; [iv] MODERN LIBRARY EDITION | November 1985 | Copyright © 1958 by Random House, Inc.; [v]–vi CONTENTS; vii–xi A | LETTER | FROM | Capt. *GULLIVER* | TO HIS | Cousin *SYMPSON*; [xii] blank; [1]–550 as 502a; [551–556] blank.

*Jacket:* Pictorial in dark reddish orange (38) and black on Kraft paper with Alcorn’s woodcut illustration of Gulliver bound.

Front flap:

One of the unique books of world literature, GULLIVER’S TRAVELS describes the astonishing voyages of one Lemuel Gulliver, a ship’s surgeon, first to Lilliput, a land inhabited by tiny people whose diminutive size renders all their pompous activities absurd; next to Brobdingnag, a republic of giants who are amused when Gulliver tells them about the glories of England; then to Laputa and its neighbor Lagado, peopled by quack philosophers and scientists; and finally to the land of the Houhynhnms, where horses behave with reason and control men, known as Yahoos, who behave like animals. A savage satire on man and his institutions, written with great wit and invention, *Gulliver’s Travels* has captivated readers for the past two centuries. This volume also includes the three other Swift masterpieces: *A Tale of a Tub*, *The Battle of the Books* and *A Modest Proposal*.

Published fall 1985 at $11.95. ISBN 0-394-60529-2.

Pp. vii–xix of 502a–b (Quintana’s general introduction, the fly title, the facsimile title page of *Gulliver’s Travels* (Dublin, 1735), and Quintana’s introductory commentary on *Gulliver’s Travels* are omitted from 502c. The Note on the Text and Acknowledgments on the verso of the title page are also omitted. Quintana’s commentaries preceding other sections of the collection are retained. “A Letter from Capt. Gulliver to His Cousin Sympson,” with the pagination renumbered as vii–xi, appears directly following the table of contents. Quintana’s general introduction continues to be listed in the table of contents.

Also in the Modern Library

Swift, *Gulliver’s Travels, A Tale of a Tub, The Battle of the Books* (1931–1957) 212

**503**

**IRWIN SHAW. THE YOUNG LIONS. 1958–1971; 1982–1990. (ML 112)**

**503a. First printing (1958)**

THE | YOUNG | LIONS | *by* IRWIN SHAW | [torchbearer E3] | THE MODERN LIBRARY · NEW YORK

Pp. [*8*], [1–2] 3–689 [690–696]. [1–22]16

[*1*–*2*] blank; [*3*] half title; [*4*] epigraph from Nahum 2.13; [*5*] title; [*6*] First Modern Library Edition, 1958 | Copyright, 1948, by Irwin Shaw; [*7*] dedication; [*8*] blank; [1] fly title; [2] blank; 3–689 text; [690–696] blank.

*Jacket:* Non-pictorial in brilliant yellow (83), deep reddish orange (36), brownish black (65) and black on coated white paper with colors emanating from white center like an explosion; title and author in black on white center; other lettering in deep reddish orange and brilliant yellow.

Front flap:

Irwin Shaw was already widely recognized as one of America’s finest writers of short stories and plays when *The Young Lions* appeared. The enthusiastic response of critics was almost unprecedented, and—more importantly—many critics immediately recognized the permanent stature of the novel. “The book is an authentic contribution to the enduring body of American literature,” said one critic. “It will be read long after other successes of the day are out of print and out of mind.”

Time has proved their judgments right, for this engrossing novel of men at war is in fact a testament of our century. It is the story of modern man in a moment of extreme ordeal, dramatically told by an acutely sensitive creative writer. The editors of the Modern Library are proud to include it as a work of distinguished and enduring achievement. (*Spring 1958*)

Originally published by Random House, 1948. ML edition (pp. [*4*], [*7*]–689) printed from offset plates photographically reduced from the RH edition; title page adapted from the RH edition. Published May 1958. *WR* 19 May 1958. First printing: Not ascertained. Discontinued 1971/72; reissued 1982–90.

There was a printing of 10,500 copies in 1959. Sales of the ML edition totaled 32,823 copies by fall 1966.

**503b. Reissue format (1982)**

Title as 503a except line 5: [torchbearer M].

Pagination as 503a. Perfect bound.

Contents as 503a except: [iv] MODERN LIBRARY EDITION 1982 | Copyright © 1948 by Irwin Shaw | Copyright renewed 1976 by Irwin Shaw.

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

Front flap:

When *The Young Lions* was published in 1948, Irwin Shaw was already widely recognized as one of America’s foremost short story writers and playwrights. But when this, his first novel, appeared, the critical response was more enthusiastic than anyone could have expected—“He reveals in even greater stature the delicious wit, the dramatic sense of scene-making, and the full-hearted compassion of his short stories,” wrote *The Saturday Review*. The story of three young men—a Nazi, a Jew, and an American—*The Young Lions* takes place bestween [*sic*] 1938 and 1945, when the lives of the main characters cross fatally in a Bavarian forest. With this book, wrote *The New York Herald Tribune*, “Irwin Shaw becomes one of the most important of American novelists”; and in the years since, this judgment has been reconfirmed many times.

Published spring 1982 at $7.95. ISBN 0-394-60809-1.

Also in the Modern Library

Shaw, *Selected Short Stories* (1961–1973) 534

***Fall***

**504**

**J. D. SALINGER. THE CATCHER IN THE RYE. 1958–1963. (ML 90)**

**504. First printing (1958)**

[4-line title within single rules] The | Catcher | in the | Rye | [below frame] by J. D. SALINGER | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [*6*], [1–2] 3–277 [278–282]. [1–9]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *First Modern Library Edition* | *Copyright, 1945, 1946, 1951, by J. D. Salinger*; [*5*] dedication; [*6*] blank; [1] fly title; [2] blank; 3–277 text; [278–279] ML Giants list; [280–282] blank. (*Fall 1958*)

*Jacket:* Non-pictorial in black and strong brown (55) on coated white paper with title and series in black and author in strong brown, all against white background.

Front flap:

This is the story of Holden Caulfield, a sixteen-year-old boy who, on being dropped by his prep school, decides to spend three days in New York before reporting home. The events of those three days and nights, told in the boy’s own words, form more than a dramatic story. They are the means by which Salinger skillfully portrays the thoughts and feelings of a young boy standing alone and unsure on the threshold of manhood.

“Mr. Salinger’s novel,” said Lewis Vogler in the *San Francisco Chronicle*, “is funny, poignant, and in its implications, profound. It is literature of a very high order.” The editors of the Modern Library are pleased to include this novel, which is already widely regarded as a twentieth-century classic. (*Fall 1958*)

Originally published by Little, Brown & Co., 1951. ML edition (pp. [*5*]–277) printed from Little, Brown plates. Published October 1958. *WR* 13 October 1958. First printing: Not ascertained but probably around 10,000 copies. Discontinued 1963/64.

The ML paid Little, Brown a $3,000 advance against royalties of 12 cents a copy. Cerf wrote to Arthur Thornhill of Little, Brown early in 1958 that he wanted to publish *The Catcher in the Rye* and Salinger’s *Nine Stories* (516) in successive years. “I believe both books are already available in cheap paperback editions, but that wouldn’t bother us at all. Mr. Salinger is a great favorite today with just the college groups that patronize the Modern Library most heavily” (Cerf to Thornhill, 8 January 1958). The reprint contract, dated 7 February 1958, was for a period of five years. Salinger stipulated that there was to be no photograph of the author on the jacket and that Little, Brown had to approve the jacket copy.

Printings between 1959 and 1962 were as follows: two printings of 5,000 and 3,000 copies (1959), 7,000 copies (1960), two printings of 7,000 and 10,000 copies (1961), two printings of 15,000 and 10,000 copies (1962). In the following table ML sales of *Catcher in the Rye* and *Nine Stories* chart Salinger’s popularity with precision.

Table: ML sales of Salinger’s *Cather in the Rye* and *Nine Stories*, 1958–63

|  |  |  |
| --- | --- | --- |
|  | CATCHER IN THE RYE | NINE STORIES |
| Year ending |  |  |
| 4/59 | 7,171 |  |
| 4/60 | 9,915 | 7,966 |
| 4/61 | 9,935 | 4,680 |
| 4/62 | 23,963 | 14,142 |
| 4/63 | 14,014 | 10,478 |
| TOTAL | 64,998 | 37,266 |

Salinger requested in June 1963 that the ML contracts for *Catcher in the Rye* and *Nine Stories* not be renewed. Thornhill gave six months’ termination notice for *Catcher in the Rye* and indicated that the ML would have the right to dispose of any copies on hand (Thornhill to Klopfer, 21 June 1963). Cerf was “deeply distressed” and wrote to Salinger: “We have always considered these two of the most important books in the whole series and have tried to present them in as dignified a manner as possible.” He noted that the ML had sold nearly 65,000 copies of *Catcher in the Rye* and over 37,000 copies of *Nine Stories* and asked if the ML could continue to publish both books for another three years at least (Cerf to Salinger, 25 June 1963).

There is no reply from Salinger in the RH archives. Klopfer indicated in July that the RH Production Department had been instructed to make no more printings of *Catcher in the Rye* (Klopfer to Thornhill, 15 July 1963). The ML edition was out of print by the winter of 1963/64; it is included in the ML’s fall 1963 stock list but omitted from spring/summer 1964 stock list.

The ML appears to have been reluctant to acknowledge that Salinger’s books were no longer part of the series. Perhaps there was a lingering hope that Salinger might change his mind. *Catcher in the Rye* and *Nine Stories* were listed in *Publishers’ Trade List Annual* through 1965 and continued to be included in ML lists in the books themselves through 1969. Numbers of discontinued titles were normally reassigned to new titles the following publishing season; ML 90, the number of *Catcher in the Rye*, was not reassigned to another title until fall 1967 when *Four Contemporary French Plays* (598) was published as ML 90.

Also in the Modern Library

Salinger*, Nine Stories* (1959–1964) 516

**505**

**P. G. WODEHOUSE. SELECTED STORIES. 1958–1971. (ML 126)**

**505. First printing (1958)**

*Selected Stories* | *by* | *P. G. Wodehouse* | Introduction by John W. Aldridge | [torchbearer E3] | THE MODERN LIBRARY

Pp. [i–iv] v–xxv [xxvi], [1–2] 3–382 [383–390]. [1]16 [2–5]32 [6]16 [7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] © Copyright, 1958, by Random House, Inc. | Copyright, 1916, 1917, 1922, 1924, 1925, 1926, 1927, | 1929, 1930, by P. G. Wodehouse; v–viii *Foreword* | BY P. G. WODEHOUSE; [ix] *Contents*; [x] blank; xi–xxv *Introduction* | P. G. WODEHOUSE: | THE LESSON OF THE | YOUNG MASTER | BY JOHN W. ALDRIDGE; [xxvi] blank; [1] fly title; [2] blank; 3–382 text; [383–388] ML list; [389–390] ML Giants list. (*Fall 1958*)

*Variant:* Pagination and collation as 505. Contents as 505 except: [iv] copyright statements reset in full capitals and “1927,” moved to beginning of line 3; [383–390] ML list. (*Spring 1967*)

*Contents:* Jeeves Takes Charge – The Artistic Career of Corky – Jeeves and the Unbidden Guest – The Aunt and the Sluggard – The Rummy Affair of Old Biffy – Clustering Round Young Bingo – Bertie Changes His Mind – Jeeves and the Impending Doom – Jeeves and the Yuletide Spirit – Jeeves and the Song of Songs – Episode of the Dog McIntosh – Jeeves and the Kid Clementina – The Love That Purifies – Jeeves and the Old School Chum – The Ordeal of Young Tuppy.

*Jacket:* Pictorial in vivid red (11), brilliant yellow (83), moderate pink (5), light bluish gray (190) and black on coated white paper with left profile illustration of Jeeves; lettering in black and vivid red. Spine in vivid red with lettering in reverse and black.

Front flap:

This book is guaranteed to give you all fifty-seven varieties of laughter—everything from the side-splitting belly-laugh to the soft inner ripple.

These stories are all about Jeeves, the most fabulous gentleman’s gentleman ever invented. From behind his inscrutable facade, the incomparable Jeeves—confessor, savior, confidant—sagely guides the destinies of Bertie Wooster and his friends. And when things get out of hand, as they invariably do, it is Jeeves who tactfully assumes control to settle matters with his customary incredible ingenuity.

For this edition, John W. Aldridge has written an excellent introduction which discusses Wodehouse’s talent—a talent that transforms all readers into devotees. (*Fall 1958*)

Original ML collection selected from *Carry On, Jeeves!* (George H. Doran Co., 1927) and *Very Good, Jeeves* (Doran, 1930). Published October 1958. *WR* 13 October 1958. First printing: Not ascertained. Discontinued 1971/72.

Aldridge suggested a volume of Wodehouse stories in 1956 (Aldridge to Hiram Haydn, 9 July 1956). Cerf indicated that since the ML would be making new plates the maximum royalty would be 10 cents a copy and that it would have to include Wodehouse, his publisher, and Aldridge (Cerf to Aldridge, 19 July 1957).

Wodehouse wrote that he was “tremendously pleased and flattered” that he would be in the ML but noted that he didn’t think the stories in *Carry On, Jeeves!* were very good. He thought it would be better if the ML used most of the first Jeeves book and all of *Very Good, Jeeves*. He also suggested updating several references in the stories and changing the title to *A Gathering of Jeeves* (Wodehouse to Cerf, 12 August 1957). After discussing the proposed contents with Aldridge, Cerf asked Wodehouse not to alter the table of contents. “Aldridge assures us that he weighed the pros and cons of every story he picked, and thinks that for Modern Library purposes we’ve got just the right selection.” He also asked Wodehouse not to insert updated references in the stories. “Everybody realizes that the Jeeves stories belong to a certain period and . . . up-dating any of the references would simply cause unnecessary confusion and certainly would be a mortal affront to your most ardent admirers.” Finally, he argued for sticking with the title *Selected Stories*. “The latter [*A Gathering of Jeeves*] may sound a little bit better, but it has been our experience that Modern Library titles sell best when they state very clearly what the book contains, without reaching for anything cute or clever” (Cerf to Wodehouse, 19 August 1957).

Wodehouse contributed an original foreword to the volume. Aldridge’s introduction was written for the ML but also appeared in *New World Writing*, no. 13 (1958), pp. 181–92.

**506**

**IMMANUEL KANT. CRITIQUE OF PURE REASON. 1958–1970. (ML 297)**

**506. First printing (1958)**

IMMANUEL KANT | *Critique of Pure Reason* | Translated, with an Introduction, by | NORMAN KEMP SMITH | University of Edinburgh | ABRIDGED EDITION | [torchbearer E3] | The Modern Library · New York

Pp. [i–v] vi–xviii [xix–xxii], [3–4] 5–38, 41–319 [320], 323–335 [336]. [1–11]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1958 | © Copyright, 1958, by Random House, Inc.; [v]–xviii INTRODUCTION | BY NORMAN KEMP SMITH; [xix–xxii] TABLE OF CONTENTS; [3] facsimile title page of first edition (Riga, 1781) used as fly title; [4] motto and dedicatory letter; 5–9 PREFACE TO FIRST EDITION; [10] blank; 11–24 PREFACE TO SECOND EDITION; 25–38 INTRODUCTION; 41–319 text headed: TRANSCENDENTAL DOCTRINE OF | ELEMENTS; [320] blank; 323–335 text headed: TRANSCENDENTAL DOCTRINE OF METHOD; [336] blank.

*Jacket:* Non-pictorial in deep yellow (85), vivid reddish orange (34) and black on coated white paper with author in reverse, title in vivid reddish orange on inset horizontal black bar, other lettering in reverse and black, and five inset vertical bars from left to right in black, white, black, vivid reddish orange, and black, all against deep yellow background.

Front flap:

The writings of Immanuel Kant represent the high-water mark of modern philosophy. Few men have had as broad and profound an influence as he did. Josiah Royce, for example, described Kant as “the thinker upon whom more than upon any other center, modern thought turns as upon a fulcrum.”

The sheer bulk of Kant’s *Critique*—in many ways his central work—has often deterred readers. Now, Norman Kemp Smith, in this authoritative and new translation, provides a skillfully abridged edition from which all minor and repetitive parts have been omitted. The editors of the Modern Library are pleased to include it as one of the great books that all readers will want to own. (*Fall 1958*)

Smith translation originally published in London by Macmillan and Co., 1929; abridged edition published by Macmillan and Co., 1934. ML edition (pp. [xix]–335) printed from offset plates photographically reduced from the abridged edition with index and two part titles omitted, page numerals and entry for index removed from table of contents, motto and dedicatory letter combined on a single page, and signature marks removed throughout. Published October 1958. *WR* 13 October 1958. First printing: Not ascertained. Discontinued 1970/71.

The ML paid St Martin’s Press royalties of 10 cents a copy. In the early 1950s, when the RH College Dept. was considering publishing a moderately priced edition of Kant’s *Critique of Pure Reason* for classroom use, Stein asked about one hundred academics which translation they preferred. Nearly every respondent named the Smith translation. Smith’s introduction incorporates his Translator’s Preface from the abridged Macmillan edition but is otherwise original to the ML edition.

Also in the Modern Library

Kant, *Philosophy* (1949– ) 422

**507**

**ANNE FRANK. THE DIARY OF A YOUNG GIRL. 1958– . (ML 298)**

**507a. First printing (1958)**

Anne Frank | *The diary of a young girl* | TRANSLATED *from the Dutch* | *by* B. M. MOOYAART-DOUBLEDAY | *With an* INTRODUCTION | *by* ELEANOR ROOSEVELT | THE MODERN LIBRARY · NEW YORK [torchbearer D4 extending above imprint]

Pp. [1–6] 7–285 [286–288]. [1–9]16

[1] half title; [2] blank; [3] title; [4] *First Modern Library Edition* | *Copyright, 1952, by Otto H. Frank* | *Copyright, 1952, by the American Jewish Committee*; [5] pub. note; [6] blank; 7–8 INTRODUCTION signed p. 8: ELEANOR ROOSEVELT; [9] facsimile of handwritten entry in diary signed: [in script] Anne Frank. 12 Juni 1942.; [10] blank; 11–283 text; [284] blank; 285 *EPILOGUE*; [286] blank; [287–288] ML Giants list. (*Fall 1958*)

*Jacket:* Pictorial in grayish olive green (127), brilliant yellow (83) and black on coated white paper with illustration in grayish olive green and black of a young woman viewed from the rear, wearing an armband with a Star of David in brilliant yellow; lettering in grayish olive green and black, all against white background.

Front flap:

“I hope I shall be able to confide in you completely,” Anne Frank wrote on the opening page of her diary, “as I have never been able to do in anyone before, and I hope that you will be a great support and comfort to me.”

What follows is the story of an experience told with such sensitivity and warmth that no reader finishes the book without resolving to read it again.

Anne Frank, her sister, and her parents, along with four others, shared a small hiding place in an old building in Amsterdam during the Nazi occupation. Her vivid account of their experiences and feelings during the two fearful years before their discovery—written with rare insight, humor, and intimacy—is one of the classics of our times. (*Fall 1958*)

Originally published in Amsterdam in 1947; English translation published by Doubleday & Co., 1952. ML edition (pp. [5]–285) printed from Doubleday plates. Published October 1958. *WR* 13 October 1958. First printing: Not ascertained.

The ML paid Doubleday royalties of 10 cents a copy. The second printing, made in spring 1959, was for 7,000 copies.

**507b. Reissue format (1978)**

Title as 507a except torchbearer omitted.

Pagination as 507a. Perfect bound.

Contents as 507a except: [4] *Copyright, 1952, by Otto H. Frank*; [286–288] blank.

*Jacket:* Non-pictorial on tan paper with lettering in dark blue (183) and torchbearer in deep brown (56).

Front flap:

Anne Frank was born in Frankfort, Germany on June 12, 1929. “As we are Jewish, we emigrated to Holland in 1933,” Anne writes in her diary, which she received on her thirteenth birthday. In July 1942 she and her family were forced to take refuge with four others in a back apartment in Amsterdam. There they remained until August 4, 1944, when the *Grüne Polizei* made a raid on the “Secret Annexe” and all the occupants were arrested and sent to German and Dutch concentration camps. In March 1945, two months before the liberation of Holland, Anne died of typhoid in the concentration camp at Bergen-Belsen. Only her father, Otto Frank, survived, and it was he who saw that Anne’s diary was published in 1947.

Written with rare insight, humor and intimacy, *The Diary of a Young Girl* is one of the classics of our time. It has inspired a play and has been a bestseller in almost every known language. To hundreds of thousands of people, it represents the true horror and tragedy of the Nazi Occupation.

Published spring 1978 at $4.95. ISBN 0-394-60451-2.

**508**

**HONORÉ DE BALZAC. COUSIN BETTE. 1958–1971. (ML 299)**

**508a. First printing (1958)**

*Cousin Bette* | *by* HONORÉ DE BALZAC | *Translated from the French by Kathleen Raine* | [torchbearer D7] | *The Modern Library · New York*

Pp. [i–iv] v–xi [xii], [1–2] 3–432 [433–436]. [1]16 [2–7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION | © Copyright, 1958, by Random House, Inc.; v–xi INTRODUCTION | *by Floyd Zulli, Jr.*; [xii] blank; [1] fly title; [2] blank; 3–432 text; [433–434] ML Giants list; [435–436] blank. (*Fall 1958*)

*Jacket:* Non-pictorial in vivid purplish red (254), moderate greenish blue (173) and black on coated white paper with title in vivid purplish red script on white panel at top; additional lettering in reverse, moderate greenish blue and vivid purplish red on black band at center; author in moderate greenish blue script on white panel at foot.

Front flap:

*Cousin Bette* is, in the opinion of many critics, one of Balzac’s finest novels—if not, indeed, his finest.

Paris during the last century comes alive in this novel as Balzac unfolds the dramatic story of men and women driven by greed, hatred, lust, envy, and ambition. With unsurpassed realism, he depicts their gradual moral and physical degeneration. This “fast-moving, brilliantly conceived study of unbridled brute passion,” as Professor Zulli describes *Cousin Bette* in his Introduction, is added to the Modern Library with pride because it is without doubt one of the great books of our culture. (*Fall 1958*)

Raine translation originally published in the Novel Library by Hamish Hamilton in London and in U.S. by Pantheon Books, 1948. ML edition printed from plates made from a new typesetting. Published October 1958. *WR* 13 October 1958. First printing: Not ascertained. Discontinued 1971/72.

Pantheon Books used sheets of the English edition. Klopfer asked Hamilton if the ML could buy the original plates; Hamilton replied that the book had been printed from standing type and that no plates had been made (Hamilton to Klopfer, April 1958).

**508b. Zulli introduction credited on title page (1963)**

Title as 508a through line 3; lines 4–6: *Introduction by Floyd Zulli, Jr.* | [torchbearer D7] | *The Modern Library · New York.*

Pagination and collation as 508a.

Contents as 508a except: [iv] *First* statement omitted. (*Fall 1963*)

*Jacket:* As 508a. (*Fall 1963*)

Also in the Modern Library

Balzac, *Short Stories* (1918–1935) 39

Balzac, *Droll Stories* (1931–1970) 221

Balzac, *Père Goriot & Eugénie Grandet* (1946–1970) 390

Balzac, *Lost Illusions* (1967–1970; 1985– ) G109