**1959**

**General**

During the early 1950s Modern Library sales were lower than they had been immediately after the war, but by the mid-1950s they had begun a steady upward climb. As the 1950s ended, the publishing industry was on the verge of a period of tremendous growth and change. By 1959, publishers whose stock was traded on Wall Street included American Book Company, Bobbs-Merrill, Book-of-the-Month Club, Holt, Houghton Mifflin, Macmillan, McGraw-Hill, Prentice-Hall, Rand McNally, and World (PW, 12 October 1959, p. 27).

On 2 October 1959, Random House became a public corporation: 222,060 shares of Random House stock were placed on sale at $11.25 a share. Cerf and Klopfer remained firmly in control of the firm; the stock sold to the public represented only 30 percent of Random House’s total stock. As a result of the sale, Cerf and Klopfer each received a check for more than a million dollars.

Making Random House a public organization changed the nature of the business. Cerf has written:

Suddenly Random House embarked on its financial career and expansion. This marked a big change, since the minute you go public, outsiders own some of your stock and you’ve got to make periodic reports to them. You owe your investors dividends and profits. Instead of working for yourself and doing what you damn please, willing to risk a loss on something you want to do, if you’re any kind of honest man, you feel a real responsibility to your stockholders. It was a very important decision (Cerf, *At Random*, pp. 277–78).

The following year, Random House acquired Alfred A. Knopf, Inc. and its outstanding quality paperback line, Vintage Books. But while Random House and publishing in general were thriving, the 1950s marked the end of the growth of the Modern Library. By the mid-1960s, interest in the Modern Library on the part of the public was low and the series was in serious trouble.

**Number of titles**

Ten titles were added and two were discontinued, bringing the total to 320.

**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) Auden, *Selected Poetry* xSalinger, *Nine Stories*; Giants through G82 with G38 Rolland, *Jean-Christophe* (=fall 1959/spring 1960); jackets: 385. (Fall) Salinger, *Nine Stories* xColette, *Six Novels*; Giants through G82 with G38 Rolland, *Jean-Christophe* (=spring 1959/spring 1960); jackets: 388 (=spring 1960).

**Titles sought, suggested, declined**

Jason Epstein, who moved from Alfred A. Knopf to Random House around this time, had many ideas for the ML. He expressed interest in Samuel Johnson’s *Lives of the Poets*. He asked William Barnett and Morton White to edit a book on modern philosophy for ML Giants, indicating that it could sell 15,000–20,000 copies a year (Epstein to White, 24 February 1959). Mark Van Doren, who had edited *The Poetry of John Dryden* (Harcourt, Brace & Howe, 1920) nearly forty years earlier, declined an invitation to edit a collection of Dryden’s works for the ML (Van Doren to Epstein, 20 May 1959). Epstein asked William Arrowsmith, whose translation of Petronius, *Satyricon* (University of Michigan Press, 1959) had recently appeared, to translate *Aristophanes* for the ML, indicating that he thought it would earn annual royalties between $500 and $1,000 (Epstein to Arrowsmith, 23 October 1959). He invited F. W. Dupee to translate a selection of the works of the Marquis de Sade for the ML; as a second choice he expressed interest in a translation of Flaubert’s *Sentimental Education* (Epstein to Dupee, 17 November 1959).

Cerf wanted to include the one-volume edition of James George Frazer’s *The Golden Bough* (Macmillan, 1922) in ML Giants and asked C. Edgar Phreaner Jr. to seek rights (Phreaner to Cerf, 27 July 1959). He offered Little, Brown an advance of $6,000 for Edith Hamilton, *Mythology*, originally published in 1942 (Cerf to Arthur Thornhill, 26 October 1959), and he asked Professor William Alfred of Harvard University about translations for a volume of Middle English literature for the ML, saying “It would be a good idea, I think, for the Modern Library to include an Anthology of this type” (Cerf to Alfred, 17 November 1959). None of these works were added to the ML.

Several of Epstein’s suggestions resulted in additions to the series: *A Kierkegaard Anthology* (1959: 518), Dickens, *Our Mutual Friend* (1960: 524), and the Bernard Guilbert Guerney translation of Turgenev, *Fathers and Sons* (1917: 20.2a), which replaced the Constance Garnett translation in the ML in 1961 (Epstein to Klopfer, 12 January 1959). Other titles suggested by Epstein included Goodspeed’s translation of *The Apocrypha* (1962: 541), *The Space Handbook* (ML Paperbacks, November 1959), and Bernard Malamud’s *The Magic Barrel* (ML Paperbacks, April 1960).

Epstein offered a $500 advance against royalties of 10 cents a copy for reprint rights to the William Arrowsmith translation of Petronius, *Satyricon* (University of Michigan Press, 1959) but withdrew the offer when he discovered that a paperback edition would be published by Mentor Books (Epstein to Fred D. Wieck, 30 November 1959). *An Anthology of Russian Literature in the Soviet Period from Gorki to Pasternak*, edited by Bernard Guilbert Guerney, was considered for the ML but was published in 1960 as a Random House trade book. Other titles considered included E. M. W. Tillyard, *The Elizabethan World Picture*; Jacob Bronowski, *The Common Sense of Science*; and *Five Plays* of Eugene O’Neill. *A Documentary History of Communism*, edited by Robert V. Daniels, was considered for the ML but was postponed (Minutes of ML Meeting, 5 February 1959); it ended up being published in two volumes in Vintage Books.

Epstein wanted to strengthen the ML’s offerings of poetry. He suggested volumes devoted to Geoffrey Chaucer, the Cavalier Poets (Thomas Carew, Sir John Suckling, and Richard Lovelace) and collections of the poetry of Andrew Marvell, John Dryden, George Herbert, Henry Vaughan, Samuel Johnson, Christopher Smart, W. S. Landor, Robert Burns, Rudyard Kipling, Thomas Hardy, and William Butler Yeats. He also suggested publishing several longer poems as separate ML volumes, including Wordsworth’s *The Prelude*, Browning’s *The Ring and the Book*, Edmund Spenser’s *The Faerie Queen*, and the narrative poems of William Butler Yeats (Epstein to Andrew Chiappe, 6 February 1959). None of these proposals came to fruition.

Charles Singleton, professor of humanities studies at Johns Hopkins University, signed a contract to prepare a new translation of Dante’s *Divine Comedy* for the ML, for which he received a $3,000 advance against royalties of 6½ percent of the retail price. In the end the project took longer than expected and expanded beyond the single volume that the ML anticipated. Singleton’s edition was published in six volumes by Princeton University Press between 1970 and 1975. Each of the three parts—*Inferno*, *Purgatorio*, and *Paradiso—*consisted of a volume containing the Italian text and Singleton’s translation and a volume of commentary by Singleton.

Epstein was also looking for new translations of several works that were already in the ML. The Ennis Rees translations of Homer’s *Iliad* (1929: 186.2) and *Odyssey* (1929: 187.2), published by Random House in 1960 and 1963, replaced the 19th-century translations of Lang, Leaf and Myers and Butcher and Lang in the ML between 1962 and 1964. The Samuel Putnam translation of Cervantes, *Don Quixote*, published by Viking Press in two volumes in 1949, replaced the Ozell revision of the Motteux translation in 1964 in the regular ML and ML Giants.

Other works that Epstein wanted to include in the ML were *Hindu, Buddhist, and Confucian Traditions* by Theodore de Bary, *Japanese Plays* by Donald Keene, and the forthcoming edition of Pushkin’s *Eugene Onegin,* translated with commentary by Vladimir Nabokov (Bollingen Foundation, 1964). Also being sought were new translations of Homer’s *Odyssey* and *Iliad* and the University of Chicago’s translations of Greek Drama (Epstein to Cerf, 3 September 1959). The ML reprinted the Chicago edition of *The Complete Greek Tragedies* in seven volumes between 1960 and 1963.

Andrew Chiappe suggested Livy’s *Hannibal’s Campaign*, Tolstoy’s *Essays*, Balzac’s *Lost Illusions*, and Terence’s *Comedies* (Chiappe, November 1959). Epstein intended to add Sir Philip Sidney’s *Arcadia*, for which he paid William G. Miller $500 for editing work (Epstein to Miller 9 November 1959). Of these only Tolstoy, *Selected Essays* (1964: 564) and Balzac, *Lost Illusions* (1967: G109) appeared in the ML.

Klopfer asked Macmillan for reprint rights to Margaret Mitchell’s *Gone with the Wind* for ML Giants. Macmillan considered the offer seriously but Bruce Brett, the president of the firm, concluded that “this is not the time for it” (Brett to Klopfer, 15 December 1959).

John Clive, whose *Macaulay: The Shaping of a Historian* would be published by Knopf in 1973, suggested a ML selection of Macaulay’s works. Epstein declined the proposal, noting that ML titles had to sell “a minimum of 2,000 to 3,000 copies a year for a considerable period, which means that it has to be assigned to undergraduates in fairly substantial numbers” (Epstein to Clive, 15 September 1959).

**New titles**

*Modern Library Dictionary* (1959–1970) 509

Auden, *Selected Poetry* (1959–1971) 510

Rodgers and Hammerstein, *Six Plays* (1959– ) 511

Weidman, *I Can Get It for You Wholesale* (1959–1971) 512

Jung, *Basic Writings* (1959– ) 513

Bierstedt, ed., *Making of Society* (1959–1974) 514

Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects* (1959–1970) 515

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

Howard, *World’s Great Operas* (1959–1970) 517

Kierkegaard, *Kierkegaard Anthology* (1959– ) 518

**Discontinued**

Hoffenstein, *Complete Poetry of Samuel Hoffenstein* (1954)

McCord, ed., *What Cheer* (1955)

***Spring***

**509**

**JESS STEIN, ed. THE MODERN LIBRARY DICTIONARY. 1959–1970. (ML 4; ML 1)**

**509. First printing (1959)**

THE | MODERN | LIBRARY | DICTIONARY | JESS STEIN, *Editor* | Managing Editor of *The American College Dictionary,* | Editor of *The American Everyday Dictionary,* etc. | THE MODERN LIBRARY [torchbearer D4] NEW YORK

Pp. [*4*], [1] 2–636. [1]16 [2–10]32 [11]16

[*1*] title; [*2*] *First Modern Library Edition, 1959* | © *Copyright, 1957, by Random House, Inc*. | *Based upon the American College Dictionary,* | © *Copyright, 1947, 1948, 1949, 1950, 1951,* | *1952, 1953, 1954, 1955, 1956, 1957, 1958,* | *by Random House, Inc.*; [*3*] pub. note; [*4*] PRONUNCIATION KEY; [1]–636 text.

*Jacket A:* Non-pictorial on coated white paper with three panels from top to foot in strong brown (55), black and grayish yellow green (122) with lettering in reverse, strong brown and black with ML number “4” on backstrip.

Front flap:

This dictionary has been prepared with the general reader specifically in mind. It provides reliable, clear, and concise information on practically all the words he is likely to look up—information on spelling, hyphenation, pronunciation, meaning, inflected forms, and numerous other aspects of the English language.

*The Modern Library Dictionary* is based on *The American College Dictionary*, widely acclaimed as the most distinguished dictionary of its kind ever published. New and up to date, The Modern Library Dictionary is an indispensable and authoritative ready-reference work.

Unlike most old-fashioned dictionaries, this book is easily used and easily understood. Durably bound, it will readily absorb the constant use which its compact and handy size invites. (*Spring 1959)*

*Jacket B*: As jacket A with ML number “1” on backstrip. (*Fall 1959*)

Original ML dictionary based on *The American College Dictionary*, published by Random House in 1947. Published February 1959. *WR* 23 February 1959. First printing: 15,000 copies. Discontinued 1970/71.

Cerf was interested in publishing a dictionary in the ML as early as 1943, when he asked World Publishing Co. if it would consider selling a duplicate set of plates of its Universal Dictionary (Cerf to William Targ, World Publishing Co., 30 March 1943; B. D. Zevin to Cerf, 4 May 1943). Stein began working on an abridgment of the *American College Dictionary* in 1948 with the intention of publishing it as a Giant. By deleting a number of entries and shortening others he reduced the content to 60 percent of its original length. At this point the dictionary consisted of about 79,000 entries. He noted that cutting the *American College Dictionary* by 50 percent would require making much sharper deletions and rewriting many definitions. He indicated that a Giant containing 70,000 to 80,000 entries could compete with *The Concise Oxford Dictionary*, the Funk and Wagnalls *Desk Standard Dictionary*, and the *Winston Advanced Dictionary* (School Edition). He estimated that it would take about eight months to prepare the copy and that editorial expenses would run about $8,000 (Stein memo to Linscott, 18 May 1948). Perhaps because of the costs and the time involved, plans to publish a dictionary in the Giants were abandoned. *The* *Modern Library Dictionary* (1959: 509) was a much shorter work with 46,000 entries.

*The Modern Library Dictionary* was shifted from ML 4 to ML 1 in fall 1959 when the 6-volume Shakespeare (364c–366c) was renumbered from 1A, 1B, 2A, 2B, 3A, and 3B to ML 2–7. The renumbering was necessary because new business machines acquired by Random House could not handle number-letter combinations. Copies of *The Modern Library Dictionary* that remained in the warehouse were given new jackets with the number “1” on the spine. The first printing is found in both jackets.

The *First* statement on the verso of the title page appears to have been removed on all subsequent printings.

**510**

**W. H. AUDEN. SELECTED POETRY OF W. H. AUDEN. 1959–1971. 2nd ed. 1972– . (ML 160)**

**510a. First printing (1959)**

SELECTED POETRY OF | W. H. AUDEN | *Chosen for this edition by the author* | From bad lands, where eggs are small and dear, | Climbing to worse by a stonier | Track, when all are spent, we hear it—the right song | For the wrong time of year. | [torchbearer D4] | THE MODERN LIBRARY · NEW YORK

Pp. [*8*], [1–2] 3–180 [181–184]. [1–6]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] FIRST MODERN LIBRARY EDITION, 1959 | © Copyright, 1933, 1934, 1937, 1939, 1940, 1941, 1942, 1945, 1946, | 1947, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1958, | by W. H. Auden; [*5*–*8*] CONTENTS; author’s note following contents on p. [8]; [1] fly title; [2] blank; 3–173 text; [174] blank; 175–176 INDEX OF POEMS; 177–180 INDEX OF FIRST LINES; [181–182] ML Giants list; [183] American College Dictionary advertisement; [184] blank. (*Spring 1959*)

*Jacket:* Non-pictorial in brilliant yellow (83), light greenish blue (172) and black on coated white paper with lettering in black (except periods after initials in light greenish blue) on brilliant yellow, white and light greenish blue panels.

Front flap:

Of the great modern poets, no one is held in greater esteem than W. H. Auden. In the opinion of many, he is regarded as the foremost poet of our time.

It is with particular pride, therefore, that the publishers of the Modern Library make this book available to the large number of readers who have long wished for such a volume.

This book contains a generous selection of Auden’s poetry. Here the reader will find constant enjoyment in the spirited wit, the wide-ranging intellect, the emotional power, and the unsurpassed artistry that are among Auden’s characteristics. (*Spring 1959*)

Originally published in Britain as *W. H. Auden: A Selection by the Author* (Penguin Books, 1958). ML edition printed from plates made from a new typesetting. Published 16 February 1959. *WR* 23 February 1959. First printing: 7,500 copies.

Cerf first expressed interest in a volume of Auden’s selected poetry for the ML in 1956, indicating that he didn’t think it would hurt sales of *The Collected Poetry of W. H. Auden* which Random House published in 1945 (Cerf to Auden, 23 February 1956). The following year Klopfer turned down a Knopf proposal to publish a collection of Auden’s poems in Vintage Books, explaining that RH had not published a ML or paperback edition because *Collected Poetry* was selling so well (Klopfer to Alfred Knopf, Jr., 30 January 1957).

The ML reprinted *W. H. Auden: A Selection by the Author* because Auden did not want to make a separate selection for the ML. Klopfer considered buying plates from Penguin Books but changed his mind. At the time U.S. copyright law limited eligibility for copyright to works that had been set in type and printed in the U.S. The Universal Copyright Convention, which the U.S. ratified in 1955, waived the manufacturing requirement for works by nationals of other contracting states but not for U.S. citizens. “I had forgotten that Auden is an American citizen,” Klopfer wrote, “and consequently the importation of such a set of plates might invalidate the copyright. He is too important to us to take a chance” (Klopfer to Allen Lane, Penguin Books, 9 April 1958). He asked for a set of proofs from which to set the ML edition. Lane sent a set of uncorrected galleys and Auden supplied a set of corrected proofs of the Penguin edition (Auden to Klopfer, 23 June 1958; Klopfer to Auden, 7 July 1958).

Auden included the following note on p. [*8*] following the table of contents: “The poems in this volume are arranged more or less in the chronological order of their writing: the first dates from 1927, the last from 1954. Some of them I have revised in the interests of euphony or sense or both”.

The ML paid Auden royalties of 10 cents a copy. Bloomfield and Mendelson report a second printing of 5,000 copies (1959) and subsequent printings of 5,000 copies (1961), 5,000 copies (1962), 5,525 copies (1963), two printings of 5,000 and 6,000 copies (1965), two printings of 6,000 and 7,775 copies (1967), and 7,800 copies (1969).

**510b. Second edition; 7½ inch format (1972)**

Second Edition | SELECTED POETRY OF | W. H. AUDEN | *Chosen for this edition by the author* | From bad lands, where eggs are small and dear, | Climbing to worse by a stonier | Track, when all are spent, we hear it – the right song | For the wrong time of year. | [torchbearer K] | THE MODERN LIBRARY · NEW YORK

Pp. [*10*], [1–2] 3–240 [241–246]. [1–8]16

[*1*–*2*] blank; [*3*] half title; [*4*] blank; [*5*] title; [*6*] Copyright, 1933, 1934, 1937, 1939, 1940, 1941, 1942, 1945, | 1946, 1947, 1949, 1950, 1951, 1952, 1953, 1954, | © 1955, 1958, 1959, 1960, 1962, 1963, 1964, 1965, | 1967, 1968, 1969, by W. H. Auden | Copyright renewed 1961, 1962, 1965, 1967, 1968, 1969, |1970 by W. H. Auden; [*7*–*10*] CONTENTS; [1] fly title; [2] blank; 3–232 text; 233–235 INDEX OF POEMS; [236] blank; 237–240 INDEX OF FIRST LINES; [241] biographical note; [242–246] blank.

*Jacket:* Enlarged version of 510a jacket with “Second Edition” and Fujita “ml” symbol added and light bluish green (163) in place of light greenish blue.

Front flap with first paragraph as 510a, third paragraph as last sentence of 510a with minor revision, and new second paragraph as follows:

For this second edition of his *Selected Poetry*, Mr. Auden has added twenty-six new poems culled from three of his previous works, *Collected Shorter Poems*, *About the House*, and *City Without Walls*.

Second edition printed from offset plates with half title, lines 2–7 and 9 of title page, table of contents through p. [10] line 5, first three lines of fly title (shifted from two to three lines), pp. 3–172, and first 15 lines of p. 173 photographically reproduced from 510a; new poems added on pp. 173–232; indexes of poems and first lines revised and reset. Published in Vintage Books, November 1971; ML edition probably appeared a few months later. *WR* not found. First printing: Not ascertained.

Auden sent Epstein a list of poems to be added in the second edition. He later requested that the author’s note (510a, p. [*8*]) be deleted from the second edition (Pohoryles memo to Joan Milarsky, 29 April 1971). Epstein indicated that the second edition should be out in a Vintage paperback in September and the regular ML by early 1972 (Epstein to Auden, 28 January 1971). Auden received a $2,000 advance against royalties of 5 percent of the retail price for the ML edition and 7½ percent of the retail price for the Vintage Books edition (contract dated 16 February 1971).

Published at $2.95. ISBN 0-394-60160-2.

**511**

**RICHARD RODGERS and OSCAR HAMMERSTEIN II. SIX PLAYS. 1959– . (ML 200)**

**511. First printing (1959)**

[left page of 2-page spread] Oklahoma ! | Carousel | Allegro | South Pacific | The King and I | Me and Juliet | [right page of 2-page spread] 6 PLAYS *by* | RODGERS *and* | HAMMERSTEIN | RICHARD RODGERS | *and* | OSCAR HAMMERSTEIN II | [torchbearer E5 with leg extending between first and second words of imprint] | THE MODERN LIBRARY · NEW YORK

Pp. [*8*], [1–7] 8–527 [528–536]. [1]16 [2–7]32 [8]16 [9]32 [10]16

[*1*] half title; [*2*–*3*] title; [*4*] First Modern Library Edition, 1959 | [19 lines of copyright notices]; [*5*] dedication; [*6*] blank; [*7*] Contents; [*8*] blank; [1] part title: Oklahoma!; [2] blank; [3] cast of first production; [4] Scenes; [5] Musical Numbers; [6] blank; [7]–527 text; [528] blank; [529–534] ML list; [535–536] ML Giants list. (*Spring 1959*)

*Jacket:* Non-pictorial in deep reddish orange (36), brilliant yellow (83) and black on coated white paper; deep reddish orange panel at left with title in reverse running vertically from foot to top, brilliant yellow panel at right with titles of individual plays and other lettering in black and stars between titles in deep reddish orange.

Front flap:

The fabulously successful musical plays of Richard Rodgers and Oscar Hammerstein II—*Oklahoma!*, *Carousel*, *Allegro*, *South Pacific*, *The King and I*, and *Me and Juliet* —are a treasured part of everyone’s life. These great plays and their unforgettable music have probably brought more excitement and delight to people around the world than have any others in our time.

Always tastefully rich in originality and showmanship, these musical comedies by Rodgers and Hammerstein are loved for their enduring enchantment. No one, whether he has seen these plays performed or not, will want to deprive himself of the pleasure of reading these works at his leisure again and again. (*Spring 1959*)

Originally published by Random House, 1955. ML edition (pp. [*5*]–527) printed from RH plates. Published February 1959. *WR* 23 February 1959. First printing: 10,000 copies.

*Carousel* was an adaptation of Ferenc Molnár’s *Liliom*, which is included in *Sixteen Famous European Plays* in a translation by Benjamin F. Glazer (G72: 1947). The setting of the musical was changed from Budapest to a New England fishing village.

**512**

**JEROME WEIDMAN. I CAN GET IT FOR YOU WHOLESALE. 1959–1971. (ML 225)**

**512. First printing (1959)**

I | can get | it | for you | wholesale | *Jerome Weidman* | [torchbearer D7] | THE MODERN LIBRARY *New York*

Pp. [*4*], [1–2] 3–309 [310–316]. [1–10]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *First Modern Library Edition, 1959* | *Copyright, 1937, by Jerome* *Weidman*; [1] fly title; [2] blank; 3–309 text; [310] blank; [311] American College Dictionary advertisement; [312–316] blank.

*Jacket:* Pictorial in deep purplish red (256), strong bluish green (160), light bluish green (163) and black on coated white paper with lettering in black and deep purplish red; illustration at foot of wire hangers with hooks overlapping deep purplish red bar and garments in strong bluish green and light bluish green, all against white background.

Front flap:

Few modern writers share the remarkable talent of Jerome Weidman—a talent for telling a story with brightly-lit realism, for depicting characters with extraordinary sharpness and insight, and for inciting the reader to agree or disagree (vehemently in either case) with his viewpoint.

Among the best of Weidman’s novels is *I Can Get It For You Wholesale*, the story of Harry Bogen, who climbs ruthlessly to power and wealth without concern for those he uses or hurts. This novel, commended by the *New York Times* as “racy, fresh and continuously interesting,” is one that all readers will want to know and that none will ever forget. (*Spring 1959*)

Originally published by Simon and Schuster, 1937. ML edition printed from plates made from a new typesetting. Published February 1959. *WR* 23 February 1959. First printing: 6,000 copies. Discontinued 1971/72.

The ML paid royalties of 8 cents a copy. Bernice Baumgarten, Weidman’s agent, suggested *I Can Get It for You Wholesale* for the ML in 1954. Cerf replied that the idea worth serious consideration (Cerf to Baumgarten, 9 November 1954). Weidman’s novel was added to the ML four years and several months later.

**513**

**C. G. JUNG. THE BASIC WRITINGS OF C. G. JUNG. 1959– . (ML 300)**

**513a. First printing (1959)**

THE BASIC WRITINGS OF | C. G. JUNG | [rule] | *Edited with an Introduction by* | VIOLET STAUB DE LASZLO | [torchbearer D7] | THE MODERN LIBRARY, NEW YORK

Pp. [i–iv] v–xxiii [xxiv], [1–2] 3–552. [1]16 [2–9]32 [10]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1959 | © Copyright, 1959, by Violet de Laszlo | Copyright © 1953, 1954, 1956, 1958, 1959, by Bollingen Foundation, Inc. | Copyright 1943 by The Analytical Psychology Club of New York City | Copyright, 1938, by The Yale University Press; v–vi CONTENTS; vii–xxiii INTRODUCTION | *by Violet S. de Laszlo*; [xxiv] blank; [1] part title: [at left] PART I | [at center: vertical rule] | [at right] On the Nature | and Functioning | of the Psyche; [2] blank; 3–544 text; 545–546 BIBLIOGRAPHICAL NOTE; 547–552 *Index*.

*Contents:* Part I. On the Nature and Functioning of the Psyche: Symbols of Transformation (selections) – On the Nature of the Psyche (selections) – The Relations between the Ego and the Unconscious (selections) – Psychological Types (selections) – Archetypes of the Collective Unconscious – Psychological Aspects of the Mother Archetype. Part II. On Pathology and Therapy: On the Nature of Dreams – On the Psychogenesis of Schizophrenia – Psychology of the Transference (introduction). Part III. On the Religious Function: Introduction to the Religious and Psychological Problems of Alchemy – Psychology and Religion (selections). Part IV. On Human Development: Marriage As a Psychological Relationship.

*Jacket:* Non-pictorial in deep yellow (85), strong brown (55) and black on coated white paper with upper panel in white with lettering in black and lower panel in deep yellow with lettering in reverse and strong brown.

Front flap:

The twentieth century has been described as the century of man’s discovery of himself. No one has contributed more in this respect than Dr. C. G. Jung, whose ideas have exerted great influence upon all branches of knowledge concerned with man and his society.

The publication of this volume of basic writings, skillfully edited by Violet de Laszlo, provides for the first time a means by which general readers can become acquainted with Dr. Jung’s major works. The reader can look forward here to the pleasure and value of contact with one of the most brilliant and prolific minds of our times. (*Spring 1959*)

Original ML collection. Published April 1959. *WR* 13 April 1959. First printing: 7,500 copies.

Clifton Fadiman suggested a volume of Jung’s writings in 1956. He had received a letter which stated: “You may know those who select the titles for Modern Library Editions. Could you persuade them to publish some of Dr. C. G. Jung’s writings. They are so scattered it is difficult to obtain the more important parts.” Fadiman commented, “Not as crazy as it sounds—the Jung cult is fairly large, the name better and better known, and the Bollingen translations are good and easily buyable from Kurt [Wolff, the founder of Pantheon Books]” (Fadiman to Klopfer, 13 April 1956). Klopfer replied, “We have been negotiating with the Bollingen people for months, and expect to have a title in the Modern Library in 1957” (Klopfer to Fadiman, 20 April 1956).

*The Basic Writings of C. J, Jung* sold well. There was a second printing of 7,000 copies in fall 1959.

**513b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 513a except line 6: [torchbearer K].

Pagination, collation and contents as 513a.

*Jacket:* Enlarged version of 513a except in vivid yellowish green (129) and black on coated white paper with lower panel in black with lettering in reverse and vivid yellowish green. Front flap as 513a with minor stylistic revisions in first sentence of second paragraph and second sentence omitted.

**513c. Reissue format (1977)**

Title as 513a except line 6: [torchbearer M].

Pagination as 513a. Perfect bound.

Contents as 513a.

*Jacket:* Non-pictorial on kraft paper with lettering in black and torchbearer in deep brown (56). Front flap as 513b with minor stylistic revisions.

Published spring 1977 at $5.95. ISBN 0-394-60419-9.

***Fall***

**514**

**ROBERT BIERSTEDT, ed. THE MAKING OF SOCIETY. Rev. ed. 1959–1974. (ML 183)**

**514. First printing (1959)**

THE MAKING OF SOCIETY | *An Outline of Sociology* | REVISED EDITION | Edited by Robert Bierstedt | *Professor and Chairman,* | *Department of Sociology and Anthropology,* | *The City College of New York* | [torchbearer E3] | The Modern Library | *New York*

Pp. [i–iv] v–xx, [3–4] 5–557 [558]. [1]16 [2–9]32 [10]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1959 | © Copyright, 1959, by Random House, Inc.; v–vi PREFACE signed p. vi: ROBERT BIERSTEDT; vii–ix CONTENTS; [x] blank; xi–xx INTRODUCTION | *The Story of Sociology* | ROBERT BIERSTEDT; [3] part title: I · *Classical and Medieval Statements*; [4] blank; 5–557 text; [558] blank.

*Contents (all of the following are selections from the works named):* Part I. Classical and Medieval Statements. Protagoras, Crito, The Republic, by Plato – Politics, by Aristotle – The Laws, by Cicero – The City of God, by St. Augustine – On the Governance of Rulers, by St. Thomas Aquinas – De Monarchia, by Dante – Defensor Pacis, by Marsilius of Padua. Part II. The Early Modern Period. The Prince (The Art of War), by Niccolò Machiavelli – Leviathan, by Thomas Hobbes – Essay on Civil Government, by John Locke – Scienza Nuova, by Giovanni Battista Vico – The Spirit of the Laws, by Baron de Montesquieu – The Social Contract, by Jean Jacques Rousseau – The Wealth of Nations, by Adam Smith – Enquiries Concerning the Principles of Morals (Of Political Society), by David Hume – Outline of an Historical Picture of the Human Mind (The Progress of the Human Mind), by Marquis de Condorcet. Part III. The Nineteenth Century. An Essay on the Principle of Population, by Thomas Robert Malthus – System of Positive Philosophy (The Positive Philosophy), by Auguste Comte – Logic (General Considerations on the Social Science), by John Stuart Mill – The Communist Manifesto, by Karl Marx and Friedrich Engels – History of Civilization, by Henry Thomas Buckle – The Origin of Species, by Charles Darwin – The Principles of Sociology, by Herbert Spencer. Part IV. The Middle Period. Dynamic Sociology, by Lester F. Ward – Gemeinschaft und Gesellschaft, by Ferdinand Tönnies – The Rules of Sociological Method (What Is a Social Fact?), by Emile Durkheim – Social Laws, by Gabriel Tarde – The Theory of the Leisure Class (Conspicuous Consumption), by Thorstein Veblen – Social Control, by Edward A. Ross – Folkways, by William Graham Sumner – Social Organization (Primary Groups), by Charles Horton Cooley – The Scientific Study of Human Society, by Franklin H. Giddings – Soziologie (The Field of Sociology), by Georg Simmel – The Protestant Ethic (The Spirit of Capitalism), by Max Weber – The Mind and Society (Sociology as a Science), by Vilfredo Pareto. Part V. Recent Sociology. The Polish Peasant, by W. I. Thomas and Florian Znaniecki – Social Change (The Hypothesis of Cultural Lag), by William Fielding Ogburn – Human Behavior and Collective Behavior, by Robert E. Park – The Method of Sociology, by Florian Znaniecki – Social and Cultural Dynamics, by Pitirim A. Sorokin – The Web of Government, by Robert M. MacIver – Ideology and Utopia (The Sociology of Knowledge), by Karl Mannheim – Foundations of Sociology, by George A. Lundberg – Modern Sociological Theory (The Sacred and the Secular), by Howard Becker – The Social System, by Talcott Parsons.

*Jacket:* Non-pictorial in deep blue (179), moderate reddish brown (37) and black on coated white paper; deep blue panel streaked with black at left with title in reverse, moderate reddish brown panel at right with other lettering in reverse and black.

Front flap:

The question, “What is society?” is one that was pondered long before there was such a word as *sociology*. This book shows some of the ways men in all ages have dealt with this question and others concerning man’s relations with his fellow-men. The range is from Plato and Aristotle to the recent leading figures—Znaniecki, Park, Sorokin, MacIver, Mannheim, Lundberg, Becker, Parsons—and the Introduction by Robert Bierstedt traces, clearly and concisely, the history of sociological theory and concludes with a statement about the problems sociologists are most concerned with today. (*Fall 1959*)

Original ML anthology superseding *The Making of Society*, edited by V. F. Calverton (308). Published fall 1959. *WR* 5 October 1959. First printing: Not ascertained. Discontinued 1974/75.

Bierstedt retained eighteen of the sixty-one selections in Calverton’s anthology and added twenty-seven new selections.

Also in the Modern Library

Calverton, ed., *Making of Society* (1937–1959) 308

**515**

**GIORGIO VASARI. LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. 1959–1970. (ML 190)**

**515. First printing (1959)**

Lives of the Most Eminent | Painters, Sculptors, | and Architects | BY | GIORGIO VASARI | *Abridged from the translation by* | Gaston DuC. DeVere | *Edited, with an Introduction, by* | Robert N. Linscott | [torchbearer E6] | *The Modern Library* | NEW YORK

Pp. [i–vi] vii–xii, 1–435 [436]. [1]16 [2–7]32 [8]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1959 | © Copyright 1959, by Random House, Inc.; [v–vi] CONTENTS; vii–xii INTRODUCTION signed p. xii: Robert N. Linscott; 1–435 text; [436] blank.

*Jacket:* Non-pictorial on coated white paper with lettering in black, strong red (12) and moderate yellow green (120), all against white background.

Front flap:

One evening, in the year 1546, Giorgio Vasari, a Florentine painter and architect, was dining in Rome with the celebrated Cardinal Farnese. The company was distinguished, the conversation learned. Need was mentioned for a history of Italian painting from the days of Giotto. Turning to Vasari, the Cardinal suggested that he should undertake the task, adding, “whereby you would also advance the arts.”

Four years later *Lives of the Most Eminent Painters, Sculptors and Architects* was published in Florence. The time and the man had come together to produce a lasting work of literature, and to record a great moment in the history of art: the high noon of the Italian Renaissance.

Vasari had known many of the men of whom he wrote; he had seen most of the pictures that he describes; his style is as vital and lively as the age in which he lived; as Bernard Berenson says, “Everything considered, his interpretation is still the best there is.” (*Fall 1959*)

ML abridgment of the DeVere translation originally published in London by the Medici Society (10 vols., 1912–15). Published October 1959. *WR* 19 October 1959. First printing: Not ascertained. Discontinued 1970/71.

Linscott received a flat fee of $1,500 for his editorial work. He originally planned to use the mid-nineteenth-century translation of Mrs. Jonathan Foster and had cut it to 170,000 words when he discovered the DeVere translation, which he described as “a much better and terser translation that will enable me to get the same text into 150,000 words.” He told Cerf, “I will have to redo all the work of preparing the manuscript but the translation is so much better that I’m sure it’s worth doing, quite apart from the saving in composition and plates” (Linscott to Cerf, 7 January 1957). Linscott abridged the 10-volume DeVere translation, which had never been published or copyrighted in the U.S., “simply by omitting the second rate artists, description of pictures which no longer exist, and some of Vasari’s interminable moralizing. As a result American readers will have all the essential Vasari in a brisk and readable text. I have even gone so far as to change the Renaissance measurements into feet (the first time this has been done) so that when Vasari gives the dimensions of a statue or a building it will be meaningful instead of meaningless to American readers” (Linscott to Cerf, 15 June 1957).

Linscott was pleased with the way the ML abridgment turned out, and he thought his introduction was “the best I have ever done” (Linscott to Cerf, 7 January 1957). He told Cerf, “Except for the . . . Everyman and an expensive illustrated edition by S & S [Simon and Schuster] with disgracefully butchered text, ours will be the only Vasari in print. Instead of using the century old standard translation which is stiff, inaccurate and virtually unreadable we have used a lively and strictly accurate translation.” (Linscott to Cerf, 15 June 1957).

**516**

**J. D. SALINGER. NINE STORIES. 1959–1964. (ML 301)**

**516a. First printing (1959)**

J. D. SALINGER | *NINE* | *STORIES* | [torchbearer E5 with leg extending between the third and fourth words of the imprint] | THE MODERN LIBRARY NEW YORK. *Note:* The ML title page has an intrusive black mark between the “*N*” and “*I*” of the title that does not appear to have been removed in later printings.

Pp. [*10*], [1–2] 3–302 [303–310]. [1–10]16

[*1*] half title: *Nine Stories* | by J. D. Salinger; [*2*] blank; [*3*] title; [*4*] *First Modern Library Edition, 1959* | *Copyright, 1948, 1949, 1950, 1951, 1953, by J. D. Salinger*; [*5*] dedication; [*6*] blank; [*7*] epigraph; [*8*] blank; [*9*] Contents; [*10*] blank; [1] fly title; [2] blank; 3–302 text; [303–308] ML list; [309] American College Dictionary advertisement; [310] blank. (*Spring 1959*)

*Jacket A:* Non-pictorial in vivid yellowish green (129), vivid purplish blue (194) and black on coated white paper with lettering in black overlapping white diamond-shaped panel except author and series in vivid purplish blue; background in vivid yellowish green.

Front flap:

Pick up this book and start reading a story, any story. Choose from intriguing titles like “A Perfect Day for Bananafish” or “For Esmé—With Love and Squalor,” and start anywhere. Chances are that you will be in on a conversation, one so fresh and immediate that you will seem to be hearing, not reading it. You have entered the world of J. D. Salinger, and you will continue reading until you have finished all nine stories. Who are these extraordinary people, these grave and knowing children, what is happening to them, what are they revealing about past events, about themselves, about their dealings with each other and the world? The author does not tell you directly but you find out for yourself from their every word, gesture, and act.

When you have finished, you will understand why Arthur Mizener recently called Salinger “probably the most avidly read author of any serious pretensions in his generation,” and his work “the most interesting fiction that has come along for some time.” (*Fall 1959*)

Originally published by Little, Brown & Co., 1953. ML edition (pp. [*5*]–302) printed from Little, Brown plates with decorative rules removed from table of contents, fly title and chapter heads in all printings of 516a. Published September 1959. *WR* 28 September 1959. First printing: 7,500. Discontinued 1964/65.

Cerf told Salinger in 1957 that he hoped *Nine Stories* could be included in the ML someday (Cerf to Salinger, 29 April 1957). He subsequently arranged with Little, Brown to reprint *The* *Catcher in the Rye* (504) and *Nine Stories* in 1958 and 1959. In 1963 Salinger asked that the ML’s five-year reprint contracts not be renewed; see the entry for *The Catcher in the Rye* (1958: 504). Arthur Thornhill, the president of Little, Brown, wrote Klopfer (1 April 1964) giving formal notice that termination of the *Nine Stories* contract would become effective on 1 October 1964 and that the ML would have the right to dispose of any copies on hand.

The Little, Brown half title (*Nine Stories*) is sandwiched between two decorative rules. ML printings omit the decorative rules and add “*by* J. D. Salinger” below the half title. The ML also adds the series statement “THE MODERN LIBRARY | *OF THE WORLD’S BEST BOOKS* followed by a rule at the top of the page and a 6-line statement preceded by a rule inviting readers to request an illustrated folder listing each volume in the series.

Printings between 1960 and 1962 were as follows: 7,000 copies (1960), 15,000 copies (1962), and 5,000 copies (1962); there was also a printing in spring 1963. Sales figures for the ML edition of *Nine Stories* are included in the entry for *The* *Catcher in the Rye* (1958: 504).

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 301, the number of *Nine Stories*, was not reassigned to another title until fall 1969 when *Renaissance Philosophy*, vol. 2*: The Transalpine Thinkers* (1969: 611) was published as ML 301*.*

**516b. Decorative rules restored (1963)**

Title page as 516a.

Pagination and collation as 516a.

Contents as 516a except decorative rules above and below “Contents” on pp. [*9*], fly title on p. [1], and title headings of each of the nine stories on pp. 3, 27, 57, 83, 111, 131, 174, 198, 253; [303-308] ML list; [309-310] MLG list. (*Spring 1963*)

*Jacket B:* As jacket A except “J. D. Salinger” on front panel and backstrip, “A MODERN LIBRARY BOOK”, torchbearer, and ML number on backstrip in deep red (13) instead of vivid purplish blue. (*Spring 1963*)

Little, Brown printings had decorative rules; earlier ML printing did not. The spring 1963 printing is the earliest seen with decorative rules. It was probably photographed from a Little, Brown printing and printed by offset lithography.

Also in the Modern Library

Salinger, *The Catcher in the Rye* (1958–1963) 504

**517**

**JOHN TASKER HOWARD. THE WORLD’S GREAT OPERAS. 1959–1970. (ML 302)**

**517. First printing (1959)**

THE WORLD’S | GREAT OPERAS | *John Tasker Howard* | NEWLY ENLARGED EDITION | [torchbearer D5] | *The Modern Library* · *New York*

Pp. [i–vii] viii–xxxi [xxxii], [1–2] 3–572 [573–576]. [1]16 [2–8]32 [9]16 [10]32 [11]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1959 | *Copyright, 1948, 1959, by John Tasker Howard*; [v] dedication; [vi] blank; [vii]–xiv CONTENTS; xv–xxxi A BRIEF BACKGROUND; [xxxii] blank; [1] fly title; [2] blank; 3–512 text; 513–525 APPENDIX 1 | *Composers of the Operas*; 526–533 APPENDIX 2 | *Librettists of the Operas*; 534–538 APPENDIX 3 | *Sources and Derivations of the Plots*; 539–572 APPENDIX 4 | *Characters in the Operas*; [573–574] ML Giants list; [575] American College Dictionary advertisement; [576] blank. (*Spring/fall 1959*)

*Jacket:* Non-pictorial in strong blue (178), moderate blue (182) and black on coated white paper with title in reverse on strong blue panel at top; author and edition statement in reverse on two bands in black and moderate blue at center, other lettering in black and moderate blue at foot against white background.

Front flap:

The widespread performances of opera today—on television, at music festivals, on nationwide tours by professional groups—are introducing more and more people to a lasting enjoyment of musical drama. This invaluable book will add to their knowledge and increase their pleasure.

Here at the fingertips are the plots and characters, the composers and librettists of operas both familiar and obscure, classical and modern, European and American. The stories are summarized clearly and concisely. The characters, composers and librettists are conveniently indexed. From *Aida* to *Zaza*, from *Porgy and Bess* to the *Ring*, this book supplies the kind of information you need in simple, easy-to-get-at style. Keep it on the shelf with your dictionary and the other books to which you constantly refer. The whole family will use it. (*Fall 1959*)

Original edition published by Random House, 1948. Newly enlarged edition published in ML only and printed from plates made from a new typesetting. Published September 1959. *WR* 28 September 1959. First printing: Not ascertained. Discontinued 1970/71.

Also in the Modern Library

Peltz and Lawrence, *Metropolitan Opera Guide* (1939–1970) G46

**518**

**SøREN KIERKEGAARD. A KIERKEGAARD ANTHOLOGY. 1959– . (ML 303)**

**518a. First printing (1959)**

A | Kierkegaard | Anthology | *Edited by* ROBERT BRETALL | [torchbearer E5] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vii] viii–xxv [xxvi], [*2*], [1] 2–482, [*2*], [483] 484–494 [495–498]. [1–15]16 [16]8 [17]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright* © *1936, 1940, 1941, 1944, 1946 by Princeton University Press* | *Copyright, 1943, by Augsburg Publishing House* | *Copyright, 1938, by Harper and Brothers*; [v] dedication; [vi] blank; [vii]–xi PREFACE signed p. xi: ROBERT WALTER BRETALL | Phoenix, Arizona | 27 February 1946; [xii] blank; [xiii]–xv CONTENTS; [xvi] blank; [xvii]–xxv INTRODUCTION; [xxvi] epigraphs from *Either/Or* and *The Journals*; [*1*] fly title; [*2*] blank; [1]–482 text; [*1*] part title: *BIBLIOGRAPHY* | *AND* | *INDEX*; [*2*] blank; [483]–488 BIBLIOGRAPHY; [489]–494 INDEX; [495–496] ML Giants list; [497] American College Dictionary advertisement; [498] blank. (*Fall 1959*) *Note:* ML Giants list not updated in subsequent printings.

*Jacket* *A:* Pictorial in black, vivid reddish orange (34) and strong greenish blue (169) on coated white paper with portrait of Kierkegaard on inset oval panel in strong greenish blue; lettering in reverse, vivid reddish orange and strong greenish blue, all against black background.

Front flap:

This anthology covers the whole of Kierkegaard’s literary career. The selections range from the terse epigrams of the *Journal* through the famous “Diary of the Seducer” and the “Banquet” scene, in which S. K. reveals his great lyric and dramatic gifts, on to the philosophical and psychological works of his maturity. These are climaxed by the beautiful and moving religious discourses which accompany them; finally there is the biting satire of his *Attack upon* “*Christendom*.”

This is emphatically not a collection of “snippets,” but the cream of Kierkegaard, each selection interesting and intelligible in itself, and all ranking among his most important work. As the *New York Herald Tribune* commented, Mr. Bretall “has let Kierkegaard speak for himself . . . he has made his selections carefully and sensitively, and the prefatory remarks that accompany each selection are models of what such remarks should be.” (*Fall 1959*)

*Jacket B1:* Pictorial in deep orange yellow (72), vivid reddish orange (34) and black on coated white paper with sketch of Kierkegaard at left and lettering in black, vivid reddish orange and deep orange yellow, all against white background; lettering on spine against deep orange yellow background.

Front flap:

First paragraph as 518a except “S. K.” is replaced by “Kierkegaard” and “on to the philosophical and psychological works” is replaced by “and continues with the philosophical and psychological works of his maturity.”

Second paragraph abbreviated with square brackets and ellipsis in original: “[Mr. Bretall] has let Kierkegaard speak for himself . . . he has made his selections carefully and sensitively, and the prefatory remarks that accompany each selection are models of what such remarks should be.” —**New York Herald Tribune** (*Spring 1967*)

Originally published by Princeton University Press, 1946. ML edition (pp. [v]–[xxvi], [1]–494) printed from offset plates photographically reduced from the Princeton University Press edition with frontispiece portrait of Kierkegaard omitted and fly title reset. Published fall 1959. *WR* 5 October 1959. First printing: 15,000 copies.

The ML paid Princeton University Press a $3,000 advance against royalties of 10 cents a copy. *A Kierkegaard Anthology* had sold steadily in its Princeton University Press edition and seems to have done well in the ML. There was an unusually large ML printing of 22,200 copies in 1962.

**518b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 518a except line 5: [torchbearer K].

Pp. [*2*], [i–vii] viii–xxv [xxvi], [*2*], [1] 2–482, [*2*], [483] 484–494 [495–512]. [1–4]32 [5]16 [6–9]32

Contents as 518a except: [*1*–*2*] blank; [495–496] ML Giants list (*Fall 1959*); [497–504] ML list (*Spring 1967*); [505–512] blank.

*Variant:* Pp. [*2*], [i–vii] viii–xxv [xxvi], [*2*], [1] 2–482, [*2*], [483] 484–494 [495–496]. Contents as 519b through [496]. (*Fall 1959*)

*Jacket B2:* Enlarged version of 518a jacket B1.

**518c. Reissue format (1978)**

Title as 518a through line 4 | [torchbearer M] THE MODERN LIBRARY • NEW YORK.

Pagination as 518a. Perfect bound.

Contents as 518a except: [iv] COPYRIGHT 1946 BY PRINCETON UNIVERSITY PRESS, COPYRIGHT RENEWED 1974 | BY PRINCETON UNIVERSITY PRESS; [495–498] blank.

*Jacket:* Non-pictorial on Kraft paper with lettering in dark reddish brown (44) and torchbearer in deep brown (58).

Front flap:

This anthology covers the whole of Kierkegaard’s literary career and includes lengthy selections from:

*Either/Or*

*Fear and Trembling*

*Stages on Life’s Way*

*Works of Love*

*Concluding Unscientific Postscript*

*The Attack upon “Christendom”*

*The Sickness unto Death*

and other works.

Published 1978 at $5.95. ISBN 0-394-60453-9.