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# The Modern Library Series: Format and Design, 1917-1977

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# The Modern Library Series: Format and Design, 1917–1977

Since it was founded in the spring of 1917, the Modern Library series has undergone successive changes in format and design. Titles that remained in the series for many years are found in a baffling variety of bindings and with several different end-papers, title-pages, and dust jackets. Each style belongs to a clearly definable period. My purpose in this article is to identify and date the styles and formats in which Modern Library books have appeared and to note some of the designers responsible for them—a distinguished group that includes, among others, Lucian Bernhard, Elmer Adler, Rockwell Kent, and Joseph Blumenthal.

The Modern Library was published initially by Boni and Liveright. The first twelve titles appeared in May 1917; number one was Oscar Wilde's *The Picture of Dorian Gray*. They were the first publications of Boni and Liveright, a firm that was destined to become one of the most important publishers of the 1920s. The series was Albert Boni's idea. It was primarily in order to publish the Modern Library that he entered into partnership with Horace Liveright. But the two men did not get along, and Boni left the firm in the summer of 1918. Seven years later, Liveright sold the Modern Library to Bennett Cerf, a young Columbia graduate who had become a Boni and Liveright vice-president two years before. Cerf, with his friend and partner Donald S. Klopfer, established a new firm, the Modern Library, Inc., on 1 August 1925. Their intention was to publish only the Modern Library series.

After a year or so, however, they found that the Modern Library did not fully occupy their time and energy. In January 1927 they started Random House to publish at random other books that interested them. By World War II Random House had developed into a major trade publisher. The Modern Library has the distinction, therefore, of having served as the foundation from which two publishing firms of great significance were built.

The Modern Library quickly established itself as the leading American series of inexpensive hardbound reprints of important works of literature and thought. It remained a staple of the American book trade for half a century. Between 1917 and 1970 over 750 titles appeared in Modern Library editions. When they were first published, Modern Library books sold for sixty cents. By May 1920 the price had risen to ninety-five cents. That price remained in effect until after World War II. In November 1946 the price went up to \$1.10. Thereafter, price increases came regularly. By 1970, when the last new titles were added, Modern Library books were selling for \$2.95.

The Boni and Liveright volumes were 6½ by 4¼ inches in size and bound in limp imitation leather. Most of the bindings were brown or green; a few were dark blue. The binding material was cloth treated to simulate the appearance and texture of leather. Boni and Liveright described the bindings in their advertising and on Modern Library dust jackets as "limp croft leather." This ambiguous

phrase was dropped after April 1925, when the Federal Trade Commission issued a cease and desist order prohibiting the Modern Library from using the word "leather" in connection with its bindings except in combination with words like "imitation," "substitute," or "artificial."

Three different binding designs were used during the Modern Library's Boni and Liveright years. Through the end of 1919 the binding was quite simple, with only the title and author on the spine and a Modern Library device on the front cover. By the beginning of 1920 a double rule had been added at the head of the spine and the words "Modern Library" and a double rule at the base. A new device on the front cover, incorporating the Boni and Liveright device of a monk seated at a writing table, came into use around the end of 1923, though one or two titles published after that date appeared with the old device. The stamping on all of the bindings was in gold. The books were sold in uniform typographic dust jackets (fig. 1).

The title-pages of the twelve volumes published in May 1917 were plain (fig. 2). Beginning with the next six volumes, which were published in July, the title-pages were bordered and ruled into sections (fig. 3). This title-page design remained in use through the rest of the Boni and Liveright period, both for new titles and reprints of the original twelve. The end-papers used through the end of 1918 imitated marbled paper and were brown, green, or blue to match the binding. Occasionally volumes appeared with plain white end-papers. A pictorial end-paper, designed by Horace Brodzky, replaced the marbled end-paper in 1919.

Brodzky, perhaps the least known of the designers who contributed to the Modern Library, was a painter, illustrator, and writer (fig. 4). He was born in Australia in 1885 and studied art in Melbourne and London. In London he became a friend of Henri Gaudier-Brzeska, the French sculptor who was killed in World War I. By 1919 Brodzky was living and working in New York. His end-paper shows a group of clumsy nude figures raising up large blocks engraved with the initials *M* and *L* against a panoramic background of

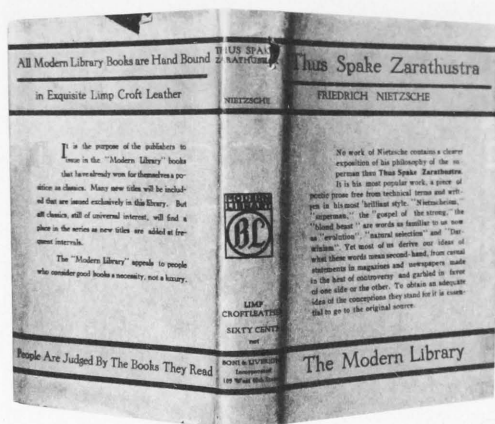


Fig. 1. Boni and Liveright dust jacket.

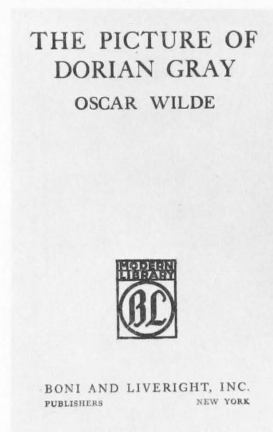


Fig. 2. Boni and Liveright title-page, May 1917.

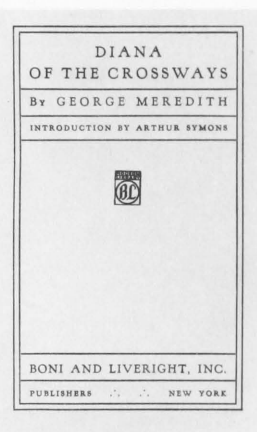


Fig. 3. Boni and Liveright title-page, July 1917–1925.



Fig. 4. Horace Brodzky, designer of the Boni and Liveright pictorial end-paper and title-page. Drawing by Henri Gaudier-Brzeska.

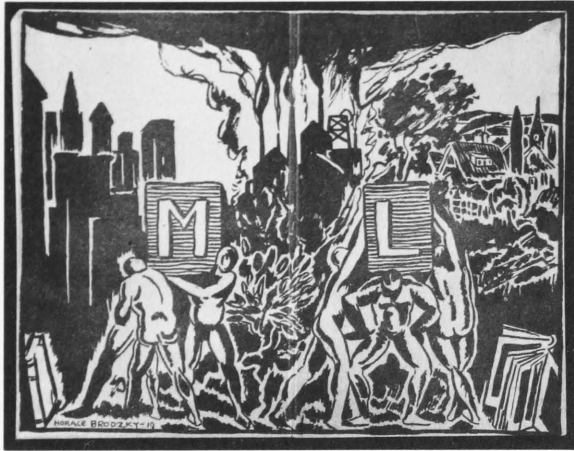


Fig. 5. *Boni and Liveright* pictorial end-paper, 1919–1925, designed by Horace Brodzky.

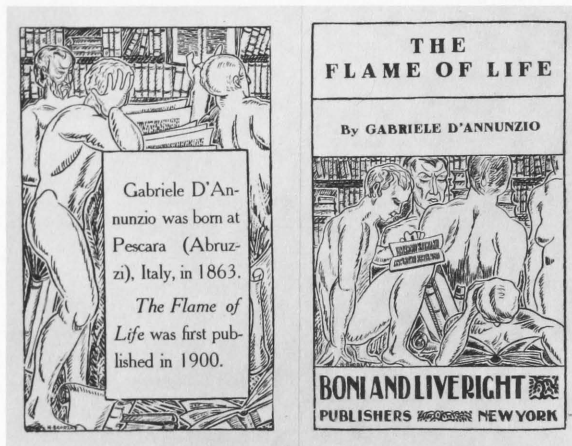


Fig. 6. Brodzky's pictorial title-page and frontispiece, 1919.

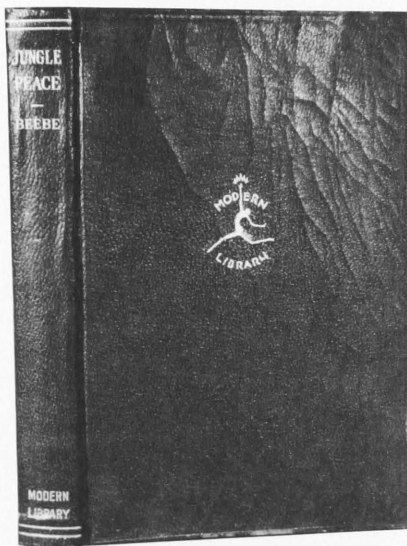


Fig. 7. Lucian Bernhard's torchbearer device, first used in September 1925.

modern skyscrapers, a smoke-belching factory, and a quiet country town (fig. 5). The effect is not unlike that of the famous World War II photograph of the Marines raising the American flag at Iwo Jima. It was intended, one supposes, to convey a similarly symbolic message.

Brodzky's end-paper was used for the rest of the Modern Library's Boni and Liveright period. Shorter lived was an illustrated title-page and frontispiece which Brodzky also designed in 1919 (fig. 6). It seems to have been used on only a few Modern Library books published in 1919.

When Cerf and Klopfer took over the Modern Library, one change in design had to be made at once. They could hardly continue to use the Boni and Liveright device, and they enlisted the well-known designer and typographer Lucian Bernhard to create a distinctive device of their own. Bernhard's great contribution to the series was the running torchbearer emblem. The long-limbed figure, suggesting a Promethean bringing of enlightenment, was an ideal symbol for the Modern Library. It made its first appearance in September 1925 on the cover and title-page of William Beebe's *Jungle Peace*, the first book Cerf and Klopfer added to the series (fig. 7). In Bernhard's version and as redesigned by Rockwell Kent a few years later, the torchbearer became familiar to millions of readers.

A new end-paper, almost certainly designed by Bernhard, was introduced in October (fig. 8). Elmer Adler, who printed some of Cerf and Klopfer's early catalogues and was to serve for a time as a director of Random House, redesigned the title-page. Adler's title-page, using open-face type for the title (fig. 9), was introduced in January 1926 with Emily Brontë's *Wuthering Heights*. It remained in use through 1939.

On several occasions Cerf and Klopfer published Modern Library titles that were  $\frac{1}{4}$  inch taller than the standard format. This was done so that these titles could be reprinted from original plates which were slightly larger than those the Modern Library usually used. Otherwise, apart from the new running torchbearer device, end-paper, and title-page, Cerf and Klopfer made no changes in the appear-

ance of Modern Library books for more than three years after they took over the series. They continued to use imitation leather bindings and the Boni and Liveright spine design.<sup>1</sup>

The imitation leather bindings, however, had never been altogether satisfactory. Castor oil used in manufacturing the imitation leather tended in warm weather to cause the bindings to emit a strong fishy odor. In 1928 Cerf and Klopfer began to think seriously about abandoning the old binding. After experimenting with various binding cloths, they discovered a natural finish balloon cloth, manufactured by the Siegbert Book-Cloth Corporation, which seemed to meet their requirements. They prepared samples of the new binding, with semi-flexible covers, and showed them to several leading booksellers and department store buyers. The response was enthusiastic and they decided to go ahead. The balloon cloth binding was officially introduced with the Modern Library's January 1929 publications, Conrad Aiken's *American Poetry 1671–1928: A Comprehensive Anthology* and Gustave Flaubert's *Salammbô*.

The old spine and cover design continued to be used for several months after the introduction of the balloon cloth binding (fig. 10 A), but this was a temporary expedient. Shortly after they decided to substitute balloon cloth for imitation leather, Cerf and Klopfer asked Rockwell Kent, who had already created the Random House device, to make a "simple but . . . characteristic Kentian design for the back-strip."<sup>2</sup> Kent more than fulfilled his commission. He not only drew a striking new spine for Modern Library books, but redesigned the torch-bearer and created new end-papers as well.

Kent began with the idea of putting the torch-bearer at the base of the spine, but de-

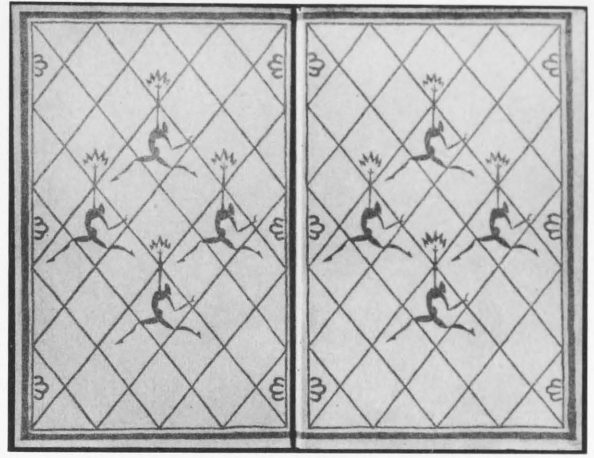


Fig. 8. Lucian Bernhard's end-paper, used October 1925 – March 1929.

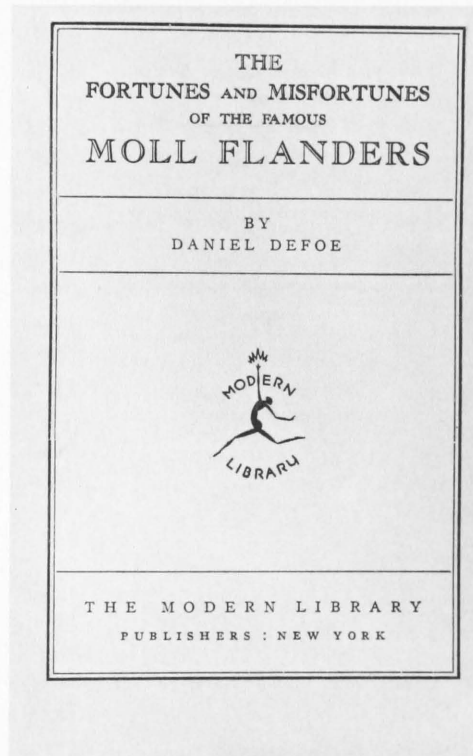


Fig. 9. Elmer Adler's title-page design, used January 1926 – fall 1939.

1. A few Modern Library books were issued in other bindings in this period. An attempt was made in 1928 to attract more library business by issuing selected Modern Library titles in sturdy buckram bindings designed specially for library use; the experiment was not a success and the books were remaindered. Far more successful were several Christmas gift boxes issued in 1928 and 1929. Each box contained three Modern Library titles in bright orange, green, and blue bindings stamped in diamond-shaped pattern.

2. Cerf to Kent, 11 December 1928. Random House archives, Columbia University.

cided that the figure was too attenuated for the small space available. Still, he felt that the torch idea should be kept and wanted to use a sizable spot of gold to make the spine distinctive. His solution was a design incorporating a candle. To Klopfer he wrote:

After, I assure you, making more designs for that book-back than there are published works in the Modern Library; after considering and rejecting innumerable pictorial designs, nudes, phallic symbols, and so forth, as either inappropriate to book covers or indigestible to middle western and New England patrons of your publications; I have conceived and executed the somewhat trite, but I feel appropriate, device which I enclose, and if you feel that in employing a candle as part of it I have gone as far in suggestion as may be permitted, please realize that I have shown some restraint in not making that candle of the horrid dipped variety, so much in vogue in modern days.<sup>3</sup>

The candle was never used. Cerf had warned Kent that the balloon cloth would not take readily every kind of design, and the candle may have been too detailed to be stamped clearly. Kent decided that nothing could be done with the original design and discarded it.

Three weeks later he sent in an entirely new design (figs. 10 B, 11). This new one, he noted, "should not only work out better in stamping but . . . in every way pleases me more."<sup>4</sup> Intended for the base of the spine, it consisted of an elegantly styled grape vine with intertwined branches, leaves, and bunches of grapes. Beneath the roots of the vine the words "Modern Library" appeared in sans-serif capitals. Kent recommended that the lettering for the title and author at the head of the spine be drawn by hand. "You can get much more satisfactory spacing in

that way," he wrote. "There are innumerable professional letterers, any one of whom can do this every month for you, promptly and at little cost."<sup>5</sup>

For the front cover Kent redrew Bernhard's torch-bearer. He thought Bernhard's figure was "good in design, but too grotesque to be in keeping with the serious nature of the Modern Library." Kent drew a more graceful, floating figure, with the torch, instead of being held aloft, carried in front of the runner with the flare trailing over the runner's head. He omitted the words "Modern Library" which had encircled Bernhard's figure, on the grounds that it was sufficient to have them on the spine. He also made two other changes in the figure. Bernhard's torch-bearer faced left, toward the spine; Kent thought this a violation of common sense and precedent in book design and turned it around. And he altered its sex. Bernhard's figure appeared to be feminine; around the Modern Library office it was known as "a dame running away from Bennett Cerf." Kent made his version neuter. "I defy you to discover the figure's sex," he told Klopfer. "That's modern enough for you."<sup>6</sup>

Kent's torch-bearer became the center of interest for his end-paper design, which showed the figure surrounded by a pattern of open books and the Modern Library's initials (figs. 12, 13). The end-paper and Kent's binding design were introduced with the Modern Library's April 1929 title, Thornton Wilder's *The Cabala*.<sup>7</sup> Bernhard's torch-bearer was not completely superseded by Kent's figure. It never again appeared on the binding or the end-paper but continued to be used on Modern Library title-pages and on many of the dust jackets.

Kent's work for the Modern Library was a remarkable achievement in book design. The combination of smooth balloon cloth and Kent's backstrip and cover designs produced what were perhaps the handsomest volumes the Modern Library ever issued. Unfortunately, this seems to have been overly ambitious for books that retailed at ninety-five cents. The extra gold required for it increased the binding cost by half a cent per copy. That half a cent doomed the design, and it was used in its complete form for less than two years.

3. Kent to Klopfer, 26 January 1929. Random House archives, Columbia University.

4. Kent to Klopfer, 16 February 1929. Random House archives, Columbia University.

5. Kent to Klopfer, 26 January 1929. Random House archives, Columbia University.

6. Ibid.

7. Kent tested his design on the February title, Dostoyevsky's *The Brothers Karamazov*. It can be found not only in all the stages of the balloon cloth binding illustrated in fig. 10, but in an intermediate stage between the "A" and "B" styles. This incorporates all the elements of Kent's design except the hand-lettered author and title.

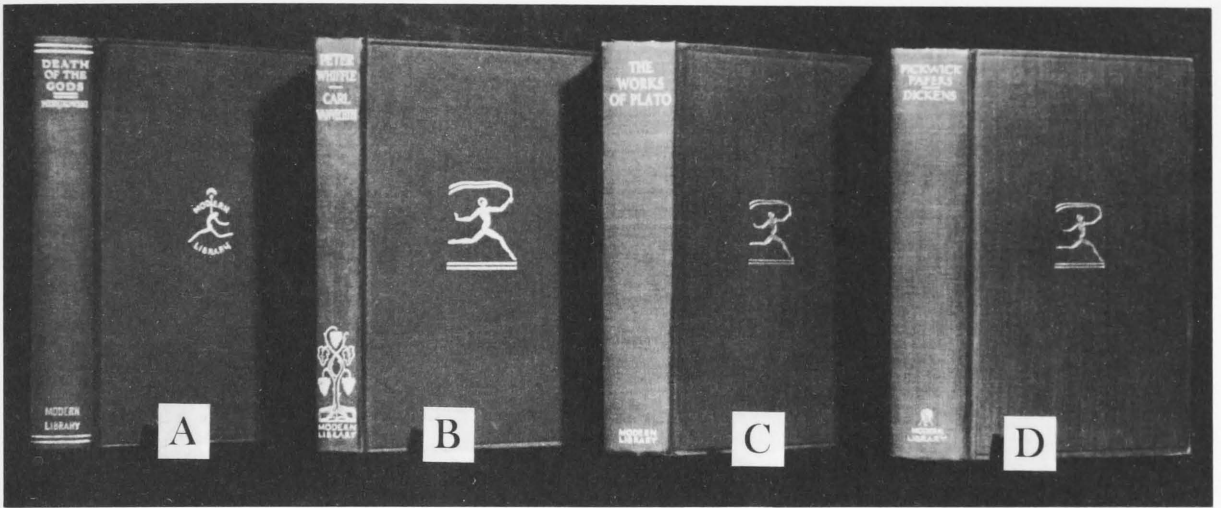


Fig. 10

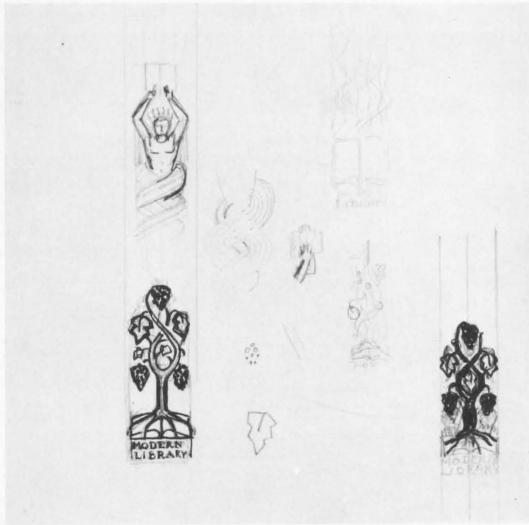


Fig. 13

Fig. 11

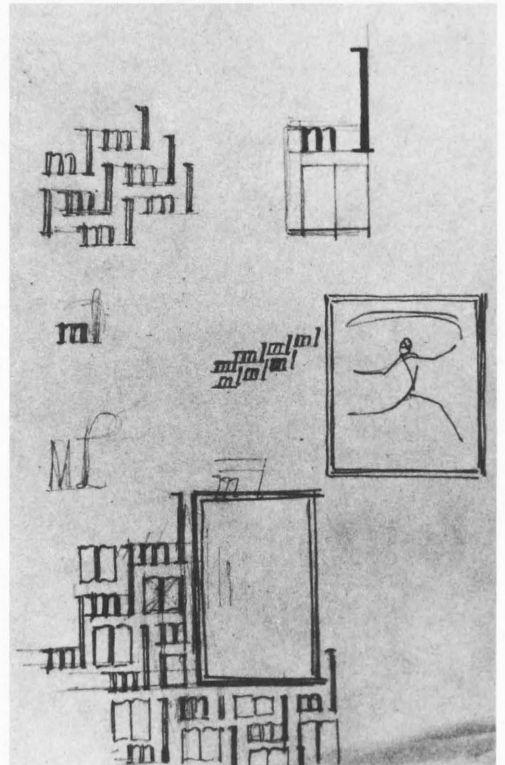


Fig. 12

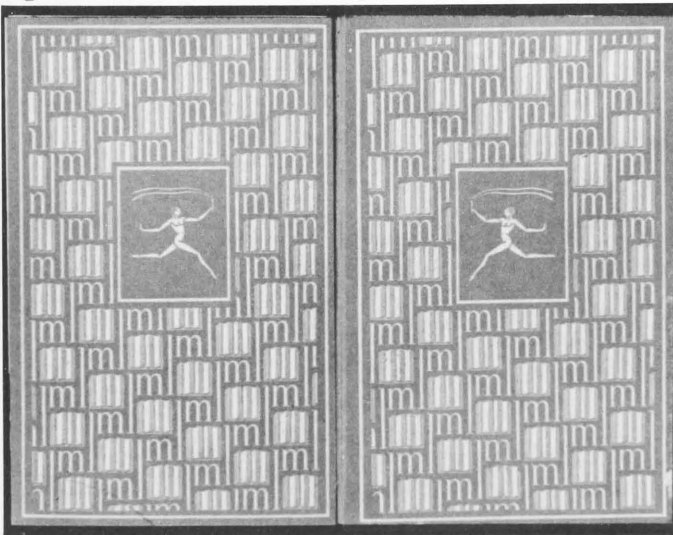


Fig. 10. Balloon cloth bindings: (A) January - March 1929; (B) Rockwell Kent's binding design, used April 1929-1930; (C) 1930-1931; (D) 1931 - spring 1939.

Fig. 11. Sketches for Rockwell Kent's binding design, 1929. The figure holding an open book was not used. (Rockwell Kent collection, Columbia University)

Fig. 12. Sketches for Rockwell Kent's endpaper design, 1929. (Rockwell Kent collection, Columbia University)

Fig. 13. Rockwell Kent's end-paper, used April 1929 - spring 1967.

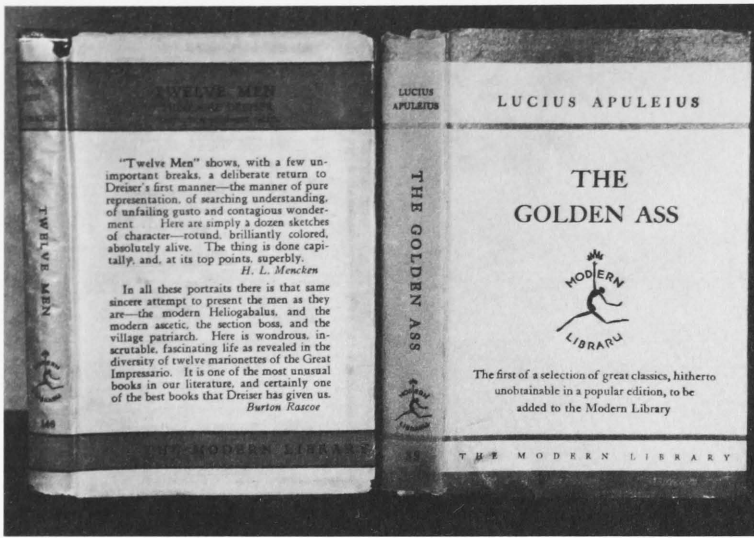


Fig. 14

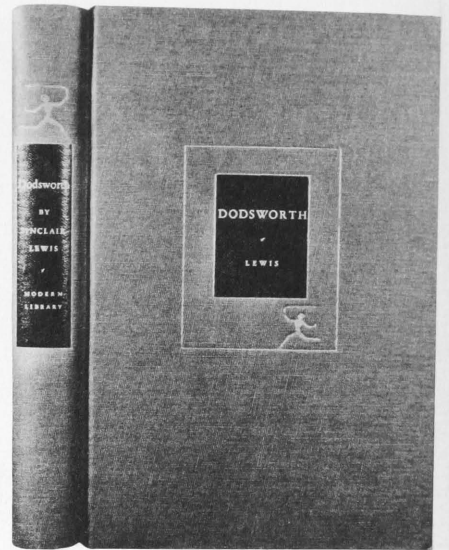


Fig. 17

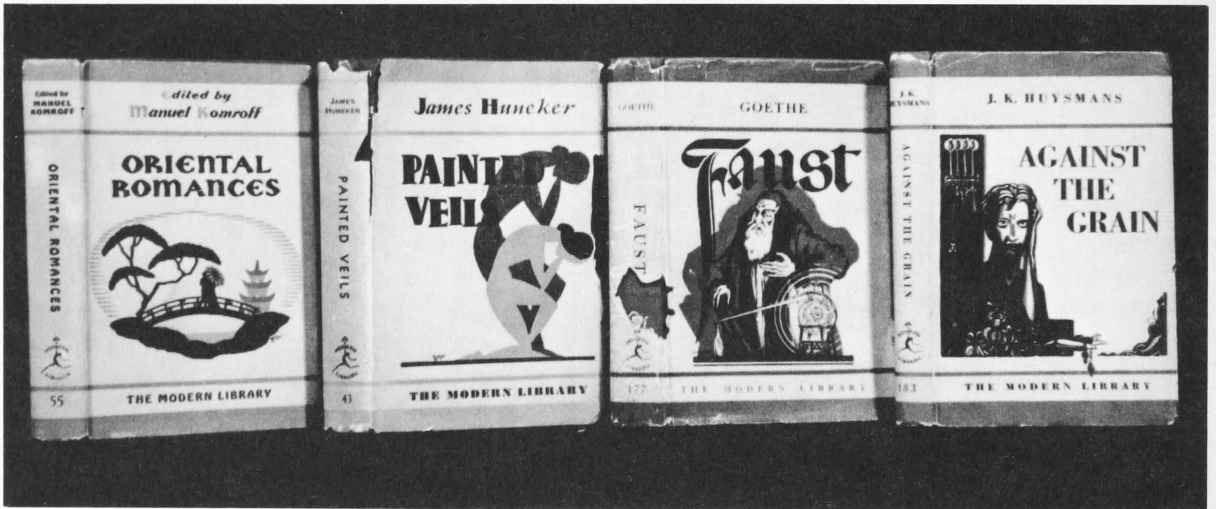


Fig. 15

Fig. 16

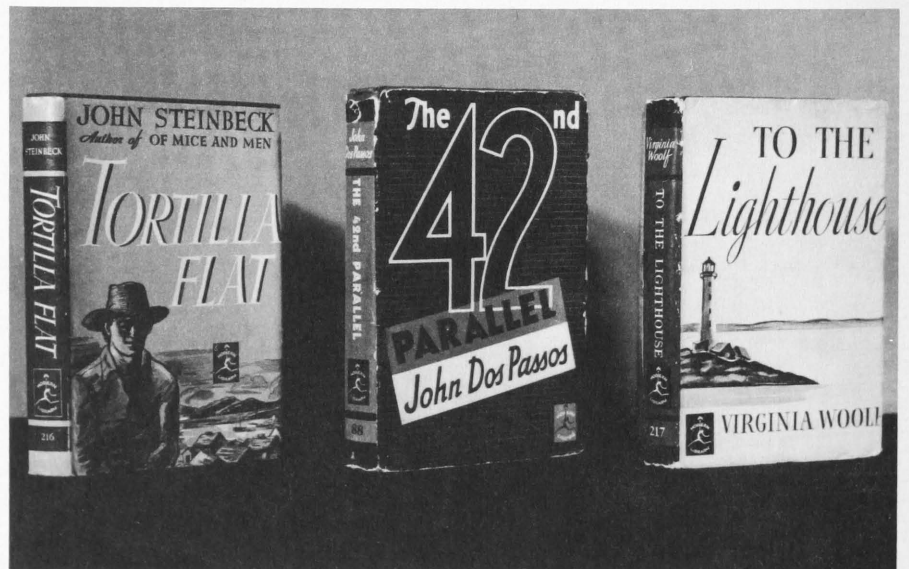


Fig. 14. Uniform typographic dust jackets: left, 1925–spring 1928; right, fall 1928–1930s.

Fig. 15. Pictorial dust jackets, 1930.

Fig. 16. Pictorial dust jackets, fall 1937.

Fig. 17. Joseph Blumenthal's binding design, used fall 1939–1962.



In the spring of 1930 the Modern Library began to economize by blind stamping the torch-bearer on the front cover. By the end of that year the grape vine design was abandoned and the torch-bearer, though again stamped in gold, was reduced in size (fig. 10 C). For a time only the words "Modern Library" appeared at the base of the spine. In the summer of 1931 the spine was enhanced with the addition of the stylized initials "ML" (fig. 10 D). This design remained in use until the summer of 1939. The balloon cloth bindings were available in four colors: red, blue, green, and brown. It was Modern Library policy to issue each title simultaneously in all four bindings.

Modern Library dust jackets also evolved through several stages. For almost three years after they took over the series, Cerf and Klopfer used uniform typographic jackets that closely resembled those used by Boni and Liveright. A redesigned uniform jacket was introduced in the fall of 1928 (fig. 14). By this time some Modern Library titles were being issued in pictorial jackets. The new uniform jacket was used in the 1930s for all other titles.

The first pictorial jacket appeared in March 1928 on Dmitri Merejkowski's *The Romance of Leonardo da Vinci*. Interest in the appearance of the work in an inexpensive edition was so great, and the advance sale so large, that Cerf and Klopfer decided to issue the book in a specially designed jacket of its own. They hoped that this would encourage booksellers to seek additional sales by displaying it separately from regular Modern Library stock. For display with the rest of the series it was also distributed in the uniform typographic jacket.

From 1928 on, Modern Library titles that promised to sell particularly well were issued in pictorial jackets (fig. 15). The original intention of supplying these books in both pictorial and uniform jackets was unnecessarily complicated and seems to have been abandoned after a few months—probably when the new uniform jacket was introduced. Most Modern Library titles in the 1930s appeared in pictorial jackets. Many of them were designed by well-known artists such as E. McKnight Kauffer. Brighter jackets on coated paper began to be used in the fall of 1937 (fig. 16).

Early the following year the process of re-jacketing the entire series in coated stock was begun.

At the end of the 1930s, the Modern Library underwent a thoroughgoing change in format and design for the second time in its history. The first, in 1929, had seen the substitution of balloon cloth for imitation leather and the introduction of Rockwell Kent's end-paper and binding design. That format suffered from two problems. The 6½ by 4¼ inch page size, retained from Boni and Liveright days, did not always leave space for adequate margins. And the semi-flexible balloon cloth bindings, which generally were not reinforced with mull, sometimes failed to stand up to heavy use.

A new format which corrected both faults was introduced in September 1939 with *Six Plays of Clifford Odets* and John Steinbeck's *In Dubious Battle*. The page size was increased half an inch to 7 by 4¾ inches.<sup>8</sup> And the balloon cloth binding was replaced with a far more durable binding constructed of stiff boards covered with smooth linen.

The new binding was the work of Joseph Blumenthal, proprietor of the celebrated Spiral Press. His design employed dark panels on the spine and front cover, upon which the lettering was stamped in gold. The panels were bordered in gold, and the running torch-bearer appeared in gold outside each panel (fig. 17). As Blumenthal recalls it, Cerf and Klopfer accepted the design on the first sketch he submitted.<sup>9</sup>

The new bindings were red, blue, green, or gray. Unlike the balloon cloth bindings, each title was available in only one color. Rockwell Kent's end-paper continued to be used, but Elmer Adler's title-page design appeared for the last time in the fall of 1939. Beginning

8. Two previous Modern Library titles had appeared in a 7 by 4¾ inch format: John Reed's *Ten Days That Shook the World* in 1935 and Irving Stone's *Lust for Life* in February 1939. The larger format was used for these titles so that the Modern Library could reprint them from the original publishers' plates. Lewis Miller, the Random House sales manager, thought *Lust for Life*, chiefly because of its size, was the most presentable book the Modern Library had ever published and urged that the larger format be adopted for all Modern Library books.

9. Joseph Blumenthal to Gordon B. Neavill, 30 June 1978.

in 1940 Modern Library title-pages were designed individually. Blumenthal created many of the new title-pages himself, setting them at the Spiral Press and then making electrotype plates for the use of the Modern Library's regular printers.

Blumenthal was also responsible for the basic scheme of the new jacket backstrip, which repeated the panel idea from the binding. A number of Modern Library jackets were designed completely by him. Most of these relied for their main appeal on a typographic rather than pictorial approach (fig. 18).

Blumenthal's binding design remained in use for more than twenty years. It was modified in the spring of 1963 in order to cut costs. Whereas the stamping on the spine and front cover had been done in a single operation and required a rather sizable sheet of gold, the modified design confined gold stamping to the spine, eliminated the dark panels, and substituted a blind-stamped torch-bearer for Blumenthal's front cover panel (fig. 19 A). In addition, staining of the top edge was dispensed with.

From this time onward changes in design came frequently. The spring 1963 binding design was used for only a single season. Blumenthal's spine was less effective without the dark panel, and the torch-bearer on the front cover was not a success. The Modern Library's fall 1963 titles appeared with a greatly improved torch-bearer, enclosed in a hexagonal instead of an oval border, and a new spine design that worked better on plain cloth (fig. 19 B). Reprints of older titles appeared with the hexagonally bordered torch-bearer, but it was several seasons before new dies were cut for the spines of all of the older titles.

Beginning in 1964, lists of titles in the Modern Library ceased to be printed on the insides of the dust jackets. It is not clear whether this long-standing convention was abandoned for economic reasons, or simply because the series had grown so large (it reached 350 regular volumes and ninety Giants in 1964) that the titles could no longer be listed in the space available.

By the mid-1960s, the Modern Library was losing its position as an institution of Ameri-

can intellectual life. Both students and the general public were turning to paperbacks in preference to Modern Library editions. Random House did not want to discontinue the series and sought advice from Ruder & Finn, a leading public relations firm, about how it might be revived. They thought that Modern Library books had begun to look old-fashioned and recommended that the design be modernized. S. Neil Fujita, a designer whose Fujita Design, Inc., had close ties with Ruder & Finn, was chosen for the job of giving the Modern Library an up-to-date appearance that would help the series compete with paperbacks.

Fujita's designs for the Modern Library were intended to generate impulse sales and were brilliant examples of contemporary graphics. He designed a new binding and end-paper and ultimately created between one hundred and two hundred new jackets. From Rockwell Kent's end-paper he took the lowercase initials "ml," gave them a contemporary look, and used this symbol, enclosed in a striking border, on the front cover of the binding (fig. 19 C), for the end-paper (fig. 20), and on the dust jackets (fig. 21). He also redesigned the torch-bearer, giving it a squared-off appearance and enclosing it in a border similar to that used for the "ml" symbol.

Fujita's work was introduced in 1967, the Modern Library's fiftieth anniversary year. His basic binding design, together with jackets featuring the new torch-bearer and "ml" symbols, appeared in the spring; his end-paper made its first appearance, replacing Rockwell Kent's, in the fall. Fujita's torch-bearer began to be used on the spine of Modern Library bindings in February 1968 (fig. 19 D). A year later, the format of the volumes was made taller and slimmer, with a page size of 7¼ by 4½ inches (fig. 19 E).

Sales of the Modern Library were improved not at all by the new design, and in 1970 a decision was made to stop adding new titles to the series. The last new titles, published that fall, were Albert Camus's *Notebooks 1942-1951* and Jerzy Kosinski's *The Painted Bird*. Thereafter, many of the less profitable titles were remaindered or allowed to go out

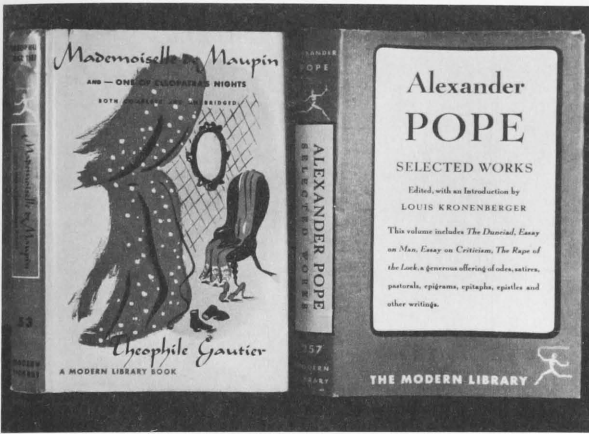


Fig. 18

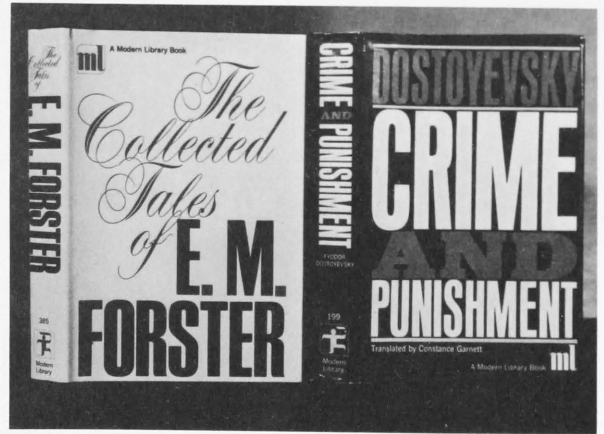


Fig. 21

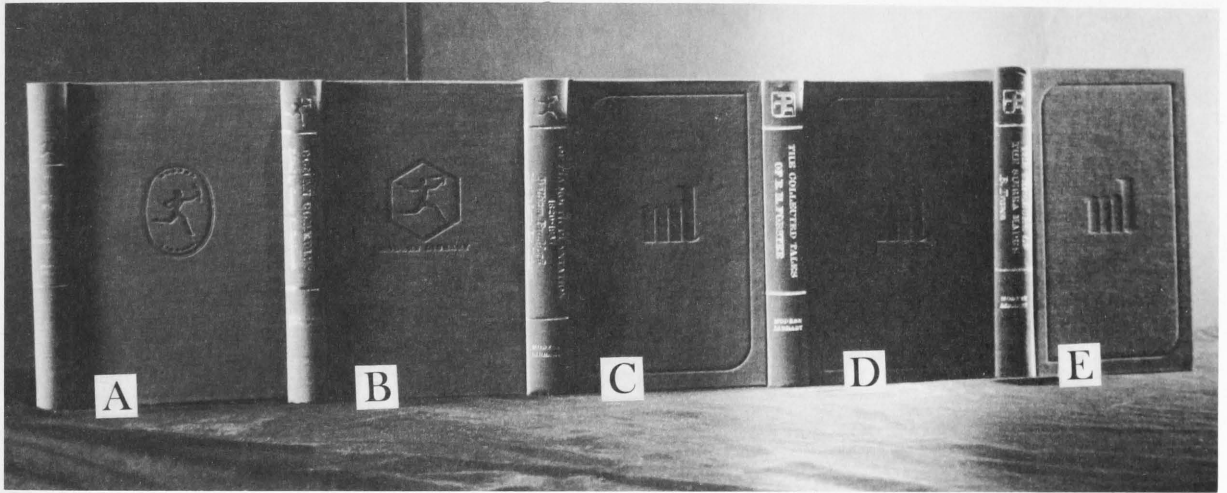


Fig. 19

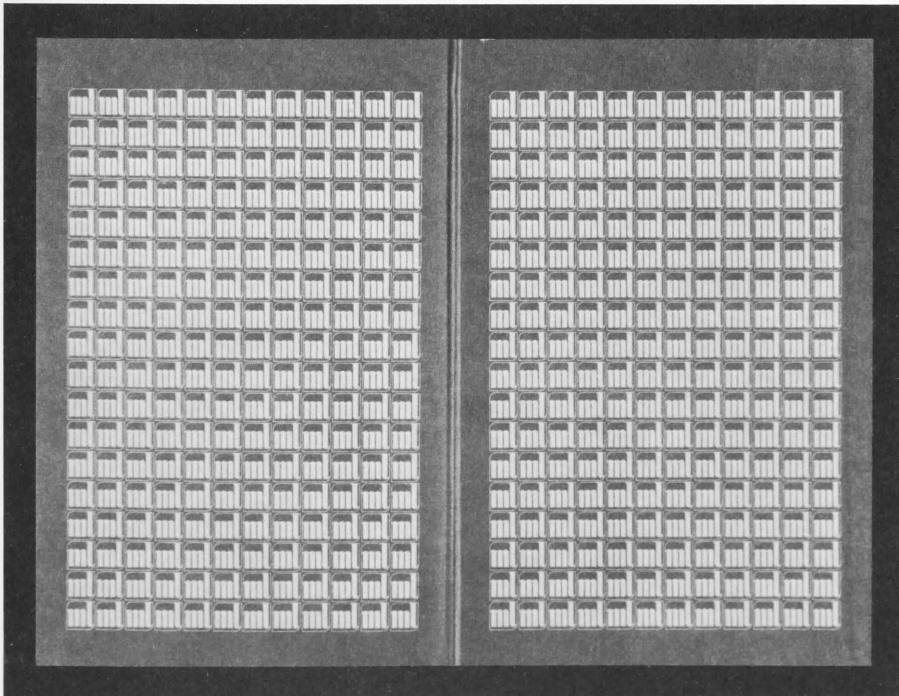


Fig. 20

Fig. 18. Dust jackets, 1940s: left, designed by E. McKnight Kauffer; right, designed by Joseph Blumenthal.

Fig. 19. Binding designs, 1960s: (A) spring 1963; (B) fall 1963–1966; (C) S. Neil Fujita's design, 1967; (D) 1968; (E) 1969–1970.

Fig. 20. End-paper designed by S. Neil Fujita, 1967.

Fig. 21. Dust jackets designed by S. Neil Fujita.

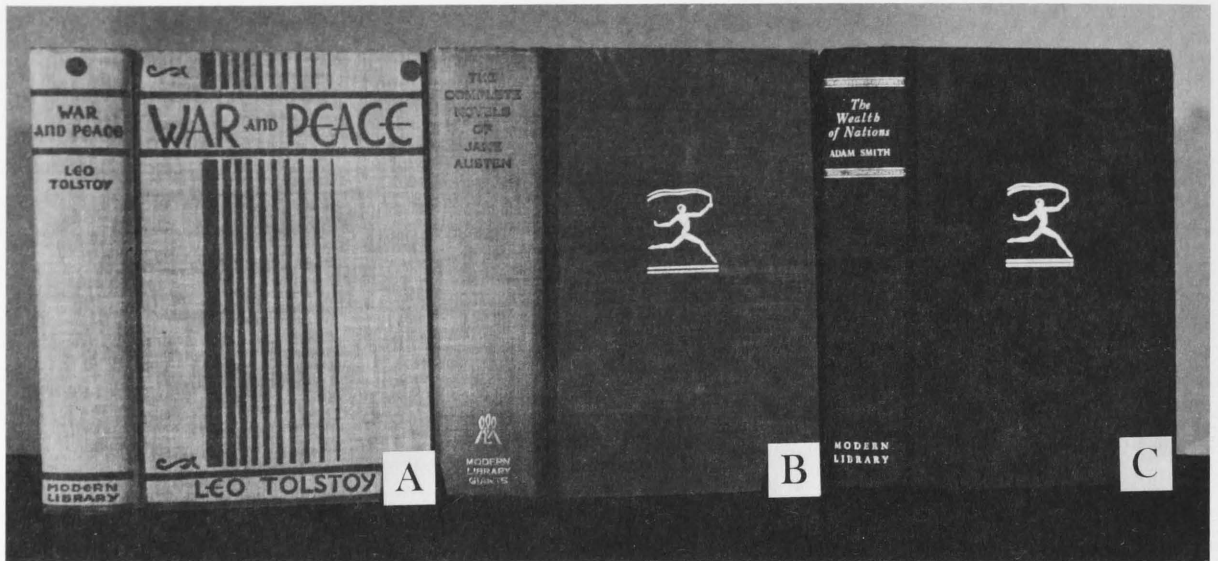


Fig. 22

Fig. 23

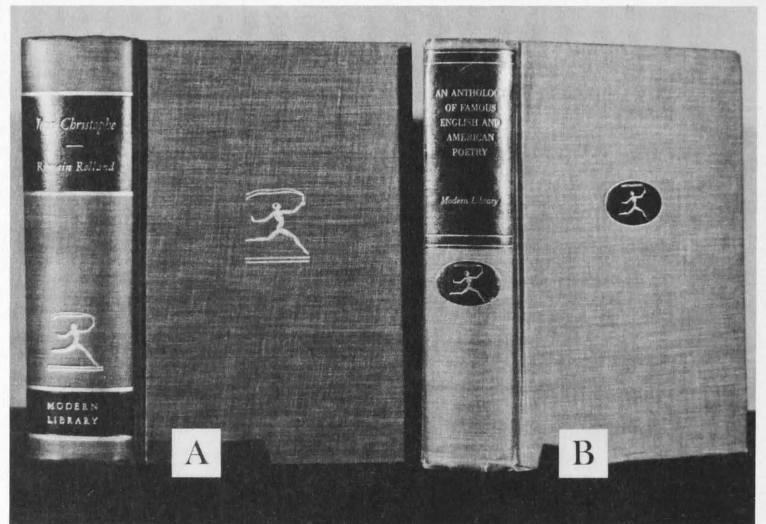


Fig. 24

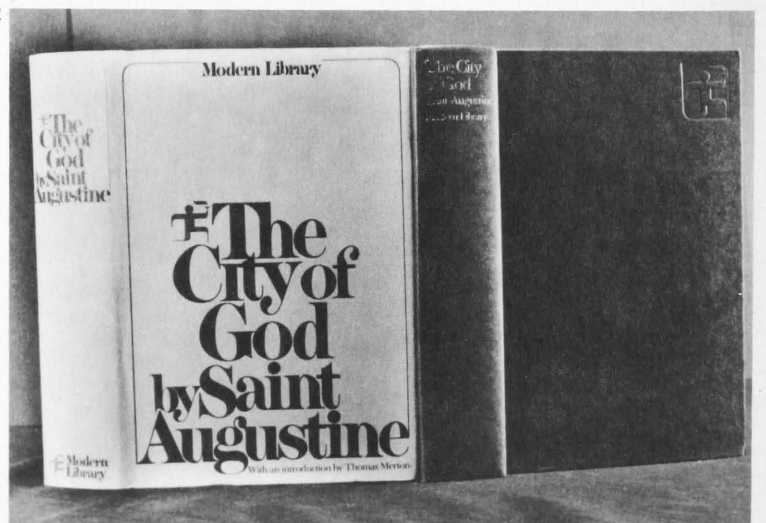


Fig. 22. Giants binding designs: (A) fall 1931, (B) 1932–1933, (C) 1934–1937.

Fig. 23. Giants binding designs: (A) 1938–1944, (B) 1945–1963.

Fig. 24. Reissues, 1977: dust jacket and binding designs.

Rockwell Kent's sketches and letters are copyright The Rockwell Kent Legacies, John F. H. Gorton, Director, and are reproduced by permission.

of print. Some of them were reissued in Vintage paperback editions. By 1976 the Modern Library was down to fewer than 140 titles, counting both regular volumes and Giants. Those that remained were bound cheaply and printed on very poor paper. Fujita's end-paper was abandoned in favor of plain white endpapers, but his binding design and dust jackets continued in use.

### *Modern Library Giants*

The Modern Library Giants series was started in 1931. Its purpose was to enable the Modern Library to include works which belonged there but were too lengthy to fit into the regular format. The volumes were 8 by 5¼ inches in size and many of them exceeded 1,000 pages in length. The first three Giants, all published in the fall of 1931, were Leo Tolstoy's *War and Peace*, James Boswell's *The Life of Samuel Johnson*, and Victor Hugo's *Les Misérables*. The Giants sold initially for one dollar a copy, only five cents more than regular Modern Library volumes. They were an extraordinary bargain and an immediate success.

The format and binding design of the first three Giants (fig. 22 A) were copied from two books which Random House had distributed as dollar specials earlier in the year. It is not clear whether the use of this binding for the Giants was ever intended to be anything but temporary; it was not used, in any event, after the fall of 1931.

In 1932 and 1933 the Giants appeared in bindings identical with those used for regular Modern Library volumes of the period, except that the imprint at the base of the spine read "Modern Library Giants" (fig. 22 B). All of the Giants during this period were bound in blue balloon cloth. The spine design was changed at the beginning of 1934 (fig. 22 C). During that year and the next the blue balloon cloth remained standard. Beginning in 1936 the cloth used for most of the Giants was dark gray or brown.

An entirely new binding design was introduced at the beginning of 1938 (fig. 23 A). It anticipated the new binding that came into use for the regular Modern Library late the following year. In 1945 the design changed

again (fig. 23 B); this was the longest lived of any Giants binding and remained in use until 1963.

For the rest of the 1960s the Giants bindings were patterned after those of regular Modern Library volumes. The hexagonally bordered torch-bearer (stamped in gold rather than blind stamped) appeared on the front covers from the fall of 1963 through 1966. The design of Balzac's *Lost Illusions*, published as a Giant in February 1967, was simply a large version of the Fujita binding that came into use for the regular Modern Library that spring. Subsequent Giants, however, differed slightly in design from regular Modern Library volumes.

### *Reissues*

In the mid-1970s, as the prices of both paperback and hardbound books escalated, Random House began to hope that there might again be a market for comparatively inexpensive hardbound editions of classics. In the spring of 1977 thirty-two Modern Library titles were reissued in newly designed jackets and bindings (fig. 24). The reissues included titles from the old regular and Giants series and were priced between \$4.95 and \$7.95.

A classical appearance was sought for the reissues, and an attempt was made to keep costs as low as possible. The dust jackets, designed by Random House's corporate art director R. D. Scudellari, employ a uniform typographic design and are printed in two colors on uncoated tan paper. Fujita's version of the torch-bearer appears in ocher and the author and title, lettered by the free-lance typographer Ray Cruz, are in one of four colors: dark maroon, blue, dark gray, or green. The binding material is smooth, rust-colored Kraft paper. The books are perfect bound instead of sewn. In contrast to the 1960s, when the Modern Library switched to offset printing for most titles, many of the reissues are printed letterpress.

It is too early to know how successful this venture will be. So far, each publishing season has seen a substantial increase in the number of Modern Library reissues in print. The conclusion to the Modern Library's history is yet to be written.