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THE PUBLIC LIBRARY AS A MARKET FOR FIRST NOVELS:

AN EXPLORATORY STUDY

by

Eleanor Blum

Institute of Communications Research  
College of Communications  
University of Illinois at Urbana-Champaign

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Part I

For the first time in this country the library is becoming a financial force in book publishing, while at the same time the publication and sale of fiction throughout the country is generally decreasing.<sup>1</sup> The purpose of this study is to evaluate the role of the public library as a market for first novels and short story collections.

From an economic standpoint, a first work of fiction is one of the most vulnerable parts of the literary establishment, particularly if it is the stuff of tomorrow's literature -- the quality novel. Most publishers of fiction (many do not handle it at all) consider it a necessary evil, a proving ground for the writer to refine his trade and, hopefully, to build a public. Too, publishers look upon certain first novels as prestige items. But they seldom regard them as money makers; more likely, they regard them as money losers. So publishers bring them out half-heartedly and usually with little promotion, because here is one of the few places where expenses can be cut. Paradoxically, promotion is crucial to call the book to the attention of reviewers and readers. If by some happy chance it thrives, then and only then does the average publisher get behind it with hard money.

The situation, never good, has worsened over the years. As production and manufacturing costs rise along with much else today, so does the break-even point, that mystic number placed variously between 3,000 and 10,000 according to size of firm, (system of cost accounting and other factors) which must be sold before profit begins.

Rise in production costs and decline in readership go hand in hand, playing one into the other and stemming from larger, inter-related causes. For example, technological advances have brought competing media into being. Also, the persistent demand of the poor for a proper education has shifted emphasis from trade to educational publishing and is backed by government grants for the purchase of book and nonbook materials. And many contemporary novelists are attempting to re-define the novel in terms of today's chaotic world, resulting in an unfamiliar form and substance which has not yet caught with a wide public and perhaps never will.

But whatever the causes, the results are the same. Fiction is neither being published nor selling as it once did. As Donald MacCampbell, literary agent, has said: "Not only are quality novels becoming harder to sell, but literary first novelists are becoming, as every agent knows, much harder to break in. Unfortunately, in this day of the 'dying novel', not enough publishers give the new writer a chance."

What sort of chance does the public library give the new writer, now that it has become nouveau riche<sup>2</sup>, a power in the book trade that can make or break a first

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<sup>1</sup>In 1968 the number of titles published was 30,387 as opposed to 28,762 in 1967. On the other hand, the number of fiction titles published in 1968 was 2,811 as opposed to 3,080 in 1967. This downward trend in fiction is not new. It has been going on for ten years in the face of a steady overall rise.

<sup>2</sup>In 1929 the total library market amounted to slightly less than \$14,000,000; in 1965 the public library market alone was \$73,500,000, far exceeding population growth.

novel or short story collection? Or does it think along these lines? This question becomes part of a broader one: what does the public library conceive as its function in relation to belle lettres?

Traditionally, the library as a tax-supported institution owes its first consideration to the community. This loyalty far transcends expedience. Most librarians are torn among three conflicting forces: a desire to give the community what it needs as they conceive these needs; a desire to give the community what it wants as they conceive these wants; and a necessity to stay within their book-buying budgets which, no matter how much it increases, is never quite sufficient to keep up with the cultural explosion, the population explosion and inflation. Librarians have been under-budgeted for years; there is now much to catch up with.

In the last two decades the public library has shifted much of its emphasis from recreation to information, a switch which may have been facilitated by the ready availability of paperbacks. Before World War II library collections were about two-thirds fiction; now they are only about a fourth.

In this connection Dan Lacy, senior vice-president in charge of general books at McGraw-Hill and for years managing director of the American Book Publishers Council, made a pertinent statement in support of legislation to establish a national foundation for the arts and humanities:

Far more than any other single factor in American life, the resources and purchasing policies of libraries determine the rewards of creative writing. What libraries can and will buy will prosper; what they cannot or will not buy will not prosper and indeed, may not be published at all. It has been my experience that libraries are deeply and profoundly committed to research and scholarship; to teaching; to adult education; to self-help; to reference service, in ways that make them one of our finest and most indispensable institutions. But it has also been my experience that, with a few notable exceptions, they feel no such commitment to the processes of creative literature. To be concrete, libraries buy copiously in children's informative nonfiction works; in history and foreign affairs; in books on how to cook, play golf or bridge, or repair homes; and in dozens of similar fields. In all of these fields, it is now possible to publish several times as many titles as could be brought out twenty-five years ago. But libraries generally do not buy new poetry -- only anthologies and the collected works of safely established poets. The direct consequence is that the amount of new poetry published in book form, for all our culture boom, is declining, not increasing, and that which is still published is increasingly brought out by university presses or with other subsidy. The economics of publishing poetry is so delicately poised that a very slight change in library acquisition policy could have a dramatic effect. . . . Very similar statements could be made about library purchasing of fiction by new authors not previously published.<sup>3</sup>

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<sup>3</sup>U.S. Senate. Committee on Labor and Public Welfare. National Arts and Humanities Foundations. Hearings. Pt. 2. 1965. p. 562.

Assuming that libraries give little consideration to promising first novels as such, we can also assume that they have nothing against them as such.<sup>4</sup> In the course of normal book buying they inevitably purchase quite a few. But in what quantity? And how is selection made? And what about quality?

In exploring this problem precise data are impossible to obtain. For one thing, no list of new fiction exists, much less new first works of fiction. For another, there are about 6,000 public library units in the United States, the largest of which often keep no record of the number of copies they hold of a given title. Therefore exact figures as to the universe of first novels for a given year, the specific titles purchased by libraries, and the quantity in which each is purchased cannot be determined definitively.

Trends, however, can. By following major reviewing media for a given year<sup>5</sup> it is possible to compile with reasonable accuracy a list of first fiction; by concentrating on public libraries which serve library populations of 100,000 or more it is possible to send each a checklist. Small libraries are omitted on the theory that budgets seldom allow them the luxury of buying fiction by new and unestablished authors unless they become best sellers, and that those which do usually limit themselves to one copy.

In 1965, the year chosen, 103 first novels and short story collections were found which qualified. They represented a spectrum of quality from trash to exceptional literary merit.<sup>6</sup> In some cases the authors were not completely unknown. A number had previously published short stories, poems, children's books, or adult nonfiction; a few had established themselves in other fields. But of the 103, only six could be said to have achieved a substantial reputation in literary or other circles. Of these six, two were poets, one a dramatist, one the prolific author of inspirational-type nonfiction with sales into the millions, one a trumpet player, and one a long-dead movie star.<sup>7</sup>

Two hundred sixty-seven libraries out of the 324 replied to the checklist, although 40 of the 267 were unable to supply complete information, in some cases because they did not keep it in this manner, in others -- notably state libraries -- because they bought little or no fiction. Eight used one of the two large rental services -- American Lending Library and McNaughton -- to supply them with current fiction. Among those libraries which kept no record of quantity of a given title purchased were seven of the largest in the country -- New York City, Chicago, San Francisco, Brooklyn, Nassau, Queensborough, Seattle. Nevertheless, the 227 libraries which cooperated fully provide

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<sup>4</sup>The term "first novel" as used in this study means "straight" fiction and short story collections. That is, it excludes such genre as mystery and detective stories, science fiction, westerns (a dying breed in hardcover form) and light romances which still exist in sizeable numbers, hung over no doubt from the 1930's when Kathleen Norris, Grace Livingston Hill and Emilie Loring were as much a part of mass culture as Amos and Andy.

<sup>5</sup>For list, see Appendix A.

<sup>6</sup>A few were undoubtedly missed, largely because many reviews do not seem to consider it important to mention that fiction is the author's first.

<sup>7</sup>Marguerite Young, LeRoi Jones, Marc Connelly, Eugenia Price, Artie Shaw, Jean Harlow.

a more than sufficient sample to indicate quantitative trends.<sup>8</sup>

A more difficult task is to explore the selection process. What factors enter into choices? Despite certain procedures and formal aids, these processes are too basically subjective, too deeply rooted in individual tastes, personalities and beliefs to lend themselves to checklists of reviewing media or open-end questionnaires. For possible guidelines depth interviews were conducted with fifteen librarians in eight large public libraries in the Middle West clustered from Kansas City to Detroit, St. Louis to Milwaukee. Their statements show considerable variation, and represent, I believe, primary methods of book selection throughout the country.

Most large libraries automatically receive one copy of the majority of new trade books through arrangement with major trade book publishers. The best-known example of this type of blanket order is the Greenaway plan, named after its founder, Emerson Greenaway, director of the Free Library of Philadelphia. Some libraries make their own list of publishers from whom they wish to receive books. In any case, this gives them -- in theory at least -- the opportunity to examine the book firsthand and decide how many copies to order or whether or not to keep it at all.

Most libraries, large or small, have policy statements. They usually advocate a well-balanced collection that will reflect the composition of the community and contain the best available materials in the various fields. They are against censorship, although they are also against the cheap, the sensational, the depraved, and the pornographic, which they presumably will not select.<sup>9</sup> But they say little or nothing about the problem of mediocrity in fiction or about special consideration for meritorious first novels and short story collections. And they do not define terms like "quality" and "literature" and "sensationalism" and "pornography," which mean different things to different people, as anyone knows who has ever argued over The Fountainhead. Words like these defy definition except by illustration. Therefore formal policy statements on book selection are necessarily vague, which may be just as well in that it allows greater flexibility.

Larger libraries often select at staff meetings, with the heads of various departments and one or more branch representatives discussing and reviewing new titles, especially when purchase is in doubt, as is often the case with works of unknown or little-known writers. Libraries which do not have staff meetings select through personal knowledge and book reviews, upon which all book selectors lean heavily and not always too happily.

But no amount of routines and reviews, whether for fiction or nonfiction, can make the process anything less than subjective, except in cases where the author is so well known that purchase is obligatory, or the subject one which the library needs, or the work a classic which has survived the test of time. And even here it is not always clearcut. Well-known writers of hitherto untarnished literary reputations (Gore Vidal, for example) may come up with something dubious (Myra Breckinridge); books on popular and important subjects may treat them questionably (Norman Tallor's Calories Don't

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<sup>8</sup>For a complete list of the 103 titles and the number of copies purchased of each, see Appendix B.

<sup>9</sup>However, they frequently do because of public pressure. Valley of the Dolls is a good example.

Count); classics that have survived the test of time (Lady Chatterley's Lover; Das Kapital) may be of a nature likely to cause censorship problems.

Yet cases like these are uncommon. For most titles librarians have clearer guidelines than for first works of fiction, where they have nothing tangible except publishers' notices and ads (neither of which they quite trust),<sup>10</sup> book reviews, and personal opinion provided a copy of the book is available and the librarian has time to read it. All of these approaches are partially subjective. Publishers' notices and ads represent the subjective opinion of firms which felt the book worth a chance; reviews are the subjective opinions of reviewers; librarians' opinions reflect the personal tastes and cultural backgrounds they inevitably bring to the material. One librarian expressed it with insight as she explained her distaste for far-out fiction, which she bought regardless of personal bias: "But then, you see, I am so much the product of ----" and she mentioned the medium-sized city where she had always lived.

Book reviews offer by far the greatest help to librarians in selecting fiction by authors about whom they know little or nothing. More often than not reviews disagree, yet they carry considerable weight -- some much more than others. The most influential of the reviews among librarians are unfamiliar to the general public, for reviews are divided into two types -- those for librarians and book dealers, and those for the general reader.

The two differ both in form and function. Those intended for the trade (which includes librarians) are always short -- roughly 20 to 30 lines. In this space they attempt a concise analytical evaluation, pinpoint possible audiences, and warn of possible pitfalls like obscenities or graphic love scenes or undue violence. They do not discriminate against first fiction in terms of space as general reviews usually do; all books get more or less equal treatment in this respect regardless of the author's reputation, since part of their function is to inform about unknown titles.

The four most frequently used trade media are the Kirkus Service; "New Books Appraised," the review section of Library Journal; Booklist, the bimonthly publication of the American Library Association; and the "Forecast" section of Publishers' Weekly, the trade journal of the book industry. A possible fifth, Choice, published by the Association of College and Research Libraries division of the American Library Association, is designed primarily for college and university libraries but is gaining in popularity with public libraries. However, it reviews little fiction. Kirkus, Booklist, and Publishers' Weekly's "Forecast" are staff-written; the Library Journal reviews are by librarians, and those in Choice by subject specialists in universities.

Perhaps the most interesting of the four is Kirkus, not because it is necessarily the best but because of its somewhat esoteric style ("You need a Kirkus concordance," one librarian said) and even more because of the love-hate relationship it engenders in librarians.<sup>11</sup> A possible reason for this is that they depend upon it, not so much for what it says -- although they do not deny the importance to them of Kirkus evaluation -- as for its immediacy. Kirkus gives reviews of forthcoming books, often from galley proofs, as early as six months prior to publication, so that hopefully

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<sup>10</sup>Attitudes on the part of librarians toward advertising offer an interesting possibility for study.

<sup>11</sup>For an excellent article on Kirkus, see "Best Sellers, Bombs and Q Tips" by David Dempsey in the August 28, 1965 Saturday Review, pp. 30-31.

librarians can have the book ordered, cataloged, and on the shelves by the time the public becomes aware of it through regular channels. Also, its coverage is extensive. It reviewed 93 of the 103 first works of fiction. As a further help, it codes those books it rates particularly high with a \* for literary merit, those which it considers "questionable" (a euphemism to indicate possible censorship problems) with a Q; and those which it considers suitable for youth with a YA for young adults. These symbols may be, and sometimes are, used in combination.

Next, or perhaps equal, in importance is the extensive review section of Library Journal. Library Journal is not quite as fast on the draw as Kirkus with pre-publication reviewing, but it proved as extensive in coverage, carrying 92 out of the 103. Because librarians rather than professional staff members do the reviewing, its quality is uneven, depending upon the background and writing skill of the individual. "You have to know the reviewer before you can evaluate what is said," the director of a large systems library commented. On the other hand, the head of book selection in a mid-western city said she trusted Library Journal reviews because they were by librarians. She felt that their reviews were less biased and clannish than most. And certainly, all reviewing media contain elements of bias and clannishness.<sup>12</sup> But these characteristics can be more apparent when reviews are by amateurs.

Library Journal has its uncoded equivalent to the Kirkus \*, Q and YA. Reviewers frequently spell out the type of library for which the book is suitable or give stormy warnings such as "For collections stressing the experimental and unusual in modern fiction" or "The gutsy language really should not offend."

Booklist carries excellent businesslike annotations, but unfortunately it is neither as prompt nor as extensive in coverage as the other two. Its reviews often appear simultaneously with the reviews for the general public. Of the 103 books it carried 63.

The "Forecast" sums up in lively fashion pros and cons of forthcoming books it thinks worth watching, and does so several months prior to publication. It also indicates promotion plans extensive enough to affect demand -- for example: "Intensive promotion in Washington area and other urban centers." "Heavy promotion to trade; film rights already sold." "\$100,000 in advertising." But it gives less attention to first fiction than the other trade media; it carried only 37 of the 103. Perhaps more important vis a vis its role, some librarians distrust it because Publishers' Weekly carries a great deal of advertising.

Among the general media the Sunday New York Times Book Review is predictably the most influential throughout the country, with Saturday Review and Book Week following, although Book Week's readership may have declined since the demise of the New York Herald Tribune and a change in editors. (Subsequently it merged with the Chicago Tribune's Books Today and became Book World.)

Librarians use a number of other reviews -- those in Harper's, the Atlantic, Time, Newsweek, the New Yorker, New York Review of Books, the Nation and the New Republic, for example -- to learn about titles they may have missed or to weigh later reviews against earlier ones when opinions are mixed. Few librarians watch all regularly. But because these magazines are highly selective, their recognition constitutes in itself

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<sup>12</sup> Richard Kluger, former editor of Book Week, discusses this in "What I Did to Books and Vice Versa" in Harper's Magazine, December 1966, pp. 69-74.

something of an achievement for the average first novel, and furthermore can bring the library requests from patrons. All such general reviews have a feedback effect on libraries by creating public demand which can result in purchase of the book, or much more important, purchase of added copies.

The most difficult task of all in examining book selection policies is to evaluate that elusive attribute, quality. The term is used here in the sense of perceptive and probing fiction which, while it may entertain and inform, possesses a deeper dimension. It can be traditional or avant garde, plotted or plotless, heroic or anti-heroic, black humorous or conventionally humorous or not humorous at all. These factors are irrelevant. But quality implies distinction of style and an exploration in some depth of the tragedy and comedy of the human situation. And often it makes demands upon the reader by focusing upon this situation in some depth and throwing new light upon certain facets of it. Few writers succeed wholly, but at least they make the attempt.

Whether or not a work of fiction has these qualifications is a subjective judgment. In assessing quality I have leaned upon the judgment of reviewers and upon my own judgment. I have not attempted to deal with all 103 titles. Rather, I have contrasted the top quarter (26) in terms of library sales with the 33 scattered throughout which seemed to me to possess quality in greater or lesser degree. For each title in both categories I have indicated number of copies sold, number of reviews and review lines, and an evaluative annotation. In eight cases, titles overlap.

Part II

TWENTY-SIX TOP-SELLING TITLES RANKED IN ORDER OF LIBRARY SALES

1. Hurry Sundown by K.B. Gilden (2,947 copies; 16 reviews; 1,469 review lines). Latter-day attempt to update Gone with the Wind; Literary Guild selection; on best-seller list for months. Mixed reviews.
2. The Rabbi by Noah Gordon (2,702 copies; 12 reviews; 511 review lines). The vicissitudes of a mixed marriage between a rabbi and a Protestant who converts. Likewise a long-time best-seller which made it on its own rather than by prenatal promotion. Mixed reviews.
3. P.S. Wilkinson by C.D.B. Bryan (2,046 copies; 22 reviews; 1,550 review lines). Centers around a self-searching Marquand-type young man home from the Korean War. Though not a best-seller, it was heavily promoted, a Literary Guild selection, and a winner of the Harper prize. Reviews were divided, with a majority favorable.
4. That Callahan Spunk by Francis Ames (1,867 copies; 4 reviews; 158 review lines). Chosen by no book club, winner of no award, this one passed almost unnoticed. It is the story of a family homesteading in the Montana badlands at the turn of the century, as told by the 12-year-old son. Although pioneering can be coarse and violent it is not treated in this fashion. Hardships are handled with gentle humor; values are positive. The New York Times Book Review praises it as "a fine book"; Library Journal recommends it for young adults; Booklist calls it "an enjoyable story and good family fare." Only Kirkus, the one other medium which reviewed it, is guarded. "It is deficient in philosophical vibrations and long on 'hoss sense,' which means that it may not be for those who have attained their age or reason. But for others who are studying the westward expansion in the early part of this century and would like some simple, first-hand knowledge of what it was like. . .this must be the book."
5. Full Fathom Five by John Stewart Carter (1,813 copies; 17 reviews; 950 lines). Experimental in form, nonsequential in time, poetic in style and filled with literary allusions, it makes demands on the reader which the previous four do not. BOMC choice and candidate for the best seller list. Won the Houghton Award. Most reviews were favorable; promotion was good. In addition, Kirkus gave it a \*.
6. The Happy Land by Evelyn Hawes (1,556 copies; 3 reviews; 77 lines). Humorous, nostalgic story about a 14-year-old girl growing up in Washington state in the mid-1920s. Only three reviews but all favorable, in Kirkus, Library Journal and the New York Times Book Review. Kirkus gave it YA.
7. Ilyitch Slept Here by Henry Carlyle (1,427 copies; 10 reviews; 276 review lines). Souffle satirizing Russo-American relations, which Library Journal recommends for "all library fiction collections which need something light-hearted -- and this should be almost all libraries regardless of size" and Kirkus calls "a light-hearted, sharp-eyed little farce." Praised by nine out of ten reviews, with only Time dissenting.
8. Gumbo by Thomas Mack (1,395 copies; 12 reviews; 591 review lines). Vignettes about a small boy's world in a Texas cottonmill town during the 1920s. Chapters were published in the Saturday Evening Post and Cosmopolitan; promotion by the publisher, Grove, was heavy; reviews on the whole were favorable; and the New York Times Book Review recommended it for school libraries (probably the only Grove title this ever happened to).

9. Catch a Brass Canary by Donna Hill (1,374 copies; 7 reviews; 252 review lines). A young Puerto Rican page in the bookstacks of a New York City branch library manages to escape his ugly environment. Although reviews were mixed, Kirkus labeled it YA. The author is a librarian.
10. The Velvet Bubble by Alice Winter (1,371 copies; 7 reviews; 217 lines). Again a teen-ager as the central character, but a different type, in the "bad seed" tradition. A young girl has an obsessive and incestuous love for her father. In her struggle for his total affections she routs all interference until she meets her match, but not before she had created considerable suspense for the reader. Of the seven reviews six were favorable.
11. Bend Your Head All by Rowena Rutherford Farrar (1,255 copies; 2 reviews; 34 review lines). Historical novel set in the Cumberland mountains before and during the American Revolution. Kirkus, which did not like it, labeled it "hominy grits historical" and complained that "blood, birthings, death, and some indomitable women-folks leave the reader almost all tuckered out." Library Journal recommends it "for larger public libraries which have special historical fiction collections, and for any library collecting books on the history of the U.S."
12. Ladies of the Rachmaninoff Eyes by Henry Van Dyke (1,213 copies; 12 reviews; 469 review lines). Offbeat and a bit esoteric. Reviewers, most of whom praised the author as an original talent, called it "Capotesque" and "in the Shirley Jackson vein."<sup>13</sup>
13. Miss MacIntosh, My Darling by Marguerite Young (1,169 copies; 19 reviews; 1,832 lines). The author has been acclaimed for years for her poetry and nonfiction. This, a poetic novel of 1,198 pages, is difficult both to follow and to hold. Reviews, though generous of space (it rated more review lines than any of the other 26 titles), were less generous of praise.
14. The Edge by Shirley Mezinsky (1,169 copies; 9 reviews; 391 lines). A neurotic middle-class young wife and mother suffering from the Friedan syndrome and on the verge of collapse reviews her past with its wrong decisions and indecisions. A Literary Guild selection and a \* from Kirkus. Library Journal also liked it, suggesting that it could be a fictional counterpart of The Feminine Mystique and recommending it for public libraries. Other reviews were mixed.
15. The Mayor of New York by Laurence Barrett (1,107 copies; 7 reviews; 249 lines). Strong on political expertise, weaker on style, this is a "journalistic" novel in the pejorative sense of the term. Kirkus calls it "an eye-opener that deserves a public"; Library Journal recommended it "for public libraries especially, but not only those in the New York area."
16. Jolly by John Weston (1,100 copies; 9 reviews; 345 lines). Growing pains of a picaresque 16-year-old boy in a small Arizona town. Definitely offbeat, filled with macabre humor, it received both a \* and a Q from Kirkus (sexual exploits figure in Jolly's growing pains). It is the only book among the 103 to sell in the thousands despite a Kirkus Q. Perhaps heavy promotion by McKay ("Sizable advertising budget.

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<sup>13</sup>As there are several Shirley Jackson veins, this is misleading; but one gathers this particular reviewer meant the vein of The Lottery and We Have Always Lived in the Castle.

Advance paperbound copies mailed to booksellers and critics."), coupled with the fact that Kirkus likens John Weston to James Agee while Book Week likens Jolly to Holden Caulfield and Huck Finn, overcame the handicap of the Q.

17. A Souvenir from Qam by Marc Connelly (1,075 copies; 15 reviews; 679 review lines). Like Marguerite Young, this author is an established writer trying his hand at fiction for the first time. Reviews were extensive and guarded, as though critics did not want to be too hard on the author of Green Pastures. The book is a light-hearted comedy set in an imaginary kingdom.
18. The Beloved Invader by Eugenia Price (1,039 copies; 5 reviews; 175 lines). Another well-known writer (although in different circles from Marguerite Young and Marc Connelly) switches in mid-career from nonfiction to fiction. Her nonfiction works, religious in theme, have sold over a million copies and have been translated into seven languages. Some of the titles: Discoveries -- Made from Living my New Life; The Burden Is Light; What God Is Like; God Speaks to Women Today; Beloved World. Her fiction, like her nonfiction, is religious in theme. Anson Dodge rebuilds a church on St. Simon's Island, Georgia, which has been vandalized during the Civil War. Reviews are scant and negative; Miss Price has established her following without them.
19. Now, Hear This by David Gullery (964 copies; 8 reviews; 267 review lines). Thirteen humorous, well-reviewed tales about the peace-time Navy, written by a retired rear admiral. The publisher promoted the book heavily; the reviews praised it as entertaining and well done indeed.
20. Waldorf by James Goldman (827 copies; 4 reviews; 267 review lines). Light, often biting parody on international spy stories. Praised briefly by Kirkus, the New Yorker and Library Journal.
21. The Road Less Traveled by Richard Belair (824 copies; 4 reviews; 75 review lines). Follows a young man from high school through eight years leading to priesthood. Received three reviews: one in Best Sellers, published at the University of Scranton; one in Library Journal, and one in Kirkus. Kirkus damns with faint praise; Library Journal calls it "an entertaining book for young adults."
22. Out of the Dark Places by Paxton Davis (819 copies; 6 reviews; 200 review lines). Medical novel taking place in Burma during the construction of the Burma Road. All reviews except Kirkus liked it. Library Journal recommended it for any fiction collection. Its strength lies in its medical details and strong plot line rather than its style.
23. The Sterile Cuckoo by John Nichols (771 copies; 18 reviews; 692 review lines). The author, barely out of college himself when he wrote this novel, reveals a great deal about the sexual mores of his generation in his touching, funny and often sad story about a college love affair. Explicit enough to get the Kirkus Q but well-written enough to rate the \*. Reviews on the whole were favorable and promotion good.
24. The Man Who Wrote Dirty Books by Hal Dresner (761 copies; 10 reviews; 362 review lines). Clean satire on pornography. Of the ten reviews, half liked it, half didn't. Kirkus, however, did, and gave it a \*.
25. Seldom Without Love by Josephine and Eugene Curtsinger, Jr. (757 copies; 3 reviews, 75 review lines). Offbeat book set in a small town in Texas in the 1930s and centered

around the efforts of the heroine to raise money for a Catholic church. Library Journal calls it "robust paen to life" with sudden incursion into symbolism and fancy and says that it will appeal primarily to intellectuals; Kirkus calls it "a litany for life."

26. A Certain Evil by David Kraslow and Robert Boyd (734 copies; 9 reviews; 332 review lines). Another journalistic (again used in the pejorative sense) novel, this time about the mechanizations of the U.S. government as it tries to forestall the take-over of a small Caribbean republic by a dictator. The plot is conceded by reviewers to be better than the writing, although they are enthusiastic about neither.

#### THIRTY-THREE QUALITY NOVELS

These eight titles appear both in the top twenty-six and in the quality list. For evaluation see preceding pages.

3. P.S. Wilkinson by C.D.S. Bryan
5. Full Fathom Five by John Steward Carter
8. Gumbo by Mack Thomas
12. Ladies of the Rachmaninoff Eyes by Henry Van Dyke
13. Miss MacIntosh, My Darling by Marguerite Young
14. The Edge by Shirley Mezinsky
16. Jolly by John Weston.
23. The Sterile Cuckoo by John Nichols

The remaining quality titles are selected from the top 103.

27. Stop Here, My Friend by Merrill Joan Gerber (726 copies; 8 reviews; 326 review lines). Short stories, concerned largely with Jewish family life, which drew unanimous praise from eight reviewers, each of whom commends its style. The author won the Stanford Writing Fellowship, and had published some of the stories previously in the New Yorker, Redbook and Sewanee Review.
28. Many Thousands Gone by Ronald Fair (714 copies; 15 reviews; 416 review lines). Allegory about a Negro community in Mississippi, isolated after the Civil War and forced to remain in slavery by the white owners of the vast estate on which they live, until at last the bondage is broken when one of the Negroes receives a copy of Ebony. Provocative and well written, it was praised by practically all reviewers except in the New York Times Book Review and Library Journal where, coincidentally, the reviewer was a Mississippian.
29. It's Cold in Pongo Ni by Edward Franklin (691 copies; 4 reviews; 159 review lines). Realistic story of the Korean war, told without heroics. Reviews were few -- Kirkus, Saturday Review, Book Week, Booklist -- but highly favorable. Its tone is ironic; its chief purpose to denude war of sentimentality, romance and patriotism.

30. Virgin of San Gil by Paul Olsen (680 copies; 7 reviews; 259 review lines). "A mystical tale which implies more than it states" (Booklist), centering around the loss of a jeweled statue of the Virgin in a provincial Mexican town. Simply written, yet with various meanings, it was expanded from a short story which first appeared in Virginia Quarterly. The author has won several literary awards.
34. Hammer on the Sea by Theodore Vrettos (655 copies; 8 reviews; 198 review lines). A latter-day Greek tragedy of guerilla warfare during World War II which can be read either as a straight novel or as an allegory. It received eight reviews, all agreeing on its excellence.
36. The Orchard Keeper by Cormac McCarthy (651 copies; 13 reviews; 635 review lines). Multi-dimensional story of the Tennessee hills in the 1920s and 1930s, and of a way of life decades gone. Reviewers were unanimous in their praise of a new talent. One of the few books among the 103 to be reviewed by literary magazines -- Sewanee Review, Virginia Quarterly, Yale Review. The author won the William Faulkner Award for a notable first novel of the year.
38. The Travelers by Andrew Fetler (634 copies; 13 reviews; 688 review lines). Saga of a Protestant Russian preacher and his family as they wander reluctantly with him through Europe in his fanatical fight against Russian atheism. Often lumbering and clumsy, it nevertheless has sweep, strength and distinction. Almost all of the reviews were favorable; some were "rave." Library Journal pronounced it "for any library."
39. Fires of Arcadia by G.B. Harrison (627 copies; 7 reviews; 277 review lines). A gay and satirical fantasy of campus life by a retired Shakespearian scholar turned novelist. Has wit, grace, and style. Reviewers all praised.
41. Twelve Chases on West 49th Street by Roy Bongartz (617 copies; 14 reviews; 1,100 review lines). Offbeat stories about the comical romance between a parking lot operator and a waitress, but with the real romance the author's love for New York slums, which he treats with such tenderness that New Republic called it hip-Saroyan. Drew much favorable attention from general as well as trade reviews. Three "chases" appeared in the New Yorker.
42. Time Was by John Foster West (612 copies; 4 reviews; 141 review lines). Drab, sometimes coarse story of a man's hard life in Appalachia a generation ago, yet with a richness that places it above average. General reviews except the New York Times Book Review neglected it, but Kirkus, Booklist and Library Journal reacted favorably, although they all warn against the starkness, the scatological language, and the description of the uncouth life of the characters.
47. Mountain of Winter by Shirley Schoonover (532 copies; 8 reviews; 339 review lines). Another novel told against a bleak setting -- a Finnish community of mountain farmers in the Middle West. Centering around a strong young woman who refuses to let life defeat her, it contains a graphic and brutal account of a sexual experience with a man who, as Kirkus delicately puts it, "turns to ugly, haunting practices in bed." It was praised by Kirkus, damned by Library Journal, and well received by the majority of the general reviews with the exception of the Saturday Review. But on the whole, the balance is favorable; the promise outweighs the flaws. The author has published

in little magazines and class magazines -- New Campus Writing, the Transatlantic Review, Atlantic Monthly -- and has won two O. Henry Prizes. In addition she was awarded a residence at the MacDowell Colony on the recommendation of Katherine Ann Porter and Jean Stafford.

48. Michael Joe: A Novel of Irish Life by William Cotter Murray (481 copies; 12 reviews; 561 review lines). The grim story of a man's self-defeat, though not told in the anti-hero vein. Eight out of the twelve reviewers considered it excellent or promising. Some complained of the greyness and flatness of style. It won the first Meredith-Iowa Writer's Award.
49. A Man to Conjure With by Jonathan Baumbach (476 copies; 8 reviews; 471 review lines). Another novel of defeat, but in the contemporary style. The hero leads a sad and muddled life, which is the author's way of making his point. Kirkus gave it a \*; a few of the other reviewers were less enthusiastic, but most commented on the excellence of the writing. Here again is a novel of promise which failed, but rather well. Mr. Baumbach had previously written a book of criticism, The Landscape of Nightmare.
51. The Warriors by Sol Yurick (460 copies; 5 reviews; 320 review lines). This odyssey of a pack of young tenement youths on the prowl in New York City one violent Fourth of July has infinitely more than promise. All five reviewers were unanimous in their praise, even though Kirkus gave it a Q and Library Journal warns that it is not for the squeamish. New Republic reviewed it at great length (unusual for a first novel by an unknown writer) and found in it an analogy to Xenophon's Anabasis. Mr. Yurick perceives the gangs in a different and revealing light; the novel has sociological as well as literary values.
57. A Pile of Stones by Hugh Nissenson (405 copies; 9 reviews; 334 review lines). Short stories of Jewish life, two of which appeared in Harper's. They are not on the whole happy stories; the world the author creates has as its essence tragedy. But the characters are strong, and Mr. Nissenson writes of them with grace and perception. Eight reviewers praised it highly; only one, the daily New York Times, did not. It won the Edward Lewis Wallant Book Award.
62. The Higher Animals by H.E.F. Donohue (380 copies; 12 reviews; 840 review lines). Called by Newsweek "an oddly appealing, existential fable," this offbeat novel of alienated loners who become committed during a night of senseless violence received mostly favorable reviews (nine out of twelve), but Kirkus did not like it. The setting is Chicago.
64. A Week with No Friday by Willard Marsh (374 copies; 4 reviews; 160 review lines). An expatriate American, once a writer and now living in Mexico where he subsists on liquor, self-pity and promises to himself that he will once again write, comes to grips with reality. Reviews were mixed; Mr. Marsh does not quite bring his novel off, but he definitely has promise. He has published short stories in Antioch Review, Furioso, Yale Review, Esquire, Playboy, Saturday Evening Post; and has been reprinted in the Foley and O. Henry anthologies. On the strength of his record alone he is worth being watched by libraries.
65. An End to Chivalry; A Short Novel and Five Stories by Tom Cole (369 copies; 8 reviews; 414 review lines). Perceptive stories about Americans abroad, temporarily or permanently. Again reviews were mixed, but again the author writes very well indeed.

69. Through Dooms of Love by Maxine Kumin (347 copies; 7 reviews; 205 review lines). Against the background of the 1930s an 18-year-old Radcliffe student, the crusading daughter of a well-to-do Jewish pawnbroker, examines without understanding her home environment, with drastic consequences that contribute to her father's death. The theme is love in its fullest sense, with many nuances. Another example of a novel neglected by libraries in spite of good reviews. The author is a poet and has also published several books for children.
70. The Player King by Earl Rovit (339 copies; 14 reviews; 547 lines). "To fiction what op art is to painting" (Book Week). "The novel that depicts chaos is likely, of course, to become chaotic, as Rovit's sometimes does; but it is bold and resourceful, and insofar as the novel is a failure it is a brave and admirable one" (Saturday Review). "For the avant garde reader!" (Booklist). "I suppose this type of book does have its audience, but it is definitely not for the general reader or the small library" (Library Journal). "The florid, rhetorical style and the discussions that spring up like fountains among the characters are the important things here, not the plot, in spite of a Long Island party which turns into an orgy and in spite of the author's off-and-on pursuit of his wife!" (Forecast). "Maybe not the common reader, even though Alfred Kazan will probably be on Rovit's side" (Kirkus).
71. Bourgeois Anonymous by Morris Philipson (339 copies; 8 reviews; 434 lines). Light, satiric novel about a group dedicated to resist bourgeois conformity. Long on bite and ideas; short on plot. Reviewers, including New Republic which gave it quite a spread, liked it, except Kirkus.
73. Cool Hand Luke by Don Pearce (321 copies; 6 reviews; 287 review lines). Tall and lusty tale of a nonconformist serving time on a West Florida chain gang for assaulting parking meters. In prison he fights inhumanity and authority to the end and becomes a legend among the prisoners. It was unanimously praised by all six reviewers, although Kirkus gave it a Q along with the praise. But it passed unnoticed by libraries. It may have picked up since Paul Newman made a movie of it.
81. Roar Lion Roar by Irwin Faust (264 copies; 16 reviews; 1,394 review lines). Ten short stories, all centering around New York City, which form a telling commentary on a synthetic pop culture aspect of today's world. One of the most favorably and prolifically reviewed first works of fiction among the 103, and one of the most sought-after in terms of subsidiary rights, with three motion picture producers buying up five of the stories.
87. The Fencing Master and Other Stories by Gilbert Rogin (167 copies; 11 reviews; 639 review lines). Stories, some of them black humor, which do not yield their meaning easily and are not always worth the effort. Eight of the fourteen were originally published in the New Yorker; although a mixed bag, they are an above-average example of the new trend in fiction.
90. System of Dante's Hell by LeRoi Jones (139 copies; 11 reviews; 766 review lines). "This thing, if you read it, will jam your face in my shit," says Mr. Jones in this, his first and autobiographical novel which reviewers agree is not up to his poetry. The subject matter, urban slum life, is unpleasant and he describes it in unpleasant language. Kirkus rates it Q. In spite of this and Jones' shortcomings as a novelist, the author, as an outstanding example of today's militant black artist, deserves a place in the sun.

### Part III

What conclusions can we draw from these data?

First, libraries responding to the checklist bought relatively few first novels. Only three titles sold as many as 2,000 copies; 15 sold between 1,000 and 2,000; one sold in the 900's; three in the 800's; six in the 700's; 14 in the 600's; and the remaining 56 -- almost half -- less than 500.

Some of the 26 had certain built-in advantages unusual to first works of fiction -- best sellerism; heavy promotion; choice by a large general book club; an author already established in another writing genre. One or more of these advantages applied to eight titles -- Hurry Sundown; The Rabbi; P.S. Wilkinson; Full Fathom Five (these being four of the five top titles); Miss MacIntosh, My Darling; The Edge; A Souvenir from Qam.

Second, quality first novels and short story collections tend to be neglected by public libraries unless in one way or another they have exceptional circumstances in their favor. There are, in all, 33 titles in the quality category, and of these 33, eight among the top 26 (P.S. Wilkinson; Full Fathom Five; Gumbo; Ladies of the Rachmaninoff Eyes; Miss MacIntosh, My Darling; The Edge; Jolly; and The Sterile Cuckoo) fall within the quality category. Of these eight, three (P.S. Wilkinson; Full Fathom Five; Miss MacIntosh, My Darling) were atypical examples of first novels.

A bare majority of the quality titles -- eight in all -- clustered in the 600 sales group -- It's Cold in Pongo Ni (Franklin); Virgin of San Gil (Olsen); Hammer on the Sea (Vrettos); Toyland (Mark Smith); The Orchard Keeper (McCarthy); The Travelers (Fetler); Fires of Arcadia (Harrison); Twelve Chases on West 49th Street (Bongartz); and Time Was (West).

The second largest group -- seven -- were in the 300 sales bracket -- The Higher Animals (Donohue); A Week with No Friday (Marsh); An End to Chivalry (Cole); Through Dooms of Love (Kumin); The Player King (Rovit); Bourgeois Anonymous (Philipson); Cool Hand Luke (Pearce). Four sold in the 400's -- Michael Joe (Murray); A Man to Conjure With (Baumbach); The Warriors (Yurick); and A Pile of Stone (Nissenson). Two each were in the 700's and the 100's -- Stop Here, My Friends (Gerber) and Many Thousands Gone (Fair) in the 700's, and The Fencing Master and Other Stories (Rogin) and System of Dante's Hell (Jones) in the 100's; and one each in the 500's and the 200's -- Mountain of Winter (Schoonover) in the 500's and Roar Lion Roar (Faust) in the 200's.

If these sales were doubled or even in most cases tripled to allow for those libraries which could not furnish complete information and the small ones which were not queried, it would still not be great enough to significantly affect profits or to impress publishers with the importance of the library as a market for serious fiction of quality.

Third, reviews play an important role in book selection, but not in the way one might expect. The fact that a book is widely and favorably reviewed does not necessarily make for high sales. Conversely, a number of books which sold well went almost unnoticed by most of the reviewing media. Notice by Kirkus, the Library Journal and the New York Times Book Review can bring large library sales, even when the book is ignored elsewhere.

For example, That Callahan Spunk, which ranked fourth, received a total of only 158 lines in four media. But the four were in strategic places -- Kirkus, Library Journal, Booklist, and the New York Times Book Review. And all four recommended it. That Happy Land (#6) totaled 77 lines in three reviews, but again the three were strategic -- Kirkus,

Library Journal, the Sunday Times -- and favorable. Bend Your Heads All (#11) had only two reviews totaling 34 lines, in Kirkus and Library Journal with only the latter favorable; Waldorf (#20) had 70 lines in four favorable reviews -- Kirkus, Library Journal, the Sunday Times and the New Yorker, which is not nearly so influential as the other three; The Road Less Traveled (#21) three good reviews of 75 lines -- Kirkus, Library Journal, and the less influential Bestsellers which emanates from the University of Scranton.

On the other hand, much of the quality fiction neglected by librarians received more, lengthier and equally (sometimes more) favorable reviews than titles which outsold them. Stop Here, My Friend (#27) had eight reviews of 726 lines, all praising it highly; Many Thousands Gone (#28), 15 reviews of 416 lines, all but two enthusiastic; Virgin of San Gil (#30), seven reviews of 259 lines, all good except Kirkus, which praised faintly; The Orchard Keeper (#36), 13 reviews of 635 lines, unanimously praising; Cool Hand Luke (#73), six reviews of 287 lines, all favorable; Roar Lion Roar (#81), 16 reviews of 1,394 lines, all favorable except the key three -- Kirkus which was noncommittal, and the Library Journal and the Sunday Times, which were lukewarm.

Not all neglected books of quality on this list received as many reviews as these, but the examples are sufficient to indicate that elements enter in other than attention by reviewers and praise from them. It is important for libraries that fiction about which they know little or nothing be evaluated in the right places and with their needs in mind, and they heed those media which review by their criteria. In this respect McLuhan has a point; the medium if not the total message, is a large portion of it. Public libraries select by standards different from those of the book store or the book buyer, and to assist them they want what Dwight Macdonald has called tip-sheets.<sup>14</sup>

What are these library standards, these attributes which libraries look for in fiction when authors are unknown or little known and when demand is not a requisite? Subject matter, although it enters in, is not a primary factor. The 26 top sellers cover a gamut of subjects; the only possible trend is youth. That Callahan Spunk, The Happy Land, Gumbo, Catch a Brass Canary, Jolly, The Road Less Traveled, The Sterile Cuckoo all have as their principal characters children or adolescents. None except Jolly and The Sterile Cuckoo had extensive reviews. An eighth, The Velvet Bubble, centers about a monstrous little girl, but its sales may also be due to suspense elements in the plot which place it half over into that category.

Sex, all pervasive, is an integral part of most novels, but seldom their entirety. Some, however, manage amazingly for this day and age to do with little or none of it -- for example, That Callahan Spunk, The Happy Land, Gumbo, Catch a Brass Canary, all of which sold well to libraries. Only Jolly and The Sterile Cuckoo contain sex in the euphemistic sense. It is secondary in the former, primary in the latter. Indeed, examining the titles which sold best, one suspects that librarians avoid fiction where sex predominates.

The other titles are a mixed bag of themes. Three -- The Rabbi, Beloved Invader and The Road Less Traveled (which overlaps with the youth theme) concern religion. Two, The Mayor of New York and A Certain Evil, are political novels. Hurry Sundown deals with race relations; Out of the Dark Places, medicine; The Edge, the feminine mystique; Waldorf and Ilyitch Slept Here, international intrigue; Bend Your Heads All,

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<sup>14</sup>"The New York Times, Alas." Esquire, April, 1963, pp. 55-57 ff. and June, 1963, pp. 104-106 ff.

American history. Some novels, such as Ladies of the Rachmaninoff Eyes and Miss MacIntosh, My Darling cannot be so easily pigeon-holed. Nevertheless, two facts stand out. Given freedom of choice, as they are when no demand exists, librarians tend toward fiction about youth and away from fiction about sex.

But even this statement must be qualified. And within this qualification lies the fourth conclusion. The way a subject is treated is much more important to the librarian than the subject itself. For the majority of the 26 have a trend toward certain characteristics independent of subject, such as strong plot line, traditional form, conventional humor as opposed to black or otherwise offbeat humor, clean language, and purposeful characters who, if they must go down, do it with a bang rather than a whimper. But preferably they stay on top of circumstances. Also, few of the novels among the 26 (there are no short stories although #27 is a collection) make demands upon the reader. Rather, they are designed primarily for entertainment and in some cases information. Among the few unheralded titles (that is, neither book club choices, best sellers nor widely publicized) which might conceivably make such demands are Ladies of the Rachmaninoff Eyes, Jolly and The Sterile Cuckoo, although to say this is perhaps stretching a point, for they simply present less conventional characters in less conventional situations. But mostly within these top 26, librarians tended toward the middle-brow and wholesome. Quality, like subject matter, is not so primary a concern as lightness, ease of reading, and conventionality in terms of plot, structure, language and most of all, characters and ideas. "Family fare" and "suitable for young adults" are magic phrases.

The neglected quality fiction is not necessarily far-out or offbeat. Over half told good stories straight -- Stop Here, My Friend; It's Cold in Pongo-Ni; Virgin of San Gil; Hammer on the Sea; The Travelers; Time Was; Mountain of Winter; Michael Joe; The Warriors; A Pile of Stones; A Week with No Friday; An End to Chivalry; Through Dooms of Love; Cool Hand Luke; Roar Lion Roar. But these, along with the eleven others less traditional in style, posed certain fatal flaws which apparently outweighed their quality. Some were demanding; some treated sex too frankly; some used coarse language; some were offbeat; some were about those who could not stand up to life and perhaps did not even try. Some combined several of these qualities. In certain cases the authors themselves failed, often because they undertook too much -- a fault of which most of those among the top 26 sellers were seldom guilty. But whatever the score, the majority of the quality novels and short story collections deserved better sales than they got. One can hypothesize that the greater the quality the fewer the sales.

An outstanding example of neglect is Sol Yurick's strong and timely tale of slum youth, The Warriors, which sold only 460 copies in spite of excellent reviews, while other more cheerful but less telling novels also concerned with youth sold over a thousand. (Here, incidentally, is proof of the fact that treatment outweighs theme.) Another novel, less favorably reviewed, belongs in public libraries for other reasons. This is LeRoi Jones' System of Dante's Hell. In an article in Look Chester Grey, age 19, has something to say about this.<sup>15</sup> Mr. Grey was asked what he, as a young black from New York's West Madison Street, thinks wrong with the city. Among other things, he comments, "You go to your local library and you can't find a book by Malcolm or LeRoi or Gwendolyn." Granted that System of Dante's Hell is not vintage Jones and granted furthermore that the language is shocking to many, it is nevertheless the first novel of a well-known poet and black militant. Out of the 227 libraries, only 46 bought a total of 139 copies.

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<sup>15</sup>"City in a Bind," August 6, 1968, p. 34.

Jones was 97th among the 103. He had factors going for him most first novelists do not, such as reputation and attention from reviewers. There were others on the quality list, less well known than Jones, who nevertheless had published in prestigious magazines or had won literary awards or done both. Among them are Merrill Joan Gerber, Paul Olsen, Cormac McCarthy, Roy Bongartz, Shirley Schoonover, William Murray Cotter, Hugh Nissenson, Willard Marsh, Maxine Kumin, Gilbert Rogin. And by no means all of their novels or short story collections were avant-garde or anti-hero or plotless or coarse or violent. But on the whole they were more demanding, more provocative, more inclined to come to grips with society.

If book selection by this sample of libraries constitutes a valid trend and if my analyses are correct, librarians when deprived of familiar landmarks tend to give preference to the bland, the sexless, the entertaining, the traditional. In justification, librarians might reply, "This is what the public wants."

But is it? Does that amorphous entity we think of as "the public" really exist? More likely, there are many publics. And is the library with its concept of a mass public for fiction unknowingly doing little except maintaining a status quo with the fiction public it already has, while another public who feeds on stronger fare and welcomes the new even when it misses, gets its fiction elsewhere? If so, then the library is missing a good bet, for these latter readers are a hard core who make up in intensity whatever they lack in numbers. Or does the library feel that it provides sufficient quality fiction by established novelists, living and dead, and that it cannot afford to buy in substantial quantity the fiction of unknowns unless they treat their materials in a fashion that will appeal to a steady and dependable clientele? If so, the problem may well be with the budget as well as, or perhaps rather than, taste. And certainly, book selectors never have enough money to buy all they would like.

But whatever the reason, the new novelist who attempts the deep or the different must prove himself before librarians will accept him. The best of reviews do not help too much. Perhaps part of the problem stems from the way in which the librarian sees his role in relation to literature. He is a collector and purveyor of the time-tested, the recognized, the entertaining, but he is not an innovator. The shaping of tomorrow's literature does not interest him. Given a bigger budget or a grant for the purpose or a different training in library schools, it might. As matters stand, however, the kind of responsibility entailed would require of many librarians and library schools a reorientation, a shifting of values both in their attitudes toward public services and toward the importance of fiction as a means of perception. They would have to think in terms of tomorrow's literature as well as today's, and of the quality as well as the quantity of their patrons, and of the writer and publisher as well as the taxpayer. If they do not start doing so, and if those interested in excellence and innovation in literature do not start thinking along with them, promising new writers of serious fiction will have even harder going than at present.

For fiction as sheer entertainment, fiction as treacle, fiction as pornography, will always have a following. But without assistance to tide it over a rough time, fiction which defines man's environment and the purpose of man within it may become as rare as passenger trains. Without first novels there can be no second ones.

APPENDIX A

The following book selection aids consulted for this study are those listed both in Book Review Digest and in Book Review Index.

AMERICA	LIBRARY JOURNAL
ANTIQUARIAN BOOKMAN	MODERN AGE
ATLANTIC MONTHLY	NATION
BEST SELLERS	NATIONAL OBSERVER
BOOK WEEK	NATIONAL REVIEW
BOOKLIST	NEGRO DIGEST
BOOKS ABROAD	NEW LEADER
CARLETON MISCELLANY	NEW YORK REVIEW OF BOOKS
CATHOLIC WORLD	NEW YORK TIMES BOOK REVIEW
CHICAGO TRIBUNE BOOKS TODAY	daily NEW YORK TIMES BOOK REVIEWS
CHOICE	NEW YORKER
CHRISTIAN SCIENCE MONITOR	NEWSWEEK
COMMONWEAL	PUBLISHER'S WEEKLY weekly forecast
CRITIC	REPORTER
ESQUIRE	SATURDAY REVIEW
HARPER'S	TIME
HUDSON REVIEW	VIRGINIA QUARTERLY
KENYON REVIEW	WALL STREET JOURNAL
KIRKUS	YALE REVIEW

## APPENDIX B

## 103 First Works of Fiction Published in 1965

Rank	Author	Title	Copies sold	Reviews	Review lines
1.	Gilden, K. B.	Hurry Sundown.	2,947	.16	1,496
2.	Gordon, Noah	The Rabbi.	2,702	.12	511
3.	Bryan, C.D.B.	P.S. Wilkinson	2,046	.22	1,550
4.	Ames, Richard	That Callahan Spunk	1,867	.4	158
5.	Carter, John Stewart	Full Fathom Five.	1,813	.17	950
6.	Hawes, Evelyn	The Happy Land...	1,556	.77	950
7.	Carlyle, Henry	Ilyitch Slept Here.	1,427	.10	276
8.	Thomas, Mack	Gumbo.	1,395	.12	591
9.	Hill, Donna	Catch a Brass Canary	1,374	.7	252
10.	Winter, Alice	The Velvet Bubble.	1,371	.7	217
11.	Farrar, Rowena Rutherford	Bend Your Heads All.	1,255	.2	34
12.	Van Dyke, Henry	Ladies of the Rachmaninoff Eyes	1,213	.12	469
13.	Young, Marguerite	Miss MacIntosh, My Darling	1,169	.19	1,832
14.	Mezinsky, Shirley	The Edge.	1,120	.9	391
15.	Barrett, Laurence	The Mayor of New York	1,107	.7	249
16.	Weston, John	Jolly.	1,106	.9	345
17.	Connelly, Marc	A Souvenir from Qam	1,075	.15	679
18.	Price, Eugenia	Beloved Invader.	1,039	.5	175
19.	Gallery, Daniel V.	Now, Hear This!	964	.8	267
20.	Goldman, James	Waldorf.	873	.4	70
21.	Belair, Richard	The Road Less Traveled	824	.3	75
22.	Davis, Paxton	One of the Dark Places	819	.6	200
23.	Nichols, John	The Sterile Cuckoo.	771	.18	692
24.	Dresner, Hal	The Man Who Wrote Dirty Books	761	.10	362
25.	Curtsinger, Josephine and C.W., Jr.	Seldom Without Love	757	.3	75
26.	Kraslow, David and Robert Boyd.	A Certain Evil.	734	.9	332
27.	Gerber, Merrill Joan	Stop Here, My Friend	726	.8	326
28.	Fair, Roland L.	Many Thousands Gone	714	.15	426
29.	Franklin, Edward	It's Cold in Pongo-Ni	691	.4	159
30.	Olsen, Paul	Virgin of San Gil	680	.7	295
31.	Kranidas, Kathleen	One Year in Autumn	678	.4	124
32.	Kaplan, Ralph	Say Yes.	669	.5	112
33.	Moats, Alice-Leone	Roman Folly.	663	.6	108
34.	Vrettos, Theodore	Hammer on the Sea.	655	.8	198
35.	Smith, Mark	Toyland	654	.8	214
36.	McCarthy, Cormac	The Orchard Keeper	651	.13	635
37.	Johnson, Diane	Fair Game	648	.3	89

38.	Fetler, Andrew . . . . .	The Travelers . . . . .	634 . . . . .	13 . . . . .	688
39.	Harrison, G. D. . . . .	Fires of Arcadia . . . . .	627 . . . . .	7 . . . . .	277
40.	Mahan, Patte Wheat . . . . .	Three for a Wedding . . . . .	622 . . . . .	6 . . . . .	137
41.	Bongartz, Roy. . . . .	Twelve Chases on West 99th St. . . . .	617 . . . . .	14 . . . . .	1,100
42.	West, John. . . . .	Time Was. . . . .	612 . . . . .	4 . . . . .	141
43.	Blake, Katherine . . . . .	My Sister, My Friend . . . . .	587 . . . . .	5 . . . . .	107
44.	Mitchell, Paige . . . . .	Wilderness of Monkeys . . . . .	579 . . . . .	3 . . . . .	93
45.	Clare, John . . . . .	Passionate Invaders. . . . .	546 . . . . .	4 . . . . .	87
46.	Smithies, Richard H. . . . .	An Academic Question. . . . .	545 . . . . .	2 . . . . .	27
47.	Schoonover, Shirley. . . . .	Mountain of Winter . . . . .	532 . . . . .	8 . . . . .	339
48.	Murray, William Cotter . . . . .	Michael Joe . . . . .	481 . . . . .	12 . . . . .	561
49.	Champion, John. . . . .	Hawk at Noon . . . . .	481 . . . . .	2 . . . . .	23
50.	Baumbach, Jonathan . . . . .	A Man to Conjure With . . . . .	476 . . . . .	8 . . . . .	471
51.	Yurick, Sol. . . . .	The Warriors . . . . .	460 . . . . .	5 . . . . .	320
52.	Shaw, Artie. . . . .	I Love You, I Hate You, Drop Dead . . . . .	447 . . . . .	7 . . . . .	155
53.	Inman, Robert. . . . .	The Torturer's Horse. . . . .	445 . . . . .	3 . . . . .	103
54.	MacDougall, Ruth . . . . .	The Liltng House. . . . .	424 . . . . .	2 . . . . .	47
55.	Merritt, Miriam . . . . .	By Lions Eaten Gladly . . . . .	419 . . . . .	8 . . . . .	192
56.	Greenberg, Dan . . . . .	Kiss My Firm But Pliant Lips. . . . .	406 . . . . .	5 . . . . .	108
57.	Missoupp, Hugh. . . . .	A Pile of Stones. . . . .	405 . . . . .	9 . . . . .	334
58.	Spencer, D. J. . . . .	The Ding Affair . . . . .	400 . . . . .	5 . . . . .	125
59.	Drake, Robert. . . . .	Amazing Grace . . . . .	392 . . . . .	7 . . . . .	357
60.	Blake, Sally (Sara). . . . .	Where Mists Clothes Dreams. . . . .	387 . . . . .	5 . . . . .	265
61.	Astor, Brooke . . . . .	The Bluebird Is at Home. . . . .	386 . . . . .	10 . . . . .	245
62.	Donohue, H.E.F. . . . .	The Higher Animals. . . . .	380 . . . . .	12 . . . . .	840
63.	Colgate, Lee. . . . .	Oh, Be Careful. . . . .	377 . . . . .	2 . . . . .	64
64.	March, Willard. . . . .	Week with No Friday . . . . .	374 . . . . .	4 . . . . .	160
65.	Cole, Tom . . . . .	An End to Chivalry . . . . .	369 . . . . .	8 . . . . .	414
66.	Snelling, Laurence. . . . .	Return of Lance Tennis. . . . .	355 . . . . .	6 . . . . .	189
67.	Bourgholtzer, Frank . . . . .	The Borovitsky Apartment. . . . .	354 . . . . .	3 . . . . .	69
68.	Ford, Daniel . . . . .	Now Comes Theodora . . . . .	350 . . . . .	5 . . . . .	78
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