**1955**

**General**

The Modern Library’s printers, Parkway Printing Co. in New York City, opened an offset printing department in early January (Parkway to Jess Stein, December 1954). Before 1955 the small number of Modern Library titles that were printed by offset lithography had to be printed by a firm that specialized in offset lithography. Parkway Printing had been acquired by Wolff Bindery—which allowed the Modern Library to contract with one company for all of its printing and binding.

**Number of titles**

Eight new titles were added and four were discontinued. An additional title was superseded. The Modern Library had 302 titles available in 1955.

**Format**

First printings of *An Outline of Psychoanalysis* (472); Francis Bacon, *Selected Writings* (475); and Goldsmith, *The Vicar of Wakefield and Other Writings* (476) were printed in gatherings of 32 leaves. Other 1955 titles were printed in gatherings of 16 leaves.All 1956 titles would be printed in gatherings of 32 leaves.

**Price**

$1.45.

**Dating keys**

(Spring) Faulkner, *Go Down, Moses* xSantayana, *Sense of Beauty*; Giants through G78 with G56 *Wisdom of Catholicism* and G59 Hemingway, *Short Stories*; jackets: 372. (Fall) Santayana, *Sense of Beauty* xTennyson, *Selected Poetry*; Giants through G78 with G59 *Wisdom of China and India*; jackets: 374.

**Titles sought, suggested, declined**

No information available.

**New titles**

Thompson, Mazer, and Witenberg, eds., *Outline of Psychoanalysis*, rev. ed. (1955) 472

Faulkner, *Go Down, Moses* (1955) 473

McCord, ed., *What Cheer* (1955) 474

Bacon, *Selected Writings of Francis Bacon* (1955) 475

Goldsmith, *Vicar of Wakefield and Other Writings* (1955) 476

*New Voices in the American Theatre* (1955) 477

Santayana, *Sense of Beauty* (1955) 478

Dostoevsky, *Best Short Stories* (1955) 479

**Discontinued**

Alcott, *Little Women* (1950)

Benét and Cousins, eds., *Poetry of Freedom* (1948)

Godden, *Black Narcissus* (1947)

Morley, *Parnassus on Wheels* (1931)

Van Teslaar, ed., *Outline of Psychoanalysis* (1934)\*

\*Superseded by *Outline of Psychoanalysis*, ed. Clara Thompson, Milton Mazer, and Earl Witenberg (1955) 472.

***Spring***

**472**

**CLARA THOMPSON, MILTON MAZER, and EARL WITENBERG, eds. AN OUTLINE OF PSYCHOANALYSIS. Rev. ed. 1955–1971. (ML 66)**

**472.** **First printing (1955)**

AN OUTLINE OF | PSYCHOANALYSIS | REVISED EDITION | [swelled rule] | edited by Clara Thompson, M.D., | Milton Mazer, M.D. and Earl Witenberg, M.D. | [torchbearer D4] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xix [xx], [1–4] 5–619 [620]. [1]16 [2–10]32 [11]16

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1955, BY RANDOM HOUSE, INC. | [9 lines of additional copyright statements]; v–viii CONTENTS; [ix] FOREWORD; [x] blank; xi–xix INTRODUCTION | The Development of Psychoanalysis; [xx] blank; [1] part title: I | [short swelled rule] | THEORY; [2] blank; [3] section title: *Freud’s Formulations*; [4] blank; 5–418 text; [419] part title: II | [short swelled rule] | THERAPY; [420] blank; [421] section title: *Goals of Treatment*; [422] blank; 423–614 text; 615–619 GLOSSARY; [620] blank.

*Variant:* Pagination and collation as 472. Contents as 472 except: [iv] COPYRIGHT, 1955, BY RANDOM HOUSE, INC. | [10 lines of additional copyright statements]. *Note:* p. [iv] entirely reset with copyright statement added for Springer Publishing Company, Inc. (*Spring 1967 format with Fujita binding and tan Kent endpaper*)

*Contents:* Pt. I. Theory. *Freud’s Formulations:* The Theory of the Instincts, by Sigmund Freud – The Development of the Sexual Function, by Sigmund Freud – Mental Qualities, by Sigmund Freud. *The Study of the Ego:* On the Technique of Character-Analysis, by Wilhelm Reich – The Genesis of the Superego, by Ernest Jones – Toward a Theory of Personality and Neurosis, by William V. Silverberg – Ego Psychology and Interpretation in Psychoanalytic Therapy, by Ernst Kris. *Anxiety:* Freud’s Evolving Theories of Anxiety, by Rollo May – Psychiatric Aspects of Anxiety, by Frieda Fromm-Reichmann. *Dreams:* Evaluation of Dreams in Psycho-Analytic Practice, by Ella Freeman Sharp – Dream Analysis in Its Practical Application, by C. G. Jung. *Childhood:* The Psychosomatic Implications of the Primary Unit: Mother-Child, by Therese Benedek – On Memory and Childhood Amnesia, by Ernest G. Schachtel – Toys and Reasons, by Erik H. Erikson – Preadolescence, by Harry Stack Sullivan – Early Adolescence, by Harry Stack Sullivan. *The Study of Character:* Character and Anal Eroticism, by Sigmund Freud – Individual Psychology, Its Assumptions and Its Results, by Alfred Adler – Contributions to the Theory of the Anal Character, by Karl Abraham – Selfishness, Self-Love, and Self-Interest, by Erich Fromm – Character, by Erich Fromm – The Search for Glory, by Karen Horney – The Feminine Character, by Viola Klein – Some Effects of the Derogatory Attitude Towards Female Sexuality, by Clara Thompson. Pt. II. Therapy. *Goals of Therapy:* The Final Goal of Psycho-Analytic Treatment, by Michael Balint – Analysis of the Therapeutic Factors in Psychoanalytic Treatment, by Franz Alexander – The Basis of a Will Therapy, by Otto Rank. *Transference and Countertransference:* On Transference of Emotions, by Michael Balint – The Transference Phenomenon in Psychoanalytic Therapy, by Janet Mackenzie Rioch – The Transference Phenomenon, by Thomas M. French – Transference and Character Analyses, by Clara Thompson – Countertransference and Anxiety, by Mabel Blake Cohen. *The Psychoanalytic Process:* Psychoanalytic Therapy, by A. H. Maslow and Bela Mittelmann – Recent Advances in Psychoanalytic Therapy, by Sandor Rado.

*Jacket:* Non-pictorial in strong yellow (84), dark blue (183) and grayish yellowish brown (80) on coated white paper; lettering in reverse on inset rectangular panel divided into three parts, with upper and lower parts in dark blue and narrower middle part in grayish yellowish brown, all against strong yellow background; series and torchbearer in dark blue below panel.

Front flap:

The basic concepts of present-day psychoanalysis—both as to theory and to therapy—are contained in this book. Beginning with Freud’s cornerstone formulations, the *Outline of Psychoanalysis* presents a clear and accurate picture of all the major developments in the field. Here the reader will find authoritative statements by Freud, Adler, Jung, Reich, Abraham, Sullivan, Horney, Alexander, and other distinguished figures too numerous to list.

For an understanding of man’s nature and development, his goals and difficulties, his driving forces and defenses—for this and more, the reader will do well to know the substance of this book. (Spring 1955)

Original ML anthology superseding *Outline of Psychoanalysis*, edited by J. S. Van Teslaar (108). Published spring 1955. *WR* 25 June 1955. First printing: 7,000 copies. Discontinued 1971/72.

The revision of *An Outline of Psychoanalysis*, originally published in 1924, was undertaken in conjunction with the revision of *An Outline of Abnormal Psychology* (172). Clara Thompson, Executive Director of the William Alanson White Institute of Psychiatry, Psychoanalysis and Psychology, was recommended by Gardner Murphy shortly after he agreed to revise *An Outline of Abnormal Psychology* (Murphy to Stein, 23 May 1953).

Thompson and her fellow editors tried to present “the many approaches which go to make up a science such as psychoanalysis” (p. [ix]) but ran into major obstacles in securing permissions. W. W. Norton, the publisher of Freud, Erikson, Sullivan and Horney, refused at first to allow these authors to be included at all. H. P. Wilson of Norton expressed concern that the anthology would adversely affect sales of the original editions and told Stein, “We do feel that we should prefer not to have the material from our authors included in your book” (Wilson to Stein, 9 December 1953). Stein told Thompson that he thought Norton was disturbed by RH’s plans to enter the field of psychoanalytic publishing (Stein to Thompson, 14 January 1954). After the extent of material by these authors was reduced, Norton relented and gave permission to include them at the rate of 1¼ cents per word.

Anna Freud and Maxwell Gitelson refused to allow their writings to appear between the covers of an anthology that also included selections by their rivals. Thompson wanted to include Gitelson’s article, “The Emotional Position of the Analyst in the Psychoanalytical Tradition.” Gitelson noted that of the contemporary figures in Thompson’s tentative table of contents, only “A. Freud, Erikson, Kris, Sharpe, and—by & large, Klein and Balint—carry on in the main direction of psychoanalysis.” He continued:

All of the others, Silverberg, May, Fromm-Reichmann, Schachtel, Sullivan, Fromm, Horney, Thompson, Alexander and Rioch, diverge significantly from what I think of as the main stream and have more in common with each other than they have with psychoanalysis from the standpoint from which I view it. . . .

Unfortunately, the discussion of counter-transference problems in their present transitional phase of our understanding of them can sometimes come close to appearing to give priority to the “interpersonal” and “social” points of view as maintained by Sullivan, Fromm, Horney, Thompson, etc. Placed in the context in which it would appear, my article would inevitably seem to be divergent in the sense in which I think of these writers. I simply do not wish such a misunderstanding to arise (Gitelson to Stein, 9 June 1954).

Anna Freud would not permit the inclusion of a chapter from her book, *The Ego and the Mechanisms of Defense*. “My reason for this,” she wrote, “is that I am at present not in direct collaboration with the other contributors to the volume, whereas the inclusion of my chapter would create the wrong impression that I am” (Freud to Stein, 1 July 1954). Stein replied:

In planning the *Outline of Psychoanalysis*, we have tried to represent on the one hand the solid core of psychoanalytic writing that is accepted without significant controversy. Your chapter would fall into this category, and I can only ask that you believe me when I say that Miss Thompson and her collaborators regard your work with the highest esteem and feel that its presence in the book is essential to a proper view of psychoanalysis. The other category in the collection is controversial material. We have tried to present some impression of the differing viewpoints that now exist. . . . Consequently, many people who differ on a scientific basis with each other will appear in this volume without there being any suggestion that one is right and the other wrong.

He offered to include a statement in the book “explaining that many different viewpoints are represented here and that the presence of any particular writer’s material . . . does not imply an endorsement of the views expressed by other writers in the book” (Stein to Freud, 8 July 1954). But Freud was not persuaded. She replied, “I appreciate your arguments, but there are personal reasons for this decision on my part” (Freud to Stein, 3 August 1954).

Also in the Modern Library

*Outline of Psychoanalysis,* ed. J. S. Van Teslaar (1924–early 1955) 108

**473**

**WILLIAM FAULKNER. GO DOWN, MOSES. 1955– . (ML 175)**

**473a. First printing (1955)**

Go Down, Moses | WILLIAM FAULKNER | [torchbearer E3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*8*], [1–2] 3–383 [384]. [1–10]16 [11]20 [12]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] *First Modern Library Edition, 1955* | *Copyright, 1940, 1941, 1942, by William Faulkner* | *Copyright, 1942, by The Curtis Publishing Company*; [*5*] dedication; [*6*] blank; [*7*] *CONTENTS*; [*8*] blank; [1] part title: *Was*; [2] blank; 3–383 text; [384] blank.

*Jacket A:* Non-pictorial in brilliant yellow (83), strong blue (178), pale blue (185) and black on coated white paper with strong blue panel at upper left overlapping black panel at center right, all against brilliant yellow background; author in black at top, title in reverse against strong blue and black panels, series in pale blue on black panel. Designed by E. McKnight Kauffer; unsigned. Adapted from jacket of RH edition.

Front flap:

*Go Down, Moses* is made up of seven inter-related parts, each self-contained, but all illuminating and extending each other. The book might be called a set of variations on two major themes: the changing relationship, from the time of the frontier to the present day, of the Negro and the white man in Yoknapatawpha County, and the relationship of both to the land they inhabit, which in a few generations has been changed from an abundant wilderness into an economic problem. Several of the sections have already achieved individual fame as separate stories, especially “The Bear,” which is one of the highest points in Mr. Faulkner’s achievement, and “The Fire and the Hearth,” which is a kind of prelude to his novel, *Intruder in the Dust*. (*Spring 1955*)

*Jacket B:* Uniform Faulkner jacket on coated white paper with title and series in strong greenish blue (169) and author in black. Front flap as jacket A. (*Fall 1963*)

Originally published by Random House, 1942. ML edition (pp. [*5*]–383) printed from RH plates. Published March 1955. *WR* 26 March 1955. First printing: 7,000 copies.

Subsequent printings through 1962 were as follows: 5,000 copies (1957); 5,000 copies (1959); two printings of 5,000 copies each (1961); 5,000 copies (1962).

**473b. Title page reset; 7½ inch format (1969/70)**

Go | Down | Moses | William | Faulkner | [torchbearer K] | THE MODERN LIBRARY | *NEW YORK*

Pagination as 473a. [1]16 [2-4]32 [5]36 [6]32 [7]16

Contents as 473a except: [*4*] COPYRIGHT, 1940, 1941, 1942, BY WILLIAM FAULKNER | COPYRIGHT, 1942, BY THE CURTIS PUBLISHING COMPANY.

*Variant:* Pp. [*8*], [1–2] 3–383 [384–392]. [1–6]16 [7]8 [8–13]16. Contents as 473b except: [*4*] *Modern Library Edition, March 1955* | *Copyright 1940, 1941, 1942 by William Faulkner* | *Copyright 1942 by The Curtis Publishing Company |* Copyright renewed 1968, 1969, 1970 by Estelle Faulkner | and Jill Faulkner Summers; [384] blank; [385–386] ML Giants list; [387–392] ML list with first two pages on [391–392]. (*Spring 1970*)

*Jacket:* Enlarged version of 473a jacket B with Fujita torchbearer on backstrip.

Also in the Modern Library

Faulkner, *Absalom, Absalom!* (1951– ) 434

Faulkner, *As I Lay Dying* (1967– ) 596

Faulkner, *A Fable* (1966–1971) 585

Faulkner, *Faulkner Reader* (1959–1990) G93

Faulkner, *Intruder in the Dust* (1964– ) 567

Faulkner, *Light in August* (1950– ) 429

Faulkner, *Pylon* (1967–1970) 599

Faulkner, *Sanctuary* (1932–1971) 233

Faulkner, *Selected Short Stories* (1962– ) 539

Faulkner, *Sound and the Fury & As I Lay Dying* (1946–1966) 394

Faulkner, *Sound and the Fury* (1966– ) 593

Faulkner, *Wild Palms* (1984– ) 640

**474**

**DAVID McCORD, ed. WHAT CHEER. 1955–1959. (ML 190)**

**474. First printing (1955)**

What Cheer | AN ANTHOLOGY OF AMERICAN | AND BRITISH HUMOROUS AND | WITTY VERSE GATHERED, | SIFTED, AND SALTED, WITH | AN INTRODUCTION BY | David McCord | [torchbearer E3] | [rule] | The Modern Library · New York

Pp. [i–viii] ix–xliv, [1–2] 3–515 [516]. [1–16]16 [17]8 [18]16

[i] half title; [ii] blank; [iii] 5 epigraphs relating to the expression, “What cheer”; [iv] BOOKS BY DAVID McCORD; [v] title; [vi] *First Modern Library Edition, 1955* | *Copyright in the United States and Canada, 1945, by Coward-McCann, Inc.* | *Copyright, 1955, by Random House, Inc.*; [vii] dedication; [viii] blank; ix–x *CONTENTS*; xi–xxvi LAST WORD FIRST signed p. xxvi: D. T. W. McC.; xxvii–xliv INTRODUCTION signed p. xliv: David McCord; [1] part title: *Part One* | ACQUAINTANCES; [2] blank; 3–477 text; [478] blank; 479–492 ACKNOWLEDGMENTS; 493–502 INDEX OF AUTHORS | & TITLES; 503–515 INDEX OF FIRST LINES; [516] blank.

*Jacket:* Pictorial in moderate orange yellow (71), vivid red (11), strong blue (178) and black on coated white paper with drawing of fool’s scepter and scattered stars; title in reverse on inset red panel, other lettering in reverse except “DAVID McCORD” in black on three strong blue strips, all against moderate orange yellow background.

Front flap:

“The best compilation of light verse ever made . . . witty and exciting, skillfully edited and brilliantly arranged.” LOUIS UNTERMEYER

“The best anthology of humorous and witty verse ever put together.” F. P. ADAMS

“This book shines not like a candle, but like a lighthouse.” JOHN MASON BROWN

“Were I to be marooned on a desert island with just one book, I would unhesitatingly select *What Cheer*.” WILL DAVIDSON, *Chicago Tribune* (*Spring 1955*)

Originally published by Coward-McCann, 1945. ML edition (pp. [vii]–x, xxvii–515**)** printed from Coward-McCann plates with “Last Word First” (pp. xi–xxvi) added and table of contents and introduction repaginated. Published June 1955. *WR* 25 June 1955. First printing: 5,000 copies. Discontinued fall 1959.

The ML paid Coward-McCann a $1,000 advance against royalties of 10 cents a copy. Publishers were not enthusiastic about McCord’s title. An earlier reprint changed the title to *The Modern Treasury of Humorous Verse* (Garden City Books, 1945). Cerf wanted to publish the ML edition under its subtitle, *An Anthology of American and British Humorous and Witty Verse* with *What Cheer* as a subtitle (Cerf to Tom Coward, 16 July 1954). But McCord asked Cerf to retain the original title. “I gave five years of enormously hard work into the making of that book,” he wrote. “I loved the title at the time. . . . *What Cheer* is short and sweet and was very easily absorbed by my readers and correspondents. I wanted it to become the name of an approximate classic in the field. I think, too, that since this is my one little monument to scholarship (the notes, I mean) I feel all the more strongly that I should hang on to the title for sentimental reasons” (McCord to Cerf, 21 July 1954).

McCord wanted to include thirty new verses in the ML edition, and he suggested adding two new indexes—an index of last lines and an index of people, places, animals, etc. Cerf indicated that the index plates could not be changed, but that McCord could add twenty to thirty new pages if he really wanted to—though Cerf believed the book would sell just as well without them (Cerf to McCord, 28 September 1954). McCord included the new verses in his introduction to the ML edition, “Last Word First.” Permission fees for the new verses came to $220.50; the costs for typesetting and making plates for “Last Word First” and other matter new to the ML edition were $264.65 (Stein memo to Cerf, 6 May 1955).

Fifteen months after publication Cerf wrote McCord, “WHAT CHEER isn’t setting any worlds on fire in the Modern Library edition, but I think it has justified its presence there. As for my own personal feelings, I am proud to have it on the list” (Cerf to McCord, 27 September 1956). Three years later he had to tell McCord that *What Cheer* had “dropped so far below our minimum requirements that we won’t be able to keep it in the series. I am genuinely sorry because I loved the collection myself, as you know, but I guess the Modern Library patrons just don’t want this kind of book in our format” (Cerf to McCord, 29 October 1959).

**475**

**FRANCIS BACON. SELECTED WRITINGS OF FRANCIS BACON. 1955–1971. (ML 256)**

**475. First printing (1955)**

SELECTED WRITINGS OF | FRANCIS BACON | WITH AN INTRODUCTION AND NOTES BY | HUGH G. DICK | *Professor of English, University of California at Los Angeles* | [torchbearer D4] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule]

Pp. [i–iv] v–xxxii, [1–2] 3–604 [605–608]. [1–10]32

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1955 | *Copyright, 1955, by Random House, Inc.*; v–vii CONTENTS; [viii] blank; ix–xxviii INTRODUCTION; xxix–xxxii A SELECTED BIBLIOGRAPHY; [1] fly title; [2] blank; 3–584 text; 585–604 NOTES; [605–606] ML Giants list; [607–608] blank. (*Spring 1955*)

*Contents:* Letter to My Lord Treasurer Burghley – Essays or Counsels Civil and Moral – Of the Interpretation of Nature – The Advancement of Learning – The Clue to the Maze – The Wisdom of the Ancients (selections) – The Great Instauration – The New Organon: Preface and Book I – A Prayer, or Psalm – New Atlantis.

*Jacket* *A:* Pictorial on coated white paper with light yellowish green (135) panels at upper left and lower right and moderate yellow (87) panels at upper right and lower left; illustration of Bacon on upper left panel, lettering in black except “SELECTED WRITINGS” in reverse on black band between upper and lower panels.

Front flap:

We live today in a world made possible by modern science. Our world bears little outward relation to the one surveyed by Francis Bacon when, at the beginning of the seventeenth century, he issued his call for the advancement of learning through the method of inductive science. Yet it is precisely his spirit of scientific experimentation which has become the foundation of modern science and, therefore, of the modern world itself. It is then very worth our while to read this volume of Bacon’s greatest writings—the *Advancement of Learning*, the *Novum Organum*, the *New Atlantis* and the famous *Essays*, which show his keen insight into the practical problems of human conduct as well as his mastery of English prose. Professor Dick of the University of California has used various shorter pieces to link these major works and produce in one volume a coherent intellectual autobiography of a great mind. (*Spring 1955*)

*Jacket B:* As jacket A except moderate greenish blue (173) in place of light yellowish. (*Fall 1955*)

Original ML collection. Published June 1955. *WR* 25 June 1955. First printing: 5,000 copies. Discontinued 1971/72.

Francis R. Johnson of Stanford University was Stein’s first choice to edit *Selected Writings of Francis Bacon*. Johnson was unable to accept and recommended Hugh G. Dick. Stein indicated when he contacted Dick, “We have long felt that we ought to include in the Modern Library a small volume of Francis Bacon’s writings. While we do not expect such a work to sell very widely, we do feel that there is enough need to warrant undertaking it” (Stein to Dick, 20 February 1953). Dick received a flat fee of $350 for his work on the volume.

The ML edition was set from Bacon’s *Works*, edited by James Spedding, R L. Ellis and D. D. Heath (7 vols., London, 1857–74).

**476**

**OLIVER GOLDSMITH. THE VICAR OF WAKEFIELD AND OTHER WRITINGS. 1955–1971. (ML 291)**

**476. First printing (1955)**

OLIVER GOLDSMITH | The Vicar | of Wakefield | *and other writings* | EDITED, WITH AN INTRODUCTION AND NOTES, BY | *Frederick W. Hilles* | BODMAN PROFESSOR OF ENGLISH LITERATURE, YALE UNIVERSITY | [torchbearer E5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–v] vi–xxv [xxvi], [1–2] 3–580 [581–582]. [1]16 [2–9]32 [10–11]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1955 | Library of Congress Catalog Card Number 55–6394 | Copyright, 1955, by Random House, Inc.; [v]–xi CONTENTS; [xii] blank; xiii–xxii INTRODUCTION; xxiii–xxv EDITORIAL NOTE; [xxvi] blank; [1] fly title; [2] blank; 3 part title followed by editorial note: Essays and Criticisms; 4–571 text; 572–580 NOTES; [581–582] blank.

*Contents:* Essays and Criticisms (Preface and 13 essays) – The Citizen of the World (selections) – The Life of Nash (abridged) – The Vicar of Wakefield – Poems (10 poems) – She Stoops to Conquer.

*Jacket:* Pictorial in light grayish yellowish brown (79), deep pink (3) and black on coated white paper with drawing of Goldsmith at lower left with a quill pen over his ear and decorative illustrations of a rose and two birds; lettering in reverse and black against light grayish yellowish brown background, titles of individual works in reverse on deep pink panel extending from the drawing of Goldsmith to the flap fold.

Front flap:

Few figures hold a firmer place in the affections of their readers than Oliver Goldsmith. The endearing qualities of his writings and of the man himself are the same—the simple charm of the essays from *The Citizen of the World*, the tenderness of *The Vicar of Wakefield*, the compassion of *The Deserted Village* and other poems, the hilarity of *She Stoops to Conquer*. An indifferent student in his youth, of law, medicine, and pedagogy, he became an honor graduate of the school of human weakness and suffering—for which the eighteenth century provided ample classrooms. When he finally turned to literature, his experiences were not expressed with the satirist’s biting ridicule but with the genuine warmth, humanity, and humor which have made him a beloved friend of generations of readers. (*Spring 1955*)

Original ML collection. Published June 1955. *WR* 25 June 1955. First printing: 5,000 copies. Discontinued 1971/72.

Stein initially asked Katherine C. Balderston of Wellesley College to edit a Goldsmith volume for the ML, but she was too busy (Stein to Balderston, 19 May 1952). Some months later he contacted Hilles, who had written the introduction to *The Vicar of Wakefield* for the American edition of Everyman’s Library in 1951 (Hilles to Stein, 23 February 1953). Hilles received a flat fee of $300 for his work on the volume.

“The text of the present edition . . . is based on the earliest version of each selection. . . . Some of the additions which Goldsmith made at a later date have been included, but these are set off within square brackets. An attempt has been made to preserve the original spelling with all its inconsistencies, but obvious misprints have been silently corrected, and some of the long paragraphs in the early essays have been split up. Considerable liberty has been taken with such quirks of the printer as the use of italics, initial capital letters, and punctuation.” (Editorial Note, p. xxiii)

***Fall***

**477**

**NEW VOICES IN THE AMERICAN THEATRE. 1955– . (ML 258)**

**477. First printing (1955)**

NEW VOICES | IN THE | AMERICAN THEATRE | *Foreword by Brooks Atkinson* | [torchbearer E3] | THE MODERN LIBRARY · NEW YORK

Pp. [i–vi] vii–xi [xii], [*2*], [1–4] 5–559 [560–562]. [1–18]16

[i] half title; [ii] blank; [iii] title; [iv] First Modern Library Edition, 1955 | © COPYRIGHT, 1955, BY RANDOM HOUSE, INC.; [v] CONTENTS; [vi] blank; vii–xi FOREWORD | *by Brooks Atkinson*; [xii] blank; [*1*] fly title; [*2*] blank; [1] part title: *A Streetcar* | *Named* | *Desire* | *by* TENNESSEE WILLIAMS; [2] copyright and rights statements; [3] cast of first production; [4] THE CHARACTERS; 5–559 text; [560–562] blank.

*Contents:* A Streetcar Named Desire, by Tennessee Williams – Death of a Salesman, by Arthur Miller – Come Back, Little Sheba, by William Inge – The Seven Year Itch, by George Axelrod – Tea and Sympathy, by Robert Anderson – The Caine Mutiny Court-Martial, by Herman Wouk.

*Jacket A:* Non-pictorial in dark red (16) and black on coated white paper with collective title in reverse running from foot to top on dark red panel at left; titles of individual plays in dark red, authors and other lettering in black, all against white background at right.

Front flap:

The American theatre has rarely been as rich in achievement and promise as it is today. A brilliant group of new dramatists has come forward during the last few years, and their works—produced here and abroad—bear out the reputation of our stage as an alive, dynamic force. Six of the best plays by six of the finest new talents are included here: “A Streetcar Named Desire” by Tennessee Williams; “Death of a Salesman” by Arthur Miller; “The Seven Year Itch” by George Axelrod; “Come Back, Little Sheba” by William Inge; and “The Caine Mutiny Court-Martial” by Herman Wouk. To read these is to share immediately the excitement of today’s American stage. (*Fall 1955*)

Original ML anthology. Published October 1955. *WR* 5 November 1955. First printing: Not ascertained.

The ML paid royalties of 2 cents a play (12 cents total) for each copy sold. The ML originally planned to include Inge’s *Picnic*, but Inge asked that *Come Back, Little Sheba* be used instead.

**477b. Title page with Fujita torchbearer; 7½ inch format (1969/70)**

Title as 477a except line 5: [torchbearer K].

Pagination as 477a. [1]16 [2–9]32 [10]16

Contents as 477a except: [iv] *First* statement omitted; [560–561] ML Giants list; [562] blank. (*Spring 1967*)

*Jacket B:* Non-pictorial in strong greenish blue (169), vivid red (11) and black on coated white paper with collective title in reverse running from foot to top on strong greenish blue panel at left; authors and titles of individual plays in black separated by vivid red rules, all against white background at right.

Front flap:

The post-World War II decade was one of excitement and experimentation in the American theatre. In a climate of political and emotional instability, new dramatists probed accepted values, and took as their material the agony of ordinary men and women whose emotions struggle blindly for fulfillment in a society no longer attuned to their needs.

To dramatize the contrast between the interior and exterior lives of their characters, whether seen as an aspect of the tragic or comic, the playwrights represented in this collection broke out of the constrictions of traditional forms and methods, and brought to the American theatre a new moral relevance and depth.

Included here are six of the best plays by six of the best talents of the period: *A Streetcar Named Desire* by Tennessee Williams; *Death of a Salesman* by Arthur Miller; *The Seven Year Itch* by George Axelrod; *Tea and Sympathy* by Robert Anderson; *Come Back Little Sheba* by William Inge; and *The Caine Mutiny Court Martial* by Herman Wouk.

**478**

**GEORGE SANTAYANA. THE SENSE OF BEAUTY. 1955–1970. (ML 292)**

**478. First printing (1955)**

THE SENSE OF | BEAUTY | Being the Outlines | of Aesthetic Theory | *by George Santayana* | [swelled rule] | *with a Foreword by* Philip Blair Rice | *of Kenyon College* | [torchbearer E3] | [swelled rule] | THE MODERN LIBRARY · NEW YORK

Pp. [i–iv] v–xii, [1–2] 3–268 [269–276]. [1–9]16

[i] half title; [ii] blank; [iii] title; [iv] FIRST MODERN LIBRARY EDITION, 1955 | © COPYRIGHT, 1955, BY RANDOM HOUSE, INC.; v–viii CONTENTS; ix–xii FOREWORD | *by* *Philip Blair Rice*; [1] fly title; [2] blank; 3–263 text; [264] blank; 265–268 INDEX; [269–274] ML list; [275–276] ML Giants list. (*Fall 1955*)

*Jacket:* Non-pictorial in moderate greenish blue (173), brilliant green (140) and black on coated white paper with lettering in reverse or black on five horizontal panels in (top to foot) moderate greenish blue, black, brilliant green, moderate greenish blue, and black, each separated by a white band; author in reverse on moderate greenish blue panel at top with decorative design consisting of a star, leaf and three clouds. Signed: [George] Salter.

Front flap:

This book is one of the major classics of American philosophy. For more than half a century, it has rewarded readers with many insights into the elusive problem of the nature of beauty and the way in which beauty is perceived. Profound and serious, *The Sense of Beauty* is written with all the lucidity and brilliance that only a writer like Santayana could achieve. (*Fall 1955*)

Originally published by Charles Scribner’s Sons, 1896. ML edition printed from plates made from a new typesetting. Published 25 October 1955. *WR* 5 November 1955. First printing: 5,000 copies. Discontinued 1970/71.

The ML paid royalties of 10 cents a copy. Rice received $100 for writing the foreword.

**479**

**FYODOR DOSTOEVSKY. THE BEST SHORT STORIES OF DOSTOEVSKY. 1955–1971; 1979– . (ML 293)**

**479a. First printing (1955)**

THE BEST | SHORT STORIES | OF | DOSTOEVSKY | *Translated with an Introduction by* | DAVID MAGARSHACK | [torchbearer E3] | [swelled rule] | THE MODERN LIBRARY · NEW YORK | [swelled rule]

Pp. [i–vi] vii–xxiii [xxiv], [1–2] 3–322 [323–328]. [1–11]16

[i] half title; [ii] blank; [iii] title; [iv] *First Modern Library Edition, 1955*; [v] CONTENTS; [vi] blank; vii–xxiii INTRODUCTION signed p. xxiii: D.M.; [xxiv] blank; [1] fly title; [2] blank; 3–322 text; [323–328] ML list. (*Fall 1955*)

*Contents:* White Nights – The Honest Thief – The Christmas Tree and a Wedding – The Peasant Marey – Notes from the Underground – A Gentle Creature – The Dream of a Ridiculous Man.

*Jacket:* Non-pictorial in deep red (13), dark reddish brown (44), strong yellow (84), dark gray (266) and black on coated white paper; collective title at top in black against white background; titles of individual stories on deep red panel and editor in reverse on dark reddish brown panel, both bleeding to left and enclosed in strong yellow border; series in reverse against dark gray background at foot.

Front flap:

People who know Dostoevsky only through such famous novels as *The Brothers Karamazov* and *Crime and Punishment* will be surprised and delighted by this collection of stories. It shows Dostoevsky in a variety of moods—tender and romantic in “The White Nights,” satiric in “The Xmas Tree and a Wedding,” revealingly autobiographical in “The Peasant Marey,” pitilessly analytic in “Notes from the Underground,” one of the most significant and impressive things he ever wrote. These stories also show an artistry equal to, and in many ways even surpassing, that of the great novels, powerful and intense as they are.

These brilliant modern translations by David Magarshack accomplish one of the most difficult tasks in the world—to transfer great literature to another language and still keep it indisputably great. (*Fall 1955*)

Originally published by John Lehmann as *A Gentle Creature and Other Stories* (London, 1950). ML edition printed from plates made from a new typesetting. Published September 1955. *WR* 1 October 1955. First printing: Not ascertained. Discontinued 1971/72; retained in MLCE. Reissued 1979.

Cerf had been interested for some time in publishing a collection of Dostoevsky’s stories in the ML (Linscott to Klopfer, 22 September 1954). Several collections, including *Poor Folk & The Gambler* (Everyman’s Library, 1915), *The Short Novels of Dostoevsky* (Dial Press, 1945), *The Short Stories of Dostoevsky*, ed. William Phillips (Dial Press, 1946) were considered before Magarshack’s volume was selected. Stein offered Magarshack a flat fee of $500 to include his collection in the ML. Magarshack tried to negotiate a 10 percent royalty before accepting the offer (Stein to Magarshack, 3 January 1955). The ML re-titled *Memoirs from a Dark Cellar* to the more familiar *Notes from the Underground* and changed references to it in Magarshack’s introduction accordingly. The ML had U.S. rights and nonexclusive Canadian rights.

The ML followed the usage of the Lehmann edition in transliterating the author’s name as “Dostoevsky.” All other ML editions of the author’s works used the spelling “Dostoyevsky.” In recent decades “Dostoevsky” has become the most common transliteration of the author’s name in English-language editions of his works. “Dostoyevsky, Fyodor, 1821–1881” remains the “authorized form” used in library catalogs to collocate the nearly 50 variant spellings that have been used to represent the author’s name in the Roman alphabet.

Sales totaled 15,905 copies by spring 1958.

**479b. Reissue format; offset printing (1979)**

Title as 479a except line 7: [torchbearer M].

Pagination as 479a. Perfect bound.

Contents as 479a except: [iv] FIRST MODERN LIBRARY EDITION; [323–328] blank.

*Jacket:* Non-pictorial on kraft paper with lettering in dark reddish brown (44) and torchbearer in strong brown (55). Front flap adapted from first paragraph of 479a with first two sentences slightly revised and last sentence revised as follows: “Powerful and intense, these stories show an artistry equal to that of the great novels.”

Published fall 1979 at $4.95. ISBN 0-394-60477-6.

Also in the Modern Library

Dostoyevsky, *Poor People* (1917) 10

Dostoyevsky, *Brothers Karamazov* (1929) 171; (Giant, 1937) G34; (Illus ML, 1943) IML 2

Dostoyevsky, *Crime and Punishment* (1932) 228; (Illus ML, 1944) IML 10

Dostoyevsky, *The Possessed* (1936) 288

Dostoyevsky, *The Idiot* (Giant, 1942) G60