**1943**

**General**

By 1943 the impact of gasoline rationing and other wartime restrictions had reduced the ways in which people could spend leisure time away from home. They turned in large numbers to reading as an alternative. Demand for books was such that almost anything publishers brought out was snatched-up. Few publishers had ever encountered such demand for books and the experience was dazzling. But it also had drawbacks. “When you are able to sell any junk that you can get between covers,” Cerf commented, “it takes the kick out of putting over the really good numbers” (Cerf to Charles Allen Smart, 19 October 1943). Between 1942 and 1943, sales of ML books increased from $339,902 to $596,454.

The war brought not only increased demand for books in general but also shifts in demand for certain types of books. Books dealing with the war itself were popular. But there also seems to have been increased demand for books dealing with human values. Cerf reported that sales of poetry and philosophy titles in the Modern Library increased at a disproportionate rate and that demand for them was especially strong among men in the service.

The Modern Library’s most notable new venture in the 1940s was a series called the Illustrated Modern Library. It was launched in 1943 in the midst of the war. Each volume contained specially commissioned illustrations by such artists as Thomas Hart Benton, Warren Chappell, Salvador Dali, Fritz Eichenberg, George Grosz, E. McNight Kauffer, Fritz Kredel, Boardman Robinson, William Sharp, and Edward Wilson. The volumes were one-quarter-inch taller than regular ML volumes and were issued in individually designed slipcases. The first five titles appeared in 1943 in time for the Christmas season. Fourteen additional titles were issued between 1944 and 1946. Volumes of the Illustrated Modern Library initially sold for $1.50 a copy. Rising production costs after the war forced the discontinuation of the series.

**Number of titles**

Seven titles were added to the series and three were discontinued, bringing the total number of titles in the list to 231.

**Format**

Titles published in 1943 were 7¼ x 4⅞ inch page size with individually designed title pages. Many of the title pages were designed by Joseph Blumenthal, who set them at his Spiral Press and made electrotype plates for the use of the Modern Library’s regular printers. The binding, also designed by Blumenthal, consisted of stiff boards covered with smooth linen. Blumenthal’s binding employed inset panels in black, dark red, or dark blue on the spine and front cover, upon which the title was stamped in gold. Kent’s torchbearer was stamped in gold above the inset panel on the spine and below the inset panel at the right. The panels were bordered in gold, and the running torchbearer appeared in gold outside each panel.

The bindings were red, blue, green, or gray. Unlike the balloon cloth bindings used from 1929 through spring 1939, each printing of a given title was available in only one color.

Rockwell Kent’s endpapers were medium gray (265) and consisted of a central panel of 1¾ by 1⅜ inches featuring the Kent torchbearer, surrounded by a pattern of books and the initials “ml” with the torchbearers; for the rest of the endpapers, there were torchbearers on the paste-down and free endpapers facing each other, light brownish gray (63); endpapers in medium orange (53).

**Price**

95 cents

**Dating keys**

(Spring) Du Maurier, *Rebecca* xShakespeare; Giants through G62; jackets: 291. (Fall) Shakespeare xJefferson, *Life and Selected Writings*; Giants through G63; jackets: 292.

**Titles sought, suggested, declined**

McKeon had an idea for a collection entitled *Medieval Philosophers*. Cerf asked Hoyns for reprint rights to Fosdick’s *On Being a Real Person*, saying it was “one of the finest books that has been published in the past ten years,” and offering a $5,000 advance (Cerf to Hoyns, 12 November 1943).

Hoyns suggested Silone’s *The Seed Beneath the Snow* and Algren’s *Never Come Morning* for the ML (Hoyns to Cerf, 20 May 1943).

Cerf declined to add an Elizabeth Bowen novel, noting “I don’t think that there will be a sufficient demand for any of Elizabeth Bowen’s novels to justify such an addition to the Modern Library series” (Cerf to Brown, 20 July 1943).

**New titles**

Boethius, Thomas à Kempis, Browne, *Consolation of Philosophy* (1943) 359

Du Maurier, *Rebecca* (1943) 360

Cerf, ed., *Great Modern Short Stories* (1943) 361

Aristotle, *Politics* (1943) 362

Wharton, *Age of Innocence* (1943) 363

Shakespeare, *Tragedies*, 1 vol. (1943–1947); 2 vols. (1947) 364

Shakespeare, *Comedies*, 1 vol. (1943–1947); 2 vols. (1947) 365

Shakespeare, *Histories and Poems*, 1 vol. (1943–1947); 2 vols. (1947) 366

**Discontinued**

Cabell, *Jurgen* (1934)

Gissing, *New Grub Street* (1926)

Stendhal, *Charterhouse of Parma* (1937)

***Spring***

**359**

**THE CONSOLATION OF PHILOSOPHY. 1943–1970. (ML 226)**

**359. First printing (1943)**

*The Consolation | of Philosophy* | BOETHIUS | THE CONSOLATION OF PHILOSOPHY | THOMAS À KEMPIS | THE IMITATION OF CHRIST | SIR THOMAS BROWNE | RELIGIO MEDICI | *With an Introduction by* IRWIN EDMAN | *Professor of Philosophy, Columbia University* | [torchbearer D5] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [i–vi] vii–xxii, [1–2] 3–406 [407–418]. [1–13]16 [14]12

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1943, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1943; [v] CONTENTS; [vi] blank; vii–xxii INTRODUCTION | BY IRWIN EDMAN dated p. xxii: *New York* | *December, 1942*; [1] part title: THE CONSOLATION OF PHILOSOPHY | BY BOETHIUS | TRANSLATED BY | W. V. COOPER; [2] blank; 3–120 text; [121] part title: THE IMITATION OF CHRIST | BY THOMAS À KEMPIS; [122] blank; 123–129 CONTENTS; 130–317 text; [318] blank; [319] part title: RELIGIO MEDICI | BY SIR THOMAS BROWNE; [320] blank; 321–406 text; [407–411] ML list; [412–413] ML Giants list; [414–418] blank. (*Spring 1943*) *Note:* The following statement was added to p. [iv] by fall 1952: “The material included in this volume is taken from Temple Classics.”

*Variant:* Pp. [i–vi] vii–xxii, [1–2] 3–406 [407–410]. [1–13]16 [14]8. Contents as 359 except: [iv] *First* statement omitted; [407–410] blank. (*Fall 1946 jacket*)

*Jacket:* Non-pictorial in deep red (13) and black on yellowish white (92) paper with collective title in black on yellowish white panel at top; titles and authors of the three individual works and other lettering in reverse on deep red panel at foot.

Front flap:

The three books which have provided spiritual solace for centuries are here brought together in a single volume for a time when the entire world is seeking comfort against the tragic impact of war. Here for sustenance in a moment of trial are: Boethius, the sixth-century Roman statesman who offers the consolatory gifts of philosophy; Thomas à Kempis, fifteenth-century German mystic whose book of simple devotional meditations has been an inspiration to Christians of all denominations; Sir Thomas Browne the seventeenth-century English physician whose faith was as sympathetic as it was imaginative. (*Spring 1943*)

Original ML anthology. Published February 1943. *WR* 13 March 1943. First printing: Not ascertained. Discontinued 1970/71.

The Cooper translation of Boethius was originally published in Temple Classics by J. M. Dent, 1902. The anonymous translation of *The Imitation of Christ* is that published in Everyman’s Library (J. M. Dent, 1910). The text of *Religio Medici* probably derives from *The Religio Medici and Other Writings of Sir Thomas Browne* (Everyman’s Library, 1906).

Edman received a $500 advance against royalties of 5 cents a copy for his work on the volume. He was asked to write an introduction of 5,000 words that would include discussions of the three individual works. When it arrived three months after the deadline Commins wrote, “It’s the kind of introduction that makes me very proud of the work we are doing in the Modern Library” (Commins to Edman, 3 December 1942).

Cerf and Commins consulted several authorities about translations of Boetheus and Thomas à Kempis. Richard McKeon of the University of Chicago indicated that the translation of Boethius in the Loeb Classical Library was poor and expressed the hope that the ML was preparing a new one (McKeon to Commins, 19 August 1942).

J. William Eckenrode of the Newman Book Shop in Westminster, Maryland, noted that *Religio Medici* was on the Index and warned that its inclusion would ruin the sale of the book to Catholics. He also advised using a different translation of *The Imitation of Christ*. “If you could use a Catholic translation of the Imitation in preference to a Protestant translation, without calling attention to this fact, this would make the book doubly valuable to Catholics, but if you put Religio Medici in, it would just ruin the sale” (Eckenrode to Cerf, 2 November 1942).

Eckenrode’s letter caused some concern and Commins asked Edman for his opinion. He replied, “We need not be too concerned—in my judgment—by the fact that Religio Medici is on the Catholic Index. There aren’t enough literate Catholics anyway to concern Random House from the sales point of view, and so I think we are quite safe in taking a high moral viewpoint on the matter, and being independent” (Commins Papers. Edman to Commins, 11 November 1942).

The ML edition sold 5,111 copies by 1 November 1943.

**360**

**DAPHNE DU MAURIER. REBECCA. 1943–1971. (ML 227)**

**360.1. First printing (1943)**

Rebecca | BY | DAPHNE DU MAURIER | [torchbearer D3] | [rule] | THE MODERN LIBRARY · NEW YORK | [rule]

Pp. [*8*], [1] 2–457 [458–464]. [1–14]16 [15]8 [16]4

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1938, BY DAPHNE DU MAURIER BROWNING | *All Rights Reserved* | FIRST *Modern Library* EDITION, 1943; [*5*] biographical note; [*6*] blank; [*7*] fly title; [*8*] blank; [1]–457 text; [458] blank; [459–463] ML list; [464] blank. (*Spring 1943*)

*Jacket:* Pictorial in strong purplish red (255), yellowish gray (93), light gray (264), dark gray (266), moderate yellow (87) and black on coated white paper depicting a woman in gray and black with face and hands in moderate yellow holding a key; background in black with a suggestion of flames at lower left in deep purplish red, title in gray at top, author in black and series in reverse on deep purplish red background at foot. Signed: EMcKK [E. McKnight Kauffer].

Front flap:

For sheer entertainment, there are few romances comparable to Daphne du Maurier’s *Rebecca*. Written with a deep intensity of emotion, it carries the reader headlong in its current to its final dramatic climax. The spirit of the dead mistress of Manderley hovers over the story, dominating the living until, in the end, her sinister spell is broken forever. As a novel, *Rebecca* won the immediate favor of the reading public and maintained a leading place on the best-seller lists for several seasons. On the screen, it shattered all existing records for popularity and won almost every award which can be given to a motion picture. (*Spring 1943*)

Originally published in U.S. by Doubleday, Doran & Co., 1938. ML edition (360.1, pp. [*7*], [1]–457) printed from Doubleday, Doran plates. Published February 1943. *WR* 13 March 1943. Discontinued 1971/72.

The ML edition sold 4,592 copies by 1 November 1943.

**360.2. New bibliographical edition (1951?)**

Title as 360.1.

Pp. [*6*], [1] 2–357 [358–362]. [1–10]16 [11]8 [12]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1938, BY DAPHNE DU MAURIER BROWNING | *All Rights Reserved*; [*5*] fly title; [*6*] blank; [1]–357 text; [358–362] blank.

*Jacket:* As 360.1. (*Spring 1952*)

ML edition (360.2, pp. [*5*], [1]–357) printed from Doubleday plates made from a different typesetting.

The Doubleday plates that the ML was using by the early 1950s appear to have been made primarily for the use of publishers of inexpensive hardbound reprints. In addition to the ML they were used by Doubleday’s Sun Dial Press, Blakiston Co., Book League of America, and International Collector’s Library. The 360.2 plates reduced the length of the book by 100 pages by using smaller type and squeezing forty lines of text (five more than 360.1) to the page, thus significantly reducing printing costs. Both sets of plates used by the ML had been designed for full-sized books and in the ML’s compact format produced a type page with uncomfortably narrow margins.

**361**

**BENNETT A. CERF, ed. GREAT MODERN SHORT STORIES. 1943–1971. (ML 168)**

**361.1. First printing (1943)**

[torchbearer D4] | [10-line title and statement of responsibility within single rules] GREAT | MODERN | SHORT | STORIES | AN ANTHOLOGY | OF TWELVE FAMOUS STORIES | AND NOVELETTES | *Selected, and with a Foreword and Biographical* | *Notes by* BENNETT A. CERF, *Editor of the | Modern Library.* | [below frame] THE MODERN LIBRARY

Pp. [i–vi] vii–viii, [*2*], [1–2] 3–480 [481–486]. [1–15]16 [16]8

[i] half title; [ii] blank; [iii] title; [iv] COPYRIGHT, 1942, BY RANDOM HOUSE, INC.; [v] CONTENTS; [vi] blank; vii–viii FOREWORD signed p. viii: Bennett A. Cerf | New York, | June, 1942.; [*1*] part title: FIVE ENGLISH STORIES; [*2*] blank; [1] part title: HEART OF DARKNESS | JOSEPH CONRAD; [2] copyright notice; 3–469 text; [470] blank; 471–480 BIOGRAPHICAL NOTES; [481–485] ML list; [486] blank. (*Fall 1942*)

*Contents:* Five English Stories. Heart of Darkness, by Joseph Conrad – The Apple-Tree, by John Galsworthy – The Prussian Officer, by D. H. Lawrence – Miss Brill, by Katherine Mansfield – The Letter, by W. Somerset Maugham. Seven American Stories. The Snows of Kilimanjaro, by Ernest Hemingway – Paul’s Case, by Willa Cather – I’m a Fool, by Sherwood Anderson – Haircut, by Ring Lardner – Turn About, by William Faulkner – The Old Demon, by Pearl S. Buck – The Red Pony, by John Steinbeck.

*Jacket A:* Non-pictorial in black, strong reddish brown (238), and medium gray (265) on cream paper; lettering in black and strong reddish brown on cream background except titles and authors of individual stories in reverse on black bands bordered in medium gray.

Front flap:

Controversies over the merits of favorite short stories are endless. Everyone can argue at length over [±for] his own preferences [+and find fault with every editor for his sins of omission]. The [±In our opinion, the] tales selected for this volume represent the most notable works of five English and seven American masters of the short-story form: Joseph Conrad, John Galsworthy, D. H. Lawrence, Katherine Mansfield, W. Somerset Maugham, Ernest Hemingway, Willa Cather, Sherwood Anderson, Ring Lardner, William Faulkner, Pearl S. Buck, and John Steinbeck. (*Fall 1942; [Spring 1956]*)

*Jacket B:* Pictorial in deep reddish purple (238), light grayish yellowish brown (79), and black on pale orange yellow (73) paper with illustration at left of quill pen in light grayish yellowish brown (79); lettering in black and deep reddish purple. Backstrip in deep reddish purple with lettering in reverse.

Front flap as jacket A revised text. (*Fall 1963*)

Original ML anthology superseding *Great Modern Short Stories*, ed. Grant Overton (188). Publication announced for February 1943. *WR* 7 August 1943. First printing: Not ascertained. Discontinued 1971/72.

Cerf wrote in his foreword:

The compilation of a volume of Great Modern Stories for the Modern Library was originally entrusted to the late Grant Overton in 1930. This amiable gentleman brought around his list in due course, but was far too good-natured and too gentle to hold out against the demands of Donald Klopfer and myself. The eleven stories that were finally included represented our own idea of a happy compromise: two of them were Overton’s choice and nine of them were ours. Now Grant’s remaining two have been scrapped, along with two of our own, and five new ones substituted. I wish that Grant were here to forgive me. He would say again, I know, “It’s your Library, boys; you know what you want to put into it!”

Of the twelve stories in this new edition, my favorite four are “Heart of Darkness,” “The Apple-Tree,” “The Snows of Kilimanjaro” and “The Red Pony,” but the other eight are not far behind them. Anybody with a pastepot and scissors can—and does—perpetrate anthologies today, but I’d like to see anybody compile one that tops this collection in quality! It has variety, balance, color and distinction. (pp. vii–viii)

The ML sold 12,699 copies of *Great Modern Short Stories* between 1 May 1942 and 1 November 1943; the total includes sales of Overton’s edition (188) as well as Cerf’s.

**361.2a. Text reset with new foreword (1966)**

GREAT MODERN | *Short Stories* | *an anthology of twelve* | *famous stories and novelettes* | *Selected, and with a Foreword* | *and Biographical Notes,* | *by Bennett Cerf,* | [torchbearer J] | THE MODERN LIBRARY | NEW YORK. *Note*: The comma in line 7 after Cerf’s name is an error, since the 361.2 title page no longer identifies him as “Editor of the Modern Library.” By this time he had dropped the middle initial “A” from his name.

Pp. [i–vii] viii, [1–3] 4–456. [1]16 [2–7]32 [8]8 [9]16

[i] half title; [ii] blank; [iii] title; [iv] *Copyright,* 1942, BY RANDOM HOUSE, INC.; [v] *CONTENTS*; [vi] blank; [vii]–viii FOREWORD signed p. viii: Bennett Cerf | *Mount Kisco, New York* | *September, 1966*; [1] part title: *Five English* | *Stories*; [2] blank; [3]–447 text; [448] blank; [449]–456 Biographical Notes.

*Jacket:* As 361.1 jacket B.

Cerf noted in the new Foreword, “This collection has proven to be one of the most successful and durable volumes in the Modern Library, its sales increasing every year. The total is now over a million copies. Furthermore, every one of the twelve stories has remained a favorite of critics and the public alike. . . . I am proud, as its publisher, that this anthology of truly great modern short stories has caught the fancy of professors, students, and general bookstore patrons alike.” (p. [vii]).

**361.2b. 7½ inch format (1969/70)**

Not seen.

Also in the Modern Library

Cerf, ed., *Great German Short Novels and Stories* (1933– ) 256

Cerf and Cartmell, eds., *Sixteen Famous American Plays* (1942– ) G58

Cerf, ed., *Great Modern Short Stories* (1943– ) 361

Cerf and Cartmell, eds., *Sixteen Famous British Plays* (1943– ) G64

Cerf, ed., *Famous Ghost Stories* (1944– ) 373; Illus ML (1946–1951) IML 17

Cerf, ed., *Three Famous Murder Novels* (1945– ) G67

Cerf and Cartmell, eds., *Sixteen Famous European Plays* (1947– ) G72

Cerf and Cartmell, eds., *Thirty Famous One-Act Plays* (1949– ) G76

Cerf and Moriarty, eds., *Anthology of Famous British Stories* (1952– ) G81

Cerf, ed., *Encyclopedia of Modern American Humor* (1958– ) G92

Cerf, ed., *Six American Plays for Today* (1961– ) 528

**362**

**ARISTOTLE. POLITICS. 1943–1971. (ML 228)**

**362a. First printing (1943)**

[within single rules] [8-line title and statement of responsibility within an inner frame of single rules] ARISTOTLE’S | *Politics* | TRANSLATED BY | BENJAMIN JOWETT | WITH AN INTRODUCTION BY | MAX LERNER | PROFESSOR OF POLITICAL SCIENCE | WILLIAMS COLLEGE | [below inner frame: torchbearer D4 at right with 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK

Pp. [1–4] 5–337 [338–344]. [1–10]16 [11]8 [12]4

[1] half title; [2] blank; [3] title; [4] COPYRIGHT, 1943, BY RANDOM HOUSE, INC. | FIRST *Modern Library* EDITION, 1943; 5–27 *INTRODUCTION* | by Max Lerner; [28] blank; 29–30 FOR FURTHER READING; 31–48 *CONTENTS*; [49] fly title; [50] blank; 51–337 text; [338] blank; [339–343] ML list; [344] blank. (*Spring 1943*)

*Jacket A:* Pictorial in very deep red (14) and medium gray (265) on cream paper with inset oval medallion with left-profile drawing of Aristotle in very deep red and reverse; background in medium gray with lettering in dark red except “POLITICS” and torchbearer in reverse.

Front flap:

At no moment in history has the world [±have all the nations of the world] been confronted with such crucial political problems as those which are growing out of the present global war [±the two wars and their disastrous aftermath]. For this reason this publication of Aristotle’s classic work on the science and art of government in the definitive Jowett translation is as timely as it is essential to a comprehension of the basic principles of order in society. Here, for student and general reader alike, is the complete and unabridged version of the *Politics*, with a biographical and interpretive Introduction by Max Lerner [—, Professor of Political Science at Williams College]. (*Spring 1943; [Spring 1953]*)

*Jacket B:* Uniform Aristotle jacket in grayish yellow green (122) and black on coated white paper with white panel at top containing left-profile illustration of Aristotle at upper right and jacket title “The Politics of ARISTOTLE” in black with “ARISTOTLE” highlighted in grayish yellow green and; grayish yellow green panel with additional lettering in black; black band at foot with “A MODERN LIBRARY BOOK” in grayish yellow green. Front flap as jacket A revised text. (*Spring 1960*)

ML edition printed from plates made from a new typesetting. Published March 1943. *WR* 13 March 1943. First printing: Not ascertained. Discontinued 1971/72.

Commins was pleased with the introduction except for a passage in which Lerner stated: “If we compare it with Plato’s *Republic*, it is not a brilliantly written book. It mixes the great with the trivial; long stretches of it seem only pedantic categorizing; other stretches seem rather obvious. The whole is poorly proportioned and badly joined. Between the oases of insight there are desert wastes of pedestrian analysis.” Commins feared that the passage would discourage prospective readers (Commins to Lerner, 25 November 1942); Lerner agreed and it was omitted.

The ML edition sold 4,319 copies by 1 November 1943.

**362b. Title page revised; offset printing (1965)**

Title as 362a through line 7; lines 8–11: BRANDEIS UNIVERSITY | [below inner frame: torchbearer J at right with 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK.

Pp. [*2*], [1–4] 5–337 [338–350]. [1–11]16

Contents as 362a except: [*1*–*2*] blank; [4] *Copyright, 1943, by Random House, Inc.*; [339–346] ML list; [347–348] ML Giants list; [349–350] blank. (*Fall 1965*)

*Jacket C:* As 362a jacket B except in vivid reddish orange (34) instead of grayish yellow green and with illustration of Aristotle omitted; front flap as jacket A revised text.

Also in the Modern Library

Aristotle, *Introduction to Aristotle* (1947– ) 396

Aristotle, *Rhetoric; Poetics* (1954– ) 469

**363**

**EDITH WHARTON. THE AGE OF INNOCENCE. 1943–1971. (ML 229)**

**363.1. First printing (1943)**

THE AGE | OF | INNOCENCE | *by* | Edith Wharton | [torchbearer D2 at right; 3-line imprint at left] THE | MODERN LIBRARY | NEW YORK | [rule]

Pp. [*8*], 1–364 [365–376]. [1–12]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] COPYRIGHT, 1920, BY D. APPLETON AND COMPANY | COPYRIGHT, 1920, | BY THE PICTORIAL REVIEW COMPANY | FIRST *Modern Library* EDITION, 1943; [*5*–*6*] biographical note; [*7*] part title: BOOK I; [*8*] blank; 1–[365] text; [366] blank; [367–371] ML list; [372–373] ML Giants list; [374–376] blank. (*Spring 1943*) *Note:* *First* statement retained on spring 1944 printing.

*Variant:* Pagination as 363.1. [1]16 [2–6]32 [7]16. Contents as 363.1 except: [*4*] line 4: COPYRIGHT, 1948, BY ELISINA ROYALL TYLER; [367–372] ML list; [373–374] ML Giants list; [375–376] blank. (*Spring 1957*)

*Jacket:* Pictorial on coated white paper with inset multicolor illustration of a New York City street in the 1870s with elegant town houses, clean sidewalks, scattered pedestrians, and two horse-drawn vehicles as seen through a deep reddish brown (41) frame consisting of columns at left and right and panels at the top and bottom, with title in reverse against the top panel and author in reverse and “A MODERN LIBRARY BOOK” in brilliant yellow against the lower panel; backstrip in deep reddish brown with lettering in reverse and title enclosed in brilliant yellow frame. Signed: J. O’H. Cosgrave II.

Front flap:

By the test of time alone, Edith Wharton’s *Age of Innocence* has more than justified the enthusiastic adjectives applied to it when it was first published more than twenty years ago [±first published and acclaimed in 1920]. Then it was awarded the Pulitzer Prize for Literature, and ever since has been winning new favor in the eyes of judges of enduring American fiction. This story of New York before it became of age captures the spirit of the metropolis and preserves for us the social history of an era, in the decade of the 1870’s, when elegance and gallantry were on display on gas-lit Fifth Avenue. (*Spring 1943; [Spring 1958]*)

Originally published by D. Appleton & Co., 1920. ML edition (363.1, pp. [*7*], 1–[365] printed from Appleton-Century plates. Published March 1943. *WR* 13 March 1943. First printing: Not ascertained. Discontinued 1971/72.

The merger between D. Appleton & Co. and the Century Co. took place in 1933, ten years before the ML edition was published.

The first ML printing includes all the textual variants noted by Garrison (pp. 230–31) as having been incorporated in the third, fourth, fifth, tenth, and twenty-first Appleton printings except p. 26, line 25, where a semi-colon rather than a comma follows “gone out.” The semi-colon is retained in the 1953 John Lehmann printing, from which the 1967 ML edition (363.2) is reproduced, and in the Library of America edition of *The Age of Innocence* and three other Wharton novels (1985).

Grosset & Dunlap printings from Appleton plates were available in the 1920s and 1930s, first in Grosset & Dunlap’s Popular Copyright Series and subsequently in its Novels of Distinction series (Garrison, p. 235).

There was a second ML printing of 1,500 copies in July 1943.

The ML edition sold 4,168 copies by 1 November 1943. Garrison (p. 236) cites a letter that refers to a projected first ML printing of 7,500 copies; given the timing of the second printing and the sales achieved by November 1943 a first printing of 5,000 copies appears more likely.

**363.2. New bibliographical edition (1967)**

[within double rules, within decorative rules] EDITH WHARTON | [short decorative swelled rule] | THE AGE | OF INNOCENCE | With an Introductory Note by | FRANCIS WYNDHAM | [torchbearer J] | THE MODERN LIBRARY | New York

*Note:* Wyndham’s introductory note is not included in 363.2.

Pp. [1–6] 7–287 [288]. [1–9]16

[1] half title; [2] blank; [3] title; [4] COPYRIGHT, 1920, BY D. APPLETON AND COMPANY | COPYRIGHT, 1920, | BY THE PICTORIAL REVIEW COMPANY | COPYRIGHT, RENEWED, 1948, BY ELISINA ROYALL TYLER; [5–6] biographical note; 7–287 text; [288] blank.

*Jacket:* As 363.1 with later version of flap text, “when it was first published and acclaimed in 1920.”

Bibliographical edition originally published in London by John Lehmann, 1953. ML edition (263.2, pp. [1], [3], 7–287) printed from offset plates photographically reduced from the Lehmann edition. The first six lines of the ML title page are reproduced from the Lehmann title page; the 2-line Lehmann imprint is replaced by torchbearer J and the ML imprint.

Wyndham’s Introductory Note (Lehmann ed., pp. 5–6) is omitted from the ML edition despite the retention of the title-page statement “With an Introductory Note by | FRANCIS WYNDHAM”. The biographical note on pp. [5–6] of 363.2 is reset and slightly revised from 363.1.

The ML’s reprint contract was terminated in 1968, possibly because of a reprint edition published that year by Charles Scribner’s Sons. It was estimated that the 6,700 copies of the ML edition then in stock would last about three years.

***Fall***

**364**

**WILLIAM SHAKESPEARE. THE TRAGEDIES OF SHAKESPEARE. 1 vol. 1943–1947. (ML 1); 2 vols. 1947–1971. (ML 1, 1A; ML 2, 3)**

**364a. First printing (1943)**

[within double rule frame broken at foot] *The* | *Tragedies* | *of* | *Shakespeare* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [1–3] 4–1266. [1–39]16 [40]12

[*1*] half title; [*2*] blank; [*3*] title; [*4*] FIRST *Modern Library* EDITION, 1943; [*5*] CONTENTS; [*6*] blank; [1] part title: TROILUS AND CRESSIDA | [cast of characters and scene within double rules]; [2] PROLOGUE; [3]–1157 text; [1158] blank; 1159–1207 NOTES; [1208] blank; 1209–1266 GLOSSARY.

*Variant:* Pp. [*6*], [1–3] 4–1266 [1267–1274]. [1–40]16. Contents as 364a except: [*4*] publication and manufacturing statements; [1267–1272] ML list; [1273–1274] ML Giants list. (*Spring 1945*)

*Contents:* Troilus and Cressida – Coriolanus – Titus Andronicus – Romeo and Juliet – Timon of Athens – Julius Caesar – Macbeth – Hamlet, Prince of Denmark – King Lear – Othello, The Moor of Venice – Antony and Cleopatra – Cymbeline – Pericles, Prince of Tyre.

*Jacket A:* Pictorial in light yellowish brown (76), deep brown (56) and dark green (146) with inset oval portrait of Shakespeare in deep brown against light yellowish brown background with lettering in dark green and reverse.

Front flap:

The most ambitious project ever undertaken by the Modern Library is the publication of the complete and unabridged works of William Shakespeare in three volumes. Given the leading place on the list as Numbers 1, 2 and 3—Tragedies, Comedies, and Histories and Poems—these volumes of over 1,200, 1,100 and 1,100 pages are scrupulously faithful to the highest standards of scholarship. They are printed in large, clear type, with special consideration for readability, and are bound for durability in a format distinguished for its beauty and utility. Each volume is implemented with Notes and a Glossary. (*Fall 1943*)

*Jacket B:* Pictorial in vivid reddish orange (34), strong green (141) grayish brown (61), and black on coated white paper with drawing of an armored helmet topped by a crown in grayish brown encircled by a snake and with a bloodstained sword and roses; lettering in vivid reddish orange and black with titles of individual plays below the drawing, borders at head and foot in grayish brown; backstrip with variation of front panel drawing at head; title in reverse on red and black bands. Signed: St.

Front flap as jacket A. (*Spring 1944*)

ML edition printed from plates made from a new typesetting. Publication announced for November 1943. *WR* 30 October 1943. First printing: Not ascertained. Discontinued 1971/72.

The ML Shakespeare took its text and glossary from *The Complete Works of Shakespeare*, edited by W. J. Craig (Oxford University Press, 1904), and its notes from the Temple Shakespeare, edited by Israel Gollancz (20 vols., J. M. Dent, 1894–96). The Craig edition was still in print and Oxford University Press asked the ML not to divulge the source of its text publicly. In response to a professor who inquired about the text, Commins indicated, “This was done with full permission, but with the request that the text be presented without acknowledgement” (Commins to William T. Hastings, Brown University, 17 December 1943).

At least one reviewer regretted the lack of acknowledgment. In the *New Republic*, Theodore Spencer described the ML Shakespeare as “a very agreeable job of printing, on which the publishers are to be congratulated. But they give no indication as to which text is used, an omission as reprehensible as it is exasperating. The reader has a right to know whose judgment he is being asked to follow, and the editor who has done the work should receive acknowledgement” (Theodore Spencer, “Editions of Shakespeare,” *New Republic*, 10 January 1944, p. 57).

The drab brown jackets used on the first printing were differentiated graphically only by the color of the lettering (green for the *Tragedies*, red for the *Comedies*, blue for the *Histories and Poems*). These colors appear to have been added at the request of Lewis Miller, the RH sales manager, and it was his dissatisfaction with the original jackets that led to the newly designed jackets used on the second printing. Miller sent the following memo to Ray Freiman (25 August 1943), the Random House art director, when jacket A was in the proof stage:

The basic merchandising defect in the three present Shakespeare jackets is that they all look alike, and for that reason will present a monotonous front both on the shelf and in the window. It is altogether too important a property to be so handicapped.

Ultimately we will have to do a real job of surgery on these jackets, so that while they are held together by a common thread of recognition, through design and layout, each will nevertheless have its own identity because of color treatment. I understand completely that time forbids any serious alteration for the present, but I continue to want to see fresh proofs with the word Shakespeare in other colors.

I believe you are reasonably satisfied with the present jackets, but I ain’t chum, for the reasons advanced, so let’s compromise, a la Sam Goldwyn, and give me what I want.

The length of the three Shakespeare volumes made it difficult for the ML to keep them in stock during and immediately following the Second World War. Paper rationing during the war limited the number of printings; the fall 1943 and spring 1944 printings, which were distinguished by different jackets, and a third printing in spring 1945 appear to be the only printings during the war.

The war in Europe ended in May 1945 and Japan surrendered in August, but it took time for the printing and publishing industries to recover from wartime shortages. Ray Freiman reported in spring 1946 that it would be three or four months before the Shakespeare volumes could be reprinted because of paper shortages and the printing time required (Freiman to Mr. Siegel, Maurice Inman, Inc., 26 April 1946). Postwar inflation, which made it impossible to sell the three Shakespeare volumes at 95 cents and break even, was an additional complication.

The Shakespeare volumes were not reprinted until fall 1947. At that time each volume was divided into two, making the ML Shakespeare a six-volume set.

**364b. Reprinted in 2 volumes (1947)**

*Vol. 1*

[within double rule frame broken at foot] *The* | *Tragedies* | *of* | *Shakespeare* | *VOLUME ONE* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [1–3] 4–579 [580], [*6*]. [1–17]16 [18]8 [19]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] publication and manufacturing statements; [*5*] CONTENTS; [*6*] blank; [1] part title as 364a; [2] PROLOGUE; [3]–579 text; [580] blank; [*1*-*6*] ML list. (*Fall 1947*)

*Contents:* Troilus and Cressida – Coriolanus – Titus Andronicus – Romeo and Juliet – Timon of Athens – Julius Caesar – Macbeth.

*Jacket C1:* As 364a jacket B with “IN TWO VOLUMES” added below title and “VOLUME ONE” added below drawing, both in vivid reddish orange; revised list of individual plays below drawing, backstrip drawing omitted; front flap revised to reflect six-volume format. ML number on backstrip: 1. (*Fall 1947*)

*Vol. 2*

[within double rule frame broken at foot] *The* | *Tragedies* | *of* | *Shakespeare* | *VOLUME TWO* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [581–583] 584–1266 [1267–1270]. [1–20]16 [21]12 [22]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] publication and manufacturing statements; [*5*] CONTENTS; [*6*] blank; [581] part title: HAMLET | PRINCE OF DENMARK | [cast of characters and scene within double rules]; [582] blank; [583]–1157 text; [1158] blank; 1159–1207 NOTES; [1208] blank; 1209–1266 GLOSSARY; [1267–1270] blank.

*Variant:* Pp. [*6*], [581–583] 584–1266 [1267–1278]. [1]16 [2–11]32 [12]16. Contents as 364b except [1267–1272] ML list; [1273–1274] ML Giants list; [1275–1278] blank. (*Spring 1955*)

*Contents:* Hamlet, Prince of Denmark – King Lear – Othello – The Moor of Venice – Antony and Cleopatra – Cymbeline – Pericles, Prince of Tyre.

*Jacket C2:* As vol. 1 jacket with “VOLUME TWO” below drawing. ML number on backstrip: 1A. (*Fall 1947*)

It was Klopfer’s idea to divide the ML Shakespeare into six volumes. He wrote to Cerf, “It is impossible to do the Shakespeare in the Modern Library and break even so I have hit on the brilliant scheme of doing the Comedies, Tragedies and Histories in two volumes each, numbered 1 and 1A, 2 and 2A, 3 and 3A. I think we can produce 15,000 sets of these books for October 1st delivery. We can make our normal margin of profit and I think we can sell a good chunk of them this Fall. It will be years until we can get these back in one volume and come out even and, in the meantime, we’ll have the Shakespeare back in print in these two-volume sets.” (Bennett Cerf Papers. Klopfer to Cerf, 14 February 1947). The printing order for 16,600 sets of the 6-volume Shakespeare was dated 21 May 1947; the binding order was dated 23 July.

Each volume was sold individually. An unfortunate result of splitting the Shakespeare volumes was that the notes and glossary were in the second volume of each two-volume set.

**364c. Ornamental headpieces added (1957)**

*Vol. 1*

Title as 364b.

Pp. [*6*], [1–2] 3–579 [580], [*6*]. [1]16 [2–9]32 [10]8 [11]16

Contents as 364b except: [1] part title: TROILUS AND CRESSIDA | [ornamental headpiece] | [cast of characters and scene]; 3–579 text with ornamental headpieces at beginning of each act; [580] blank; [*6*] ML list. (*Spring 1957*)

*Jacket D1a:* As 364b with ML number on backstrip: 1 (*Spring 1957*) *Front panel and backstrip as C1 jacket.*

*Jacket D1b:* As 364b with ML number on backstrip: 2 (*Fall 1959*)

*Vol. 2*

Title as 364b.

Pp. [*6*], [581–582] 583–1266 [1267–1278]. [1]16 [2–11]32 [12]16

Contents as 364b except: [581] part title: HAMLET | PRINCE OF DENMARK | [ornamental headpiece] | [cast of characters and scene]; 583–1157 text with ornamental headpieces at beginning of each act; [1267–1272] ML list; [1273–1274] ML Giants list; [1275–1278] blank. (*Fall 1957*)

*Jacket D2a:* As 364b with ML number on backstrip: 1A. (*Not seen*)

*Jacket D2b:* As 364b except ML number on backstrip: 3. (*Fall 1959*)

Duplicate plates of Shakespeare’s *Histories*, *Comedies*, and *Histories and Poems* with ornamental headpieces added on the first page of each play (title and cast of characters) and at the beginning of each act were originally made in 1944 for printings in the Illustrated Modern Library. All three Shakespeare volumes were projected for inclusion in the Illustrated ML but only the *Tragedies* (IML 14) and *Comedies* (IML 15) were published.

The numbering of the six Shakespeare volumes changed to ML 2–7 in fall 1959 because new business machines acquired by Random House could not handle number-letter combinations. The shift made it necessary to assign new numbers to four other ML titles. *The Modern Library Dictionary* (509) moved from ML 4 to 1, Douglas’s *South Wind* (114) from ML 5 to 304, Ibsen’s *Six Plays* (490) from ML 6 to 305, and *Wisdom of Confucius* (312) from ML 7 to 306.

Also in the Modern Library

Shakespeare, *The Tragedies of Shakespeare* (Illustrated ML, 1944–1945)

Shakespeare, *The Comedies of Shakespeare* (1 vol., 1943–1947; 2 vols. 1947–1971; Illustrated ML, 1944–1945)

Shakespeare, *The Histories and Poems of Shakespeare* (1 vol., 1943–1947; 2 vols., 1947–1971)

**365**

**WILLIAM SHAKESPEARE. THE COMEDIES OF SHAKESPEARE. 1 vol. 1943–1947. (ML 2); 2 vols. 1947–1971. (ML 2, 2A; ML 4, 5)**

**365a. First printing (1943)**

[within double rule frame broken at foot] *The* | *Comedies* | *of* | *Shakespeare* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [1–3] 4–1101 [1102–1114]. [1–34]16 [35–36]8

[*1*] half title; [*2*] blank; [*3*] title; [*4*] FIRST *Modern Library* EDITION, 1943; [*5*] CONTENTS; [*6*] blank; [1] part title: THE TEMPEST | [cast of characters and scene within double rules]; [2] blank; [3]–1007 text; [1008] blank; [1009]–1054 NOTES; 1055–1101 GLOSSARY; [1102–1114] blank.

*Contents:* The Tempest – The Two Gentlemen of Verona – The Merry Wives of Windsor – Measure for Measure – The Comedy of Errors – Much Ado about Nothing – Love’s Labour’s Lost – A Midsummer-Night’s Dream – The Merchant of Venice – As You Like It – The Taming of the Shrew – All’s Well That Ends Well – Twelfth-Night, or What You Will – The Winter’s Tale.

*Jacket A:* Pictorial in light yellowish brown (76), deep brown (56) and deep red (13) with inset oval portrait of Shakespeare in deep brown against light yellowish brown background with lettering in deep red and reverse. Front flap as 364a. (*Fall 1943*)

*Jacket B:* Pictorial in vivid reddish orange (34), strong green (141) grayish brown (61), and black on coated white paper with drawing of a fool wearing a gold crown with crossed arrow and staff, banner, and roses; lettering in vivid reddish orange and black with titles of individual plays below the drawing, borders at head and foot in gold; backstrip with variation of drawing at head. Signed: St. Front flap as 364a. (*Spring 1944*)

ML edition printed from plates made from a new typesetting. Publication announced for November 1943. *WR* 30 October 1943. First Printing: Not ascertained. Discontinued 1971/72.

Publishing history notes for all the Shakespeare volumes in the regular ML are under *The Tragedies of Shakespeare* (364).

**365b. Reprinted in 2 volumes (1947)**

*Vol. 1*

[within double rule frame broken at foot] *The* | *Comedies* | *of* | *Shakespeare* | *VOLUME ONE* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [1–3] 4–545 [546]. [1–15]16 [16]20 [17]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] publication and manufacturing statements; [*5*] CONTENTS; [*6*] blank; [1] part title as 365a; [2] blank; [3]–545 text; [546] blank.

*Variant:* Pp. [*6*], [1–3] 4–545 [546], [*8*]. [1]16 [2–9]32 [10]8. Contents as 365b except: [*1*–*6*] ML list; [*7*–*8*] ML Giants list. (*Spring 1955*)

*Contents:* The Tempest – The Two Gentlemen of Verona – The Merry Wives of Windsor – Measure for Measure – The Comedy of Errors – Much Ado about Nothing – Love’s Labours Lost – A Midsummer-Night’s Dream.

*Jacket C1:* As 365a jacket B with “IN TWO VOLUMES” added below title, “VOLUME ONE” added below drawing, both in vivid reddish orange; revised list of individual plays below drawing, backstrip drawing omitted; front flap revised to reflect six-volume format. ML number on backstrip: 2. (*Fall 1947*)

*Vol. 2*

[within double rule frame broken at foot] *The* | *Comedies* | *of* | *Shakespeare* | *VOLUME TWO* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [547–549] 550–1101 [1102–1108]. [1–16]16 [17]12 [18]16

Contents as 365a except: [*1*] half title; [*2*] blank; [*3*] title; [*4*] publication and manufacturing statements; [*5*] CONTENTS; [*6*] blank; [547] part title: THE MERCHANT OF | VENICE | [cast of characters and scene within double rules]; [548] blank; [549]–1007 text; [1008] blank; [1009]–1054 NOTES; 1055–1101 GLOSSARY; [1102] blank; [1103–1108] ML list. (*Fall 1947*)

*Contents:* The Merchant of Venice – As You Like It – The Taming of the Shrew – All’s Well That Ends Well – Twelfth-Night, or What You Will – The Winter’s Tale.

*Jacket C2:* As vol. 1 jacket with “VOLUME TWO” below drawing. ML number on backstrip: 2A. (*Fall 1947*)

**365c. Ornamental headpieces added (1956/57)**

*Vol. 1*

Title as 365b vol. 1.

Pp. [*6*], [1–3] 4–545 [546], [*8*]. [1]16 [2–7]32 [8]24 [9]32 [10]16

Contents as 365b except: [1] part title: THE TEMPEST | [ornamental headpiece] | [cast of characters and scene]; [3]–545 text with ornamental headpieces at beginning of each act; [*1*–*6*] ML list; [*7*–*8*] ML Giants list. (*Spring 1957*)

*Jacket D1a:* As 365b. ML number on backstrip: 2. (*Spring 1957*)

*Jacket D1b:* ML number on backstrip: 4. (*Fall 1959*)

*Vol. 2*

Title as 365b vol. 2.

Pp. [*6*], [547–549] 550–1101 [1102–1108]. [1]16 [2–8]32 [9]28 [10]16

Contents as 365b except: [547] part title: THE | MERCHANT OF | VENICE | [ornamental headpiece] | [cast of characters and scene]; [549]–1007 text with ornamental headpieces at beginning of each act. (*Fall 1956*)

*Jacket D2a:* As 365b. ML number on backstrip: 2A. (*Fall 1956*)

*Jacket D2b:* ML number on backstrip: 5. (*Fall 1959*)

Also in the Modern Library

Shakespeare, *The Comedies of Shakespeare* (Illustrated ML, 1944–1945)

Shakespeare, *The Tragedies of Shakespeare* (1 vol., 1943–1947; 2 vols., 1947–1971); Illustrated ML (1944–1945)

Shakespeare, *The Histories and Poems of Shakespeare* (1 vol., 1943–1947; 2 vols., 1947–1971)

**366**

**WILLIAM SHAKESPEARE. THE HISTORIES AND POEMS OF SHAKESPEARE. 1 vol. 1943–1947. (ML 3); 2 vols. 1947–1971. (ML 3, 3A; ML 6, 7)**

**366a. First printing (1943)**

[within double rule frame broken at foot] *The* | *Histories and* | *Poems of* | *Shakespeare* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [1–3] 4–1153 [1154]. [1–36]16 [37]4

[*1*] half title; [*2*] blank; [*3*] title; [*4*] FIRST *Modern Library* EDITION, 1943; [*5*–*6*] CONTENTS; [1] part title: THE LIFE AND DEATH | OF KING JOHN | [cast of characters and scene within double rules]; [2] blank; [3]–1047 text; [1048] blank; 1049–1118 NOTES; 1119–1153 GLOSSARY TO THE HISTORIES | AND POEMS; [1154] blank.

*Variant:* Pp. [*6*], [1–3] 4–1153 [1154–1162]. [1–36]16 [37]8. Contents as 366a except: [*4*] publication and manufacturing statement; [1155–1160] ML list; [1161–1162] ML Giants list. (*Spring 1945*) *Note:* 2d printing.

*Contents:* The Life and Death of King John – The Tragedy of King Richard the Second – The First Part of King Henry the Fourth – The Second Part of King Henry the Fourth – The Life of King Henry the Fifth – The First Part of King Henry the Sixth – The Second Part of King Henry the Sixth – The Third Part of King Henry the Sixth – The Tragedy of King Richard the Third – The Famous History of the Life of King Henry the Eighth – Venus and Adonis – The Rape of Lucrece – Sonnets – A Lover’s Complaint – The Passionate Pilgrim – Sonnets to Sundry Notes of Music – The Phoenix and the Turtle.

*Jacket A:* Pictorial in light yellowish brown (76), deep brown (56) and dark blue (1463) with inset oval portrait of Shakespeare in deep brown against light yellowish brown background with lettering in dark blue and reverse. Front flap as 364a. (*Fall 1943*)

*Jacket B:* Pictorial in vivid reddish orange (34), strong green (141) grayish brown (61), and black on coated white paper with drawing of gold crown with crossed sword and staff, banner, and olive leaves; lettering in vivid reddish orange and black with titles of individual plays below the drawing, borders at head and foot in gold; backstrip with variation of drawing at head. Signed: St. Front flap as jacket A. (*Spring 1944*)

ML edition printed from plates made from a new typesetting. Publication announced for November 1943. *WR* 30 October 1943. First printing: Not ascertained. Discontinued 1971/72.

Publishing history notes for all of the Shakespeare volumes in the regular ML are under *The Tragedies of Shakespeare* (364).

**366b. Reprinted in 2 volumes (1947)**

*Vol. 1*

[within double rule frame broken at foot] *The* | *Histories* | *of* | *Shakespeare* | *VOLUME ONE* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [1–3] 4–673 [674]. [1–19]16 [20]20 [21]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] publication and manufacturing statements; [*5*] CONTENTS; [*6*] blank; [1] part title as 366a; [2] blank; [3]–673 text; [674] blank.

*Variant:* Pp. [*6*], [1–3] 4–673 [674], [*8*]. [1–20]16 [21]8 [22]16. Contents as 366b except: [*1*-*6*] ML list; [*7*-*8*] ML Giants list. (*Fall 1953*)

*Contents:* The Life and Death of King John – The Tragedy of King Richard the Second – The First Part of King Henry the Fourth – The Second Part of King Henry the Fourth – The Life of King Henry the Fifth – The First Part of King Henry the Sixth – The Second Part of King Henry the Sixth – The Third Part of King Henry the Sixth.

*Jacket C1:* As 366a jacket B with “IN TWO VOLUMES” added below title, “VOLUME ONE” and revised list of individual plays below drawing; front flap revised to reflect six-volume format. ML number on backstrip: 3. (*Fall 1947*)

*Vol. 2*

[within double rule frame broken at foot] *The* | *Histories* | AND POEMS OF | *Shakespeare* | *VOLUME TWO* | THE MODERN LIBRARY | NEW YORK | [torchbearer E4 extending below frame]

Pp. [*6*], [675–677] 678–1153 [1154–1156]. [1–13]16 [14]20 [15]16

[*1*] half title; [*2*] blank; [*3*] title; [*4*] publication and manufacturing statements; [*5*] CONTENTS; [*6*] blank; [675] part title: THE TRAGEDY OF KING | RICHARD THE THIRD | [cast of characters within single rules]; [676] cast of characters (cont.) and scene within double rules; [677]–1047 text; [1048] blank; 1049–1118 NOTES; 1119–1153 GLOSSARY TO THE HISTORIES | AND POEMS; [1154–1156] blank.

*Contents:* The Tragedy of King Richard the Third – The Famous History of the Life of King Henry the Eighth – Venus and Adonis – The Rape of Lucrece – Sonnets – A Lover’s Complaint – The Passionate Pilgrim – Sonnets to Sundry Notes of Music – The Phoenix and the Turtle.

*Jacket C2:* As vol. 1 jacket with “VOLUME TWO” and list of plays and poems below drawing. ML number on backstrip: 3A. (*Fall 1947*)

**366c. Ornamental headpieces added (1957)**

*Vol. 1*

Title as 366b vol. 1.

Pp. [*6*], 1–673 [674], [*8*]. [1]16 [2–9]32 [10]24 [11]32 [12]16

Contents as 366b except: 1 part title: THE LIFE AND DEATH | OF KING JOHN | [ornamental headpiece] | [cast of characters and scene]; [2] blank; 3–673 text with ornamental headpieces at beginning of each act; [674] blank; [*1*‑*6*] ML list; [*7*–*8*] ML Giants list. (*Spring 1957*)

*Jacket D1a:* As 366b. ML number on backstrip: 3. (*Spring 1957*)

*Jacket D1b:* ML number on backstrip: 6. (*Fall 1959*)

*Vol. 2*

Title as 366b vol. 2.

Pp. [*6*], 675–1153 [1154–1156]. [1]16 [2–6]32 [7]16 [8]4 [9]32 [10]16

Contents as 366b except: 675 part title: THE TRAGEDY OF KING | RICHARD THE THIRD | [ornamental headpiece] | [cast of characters]; 676 cast of characters (cont.) and scene; 677–1047 text with ornamental headpieces at beginning of each act and on part-title for poems; titles of poems reset in italics with ornaments at beginning of “Venus and Adonis” and “The Phoenix and the Turtle”; [1154] blank; [1155–1156] ML Giants list. (*Spring 1957*)

*Jacket D2a:* As 366b. ML number on backstrip: 3A. (*Spring 1957*)

*Jacket D2b:* As 336ML number on backstrip: 7. (*Fall 1959*)

Also in the Modern Library

Shakespeare, *The Comedies of Shakespeare* (1 vol., 1943–1947; 2 vols., 1947–1971; Illustrated ML (1944–1945)

Shakespeare, *The Tragedies of Shakespeare* (1 vol., 1943–1947; 2 vols., 1947–1971; Illustrated ML (1944–1945)