

T. S. ELIOT



Item 7

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1. Eliot (T.S.) *The Sacred Wood*. Essays on Poetry and Criticism. Methuen, 1920, FIRST EDITION, pp. xx, 155, [8, publisher's list, see below), foolscap 8vo, original blue cloth, lettered in blind to upper board, to the backstrip in gilt, the latter gently faded and a little rubbed at ends, top edge a little darkened, the tail edge roughtrimmed, the endpapers lightly browned, the flyleaf with ownership and gift inscription (the latter dated 1927), good (Gallup A5a) **£80**

A later issue, the ads at the rear determining that these sheets were bound up 'not earlier than January 1924' (Gallup).

2. Eliot (T.S.) *Poems, 1909-1925*. Faber & Gwyer, 1925, FIRST EDITION, 19/85 LARGE PAPER COPIES signed by the author, pp. [ii], 99, 8vo, original white buckram, bevelled edges, backstrip lettered in gilt and slightly browned with a few tiny spots towards foot, a couple of faint handling marks and a tiny scuff towards foot of upper board, edges untrimmed and uncut, free endpapers faintly browned, in custom dropback box, very good (Gallup A8b) **£12,500**

The first of Eliot's trade publications to be issued in a signed, limited edition.

Notable as the first printing of 'The Waste Land' to include the dedication to Ezra Pound, and the first appearance in book-form of 'The Hollow Men'.

3. Eliot (Charlotte) *Savonarola*. A Dramatic Poem. With an Introduction by T.S. Eliot. R. Cobden-Sanderson, [1926,] FIRST EDITION, a sliver of waterstaining at head of early leaves, a few very faint spots to page-heads at opening and close, pp. xv, 99, crown 8vo, original black cloth, backstrip with printed label (this browned and slightly chipped), a little rubbed to extremities, edges untrimmed, free endpapers browned, the flyleaf with slightly later ownership inscription, good (Gallup B4) **£300**

'Savonarola' was the author's only published work, the printed dedication 'To My Children' - the most notable of whom, T.S. Eliot, contributes a 6pp. 'Introduction', which contains significant general statements ('Every period of history is seen differently by every other period; the past is in perpetual flux, although only the past can be known'; 'The play, like a religious service, should be a stimulant to make life more tolerable and augment our ability to live'), and refers to the work of George Eliot, Ford Madox Hueffer, Shaw, Chekhov and Ibsen more directly than to the present work.

Ackroyd notes the 'bloodless character of her poem': 'there is a faint consonance with the work of her son [...] It is almost as if a certain rhythm had entered the blood of the child, a flatness of emphasis'.

Scarce, 300 copies printed.

4. Eliot (T.S.) *Animula*. [Ariel Poem, No. 23.] Faber and Faber, 1929, FIRST EDITION, 146/400 COPIES signed by the author, printed on hand-made paper, full-page wood-engraving printed in 3 colours and a further wood-engraved design by Gertrude Hermes, pp. [9, rectos only], crown 8vo, original yellow boards lettered in gilt with asterisk design to upper board, some very light handling and a couple of very faint spots along joints, the spine slightly pushed at foot, very good **£800**

An excellent copy, without the usual cracking to the fragile spine.

SIGNED BY T.S. ELIOT

5. (Eliot.) BAUDELAIRE (Charles) *Intimate Journals*. Translated by Ch. [Christopher] Isherwood. Introduction by T.S. Eliot. The Blackamore Press, 1930, 46/50 COPIES signed by T.S. Eliot, frontispiece and 6 further plates from drawings by the author, one or two very faint spots, pp. 126, [1], crown 8vo, original beige cloth, lettered in gilt to backstrip and upper board, bevelled edges, some very light soiling, t.e.g., others untrimmed, free endpapers very faintly browned, the flyleaf with near-contemporary ownership inscription, very good (Gallup B14b) **£2,000**

Eliot, who signs this limited edition, contributes a 19pp. essay on Baudelaire's work.

6. (Eliot.) McGREEVY (Thomas) Thomas Stearns Eliot. A Study [The Dolphin Books.] Chatto & Windus, 1931, FIRST EDITION, Bawden vignette to title-page, a sprinkling of faint spots to opening and closing leaves, pp. [viii], 71, foolscap 8vo, original cream boards with overall Bawden design printed in green, a couple of faint spots to both boards, edges and endpapers lightly spotted, Bawden dustjacket discreetly price-clipped, the backstrip panel browned, very good **£50**

The Irish modernist, sometimes MacGreevy, part of the Criterion's roster, offers reflections on Eliot's poetry up to the recent 'Ash Wednesday'. MacGreevy's published output is slim but his association with writers such as Eliot, Joyce, Beckett, and Wallace Stevens indicates its caliber.

SIGNED, LIMITED EDITION

7. Eliot (T.S.) Triumphal March. [Ariel Poem, No. 35.] Faber and Faber, [1931], FIRST EDITION, 51/300 'LARGE PAPER' COPIES signed by the author, colour-printed full-page illustration by E. McKnight Kauffer, pp. [4], crown 8vo, original grey boards, lettered in gilt to upper board, faintly browned along the spine, very good (Gallup A19b) **£1,450**

The fifth of Eliot's contributions to the 'Ariel Poems', and the fourth of those to feature an illustration by E. McKnight Kauffer - the signed edition smaller in number than its predecessors.

INSCRIBED TO ALEC RANDALL

8. Eliot (T.S.) Triumphal March. [Ariel Poem, No. 35.] Faber and Faber, [1931], FIRST EDITION, colour-printed full-page illustration by E. McKnight Kauffer, pp. [4], foolscap 8vo, original sewn grey wrappers with a design by McKnight Kauffer to front, a little splitting to lower half of spine (but all secure) and small chip at head, a little soiling to covers, and a sliver of inkstain to inside-margin of head, good (Gallup A19a) **£850**

Inscribed by the author at the foot of the poem: 'Alec Randall, from T.S. Eliot'.

The recipient was a university friend of Richard Aldington, who became a regular contributor to The Criterion under Eliot's editorship – largely reviewing German literature. By the time of his first introduction to Eliot, in the latter half of 1922, he had already embarked on his career as a diplomat, and shortly after became Second Secretary to the Holy See.

9. (Eliot.) JURY (C.R.) T.S. Eliot's The Waste Land. Some Annotations. A Lecture delivered to the Adelaide Branch of the English Association on July 29 1932. [Pamphlet No. 1.] [Adelaide:] F.W Preece for the Adelaide Branch of the English Association, 1932, FIRST EDITION, pp. 24, crown 8vo, original sewn grey wrappers, slightly browned and nicked, very good **£80**

Charles Rischbieth Jury went up to Magdalen College, Oxford in 1913 but curtailed his studies to serve in the Great War, where he was wounded; completing his degree, he travelled around Europe with spells back in his native South Australia, where he was at the time of writing this talk on Eliot's poem.

His 'annotations' proceed from Eliot's own, pointing to the symbolism derived from Jessie L. Weston and J.G. Frazer, though also directing his audience to other dominant intellectual influences of the period in the form of Freud and Spengler.

10. Eliot (T.S.) Sweeney Agonistes. Fragments of an Aristophanic Melodrama. Faber and Faber, 1932, FIRST EDITION, pp. 31, foolscap 8vo, original blue boards, backstrip lettered in red, top edge a trifle spotted, very good (Gallup A23) **£50**

11. Eliot (T.S.) The Rock. A Pageant Play written for performance at Sadler's Wells Theatre 28 May - 9 June 1934 on behalf of the Forty-Five Churches Fund of the Diocese of London. Faber and Faber, 1934, FIRST EDITION, ownership inscription to half-title, pp. 86, crown 8vo,

original grey wrappers printed in black, lightly handled and a little rubbed at edges, good (Gallup A26a) **£100**

One of 2,000 copies in this binding from the first edition.

WITH A LETTER FROM THE AUTHOR

12. Eliot (T.S.) *Murder in the Cathedral*. Faber and Faber, 1935, FIRST COMPLETE EDITION, pp. 87, crown 8vo, original purple cloth, backstrip lettered in gilt, a couple of small spots to edges and to margins of endpapers, dustjacket with chip to centre of browned backstrip panel, but otherwise in nice shape, very good (Gallup A29b) **£925**

Laid in is a typed letter signed by the author, thanking 'Father Nicholson' for his 'kind note of appreciation of the play' - assuring him that he is 'by no means overwhelmed or sated with correspondence of this kind' and it gives him 'very great pleasure and satisfaction'.

The recipient, Donald Nicholson (later the Revd Canon Nicholson), continued to correspond with Eliot and - as he relayed in a letter to the author's wife, Valerie, following Eliot's death - 'had the great privilege of working with him at St Stephen's, Gloucester Road, from 1936 to 1939, and living in the same house at 9 Grenville Place'.

T.S. ELIOT CLEARS HIS DIARY, FOR EMILY HALE

13. Eliot (T.S.) *Typed Letter signed, to Gwynneth L. Thurburn*. 28 January 1937, typed on a single side of Criterion-headed paper, signed in black ink at foot, p. [1], 4to sometime folded, very good condition **£375**

An unpublished and rather slight letter, some six lines, which carries a more weighty subtext.

Eliot writes to 'Miss Thurburn', of the Central School of Speech and Drama, declining her invitation to read at their 'verse reading society'. Though Eliot doesn't enlarge upon his reason for refusing to 'undertake any more engagements during this spring and summer', we might assume that it relates in part to the prospect of spending a good portion of those months in the company of some New England visitors - foremost amongst which was Emily Hale, alongside her guardians Aunt Edith and Uncle John, their itinerary including the customary trip to the Cotswolds that Eliot cherished (an earlier such visit would inspire 'Burnt Norton').

Hale's significance in Eliot's life is well established: their relationship, beginning 25 years earlier, was in its nature romantic, each party deriving the expectation of marriage at different points; though unconsummated, she served as the inspiration for some of his most tender verse.

Gwynneth Thurburn was a progressive drama teacher (this, coincidentally, also Hale's profession), who had earlier collaborated with Eliot in training the amateur choruses for 'The Rock' and 'Murder in the Cathedral' - along with Elsie Fogerty, the school's founder - and Eliot's correspondence with her begins around the time of the play's production. Thurburn was first a student, then a teacher, and finally the Principal at the Central School.

14. Eliot (T.S.) *Old Possum's Book of Practical Cats*. Faber and Faber, 1939, FIRST EDITION, one or two very faint spots to borders, pp. 45, 8vo, original yellow cloth with author's vignette stamped in red to upper board, backstrip lettered in red, this and board-edges a little darkened, small mark to lower board, gentle bump to top corners, edges roughtrimmed, contemporary gift inscription to flyleaf and a few spots thereupon, dustjacket with designs by the author, lacking most of backstrip panel and a little grubby overall, good (Gallup A34a) **£300**

THE FIRST QUARTET

15. Eliot (T.S.) *'East Coker'*, in *The New English Weekly & The New Age. A Review of Public Affairs, Literature and the Arts. Vol XVI, No. 22. The New English Weekly (Supplement) [Easter Number,] 1940, FIRST EDITION*, pp. 325-8, folio, original self-wrappers, the paper slightly browned, very good condition (Gallup A36a) **£1,250**

The original appearance of the first publication of any of the 'Four Quartets', issued on March 21st 1940 - an important, and scarce, survival, here superbly preserved by the Supplement featuring Eliot's poem still being bound in (as issued) to this wartime number of the review (which elsewhere features George Orwell's essay on Hitler).

16. Eliot (T.S.) *Old Possum's Book of Practical Cats*. Nicolas Bentley drew the pictures. Faber and Faber, 1940, FIRST ILLUSTRATED EDITION, 14 colourprinted plates and further line-drawings in the text by Nicolas Bentley, pp. 51, 8vo, original cream cloth with Bentley illustration in red yellow and black stamped to upper board, the backstrip lettered in red, a few faint spots with top edge of cloth a little dust-darkened, ownership inscription and small address sticker to flyleaf, dustjacket with Bentley design (repeated from upper board), toned overall and a little nicked and chipped, some light handling, the backstrip panel browned with some faint waterstaining just creeping round to front panel, very good (Gallup A34c) **£500**

17. Eliot (T.S.) *Four Quartets* [*East Coker; Burnt Norton; The Dry Salvages; Little Gidding*.] Faber and Faber, 1941- 1942, FIRST SEPARATE EDITIONS, first printings, 'The Dry Salvages' with ownership inscription to half-title, a few spots to this and 'East Coker', the paperstock of last volume a little runked, pp. 15; 15; 15; 16, 8vo, original stapled (including 'Little Gidding', sometimes sewn) wrappers of different colours, a little browned around the spines, a few faint spots to 'The Dry Salvages', borders of wrappers to 'East Coker' a little darkened with a small and very faint splashmark at head of rear, edges untrimmed and in the case of 'Little Gidding' largely uncut, very good (Gallup A36c; A37; A39; A42) **£1,250**
'East Coker' had first appeared, in two editions, as a supplement to the New English Weekly in Easter of 1940; 'Burnt Norton' had been included in Eliot's Collected Poems from 1936; the latter two poems from the sequence make their first appearance in this form.

18. Eliot (T.S.) *Four Quartets*. Faber and Faber, 1944, FIRST ENGLISH COLLECTED EDITION, pp. 44, crown 8vo, original tan cloth, the backstrip lettered in gilt, edges roughtrimmed, a little dustiness to top edge, free endpapers spotted, dustjacket with backstrip panel slightly browned and chipped at foot, the odd light handling mark, a few nicks or very short closed tears, very good (Gallup A43b) **£300**

19. Eliot (T.S.) *Murder in the Cathedral* [Later printing.] Faber and Faber, 1943, pp. 88, crown 8vo, original purple cloth, backstrip lettered in gilt, edges roughtrimmed and a little toned, dustjacket in bright shape with a couple of specks and gentle rubbing to extremities, very good **£350**
Signed by the author on the title-page beneath his (crossed-through) printed name; a reprint of the work's third edition.

20. Eliot (T.S.) *Notes towards the Definition of Culture*. Faber and Faber, 1948, FIRST EDITION, pp. 124, 8vo, original blue cloth, backstrip lettered in gilt and slightly faded, faint partial browning to free endpapers, Blackwell's ticket at foot of front pastedown, dustjacket slightly nicked, backstrip panel slightly darkened, very good (Gallup A51a) **£175**

21. Barnes (Djuna) *Nightwood*. Faber and Faber, 1950, SECOND EDITION, pp. [vi], 239, 8vo, original lilac cloth, backstrip lettered in gilt (partially against a red ground), top edge slightly dusty, free endpapers faintly spotted, dustjacket price-clipped, backstrip panel faintly sunned, shallow chip at one corner, very good (Gallup B31b) **£75**
This edition is the first in England to include Eliot's Introduction, first printed in the American edition in 1937 - to which Eliot adds a perfunctory postscript here.

22. Eliot (T.S.) *The Cocktail Party, a Comedy*. Faber and Faber, 1950, FIRST EDITION, first state, with 'here' uncorrected at line 1, page 29, pp. 168, [3], 8vo, original green cloth, backstrip lettered in gilt, top edge slightly dusty, endpapers lightly spotted, front pastedown with

contemporary bookplate (dated March 1950), dustjacket with browned backstrip panel, a little nicked, very good (Gallup A55a) **£50**

SIGNED AT A DINNER FOR THE 'ALLIANCE FRANÇAISE'

23. Eliot (T.S.) Signed menu, Edinburgh 1952. [Edinburgh:] Edinburgh Corporation Catering Department, [7th June 1952,] the menu on a small piece of card printed in red and blue, paper residue to border where sometime glued into album (not affecting legibility), foolscap 8vo, very good condition **£300**

The menu is signed on the verso by Eliot (at the head), followed by 'J. Henriot', 'Inverclyde' [John Alan Burns, 4th Baron Inverclyde], 'Monette Le Roy', 'Claude Chailey[?]', and the author Georges Duhamel.

The occasion was a dinner for the Alliance Française, at which Eliot had given the Presidential Address. In a letter to Emily Hale following his return, on 13th June, he recalled 'four very tiring days talking French most of the time'.

The menu serves, inevitably, French fare: 'Hors d'œuvre d'oranges' followed by 'Crème d'asperges', 'Langue de Boeuf et Jambon froid' with 'Salade de saison [et] Pommes Lyonnaise', then 'Glace Napolitaine aux Poires', a 'Canapé d'anchois', concluding with 'Café'.

24. Eliot (T.S.) The Three Voices of Poetry. Cambridge University Press for the National Book League, 1953, FIRST EDITION, pp. 24, foolscap 8vo, original stapled cream wrappers printed in green, a little darkened around the spine and a few faint spots, very good (Gallup A63a) **£30**

25. Eliot (T.S.) The Confidential Clerk. A Play. Faber and Faber, 1954, FIRST EDITION, first state with the typographical error 'Ihad' uncorrected on page 7, pp. 136, 8vo, original pale blue cloth, backstrip lettered in gilt, top edge dusty, ownership inscription of J.P. Pattinson in pencil to flyleaf, dustjacket a little chipped and nicked, the backstrip panel darkened, good (Gallup A64a) **£30**

J.P. Pattinson was a critic and translator who attended Emmanuel College, Cambridge.

INSCRIBED BY THE TRANSLATOR

26. Barnes (Djuna) L'Arbre de la Nuit (Nightwood). Traduit de l'Anglais par Pierre Leyris. Introduction de T.S. Eliot. Paris: Éditions du Seuil, [1957,] FIRST FRENCH EDITION, the top corner of a few leaves dog-eared, pp. 199, [3], crown 8vo, original pale grey wrappers, small pressure-mark at foot of front, perforated 'S.P.' (Service de Presse) stamp to rear cover and last few leaves identifying this as an advance copy, original prospectus laid in, very good (Gallup D93) **£100**

Inscribed by the translator on the half-title: 'Pour Maria Bernal Dort[?], qui a la chance d'habiter un accent si complexe, hommage de Pierre Leyris'.

Leyris was the pre-eminent French translator of Eliot's work, and undertook his work with the co-operation of the author; Eliot's Introduction occupies pp. 11-16 here.

THE LAST LIFETIME PERFORMANCE?

27. (Eliot.) [Programme for:] MURDER IN THE CATHEDRAL, by T.S. Eliot. December 3rd, 4th and 5th. Oxford: Oxford High School, 1964, single folded sheet, pp. [3], 12mo, fine condition **£30**

An all-female cast; given that Eliot died at the beginning of 1965, these were conceivably the last lifetime performances of his most important play.

28. Eliot (T.S.) & Groucho Marx. 'Dear T.S. Eliot... Yours, Groucho' [a selection of letters in *The Sunday Times, Weekly Review*] *The Sunday Times*, 12 November 1967, large broadsheet,

the cover-illustration a composite-portrait of Eliot and Marx, faintly toned, pp. 45-64 [the entire supplement], folio, original self wrappers, folded, very good condition **£30**
This selection of correspondence from 'The Groucho Letters', on the eve of the book's publication in the UK, comprises six letters from Eliot to Marx and four letters in return - as well as two letters from Groucho concerning the poet, one to Gummo describing their meeting. They are the record of an unexpected friendship and fandom - they discuss an exchange of portraits, and their mutual admiration, with warmth and humour; most amusing is the comedian's description of their first face-to-face meeting, each trying to impress upon the other their enthusiasm for their work rather than receive the intended compliment.

ELIOT AND UNGARETTI TRANSLATE

29. Perse (Saint-John) Anabase. Seguita dalle traduzioni di T.S. Eliot e Giuseppe Ungaretti. Illustrata da Berrocal. Verona: La Rame, 1967, ONE OF 23 LETTERED COPIES (this 'Z') from an edition of 122 copies, signed by the artist, printed on Pescia hand-made paper by Giovanni Mardersteig at the Stamperia Valdonega, 9 colour-printed linocuts with 3 of these double-spread, title-page printed in black and blue, pp. 131, 4to, loose as issued in card wrappers, cloth and board chemise with Berrocal design and board slipcase (the latter carrying a few marks), the book itself near fine **£900**
One of the most important modernist long poems - its significance enshrined by the eminence of its translators in the versions included here - in an edition illustrated with striking lino-cuts by the sculptor Berrocal, whose images convey the blend of the modern and the classical that is fundamental to the text.

30. (Old School Press.) (Eliot.) KIRKUP (James) [Broadside:] 'Vivienne at Rodmell'. [Hinton Charterhouse:] The Old School Press, 2000, ONE OF 50 COPIES printed on Amalfi paper, line-drawing by John Watts to left margin, the paper slightly spotted, 49 x 34.5 cm approx., stored rolled in publisher's original mailing tube, very good **£35**
A poem drawn from his collection, 'Figures in a Setting'; it depicts the troubled Eliots in the domineering company of Virginia Woolf at her home in Lewes - an interpretation, a little excessive in its deductions, of the photograph of the three of them in the garden there.

31. (Atlantis Press.) ELIOT (T.S.) Little Gidding. Oxford: The Atlantis Press, 2023, ONE OF 35 NUMBERED COPIES, title printed in red, pp. 14, 8vo, original sewn black wrappers, grey dustjacket with printed label to front, new **£30**
A new letterpress edition of the final poem in Eliot's sequence of 'Four Quartets', first published in 1942.

