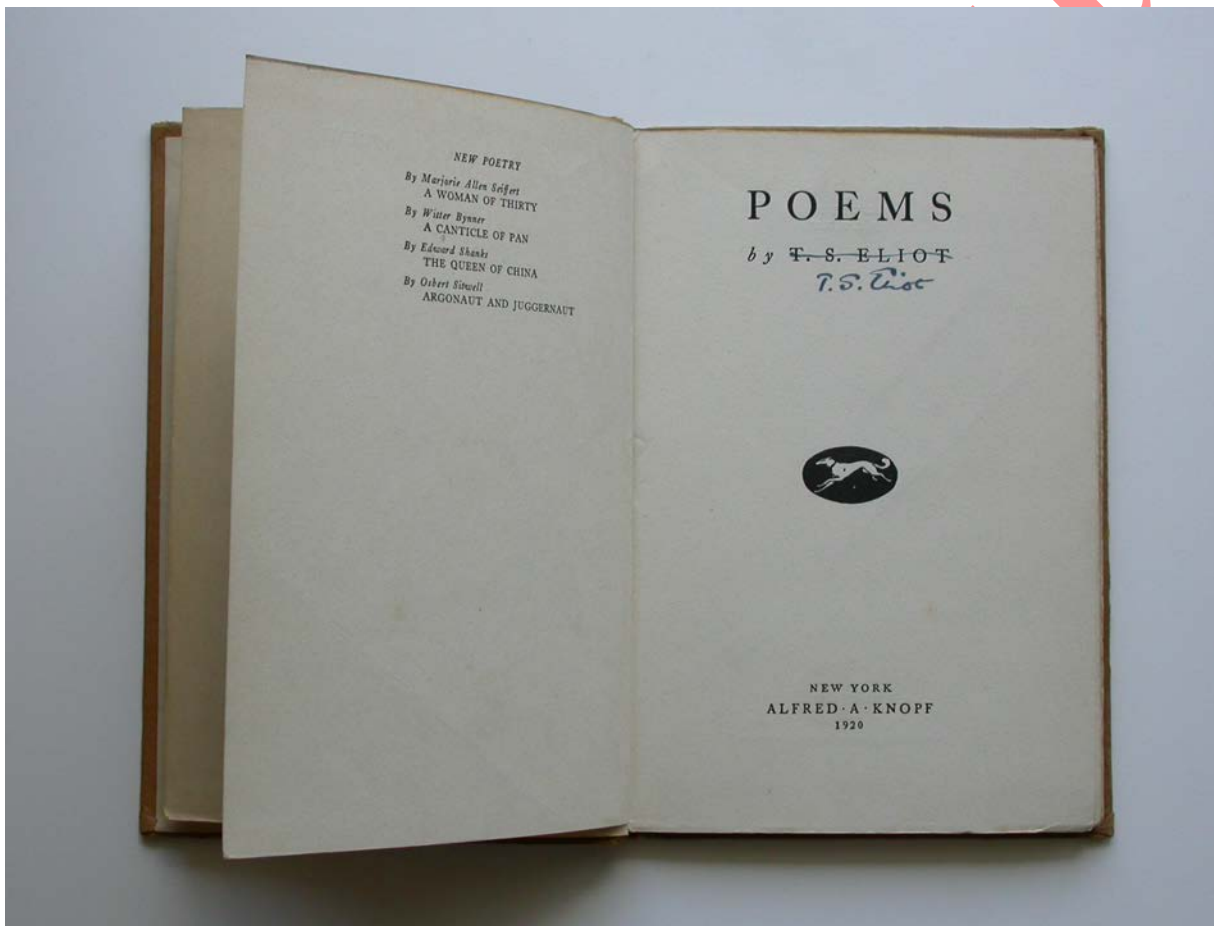


YGRbooks

T.S. Eliot



Catalogue 19

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All books and magazines are First Editions, First Printings, unless otherwise indicated.
Payment in Swiss Francs (CHF) on Swiss account is preferred.

All books remain the property of the seller until paid for in full. Postage is extra.

Price for the whole collection: CHF 6'500

October 2017 – Updated 2019

Sold Out

1. *Poems*

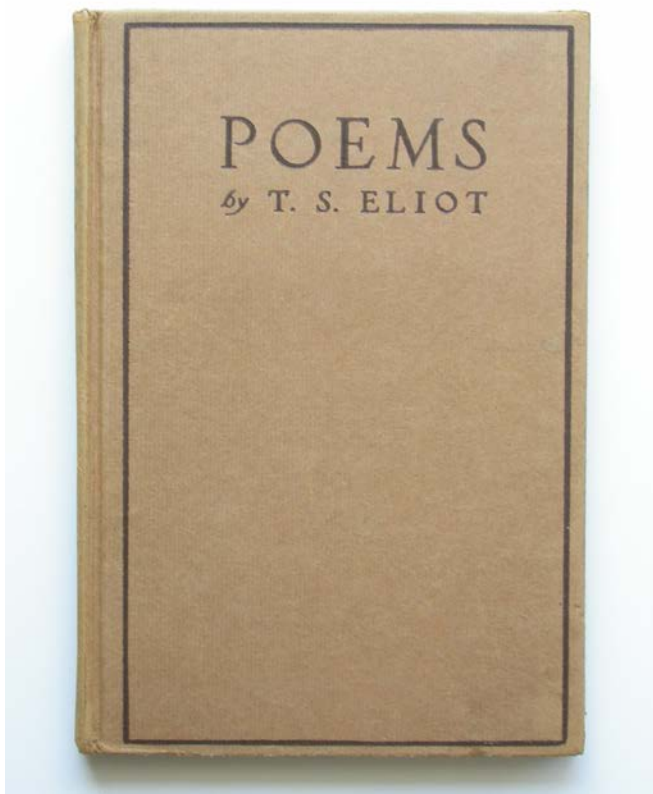
New York: Alfred A. Knopf, 1920. First Edition, First Printing. Original tan boards lettered in brown. The book itself is near fine, but for the usual browning of the endpapers and some offsetting onto the front pastedown from a contemporary (and very favourable) review of the book by Burton Rascoe tipped onto the front free endpaper. With pencil corrections to individual words on pp. [9], 16, 30, 33 and 61.

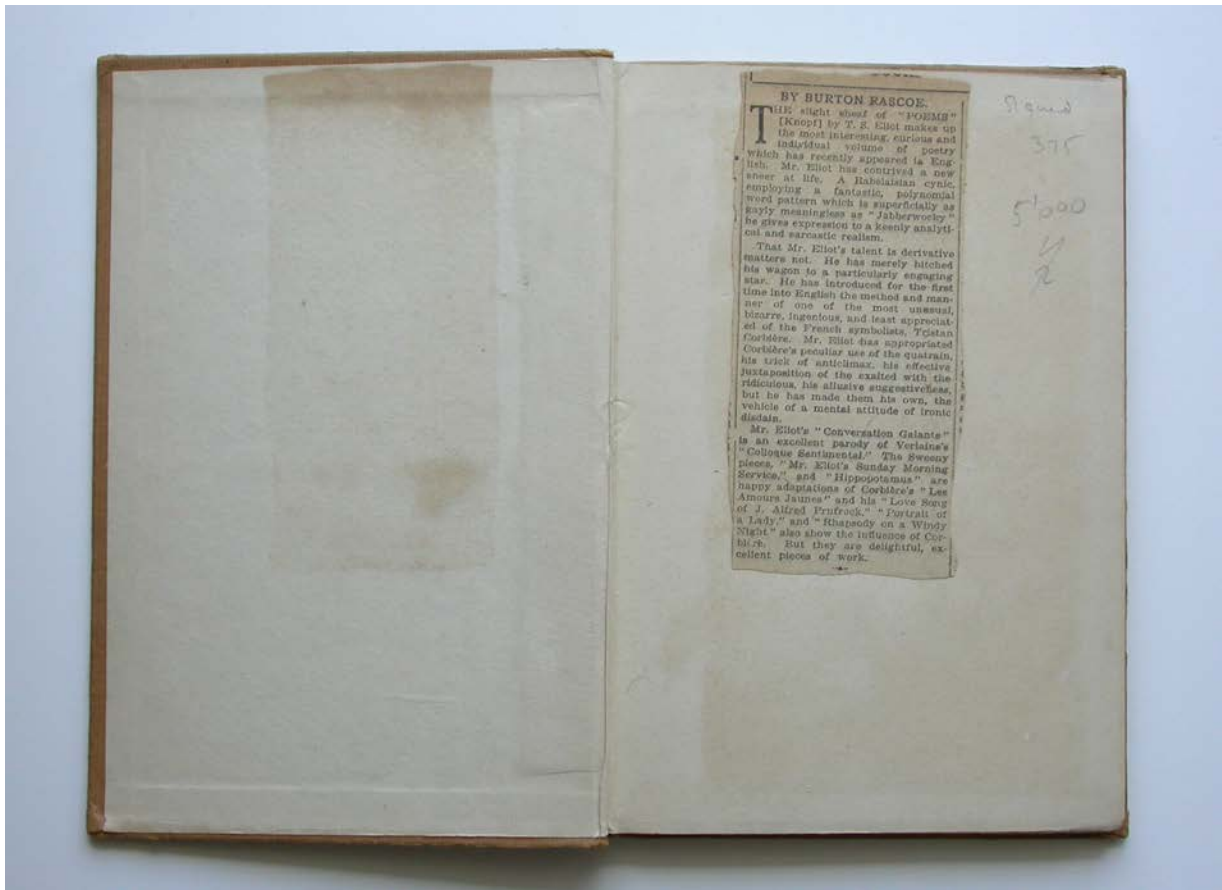
This copy signed by Eliot on the title page under his printed name, which he has crossed out. A rare opportunity to acquire a lovely, signed and affordable “Prufrock”: long past mere “Whispers of Immortality”, but part of the canon of English Poetry.

The first edition of T.S. Eliot’s first collection of poems to be published in America. A copy of this edition in the dustwrapper sold for £91’250 in 2010. It was inscribed:

“For Virginia Woolf / from the author / T.S. Eliot”

We mention this, because our copy was bought from the very same bookseller. The collection itself was published a few weeks earlier in February in England by the Ovid Press under the title *Ara Vus* [sic] *Prec.* The American edition differed in two places to the English edition: “Hysteria” replaced “Ode” and “Le Spectateur” was titled “Le Directeur”. Several of the poems had first appeared in England in 1917 as *Prufrock and other Observations*.





BY BURTON RASCOE.

THIS slight book of "POEMS" [Kneep] by T. S. Eliot makes up the most interesting, curious and individual volume of poetry which has recently appeared in English. Mr. Eliot has contrived a new snapper at life. A Babylonian cyclic, employing a fantastic, polynomial word pattern which is superficially as gayly meaningless as "Jabberwocky" he gives expression to a keenly analytical and sarcastic realism.

That Mr. Eliot's talent is derivative matters not. He has merely hitched his wagon to a particularly engaging star. He has introduced for the first time into English the method and manner of one of the most unusual, bizarre, ingenious, and least appreciated of the French symbolists, Tristan Corbière. Mr. Eliot has appropriated Corbière's peculiar use of the quatrain, his trick of anticlimax, his effective juxtaposition of the exalted with the ridiculous, his allusive suggestiveness, but he has made them his own, the vehicle of a mental attitude of ironic disdain.

Mr. Eliot's "Conversation Galante" is an excellent parody of Verlaine's "Colloque Sentimental." The Sweeney piece, "Mr. Eliot's Sunday Morning Service," and "Hippopotamus" are happy adaptations of Corbière's "Les Amours Jaunes" and his "Love Song of a Lady" and "Rhapsody on a Windy Night" also show the influence of Corbière. But they are delightful, excellent pieces of work.

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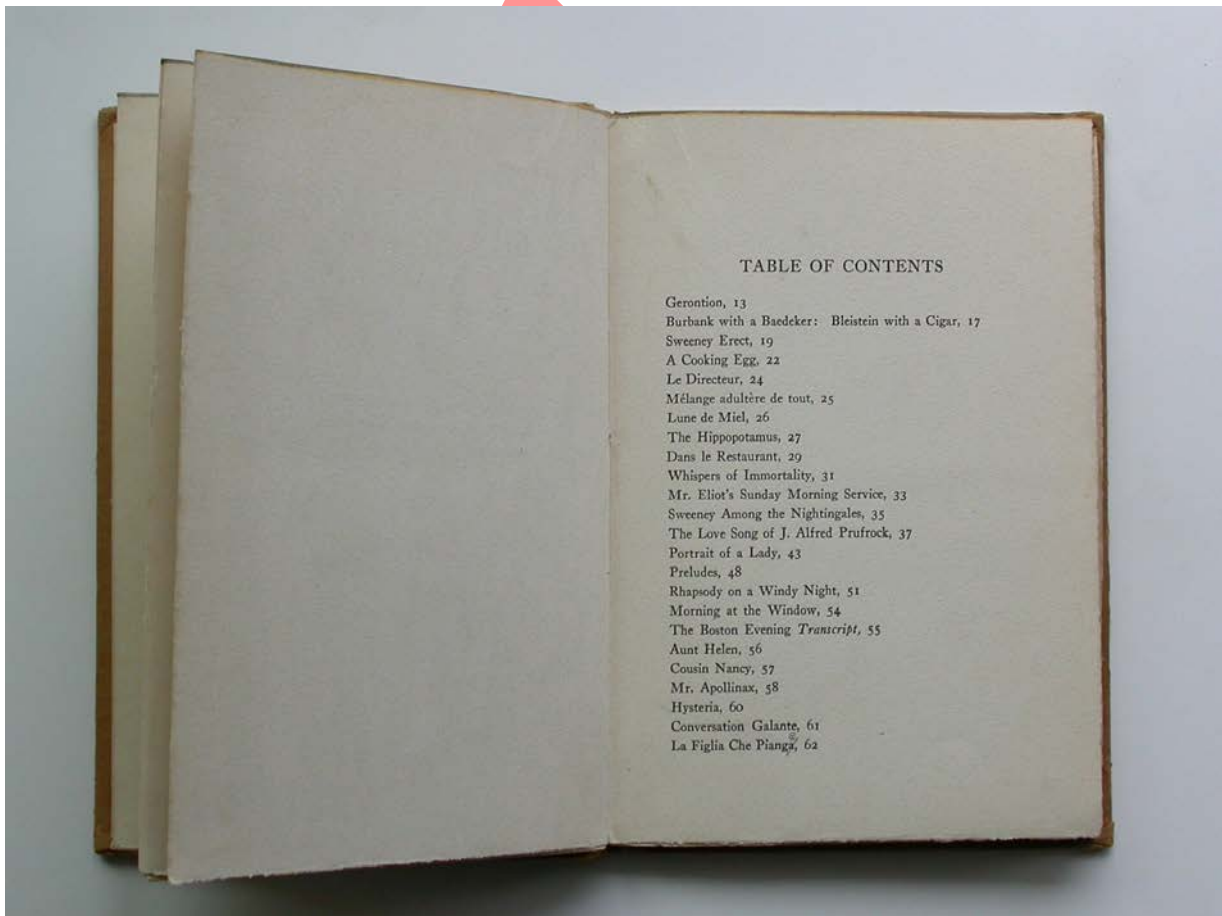


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2. *The Sacred Wood*

London: Methuen & Co. Ltd., 1920. First Edition, Second Printing (1928). Apart from the foxing, this is a near fine copy in a near fine dustwrapper.

3. *Dante*

London: Faber and Faber, 1929. First Edition, Second Printing (1930). Apart from some offsetting and foxing, a near fine copy in a near fine dustwrapper.



4. *Thoughts After Lambeth*

London: Faber and Faber, 1931. First Edition, First Printing. Some offsetting and foxing to endpapers, else a fine copy.

5. *Selected Essays*

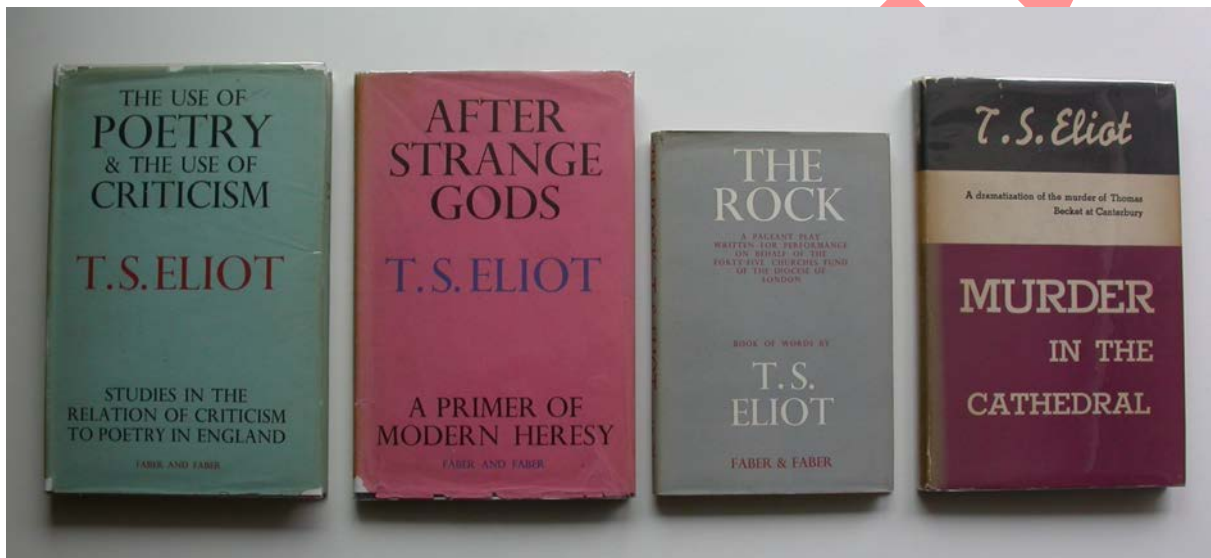
London: Faber and Faber, 1932. First Edition, Fourth Printing (1944). Boards and spine faded, else near fine.

6. *The Use of Poetry & the Use of Criticism*

London: Faber and Faber, 1933. First Edition, First Printing. A near fine copy, the endpapers and edges of which are foxed, in a very good dustwrapper, missing small pieces at the top and bottom of the spine, which is faded, and has several chips and closed tears, particularly around the edges.

7. *After Strange Gods – A Primer of Modern Heresy*

London: Faber and Faber, 1934. First Edition, First Printing. A near fine copy, the endpapers and edges of which are foxed, in a very good dustwrapper, missing a small piece at the bottom of the spine, which is faded, and has several chips and closed tears. Never officially reprinted and therefore rare in the Eliot canon.



8. *The Rock*

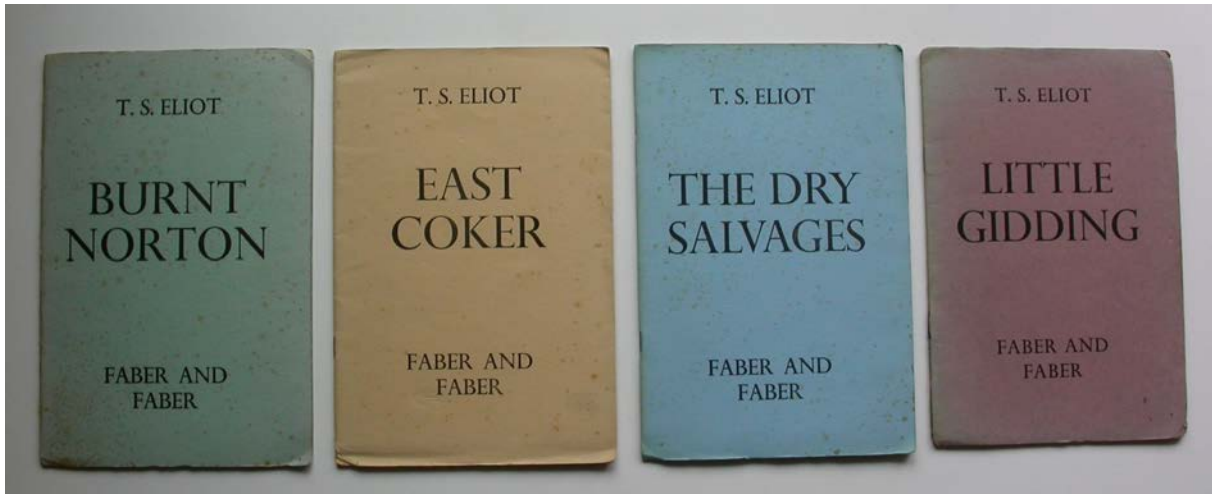
London: Faber and Faber, 1934. First Edition, Third Printing. Apart from the heavy foxing, a near fine copy in a near fine dustwrapper.

9. *Murder in the Cathedral*

New York: Harcourt, Brace and Company, 1935. First Edition, Second Printing (1936). A near fine copy in a very good dustwrapper, which is sunned along the spine.

10. *Burnt Norton – East Coker – The Dry Salvages – Little Gidding*

London: Faber and Faber, 1936-42. *Burnt Norton*: Second Edition (1941), Fourth Printing (1943); *East Coker*: First Edition, Sixth Printing (1942); *The Dry Salvages*: First Edition, Third Printing (1943); *Little Gidding*: First Edition, First Printing (1942). Original wrappers foxed, faded and marked, a very good set.

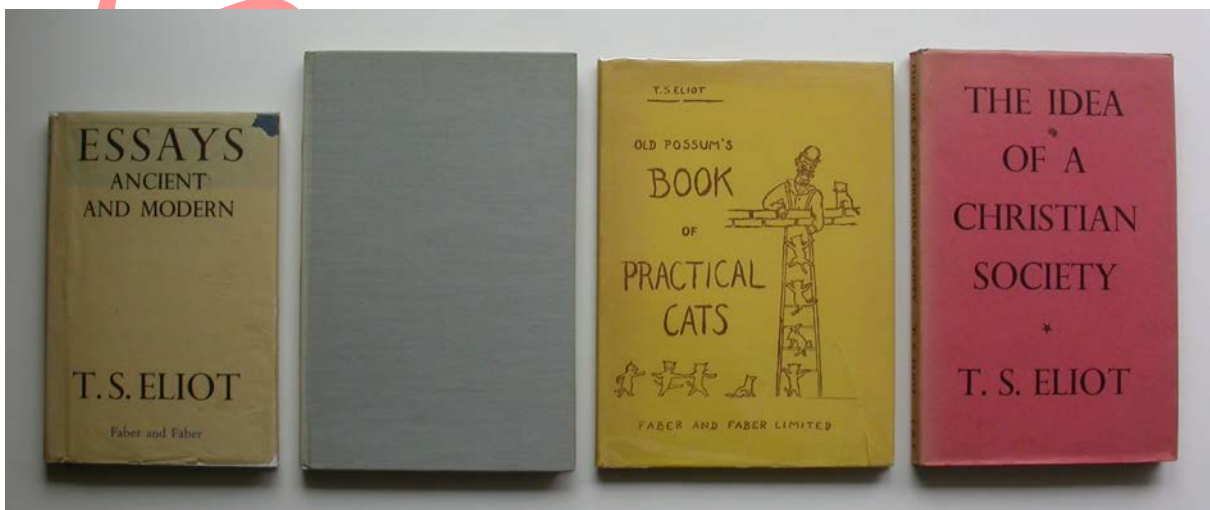


11. *Essays Ancient and Modern*

London: Faber and Faber, 1936. First Edition, Third Printing (1955). A near fine copy in a very good dustwrapper.

12. *The Family Reunion*

London: Faber and Faber, 1939. First Edition, First Printing. A very good copy.



13. *Old Possum's Book of Practical Cats*

London: Faber and Faber, 1939. First Edition, Tenth Printing (1948). A near fine copy in a very good dustwrapper.

14. *The Idea of a Christian Society*

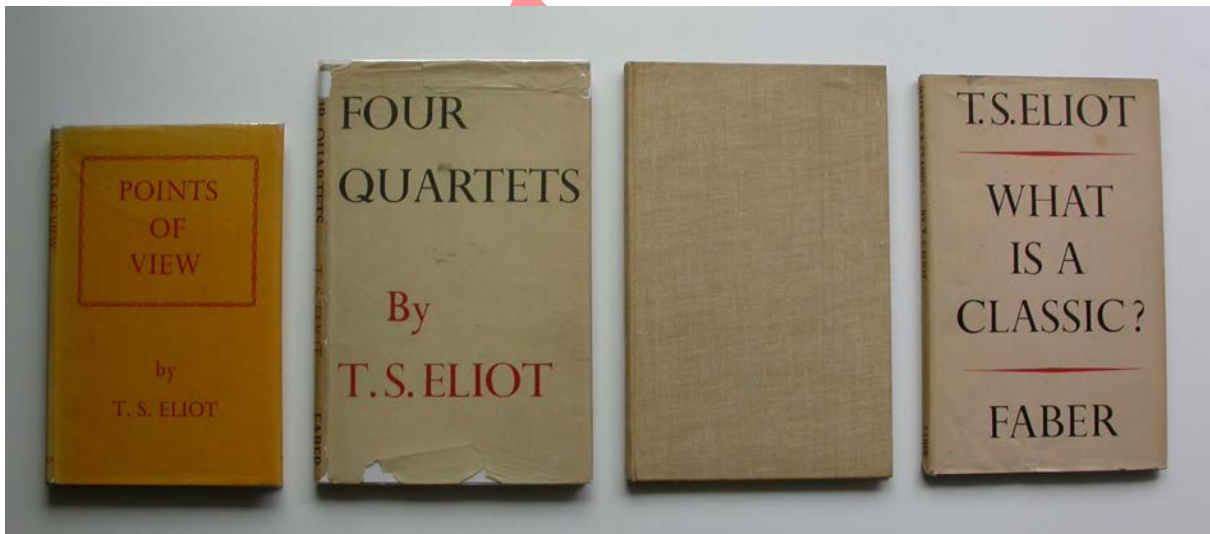
London: Faber and Faber, 1939. First Edition, Second Printing (1939). A very good copy – actually fine, but for the foxing – in a near fine dustwrapper.

15. *Points of View*

London: Faber and Faber, 1941. First Edition, Third Printing (1945). A near fine copy in a very good dustwrapper.

16. *Four Quartets*

London: Faber and Faber, 1944. First Edition, Second Printing (1944). A very good copy, which is annotated in pencil throughout, in a good only dustwrapper.



17. *Four Quartets*

London: Faber and Faber, 1944. First Edition, Fifth Printing (1947). A near fine copy.

18. *What is a Classic?*

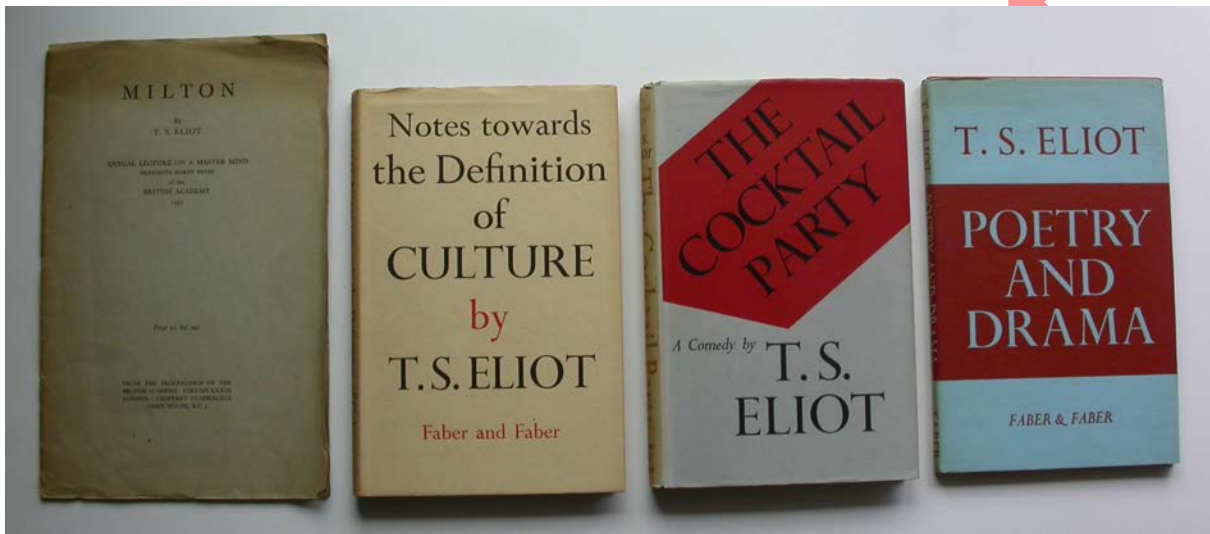
London: Faber and Faber, 1945. First Edition, Second Printing (1945). A near fine copy in a very good dustwrapper.

19. *Milton*

London: Oxford University Press, 1947. First Edition, Fourth Printing (1948). A very good copy in creased and marked original wrappers.

20. *Notes towards the Definition of Culture*

London: Faber and Faber, 1948. First Edition, First Printing. A very good copy in a near fine dustwrapper.



21. *The Cocktail Party*

London: Faber and Faber, 1950. First Edition, First Printing. A near fine copy in a near fine dustwrapper.

22. *Poetry and Drama*

London: Faber and Faber, 1951. First Edition, First Printing. A near fine copy in a near fine dustwrapper.

23. *The Three Voices of Poetry*

London: Cambridge University Press for the National Book League, 1953. First Edition, First Printing. A near fine copy in original wrappers.

24. *The Confidential Clerk*

London: Faber and Faber, 1954. First Edition, First Printing. A near fine copy in a near fine dustwrapper.



25. *On Poetry and Poets*

London: Faber and Faber, 1957. First Edition, First Printing. A fine copy in a near fine dustwrapper.

26. *The Elder Statesman*

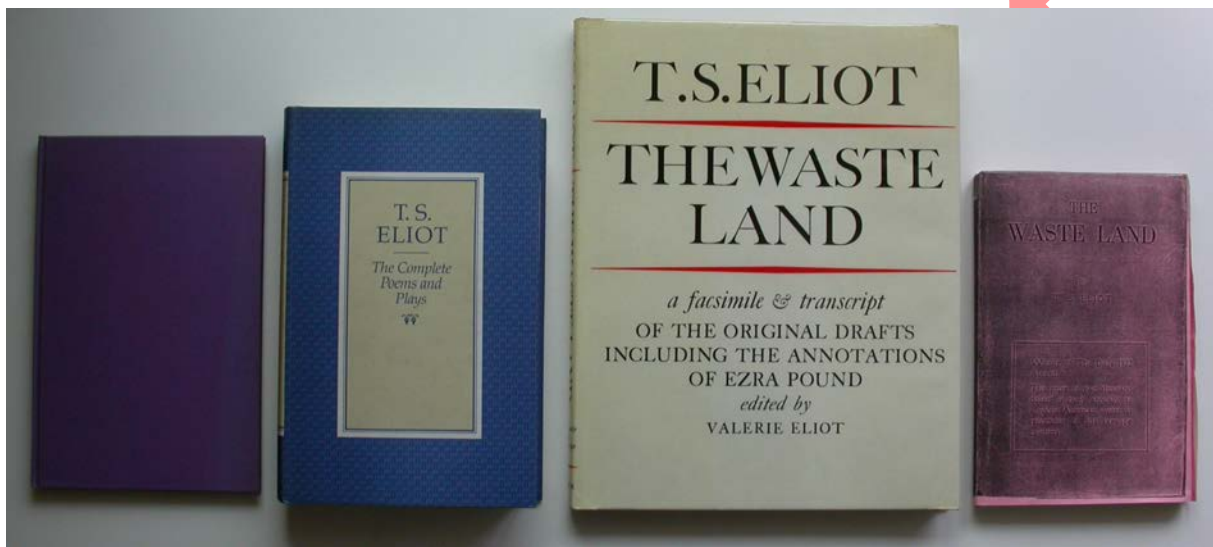
London: Faber and Faber, 1959. First Edition, First Printing. A near fine copy in a near fine dustwrapper.

27. *Poems Written in Early Youth*

London: Faber and Faber, 1967. First Edition, First Printing. Boards a bit faded, else near fine.

28. *The Complete Poems and Plays*

London: Faber and Faber, 1969. First Edition, Seventh Printing (1985). A fine copy in a fine dustwrapper.



29. *The Waste Land – A Facsimile & Transcript of the Original Drafts*

London: Faber and Faber, 1971. First Edition, Second Printing (1980). A near fine copy in fine dustwrapper, which has been bound in transparent self-adhesive foil.

30. (*The Waste Land – A Facsimile of the 1922 Edition*)

No Place: Vlysses Press, No Date. Near fine. Photocopies of a first edition made for a facsimile edition of the original of 1922, reportedly published in an edition of three copies.

The End.