

Sarah E. Fass. *An Analysis of the Holdings of W.H. Auden Monographs at the University of North Carolina at Chapel Hill's Rare Book Collection*. A Master's Paper for the M.S. in L.S. degree. April, 2006. 56 pages. Advisor: Charles B. McNamara

This paper is an analysis of the monographic works by noted twentieth-century poet W.H. Auden held by the Rare Book Collection (RBC) at the University of North Carolina at Chapel Hill. It includes a biographical sketch as well as information about a substantial gift of Auden materials made to the RBC by Robert P. Rushmore in 1998. The bulk of the paper is a bibliographical list that has been annotated with in-depth condition reports for all Auden monographs held by the RBC. The paper concludes with a detailed desiderata list and recommendations for the future development of the RBC's Auden collection.

Headings:

Auden, W. H. (Wystan Hugh), 1907-1973 – Bibliography

Special collections – Collection development

University of North Carolina at Chapel Hill. Rare Book Collection.

AN ANALYSIS OF THE HOLDINGS OF W.H. AUDEN MONOGRAPHS AT THE
UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL'S RARE BOOK
COLLECTION

by
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Approved by

Charles B. McNamara

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Part I

Introduction

W.H. Auden is universally considered one of the most important poets who wrote in the English language during the twentieth century. His work has long been heavily anthologized, and despite the fact that he died over thirty years ago, there is no sign that his popularity is fading; the third edition of *The Norton Anthology of Modern and Contemporary Poetry*, published in 2003, includes no fewer than twenty-three selections of his work—three more than were included in the 1988 second edition. (Interestingly, only ten of the poems overlap from edition to edition, indicating that Auden’s oeuvre withstands periodic reassessment.)

Another indicator of interest in a writer’s work is the number of publications relating to him or her within a particular timeframe; searching for “Auden” in the “Author as Subject” field of the MLA International Bibliography database indicates that 134 items at least partly about the poet were published between 2001 and early 2006; seven of these are dissertations, sixty-four are journal articles, and five are full-length monographs. This steady stream of scholarly publications follows a revival of interest in Auden’s life and work dating to the second half of the 1990s. In 1995, Richard Davenport-Hines published a biography of Auden that was the first since Humphrey Carpenter’s *W.H. Auden: A Biography* (1981), which is still considered definitive. Davenport-Hines’s book was well received, and was followed by Norman Page’s *Auden*

and Isherwood: The Berlin Years (1998) and Edward Mendelson's *Later Auden* (1999). John Fuller also greatly revised his *A Reader's Guide to W.H. Auden* (1970) and published it as *W.H. Auden: A Commentary* in 1998, and at least six other full-length critical works were published between 1995 and 2000.

Given his continually high status in the academic world, it is safe to say that Auden's work is represented in the collection of virtually every library with holdings that include poetry. According to WorldCat (accessed on March 21, 2006), the most-held item of the 1,819 in the database that were authored by Auden is the 1945 Random House edition of *The Collected Poetry*, which is owned by 1,716 libraries. Eighteen items are held by over 1,000 of the database's member institutions. In the universe of special collections repositories, Auden's name also appears repeatedly. Institutions that house separate Auden collections include Swarthmore, Western Michigan University, the University of Tulsa, the University of Toronto, Edinburgh University, and the British Library. The New York Public Library's Berg Collection claims on its Web site to contain "the world's largest manuscript holdings of...W.H. Auden," while the University of Texas at Austin's Harry Ransom Humanities Research Center owns Auden's personal library. All of this evidence underscores the fact that Auden materials have been and continue to be highly eligible targets for serious collectors of poetry, including institutions.

Biographical Sketch and Publishing Highlights

Wystan Hugh Auden was born in York, England, on February 21, 1907. The following year, the Auden family moved to Birmingham, where Auden's father, a doctor, had been

appointed the city's first School Medical Officer. Auden had two older brothers. His relationship with his mother was often strained, but he got along better with his father, who pursued scholarly interests that would influence his youngest son.

After attending—and disliking, for the most part—private schools from the age of eight, Auden studied at Christ Church, Oxford, beginning in 1925. At that time, he was deeply interested in science (particularly lead mining, which had piqued his interest as a boy), but he soon changed the focus of his studies from biology, first to Philosophy, Politics, and Economics (collectively known as “Modern Greats”) and then to English. During his three years at Oxford, Auden met a number of people who would remain important in his life for years to come, including poets Stephen Spender and Louis MacNeice. It was Spender who arranged for the printing of Auden's first pamphlet of poetry, *Poems*, partly on his own small press and partly at the Holywell Press, in 1928. Auden graduated from Oxford that same year, with only a third-class degree.

Throughout his school and university years, Auden had been aware of his homosexuality—and had been increasingly sexually active—but he had hoped it was a phase he would pass through. After Oxford, he was engaged to be married for a brief period, but during that time he went to Berlin for a year. There, he took part in the decadent and promiscuous social scene later described by his good friend Christopher Isherwood, who visited Auden during his stay. Back in England, Auden broke off his engagement and ceased his attempts to change his sexual orientation. Interestingly, however, in 1935, he married Erika Mann, the daughter of German writer Thomas Mann, so that she could obtain a British passport (they never divorced, although they never lived together).

The Spender-produced pamphlet notwithstanding, Auden's career as a published poet began in earnest in 1930, when Faber & Faber released a volume that was also entitled *Poems*. The book had been accepted by T.S. Eliot, who had thought Auden's work very promising despite his rejection of some poems Auden sent him from Oxford. Faber & Faber would remain Auden's British publisher throughout his long career, with Random House serving as his publisher in the United States. Over the years, Auden published numerous books of poetry, as well as plays, reviews, essays, and libretti. Some of these works were written in collaboration with friends such as Isherwood; MacNeice; and Chester Kallman, the great love of Auden's life, whom he met in New York in 1939, shortly after emigrating to the United States.

That relocation is often seen as a dividing line in Auden's life and career, separating his "English period" from his "American period." The English period was spent teaching at preparatory schools, then briefly working for the General Post Office film unit, and finally as a freelance writer. He continued to write in various genres all the while, an early critical success being *The Orators* (1932), a book of poetry. Another poetry collection, *Look, Stranger!* (1936) (the American edition was renamed *On This Island* at the author's request) further solidified his reputation, as had the earlier publication of *New Country* (1933), an anthology that included works by Auden and several of his friends, who came to be known as the "Auden Group." This book was edited by a Communist writer, and its publication occurred during Auden's "Communist period," which he later disparaged.

Auden was also writing plays at this time, having become involved with an experimental project called the Group Theatre, which was founded in early 1932 by

dancer and choreographer Rupert Doone and painter Robert Medley, who was an old school friend of Auden's. Auden's play *The Dance of Death* (1933) was performed by the Group Theatre in 1934. The group also produced *The Dog Beneath the Skin* (1935), *The Ascent of F6* (1936), and *On the Frontier* (1938), all of which were co-written by Auden and Christopher Isherwood, as well as works by other leading literary figures of the time. The Group Theatre temporarily shut down during World War II, and Auden was not involved with it when new plays were finally produced in the mid-1940s.

The second half of the 1930s was a period in which Auden traveled extensively, and his voyages often led to artistic production. A trip to Iceland resulted in *Letters from Iceland* (1937), a collaboration with MacNeice. He also spent time visiting Isherwood in Portugal, and in Spain during the Spanish Civil War; the latter trip resulted in a poem entitled "Spain," published in pamphlet form by both Faber & Faber and Nancy Cunard's Hours Press in 1937. In 1938, he and Isherwood went to China, having been commissioned by both of Auden's publishers to write a travel book (1939's *Journey to a War*) on the Far East shortly before the outbreak of the Sino-Japanese War.

Auden's American period began shortly after the China trip; on their way back, he and Isherwood spent two weeks in New York City, greatly enjoying the visit. A few months later, in January 1939, they returned to New York. It was only three months after this that Auden met Chester Kallman, an eighteen-year-old Brooklyn College student—an event which changed his life. For the next thirty-four years, until his death, Auden considered their relationship a marriage, although it did not remain physical for long—in 1941, the promiscuous Kallman declared he would never sleep with Auden again, triggering a major emotional crisis—and they spent long periods living separately. He

and Kallman shared many interests, and although Kallman was much younger, he introduced Auden to a number of things. One of the most significant of these was opera; the two men collaborated on several libretti.

Early in his American period, partly because of issues raised in his mind by World War II, Auden began to rethink his much earlier repudiation of religion. By late 1940, he had begun attending services at an Episcopalian church in Brooklyn Heights, where he was now living in a house with an interesting group of writers and artistic types, including Benjamin Britten, with whom he had collaborated several times. This religious conversion affected both his poetry and his personal life.

Over the next several years, Auden taught at several colleges in the United States while keeping up his freelance writing. He also embarked on a relatively brief heterosexual affair with a friend of Kallman's, Rhoda Jaffe; she was to be the last woman with whom he was sexually involved. During the war, his publishing pace slowed somewhat and became more focused on poetry. *Some Poems* (1940) collected earlier work, while *Another Time* (1940); *The Double Man* (1940), called *New Year Letter* for the British edition; and *For the Time Being* (1944) included newer material. *The Collected Poetry* appeared in 1945 in the United States, and the final new work of the decade, *The Age of Anxiety*, was published in 1947. This was a four-character dialogue in verse.

After 1945, Auden stopped accepting teaching posts that were not short-term. He also spent less time in New York; although he lived there during the winter until shortly before his death, he spent a number of summers on the Italian island of Ischia. In 1957, he bought a house in Kirchstetten, Austria, and began to summer there.

Publishing highlights of the 1950s include *The Enchafèd Flood* (1950), a critical work based on a series of lectures Auden had given at the University of Virginia; the libretto for Stravinsky's *The Rake's Progress* (1951), co-written by Kallman; *Collected Shorter Poems* (1950), a revised version *The Collected Poetry* (1945); and the poetry collections *Nones* (1951) and *The Shield of Achilles* (1955). Auden also devoted some time during the second half of the decade to his position as Professor of Poetry at Oxford, a five-year term; his inaugural lecture, *Making, Knowing and Judging*, was published in 1956, and the lectures were also published in 1962's *The Dyer's Hand*.

The 1960s also saw the publication of three further collections of poetry, *Homage to Clio* (1960), *About the House* (1965), and *City Without Walls* (1969), as well as some prose works and both *Collected Shorter Poems, 1927–1957* (1966) and *Collected Longer Poems* (1968). Despite this artistic productivity—his activities during this period also included translations and music-related projects—however, Auden appeared to his friends to be aging rapidly. He was also drinking heavily, and had been taking pills (both uppers and downers) on a daily basis for many years. His seeming decline was not only physical; although his reputation with the public was secure, his last several collections of poetry had not been well received by critics. In fact, many believed at the time (later assessments vary) that his work had been declining in quality since his emigration to the United States in 1939.

Despite his physical troubles, Auden continued to go on lecture tours and even traveled to Jerusalem in 1970 with Kallman and another friend. He also asked Edward Mendelson, a young Auden scholar who collaborated on the second edition of Barry Bloomfield's definitive Auden bibliography, to compile a collection of his book reviews

(published as *Forewords and Afterwords* in 1973), and worked on *Academic Graffiti* (1972), a book of clerihews, some of which had been published earlier.

In 1972, the Governing Body at Christ Church, aware that Auden wished to return to Oxford to live, put the matter to a vote. The proposal was passed unanimously, and after spending the summer in Austria as usual, Auden packed up his New York apartment and recrossed the Atlantic. He was still publishing; a new book of poems, *Epistle to a Godson*, appeared in October to positive reviews. He also continued to write book reviews and undertake an editing project. However, Oxford disappointed him; he had been seeking a community of the kind he had experienced there in the 1950s, and it no longer existed. His drinking, already heavy, increased, as did his eccentricity. After spending one last summer in Kirchstetten, Auden stopped in Vienna to give a poetry reading on his way back to Oxford. He suffered a heart attack in his sleep on the night of September 28, 1973, and died. One last book of new poems, *Thank You, Fog*, was published the following year; subsequent years saw the publication of several revised editions of his work.

Context

The Rare Book Collection (RBC) at the University of North Carolina at Chapel Hill (UNC), which currently holds over 250,000 items, has many strengths, one of which is twentieth-century poetry in English. The RBC's Auden holdings were substantial, but not necessarily of the highest quality, prior to the June 1998 acquisition of the collection of Robert P. Rushmore, who graduated from UNC in 1950. The roughly 300 items—Auden-related books, periodicals, sound recordings, news clippings, and two significant

photographic portraits—were donated by Rushmore, a retired professor, in memory of his mother, Irene Christopher Rushmore Price. These items have greatly enhanced the RBC's collection, both in terms of filling in gaps and because of their generally very good condition. Unlike the earlier acquisitions, most of Rushmore's hardcover books have retained their dustjackets—a major consideration for collectors of rare or antiquarian books. Several Rushmore items are signed or inscribed by the poet, which also increases their value considerably.

Within the RBC's collections, the Auden materials are complemented by the Christopher Isherwood collection donated by James Tyndall in 1992 and 2005. This group of several hundred items includes some inscribed by Isherwood, a few of which were co-written by Auden and are listed in the bibliography that forms the basis for this collection analysis. It also includes a number of drawings by artist Don Bachardy, Isherwood's partner for many years. Although the books in the Tyndall collection are mostly not in ideal condition, they are still a valuable addition to the RBC's collections, where they help to provide a context for the RBC's holdings of works by Auden, Isherwood, Spender, and their peers.

Given the continued interest in Auden's work, both in the scholarly community at large and, more specifically, at UNC—as evidenced by a Spring 2006 graduate seminar that focused largely on the “Auden Group” of the pre–World War II period—it is in the RBC's interest to continue to develop its Auden collection, making it as complete as possible. This collection analysis is a step in this process.

Methodology

The goal of this project is twofold: to determine the extent and quality of the RBC's holdings of Auden monographs and to formulate concrete suggestions for the RBC's future course of action in developing the Auden collection. In order to determine the feasibility of completing the RBC's Auden monograph collection, it was first necessary to establish how great a task this would be by comparing current holdings to the universe of Auden monographs.

The primary available source of detailed technical information about Auden's publishing history is the bibliography by B.C. Bloomfield and Edward Mendelson, which Robert A. Wilson calls "the principal tool for collectors" of Auden (198). Since the second edition of that book (the 1964 first edition was written by Bloomfield alone) covers 1924 through 1969—four years before Auden's death—it provides a more complete listing of editions published during Auden's lifetime than earlier bibliographies, such as the one created by Edward Callan (1958). Furthermore, Mendelson, who was Auden's literary executor, updated the bibliography in an appendix to *The Map of All My Youth: Early Works, Friends, and Influences* (1990), incorporating editions published through 1987. The Mendelson update is far less detailed than the Bloomfield and Mendelson bibliography, but is extremely helpful nevertheless.

Another printed source of information about Auden's publishing history is Nicolas Barker's *The Butterfly Books* (1987), which deals with the investigation into a group of poetry pamphlets published by writer Frederic Prokosch. Ultimately, it was determined that many of these pamphlets were not printed at the time Prokosch claimed (technically making them forgeries); however, four Auden pamphlets were indeed printed

by Prokosch in limited editions in the 1930s. Barker provides detailed information about each of the Prokosch pamphlets, numbering and grouping them.

In an attempt to conduct a more accurate, in-depth analysis of the RBC's Auden collection than could be done merely by searching the UNC library's OPAC and noting which titles were held, I examined the held items very carefully and created detailed condition reports. My aim was to describe the books in as much detail as seemed helpful, applying the grading system used by antiquarian bookdealers (Poor, Fair, Good, Very Good, Near Fine, Fine), but also using a less specialized vocabulary to provide additional information. These detailed descriptions should be of help to the Curator of Rare Books (or anyone else involved in collection development at the RBC in the future), because they will enable him to get a good sense of the book's condition without having to retrieve it from the stacks. For example, the catalog record for *The Dance of Death* (1933) notes that both copy 1 and copy 2 have dustjackets, but my description explains that the dustjackets are only in Fair and Good condition, respectively. Therefore, if a reasonably priced copy becomes available, a decision might be made to purchase it, despite the fact that UNC already owns two copies of the book.

The sections of this collection analysis that follow the annotated bibliography consist of a general assessment of the RBC Auden collection's strength; a list of high spots in the collection; a desiderata list, which includes information about recent availability and prices for Auden materials; and brief recommendations for future development of the collection. Again, this work has been done primarily to assist RBC staff members; however, in addition to serving as an aid to collection development, this collection analysis, like any of its type, may prove useful to scholars visiting the

collection. As Cornelia P. Dulmage wrote in her collection analysis of the RBC's Gregory Corso monographs, "a list such as this one can serve the purposes of researchers by setting down in one place a repository's holdings in a particular author or field, thereby saving researchers a great deal of work" (6). It is my hope that students and others researching Auden will make use of this collection analysis.

Part II

Annotated Bibliography

This bibliography follows the numbering system used in B.C. Bloomfield and Edward Mendelson's *W.H. Auden: A Bibliography, 1924–1969*. It contains only works and editions published during Auden's lifetime, arranged chronologically by initial publication date. Following each year heading are entries for each work first published in that year, including editions published later (through 1973).

Entries begin with the title and the number assigned by either Bloomfield and Mendelson or Mendelson alone. (For the four pamphlets published by Frederic Prokosch, the item and group numbers used by Nicolas Barker in *The Butterfly Books* are also provided.) After a skipped line, the next line of text indicates which edition is being described, unless only one edition was published. For any edition not described in Bloomfield and Mendelson (or not assigned a lowercase letter signifying that it was one of multiple editions), this line is enclosed in brackets. Publication details follow the edition information on a separate line. The following line provides information about the edition's print run, reprints, and out-of-print date, when this was provided by the published bibliographies. Next, the call number for the Rare Book Collection's holdings, if any, is given.

The final section of each entry comprises a detailed description and condition report for each copy held by the RBC. If a book is signed or numbered, or if materials

have been laid in, this is noted first. Next is information about bookplates, if present. When an item was donated by Robert P. Rushmore, the bookplate is listed merely as “Rushmore”; the actual bookplates read “The Robert P. Rushmore Collection of the Works of W.H. Auden given in memory of his mother, Irene Christopher Rushmore Price.” The wording of all other bookplates, as well as that of most stickers or labels affixed to books, has been provided in full. After the bookplate information are separate grades for the dustjacket (if one was issued) and the rest of the item. Each of these grades is followed by a description of any flaws that are present.

Abbreviations

B&M	B.C. Bloomfield and Edward Mendelson. <i>W.H. Auden: A Bibliography, 1924–1969</i> . Second ed. Charlottesville, VA: Published for the Bibliographical Society of the University of Virginia, University Press of Virginia, c1972.
M	Edward Mendelson. “W.H. Auden: A Bibliographical Supplement.” <i>The Map of All My Youth: Early Works, Friends, and Influences</i> . Ed. Katherine Bucknell and Nicholas Jenkins. Oxford: Clarendon Press; Oxford; New York: Oxford University Press, 1990.
Barker	Nicolas Barker. <i>The Butterfly Books: An Enquiry into the Nature of Certain Twentieth Century Pamphlets</i> . London: Bertram Rota, 1987.
OP	out of print

1928

Poems. B&M: A1.

[a. First edition]

[Hampstead]: S.H.S., 1928.

Edition stated as “About 45 copies,” but in the foreword to the 1973 facsimile, Bloomfield writes that “probably only about thirty copies of the book were finally completed and distributed.”

RBC Holdings: none

[b. Facsimile edition]

Cincinnati, Ohio: Elliston Poetry Foundation, University of Cincinnati, c1964.

Edition of 500 numbered copies.

RBC Holdings: PR6001.U4 P6 1964

c.1: No. 78. *Book*: Near Fine. Some dirt on boards; interior is Fine.

c.2: No. 447. *Book*: Very Good. Some dirt on boards, especially on edges, and slight sunning to spine. Some foxing on edges of text block.

c.3: No. 116. *Bookplate*: Rushmore. *Book*: Near Fine. Some dirt and slightly sunned spine.

[c. Facsimile edition]

Ilkley [Yorkshire]: Ilkley Literature Festival, 1973.

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 P6 1973

Autographed presentation copy to Ruthven Todd from Barry Bloomfield. *Portfolio*: Very Good. Some edgewear and stain on top front cover. *Separately bound foreword*: Very Good. Chip on bottom of all pages near spine. *Text*: Fine, in Fine red wrappers.

1930

Poems. B&M: A2.

a. First edition

London: Faber & Faber, 1930.

Edition of 1,000 copies.

RBC Holdings: PR6001.U4 P6 1930

c.1: *Book*: Very Good. Cracking and separation at spine and large chip on bottom of back cover. Interior is Near Fine.

c. 2: Publisher's advertisement laid in. *Bookplate*: Rushmore. *Book*: Near Fine. Wrappers are only Good, with foxing and rubbing to rear spine edge. Interior is Fine, with a tight binding and unopened pages.

b. Second edition

London: Faber & Faber, 1933.

Edition of 1,000 copies. Reprinted 7 times. OP: 1963.

RBC Holdings: PR6001.U4 P6 1933

c. 1: *Bookplate*: Presented by Lewis Leary and Mary Warren Leary. *Dustjacket*: Fair. Large chips to top edges, browning to edges, chips and cracking to spine, and heavy sunning to spine. *Book*: Near Fine.

c. 2: *Bookplate*: Rushmore. *Dustjacket*: Good. Large chip missing from top of spine and back cover, small chip missing from bottom of spine, and sunning to spine and edges. *Book*: Very Good. Sunning to edges of boards and spine.

1930

The Orators: An English Study. B&M: A3.

a. First edition

London: Faber & Faber, 1932.

Edition of 1,000 copies.

RBC Holdings: PR6001.U4 O7 1932

c.1: *Dustjacket*: missing. *Book*: Very Good. Bumping to bottom corners and black color added to lower spine. Interior is in better condition, but has some cracking to binding and a few spots on edges of text block.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Poor. Most of spine missing, large chip to top edge of front cover, cracking to front edge of back cover, and sunning. *Book*: Near Fine. Stain on lower edge of back board.

b. Second edition

London: Faber & Faber, 1934.

Edition of 1,000 copies. Reprinted 2 times. OP: 1959.

RBC Holdings: PR6001.U4 O7 1934

Publisher's note laid in. *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunning to spine and small chips and tears to top and bottom edges. *Book*: Very Good. Some rubbing and dirt to boards. Interior is in better condition, with very slight foxing in places.

c. Third edition

London: Faber & Faber, 1966.

Edition of 3,000 copies.

RBC Holdings: PR6001.U4 O7 1966

Bookplate: Rushmore. *Dustjacket*: Near Fine. Some dirt to front edges and spine, but no chips or tears. *Book*: Near Fine. Boards are in excellent condition, but endpapers are discolored and the owner's name is inscribed on front free endpaper. One leaf (pp. 23–24) is slightly damaged.

d. First separate American edition

New York: Random House, 1967.

Edition of 2,500 copies.

RBC Holdings: PR6001.U4 O7 1967

Signed by Auden on title page. *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Worn at top and bottom edges of spine and some dirt on front and back. *Book*: Very Good. Boards are in excellent condition, but endpapers are discolored and there is some foxing throughout.

1933

The Dance of Death. B&M: A4.

[London]: Faber & Faber, [1933].

Edition of 1,200 (or possibly 1,940) copies. Reprinted 3 times. OP: 1953.

RBC Holdings: PR6001.U4 D36

c.1: *Bookplate*: Presented by Lewis Leary and Mary Warren Leary. *Dustjacket*: Poor. Front and back and flaps are Good, but most of spine is missing and there are chips to top edges. *Book*: Very Good. Boards are Good, with scuffing, slight discoloration at top and bottom edges, and chip to top spine, as well as cracking at front joint. Interior is Near Fine, with discoloration to endpapers.

c.2: *Bookplate*: Rushmore. Label from The Poetry Bookshop (London). *Dustjacket*: Good. Spine is darkened and cracking at hinges, and there are chips to its top and bottom. *Book*: Very Good. Discolored endpapers and cracking hinge.

The Witnesses. B&M: A5.

London: s.n., 1933. Broadside.

Edition of about 20 copies; not distributed or sold (B&M 12).

RBC Holdings: none

Poem. B&M: A6. Barker: 1 (Group I).

[Bryn Mawr, PA: Frederic Prokosch], 1933.

Edition of 22 copies.

RBC Holdings: none

1934

Poems. B&M: A7.

New York: Random House, c1934.

Edition of 1,575 copies. Reprinted 3 times. OP: 1945.

RBC Holdings: PR6001.U4 P6 1934

c.1: *Bookplate*: Roland McClamroch Collection. *Dustjacket*: missing. *Book*: Near Fine. Pencil marks in text and discolored endpapers. Signed by Roland McClamroch on front free endpaper.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Some sunning and tiny chips to lower edges where flaps turn. *Book*: Fine. A slight scratch across the top edges of the text block has no virtually no effect on pages.

Two Poems. B&M: A8. Barker: 2 (Group I).

[Bryn Mawr, PA: Frederic Prokosch], 1934.

Edition of 22 copies.

RBC Holdings: none

1935

The Dog Beneath the Skin. With Christopher Isherwood. B&M: A9.

a. First edition

London: Faber & Faber, [1935].

Edition of 2,000 copies. Reprinted 5 times. OP: 1966.

RBC Holdings: PR6001.U4 D64 1935

c.1: First printing. *Bookplate*: Presented by the William A. Whitaker Foundation.

Dustjacket: Very Good. Chips to top edges and bottom of spine and sunning to spine. Also, some dirt/discoloration on front and back. *Book*: Near Fine.

c.2: Second printing. Signed by Christopher Isherwood on title page. Group Theatre's performance announcement laid in. *Bookplate*: Presented by James Tyndall. *Dustjacket*: missing. *Book*: Very Good. Boards are only Good; they are somewhat dirty and rubbed, and there is damage to the top of the spine and bumping to the corners. The interior is Near Fine.

c.3: First printing. The Group Theatre's play prospectus laid in. *Bookplate*: Rushmore. *Dustjacket*: Very Good. Darkened spine with some dirt and damage to top edges. *Book*: Near Fine. Foxing on edges of text block.

b. First American edition

New York: Random House, 1935.

Edition of 1,400 copies. OP: by 1938.

RBC Holdings: PR6001.U4 D64

Dustjacket: missing. *Book*: Near Fine. Damage to top of spine and corners, but interior is Fine.

c. First American paperback edition

Two Great Plays [published with *The Ascent of F6*]. New York: Random House, 1958.

Edition of 15,000 copies.

RBC Holdings: none

d. First American paperback edition: second impression

Two Great Plays [published with *The Ascent of F6*]. New York: Vintage Books, [c1962].

Note: B&M provides a date of 1964.

Edition of 2,000 copies. Reprinted 2 times.

RBC Holdings: PR6001.U4 T86 1962

RBC copy is not the first printing, since the price is not \$1.45, but \$1.65. This means it was published in either October 1965 or June 1967. *Book*: Near Fine. Dirt, scuffing, and one crease to cover.

e. First English paperback impression

London: Faber & Faber, 1968.

Edition of 6,000 copies.

RBC Holdings: PR6001.U4 D64 1968

Book: Fine. Very slight bumping to corners.

Our Hunting Fathers. B&M: A10. Barker: 5 (Group III).

[Cambridge, England: Frederic Prokosch,] 1935.

Edition of 22 copies.

RBC Holdings: none

Sonnet. B&M: A11. Barker: 6 (Group III).

[Cambridge, England: Frederic Prokosch,] 1935.

Edition of 22 copies.

RBC Holdings: none

1936

The Ascent of F6. With Christopher Isherwood. B&M: A12.

a. First edition

London: Faber & Faber, 1936.

Edition of 2,000 copies.

RBC Holdings: PR6001.U4 A8 1936.

c.1: *Dustjacket*: missing. *Book*: Very Good. Boards are only Good, while interior is Very Good, despite slightly tilted spine and foxing to endpapers.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Small tear to bottom of front edge and slightly crushed and discolored top edge of spine. *Book*: Near Fine. Foxing on edges of text block.

b. First American edition

New York: Random House, 1937.

Edition of 1,500 copies. OP: 1945.

RBC Holdings: none

c. Second English edition

London: Faber & Faber, 1937.

Edition of 1,500 copies. Reprinted 8 times.

RBC Holdings: PR6001 .U4 A8 1937

Fifth printing. Signed by Christopher Isherwood on title page. *Bookplate*: Presented by James Tyndall. *Dustjacket*: missing. *Book*: Very Good. Boards are only Good, with damage to the top and bottom of the spine and dirt in areas. The interior is Near Fine. The previous owner's signature is on the front pastedown.

d. First paperback edition

The Ascent of F.6 [sic] and On the Frontier. London: Faber & Faber, 1958.

Edition of 14,000 copies. Reprinted 3 times (2 per B&M but RBC copy is later).

RBC Holdings: PR6001.U4 A8 1958

Fourth printing? RBC copy is not one of the first three printings; the price is higher and it says "Reprinted mcmxvi," while B&M lists reprints only in January 1962 and September 1965. *Bookplate*: Presented by James Tyndall. *Book*: Near Fine, with some cracking to front hinge, bumped corners, and peeling of back hinge. Sticker reading "Transatlantic Arts" covers price on front cover; sticker reading "150" covers price on inside of front cover.

e. First American paperback edition

See A11c.

f. First American paperback edition: second impression

See A11d.

Look, Stranger! B&M: A13.

a. First edition

London: Faber & Faber, 1936.

Edition of 2,350 copies. Reprinted 4 times. OP: March 1956.

RBC Holdings: PR6001.U4 L66 1936

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: missing. *Book*: Very Good. The boards are only Fair, but the interior is Near Fine. Sticker on front free endpaper reads "The Bay Colony Bookshop 31 Newbury St."

c.2: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Color has shifted with age, top and bottom of spine are damaged, and corners are chipped. *Book*: Near Fine. Some foxing to endpapers. An earlier owner's name is inscribed on front free endpaper. Sticker from The Holiday Bookshop on rear pastedown.

b. First American edition

On This Island. New York: Random House, 1937.

Edition of 2,000 copies. Reprinted 1 time. OP: 1942.

RBC Holdings: PR6001.U4 O53 1937

c.1: *Dustjacket*: Poor. Entire spine is missing. *Book*: Near Fine. Owner's name inscribed on front free endpaper. Boards have some discoloration at top of spine. Staining to some pages near the end of the text block.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Slight sunning to spine and top edges. *Book*: Fine.

1937

Spain. B&M: A14.

a. First edition

[London]: Faber & Faber, 1937.

Edition of 2,913 copies. Reprinted 1 time. OP: August 1942.

RBC Holdings: PR6001.U4 S7 1937

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Book*: Very Good. Wrappers are somewhat faded and dirty. Staples have been removed.

c.2: *Bookplate*: Rushmore. *Book*: Good. Wrappers are faded and somewhat dirty. Interior is in somewhat better condition, but some sunning and foxing. Some page edges are jagged where they have been opened.

c.3: Signed by Auden on title page. *Bookplate*: Rushmore. *Book*: Good. Wrappers faded, chipped, and price-clipped. Interior is Very Good, with some foxing. Owners' inscriptions on half-title page.

b. Hours Press edition

Deux Poèmes. [Paris]: Nancy Cunard, 1937.

Edition of 100 copies.

RBC Holdings: none

Letters from Iceland. With Louis MacNeice. B&M: A15.

a. First edition

London: Faber & Faber, 1937.

Edition of 10,240 copies. OP: May 1949.

RBC Holdings: PR6001.U4 L4 1937

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Good. Damage to top and bottom of spine and half of front flap missing. Slight printing problem on rear flap. *Book*: Very Good. Spine is tilted and boards are sunned on edges and spine. Interior has very slight foxing on the edges. Foldout map in back is folded over at top.
 c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Some damage to top edges and bottom edge of spine. *Book*: Near Fine. Some discoloration to rear endpaper.

b. First American edition

New York: Random House, 1937.

Edition of 3,000 copies. OP: 1939.

RBC Holdings: PR6001.U4 L4 1937b

Bookplate: Presented by the William A. Whitaker Foundation. *Dustjacket*: missing. *Book*: Good. Boards are only Fair; spine is stained and its paper label is missing, and paper label on the front board is chipped. Interior is Very Good, with a cracked front hinge.

c. Second English edition (paperback)

London: Faber & Faber, 1967.

Edition of 8,000 copies.

RBC Holdings: PR6001.U4 L4 1967

Signed by Auden on title page. *Bookplate*: Rushmore. *Book*: Very Good. Text block is Fine, but front cover is creased at hinge, and corners are bumped. The address of poet W.S. Merwin is written in pen on the back cover.

d. Second American edition

New York: Random House, 1969.

Edition of 3,000 copies.

RBC Holdings: PR6001.U4 L4 1969

Bookplate: Rushmore. *Dustjacket*: Near Fine. Some dirt and tiny chip to lower front corner. *Book*: Fine. Rushmore's name inscribed on front free endpaper.

1938

Night Mail. B&M: A16. Broadside.

[a.]

[London]: GPO, [1938].

Edition: Number of copies is unknown.

RBC Holdings: none

[b.] M: A16a. Different setting from A16[a] above.

[London]: [GPO], 1938.

Edition: Number of copies is unknown. According to Mendelson, "the only copy located is stamped '1st PROOF' and may therefore vary from the published edition—if such an edition ever existed" (205).

RBC Holdings: none

Selected Poems. B&M: A17.

London: Faber & Faber, 1938.

Edition of 4,080 copies. Reprinted 1 time. OP: January 1944.

RBC Holdings: PR6001.U4 A17 1938

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: missing. *Book*: Very Good. Discoloration to endpapers.

c.2: *Bookplate*: From the library of Alfred G. Engstrom. *Dustjacket*: Poor. Back cover only laid in. *Book*: Good. Foxing and discolored endpapers.

c.3: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunning to spine and some dirt on back cover. *Book*: Near Fine.

On the Frontier. With Christopher Isherwood. B&M: A18.

a. First edition

London: Faber & Faber, [1938].

Edition of 3,000 copies. Reprinted 1 time. OP: November 1956.

RBC Holdings: PR6001.U4 O5 1938

c.1: *Bookplate*: The Hanes Foundation for the Study of the Origin and Development of the Book. *Dustjacket*: Near Fine. Slight damage and sunning to top and bottom of spine and top corner of back cover. *Book*: Very Good. Some fraying to top edge of spine and white paint(?) on bottom edges of boards. Interior has foxing on endpapers and cracked to rear hinge.

c.2: *The Aim of the Group Theatre* [4 p.] laid in. *Bookplate*: Rushmore. *Dustjacket*: Very Good. Small tear on top of back cover, dirt, and sunned spine. *Book*: Near Fine with slight shelfwear and foxing to endpapers and edges of text block.

b. First American edition

New York: Random House, 1939.

Edition of 1,275 copies. OP: 1945.

RBC Holdings: PR6001.U4 O5

Bookplate: Endowed by the Dialectic and Philanthropic Societies. *Dustjacket*: missing. *Book*: Good. Boards have sticker on spine, sunning, and scuffing. Interior is somewhat better, with some marks to text (mostly in pencil) and discolored endpapers.

c. First paperback edition

See A12d.

Education Today and Tomorrow. With T.C. Worsley. B&M: A19.

London: Hogarth Press, 1939. Series: Day to Day Pamphlets, No. 40.

Edition of 1,520 copies.

RBC Holdings: LA632 .A9

c.1: *Book*: Owner's signature on half-title page. Good. Wrappers have creases, writing on back, and discoloration. Interior has creases, foxing, and discoloration.

c.2: *Bookplate*: Rushmore. *Book*: Good. Wrappers are only Fair, with creases, water stains, other stains, and sunning. Interior is Very Good, with some bleeding of cover color on bottom edges of many pages.

Journey to a War. With Christopher Isherwood. B&M: A20.

a. First edition

London: Faber & Faber, [1939].

Edition of 2,060 copies. OP: August 1943.

RBC Holdings: PR6001.U4 J6 1939

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Very Good. Sunned spine and some damage to top edge. *Book*: Very Good. Bottom of spine and front bottom corners worn through and foxing on endpapers. Owner's signature on front free endpaper.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunned spine and some damage to top edge. *Book*: Near Fine. Damage to top of spine and foxed and discolored endpapers.

b. First American edition

New York: Random House, [c1939].

Edition of 3,000 copies (2,000 bound in rough light yellow; 1,000 bound in reddish brown). OP: 1941.

RBC Holdings: PR6001.U4 J6 1939a

c.1: Preliminary page inscribed to James Tyndall by Christopher Isherwood, 1975.

Isherwood's signature on title page. *Bookplate*: Presented by James Tyndall. *Dustjacket*: missing. *Book*: Good. Boards (reddish brown) are only Fair, with substantial shelfwear and a large piece missing from top of spine. Interior is Very Good, with a damaged back hinge.

c.2: *Bookplate*: Rushmore. *Dustjacket*: missing. *Book*: Very Good. Boards (rough light yellow) are intact but dirty. Endpapers have remnants of a previous owner's bookplate. Rushmore's name written in pen on front free endpaper.

[c. First paperback edition] M: A20c.

London: Faber & Faber, [1973].

Edition: Number of copies is unknown.

RBC Holdings: none

1939

Epithalamion. B&M: A21.

Princeton, NJ: s.n., 1939.

Edition of about 100 copies.

RBC Holdings: none

1940

Another Time. B&M: A22.

a. First edition

New York: Random House, [1940].

Edition of 1,500 copies. OP: 1941.

RBC Holdings: PR6001.U4 A56

c.1: *Bookplate*: Roland McClamroch Collection. *Dustjacket*: Good. Dirt and scuffing; chips to top and bottom of spine, bottom of back cover, and front edge of front cover. *Book*: Near Fine. Significant discoloration to endpapers; text block is otherwise Fine. Sticker: "Bull's Head Book Shop, Chapel Hill, N.C." McClamroch's signature on front pastedown.

c.2: *Bookplate*: The Estate of Lieselotte and Friedrich Solmsen. *Dustjacket*: missing. *Boards*: Very Good. Sunning to spine and bottom of front cover and significant discoloration to endpapers.

c.3: Inscribed by Auden to Stephen Spender: "Stephen with love from Wystan. Feb. 1940." *Bookplate*: Stephen and Natasha Spender. *Bookplate*: Rushmore. *Dustjacket*: Near Fine. *Book*: Very Good. Dirt, edgewear, and fading to spine; endpapers show some discoloration. Auden's ink correction on one poem; Spender's pencil underlining on another.

b. First English edition

London: Faber & Faber, 1940.

Edition of 2,000 copies. Reprinted 4 times. OP: February 1954.

RBC Holdings: none

Some Poems. B&M: A23.

London: Faber & Faber, [1940]. Series: Sesame.

Edition of 3,550 copies. Reprinted 6 times. OP: June 1968.

RBC Holdings: PR6001.U4 S55 1940

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Good. Stains on front cover and discolored spine. *Book*: Near Fine. Slightly bumped corners, slight edgewear, and silver paint(?) on top of back board. Slight crease to some pages, slight foxing to endpapers, a few marks on pages.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunning to spine, front edges, and bottom of front cover. *Book*: Near Fine. Bumped lower edge of spine and slight foxing to endpapers.

1941

The Double Man. B&M: A24.

a. First edition

New York: Random House, c1941.

Edition of 2,000 copies. OP: 1943.

RBC Holdings: PR6001.U4 D68 1941

c.1: *Bookplate*: Roland McClamroch Collection. *Dustjacket*: Very Good. Small tears and chips to top edges, tear to bottom fore-edge of back cover, and fading to spine. *Book*: Near Fine. Some dirt on boards, discoloration to endpapers, and sunning to pp. 30-31.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Stains to back cover. *Book*: Fine.

b. First English edition

New Year Letter. [London]: Faber & Faber, 1941.

Edition of 2,000 copies. Reprinted 3 times.

RBC Holdings: PR6001.U4 N43 1941

c.1: First or second impression. *Bookplate*: Vyvyan Edwards's Book. *Bookplate*: Presented by the William A. Whitaker Foundation. *Bookplate*: Rushmore. *Dustjacket*: missing. *Book*: Very Good. Boards show wear, corners are bumped, spine is sunned. Stamp on back free endpaper: "Oxford Book & S. Co. Calcutta. New Delhi."

c.2: First or second impression. *Bookplate*: Rushmore. *Dustjacket*: Near Fine. *Book*: Near Fine. Spine is faded.

Three Songs for St. Cecilia's Day. B&M: A25.

[a. First edition]

[New York?: Caroline Newton], 1941.

Edition of 250 copies.

RBC Holdings: PR6001.U4 T575 1941

Includes original envelope sent by Caroline Newton to Mr. and Mrs. John Howell, San Francisco. *Bookplate*: Rushmore. *Book*: Near Fine. Slight indentation near top of wrappers that is not quite a crease. The same slight indentation appears on all pages.

[b. Vocal score] M: A25b.

Benjamin Britten. *Hymn to St. Cecilia*. Words by W.H. Auden. Winthrop Rogers Edition. London: Boosey & Hawkes, [1942].

Edition: Number of copies is unknown.

RBC Holdings: none

1944

For the Time Being. B&M: A26.

a. First edition

New York: Random House, 1947

Edition of 1,700 copies. Reprinted 1 time. OP: 1945.

RBC Holdings: PR6001.U4 F6 1944

c.1: *Dustjacket*: missing. *Book*: Near Fine. Sunning to spine, discoloration of endpapers, and slight darkening of title page and other pages.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Good. Large chip to top corner of front cover, smaller chip to top corner of back cover, several tears, and dirt. *Book*: Very Good. Scuffing and dirt on front and rear joints, mark on back cover, discoloration to endpapers, and dirt on a few pages.

b. First English edition

[London]: Faber & Faber, [1945].

Edition of 4,000 copies. Reprinted 5 times.

RBC Holdings: PR6001.U4 F6

Bookplate: Presented by the William A. Whitaker Foundation. *Dustjacket*: Poor. Large chips and much of spine is missing. *Book*: Very Good. Boards have bumped corners and edgewear.

1945

The Collected Poetry. B&M: A27.

New York: Random House, [1945].

Edition of 4,800 copies. Reprinted 20 times.

RBC Holdings: PR6001.U4 A17 1945

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Good. Piece missing from top of front cover, large chip to lower back spine, smaller chips to top of back cover, and large tear to lower back cover near spine. *Book*: Good. Front hinge is cracked. Owner's signature on front free endpaper. Rear pastedown has penciled notes, and there are penciled notes throughout the text.

c.2: Receipt from Gotham Book Mart laid in. *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunning, small chip to top of spine, and water stains. *Book*: Near Fine. Water stain on fore-edges and discolored endpapers. Sticker: "The Grolier Book Shop, 6 Plympton St., Cambridge."

1946

Litany and Anthem for S. Matthew's Day. B&M: A28.

[Northampton, England: Printed by Stanton and Son], 1946.

Edition of 500 copies.

RBC Holdings: PR6001.U4 L5 1946

Bookplate: Rushmore. *Item*: Near Fine. A few spots and some sunning.

1947

The Age of Anxiety. B&M: A29.

a. First edition

New York: Random House, c1946, 1947.

Edition of 3,500 copies. Reprinted 11 times.

RBC Holdings: PR6001.U4 A4 1947

c.1: *Bookplate*: Roland McClamroch Collection. *Dustjacket*: Near Fine. Slight damage to spine and pencil mark on back. *Book*: Fine.

c.2: Second printing. Paul Green's signature on front free endpaper. *Bookplate*: A gift from the library of Paul and Elizabeth Green. *Dustjacket*: Near Fine. Slight damage to spine and some dirt. *Book*: Fine. Sticker: "Bull's Head Book Shop, Chapel Hill, N.C."

c.3: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunning and tear to upper spine. *Book*: Fine.

b. First English edition

London: Faber & Faber, 1948.

Edition of 3,000 copies. Reprinted 2 times. OP: June 1966.

RBC Holdings: PR6001.U4 A4 1948

c.1: Photocopies of articles and advertisement laid in. *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Sunning to spine, chip at top of spine, and discoloration to front flap. *Book*: Near Fine. Bumping to top corners and dents in front edges of boards. Discolored endpapers.

c.2: Signed by Auden on title page. *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Sunning to spine. *Book*: Near Fine. Some dirt on boards.

1950

Collected Shorter Poems, 1930-1944. B&M: A30.

London: Faber & Faber, 1950.

Edition of 5,280 copies. Reprinted 4 times.

RBC Holdings: PR6001.U4 A17 1950

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Good. Faded, with two chips to bottom edges and tear on top of back of spine. *Book*: Very Good. A few stains, shelfwear, and slight damage to the edge of some pages.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Faded, with slight damage to top and bottom of spine. *Book*: Very Good. Scar in middle of spine and discolored endpapers.

The Enchafèd Flood. B&M: A31.

a. First edition

New York: Random House, 1950.

Edition of 2,500 copies. OP: 1952.

RBC Holdings: PR6001.U4 E5 1950

Bookplate: Rushmore. *Dustjacket*: Near Fine. Sunned spine. *Book*: Near Fine. Shelfwear.

b. First English edition

London: Faber & Faber, [1951].

Edition of 3,430 copies. OP: November 1960.

RBC Holdings: PR6001.U4 E5

Bookplate: Presented by the William A. Whitaker Foundation. *Dustjacket*: missing.
Book: Very Good. Boards are only Good, with sunning to spine, shelfwear, and generally worn appearance. Interior is in better condition except for severely discolored endpapers.

c. First paperback impression

New York: Vintage Books, 1967.

Edition of 7,184 copies. Reprinted 1 time.

RBC Holdings: PR6001.U4 E5 1967

Bookplate: Rushmore. *Book*: Near Fine. Creased hinges and some rubbing to cover.

Rushmore's signature on inside front cover.

1951

Nones. B&M: A32.

a. First edition

New York: Random House, 1951.

Edition of 4,000 copies. Reprinted 4 times.

RBC Holdings: PR6001.U4 N65 1951

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Good.

Tears, chips, spotting, dirt, sunning to spine. *Book*: Very Good. Stained boards.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Sunning to spine and top of covers.

Book: Near Fine. Sunning to top of boards.

b. First English edition

London: Faber & Faber, 1952.

Edition of 3,000 copies. Reprinted 1 time. OP: May 1958.

RBC Holdings: none

The Rake's Progress. With Chester Kallman. B&M: A33.

a. Libretto: first edition

London: Boosey & Hawkes, 1951.

Edition of 3,000 copies. Reprinted 3 times. There is also a fourth impression that collates slightly differently but "was produced photolithographically from a corrected copy of the first English impression" (B&M 69) in the United States.

RBC Holdings: ML50.S92 R3 1951b

c.1: First printing. *Bookplate*: Rushmore. Very Good. Sunning to top and edges of yellow covers and bent lower back corner.

c.2: Third American printing (September 1966). *Bookplate*: Rushmore. No card cover as issued. Near Fine. Some sunning to spine and top edge.

b. Libretto: second English edition

London: Boosey & Hawkes, 1966.

Edition of 1,000 copies.

RBC Holdings: none

c. Full score: three volume edition
 London: Boosey & Hawkes, 1951.
 Edition: A total of 80 copies were printed (on two different occasions), but the work was never officially published (B&M 71).
 RBC Holdings: none

d. Full score: miniature score
 London: Boosey & Hawkes, 1962.
 Edition of 500 copies. Reprinted 2 times.
 RBC Holdings: none

e. Full score: published edition
 London: Boosey & Hawkes, 1962.
 Edition of 250 copies.
 RBC Holdings: none

f. Vocal score
 London: Boosey & Hawkes, 1962.
 Edition of 100 copies. Reprinted 8 times.
 RBC Holdings: none

1954

Mountains. B&M: A34. Illustrated by Edward Bawden.

London: Faber & Faber, 1954. Series: Ariel Poems.
 Edition of 10,000 copies.
 RBC Holdings: PR6001.U4 M6 1954

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Envelope*: Near Fine. *Pamphlet*: Fine.

c.2: *Bookplate*: Presented by the William A. Whitaker Foundation. *Envelope*: missing. *Pamphlet*: Near Fine.

c.3: *Bookplate*: Rushmore. *Envelope*: Very Good. *Pamphlet*: Fine.

c.4: *Bookplate*: Rushmore. *Envelope*: Good. *Pamphlet*: Near Fine. Damage near bottom affects both envelope and pamphlet.

1955

The Shield of Achilles. B&M: A35.

a. First edition
 New York: Random House, 1955.
 Edition of 4,000 copies. Reprinted 3 times.
 RBC Holdings: PR6001.U4 S5

Bookplate: Rushmore. *Dustjacket*: Near Fine. Some dirt. National Book Award Prizewinner label attached to front. *Book*: Fine.

b. First English edition

London: Faber & Faber, 1955.

Edition of 4,000 copies. OP: September 1965.

RBC Holdings: PR6001.U4 S5 1955

c.1: Appears to be the “very slightly smaller” variant mentioned by B&M (75).

Bookplate: Presented by the William A. Whitaker Foundation. *Dustjacket*: missing.

Book: Near Fine. Boards have edgewear and wear to top and bottom of spine.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Price-clipped, with slight dirt and sunning to spine. *Book*: Near Fine. One slight tear to p. 51–52.

1956

The Old Man’s Road. B&M: A36.

a. Limited signed edition

New York: Voyages Press, 1956.

Edition of 50 copies.

RBC Holdings: none

b. Regular edition

New York: Voyages Press, 1956.

Edition of 700 copies.

RBC Holdings: PR6001.U4 O4 1956

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Book*: Near Fine.

Wrappers are attached with former owner’s address label. Slight sunning and small blue stain.

c.2: *Bookplate*: Rushmore. *Book*: Near Fine. Sunning to wrappers. Marks cover front and back inside covers. Rushmore’s name written in ink on front free endpaper.

The Magic Flute. With Chester Kallman. B&M: A37.

a. First edition

New York: Random House, 1956.

Edition of 4,000 copies.

RBC Holdings: ML50.M939 Z32 1956

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Some dirt and sunning. *Book*: Fine.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Sunning to spine and some dirt. *Book*: Very Good. Boards have some fading and sunning and the upper front corner is bumped. Top edges of pages are yellowed and there is a series of small holes in one endpaper at the hinge. Rushmore’s name written in ink on front free endpaper.

b. First English edition.

London: Faber & Faber, 1957.

Edition of 2,090 copies.

RBC Holdings: none

Making, Knowing and Judging. B&M: A38.

Oxford: Clarendon Press, 1956.

Edition of 3,000 copies. Reprinted 4 times.

RBC Holdings: PR6001.U4 M33 1956

c.1: *Pamphlet*: Near Fine. Some wrinkling and small tears to edges of wrappers, and some dirt on back cover. Cover printing has transferred slightly to title page.

c.2: *Bookplate* (enclosure): Rushmore. *Pamphlet*: Very Good. Sunning to wrappers all around edges and small tears to edges. Cover printing has transferred slightly to title page. Rushmore's name written in ink on inside front cover.

c.3: *Bookplate* (enclosure): Rushmore. *Pamphlet*: Very Good. Sunning to wrappers all around edges and small tears to edges. Previous owner's name written in ink on inside front cover. Dirt, scuffing, and crease to back cover. Cover printing has transferred slightly to title page.

1957

Reflections in a Forest. B&M: A39. Broadside.

[Greencastle, IN:] DePauw University, 1957.

Edition of 500 copies.

RBC Holdings: none

1958

W.H. Auden: A Selection by the Author. B&M: A40.

a. First edition

London: Faber & Faber, 1958.

Edition of 30,000 copies. Reprinted 5 times.

RBC Holdings: none

b. First American edition

Selected Poetry of W.H. Auden. New York: Modern Library, [1959]. Series: Modern Library of the World's Best Books, no. 160.

Edition of 7,500 copies. Reprinted 9 times.

RBC Holdings: PR6001.U4 A17 1959

Bookplate: Rushmore. *Dustjacket*: Near Fine. Price-clipped. *Book*: Near Fine. Some damage to edges of some pages near the beginning.

Good-Bye to the Mezzogiorno. B&M: A41.

Milano: All'Insegna del Pesce d'Oro, 1958.

Edition of 1,000 copies.

RBC Holdings: PR6001.U4 G66 1958

c.1: No. 636. *Pamphlet*: Near Fine. Lacks paper band.

c.2: No. 722. *Bookplate*: Rushmore. *Pamphlet*: Fine. Paper band reads "Una poesia inedita di W.H. Auden: Addio al Mezzogiorno."

1960

Homage to Clio. B&M: A42.

a. First edition

New York: Random House, 1960.

Edition of 5,000 copies. Reprinted 2 times.

RBC Holdings: PR6001.U4 H6

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Slight damage along top edge and some dirt, including a dark line down the middle of the front and back covers, where the paper meets the cloth. *Book*: Near Fine. Bumped corner and slight shelfwear.

c.2: *Dustjacket*: missing. *Book*: Very Good. Substantial sunning to spine and top of boards. Discolored endpapers.

c.3: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Slight damage along top edge of spine and some dirt, including a dark line down the middle of the front and back covers, where the paper meets the cloth. *Book*: Fine. Slight shelfwear.

b. First English edition

London: Faber & Faber, 1960.

Edition of 4,000 copies.

RBC Holdings: PR6001.U4 H6 1960

Bookplate: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Tear to upper back of spine. *Book*: Near Fine. Edgewear and discolored endpapers.

1961

Elegy for Young Lovers. With Chester Kallman. B&M: A43.

a. Libretto

Mainz : B. Schott's Söhne; New York: Schott Music Corp., c1961.

Edition of 1,000 copies. Reprinted 1 time.

RBC Holdings: ML50.H519 E42 1961

Bookplate: Rushmore. *Book*: Near Fine. "100" stamped in black ink on top right corner of front cover. Some dirt on covers and slight tear in middle of back cover's outer edge.

b. Miniature score

Mainz: B. Schott's Söhne, 1961.

Edition of 800 copies.

RBC Holdings: none

c. Piano score

Mainz: B. Schott's Söhne, 1961.

Edition of 800 copies. Reprinted 1 time.

RBC Holdings: none

W.H. Auden: A Selection. B&M: A44.

London: Hutchinson Educational, 1961.

Edition of 4,000 copies. Reprinted 4 times.

RBC Holdings: PR6001.U4 A17 1961

Bookplate: Rushmore. *Book:* Near Fine. Some warping of spine. Yellowing to top corner of text block is barely visible on pages. Rushmore's name written on front free endpaper.

1962

The Dyer's Hand. B&M: A45.

a. First edition

New York: Random House, 1962.

Edition of 7,500 copies.

RBC Holdings: PR6001.U4 D9 1962

c.1: *Bookplate:* Presented by the William A. Whitaker Foundation. *Dustjacket:* Very Good. Small hole in spine, dirt, and some discoloration on spine and around edges. *Book:* Near Fine. Hole in spine matches hole in dustjacket.

c.2: *Bookplate:* Rushmore. *Dustjacket:* Near Fine. Crease on back flap and some discoloration on spine and around edges. *Book:* Near Fine. Some sunning along top of boards and bumped corners.

c.3: *Bookplate:* Presented by Richard E. and Patricia C. Ballard. *Dustjacket:* Good. Heavily sunned and faded, especially on spine, chips to top of spine and elsewhere, coffee stain on front cover. Price-clipped. *Book:* Very Good. Sunning to top edge of boards and edges of text block (including gray-stained top edge). Penciled annotations throughout.

b. First English edition

London: Faber & Faber, [1963].

Edition of 3,000 copies. Reprinted 1 time.

RBC Holdings: PR6001.U4 D9

Dustjacket: Very Good. Long tear in front hinge that has been partially fixed with tape on the inside. *Book:* Very Good. Cracked rear hinge and slight discoloration to endpapers. Edges of text block are faded.

c. First paperback impression

New York: Vintage Books, 1968.

Edition of 7,500 copies.

RBC Holdings: none

1963

Louis MacNeice. B&M: A46.

London: Faber & Faber, c1963.

Edition of 250 copies. Printed for private distribution.

RBC Holdings: PR6025.A316 Z76

Bookplate: Rushmore. *Pamphlet*: Near Fine. Wrappers are probably slightly faded and have a coffee-cup stain on the front cover.

1964

Selected Essays. B&M: A47.

London: Faber & Faber, 1964.

Edition of 12,000 copies.

RBC Holdings: none

The Common Life. B&M: A48.

Darmstadt: J.G. Bläschke Verlag, 1964.

Edition of 1,500 copies.

RBC Holdings: none

1965

About the House. B&M: A49.

a. First edition

New York: Random House, [1965].

Edition of 2,000 copies. Reprinted 4 times.

RBC Holdings: PR6001.U4 A2 1965

c.1: Advance review copy notice laid in. *Bookplate*: Presented by the William A.

Whitaker Foundation. *Dustjacket*: Near Fine. Sunning to spine and top edge and some dirt. *Book*: Near Fine. Faint foxing to endpapers.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Crease on front cover, some slight stains, and damage to top front edge. *Book*: Fine. Erased penciled writing is visible and has created a smudge on the front free endpaper.

c.3: Third Printing. Signed by Auden on title page. *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunning to spine and some damage to top and bottom edges of dustjacket, including several tears. *Book*: Very Good. Discolored endpapers and substantial foxing on edges of text block and some pages.

b. First English edition

London: Faber & Faber, 1966.

Edition of 4,000 copies. Reprinted 1 time.

RBC Holdings: PR6001.U4 A2 1966

c.1: *Dustjacket*: Fine. *Book*: Fine. Endpapers are slightly discolored.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Fine. *Book*: Fine. Endpapers and edges of text block are slightly discolored.

The Cave of Making. B&M: A50.

Darmstadt: J.G. Bläschke, c1965.

Edition of 1,500 copies. Series: Das neueste Gedichte, Bd. 15.

RBC Holdings: PR6001.U4 C3 1965

c.1: *Book*: Fine. What B&M describes as a sheet of pink tissue facing the frontispiece appears tan. Some of its color has transferred to the title page.

c.2: *Bookplate*: Rushmore. *Book*: Near Fine. A bit grubby, with erased writing (price?) in pencil on top of back cover. Pink "tissue" (which appears to be paper, not tissue) is present and turning tan. It has a round hole punched out of the center of the bottom of it. Foxing to title page.

Half-Way. B&M: A51. Broadside.

[Cambridge, MA]: Lowell-Adams House Printers, 1965.

Edition of 75 numbered copies.

RBC Holdings: none

1966

But I Can't. B&M: A52. Broadside.

Cambridge, MA: [s.n.], 1966.

Edition of 10 numbered copies.

RBC Holdings: none

Portraits. B&M: A53.

Northampton, MA: Apiary Press, 1966.

Edition of 20 numbered copies.

RBC Holdings: none

The Bassarids. With Chester Kallman. B&M: A54.

a. Vocal score

Mainz: B. Schott's Söhne, 1966.

Edition of 300 copies. Reprinted 1 time.

RBC Holdings: none

b. Libretto

Mainz: B. Schott's Söhne; New York: Schott Music Corp. (Associated Music Publishers), c1966.

Edition of 2,000 copies.

RBC Holdings: ML50.H519 B42 1966

Bookplate: Rushmore. *Pamphlet*: Fine. Yellowing. Black stamp "150" on top right corner.

Marginalia. B&M: A55.

Cambridge, MA: Ibex Press, 1966.

Edition of 150 copies, 45 of which are hors commerce

RBC Holdings: PR6001.U4 M35 1966

c.1: No. CC. Signed on colophon by Auden and illustrator Laurence Scott. *Bookplate*: Presented by Christopher Brookhouse. *Pamphlet*: Very Good. Wrappers have chip and small tears to lower edges, some damage to title label, and discoloration. Pages are yellowing. The first two pages have been opened along the top.

c.2: No. 90. Signed on colophon by Auden and illustrator Laurence Scott. *Bookplate*: Rushmore. *Pamphlet*: Near Fine. Wrappers have a few small chips and tears along top edges. Front free endpaper is slightly grubby. First two and last two pages are unopened.

Collected Shorter Poems, 1927–1957. B&M: A56.

a. First edition

London: Faber & Faber, 1966.

Edition of 7,310 copies.

RBC Holdings: PR6001.U4 A17 1966b

c.1: *Dustjacket*: Very Good. Sunning to spine, some marks, and wear to hinges. *Book*: Near Fine. Discoloration to endpapers.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Fine. *Book*: Fine, with some discoloration to endpapers.

b. First American edition

New York: Random House, [1967, c1966].

Edition of 6,500 copies. Reprinted 1 time.

RBC Holdings: PR6001.U4 A17 1967

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Small ink mark on front and a few very small tears to edges. *Book*: Fine. Slight discoloration to endpapers.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Sunning to spine, dirt, and a few chips and tears. Spine is not centered on book, so fold is in the wrong place. *Book*: Fine. Endpapers are slightly discolored and edges of last part of text block are turning brown. Rushmore's name written in ink on front free endpaper.

c. First paperback impression
 London: Faber & Faber, 1969.
 Edition of 10,000 copies.
 RBC Holdings: PR6001.U4 A17 1969b
Bookplate: Rushmore. *Book*: Near Fine. Creases to spine and some wear to edges of covers. Rushmore's name in ink on inside front cover.

1967

River Profile. B&M: A57. Broadside.

Cambridge, MA: Laurence Scott, 1967.
 Edition of 50 numbered copies.
 RBC Holdings: PR6001.U4 R595 1967
 No. 22. Signed by Auden and Laurence Scott, the illustrator-printer. Fine. Paper is slightly bent or dented in places.

Brussels in Winter. M: A57.1. Broadside.

[New Haven, CT]: Printed by his own hand at the Pierson College Press, 1967.
 Edition: Number of copies is unknown.
 RBC Holdings: none

1968

Two Songs. B&M: A58.

New York: Phoenix Book Shop, 1968.
 Edition of 100 numbered copies and 26 lettered copies, the latter not offered for sale.
 Overrun of 24 copies.
 RBC Holdings: PR6001.U4 T9 1968
 c.1: No. 49. Signed by Auden on colophon. *Bookplate*: Presented by the William A. Whitaker Foundation. *Pamphlet*: Very Good. Paper title label is stained and covers and label are slightly sunned. Last page (colophon) has been attached to back cover.
 c.2: Colophon says "out of series" and is not signed by Auden. *Bookplate*: Rushmore. *Pamphlet*: Near Fine. Edges of paper title label are stained. Last page (colophon) is not attached to back cover.

Selected Poems. B&M: A59.

[a. First edition]
 London: Faber & Faber, 1968.
 Edition of 10,000 copies.
 RBC Holdings: PR6001.U4 A17 1968b

Bookplate (enclosure): Presented by the William A. Whitaker Foundation. There is a second Whitaker label on the inside front cover. *Book*: Near Fine. Creases in spine and a few marks on covers.

[b. Second edition] M: A59b.
London: Faber & Faber, [1972]
Edition: Number of copies is unknown.
RBC Holdings: none

Worte und Noten. B&M: A60.

Salzburg: Festungsverlag, c1968.
Edition of 2,000 copies.
RBC Holdings: PR6001.U4 W6
Bookplate: Rushmore. *Book*: Fine. Bumped corners.

Collected Longer Poems. B&M: A61.

a. First edition

London: Faber & Faber, 1968.

Edition of 7,000 copies.

RBC Holdings: PR6001.U4 A17 1968

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. White back cover is slightly dirty. *Book*: Fine.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Very Good, Price-clipped, with some sunning and creasing along edges and a small puncture on front cover near spine. *Book*: Fine. Edge of text block is sunned.

b. First American edition

New York: Random House, 1969.

Edition of 6,500 copies.

RBC Holdings: PR6001.U4 A17 1969

Bookplate: Rushmore. *Dustjacket*: Near Fine. Sunning to spine and slight scuffing/dirt. A bit of writing in pencil under price on front flap. *Book*: Fine. Probably slightly sunned.

Rushmore's name and date in ink on front free endpaper.

Secondary Worlds. B&M: A62.

[Uncorrected proof copy. Yellow wrappers.]

London: Faber & Faber, 1968.

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 S39 1968b

Bookplate: Presented by the William A. Whitaker Foundation. *Book*: Near Fine. Creases in spine and scuffing to wrappers.

a. First edition

London: Faber & Faber, 1968 [B&M incorrectly lists year as 1969].

Edition of 3,000 copies.

RBC Holdings: PR6001.U4 S39 1968c

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Some scuffing and probably discoloration. *Book*: Fine.

c.2: *Bookplate*: Rushmore. *Dustjacket*: Very Good. Dirt and probably discoloration. Sticker reading "FABER £1.80 net" covers price on front flap. *Book*: Fine.

b. First American edition

New York: Random House, 1969.

Edition of 5,051 copies.

RBC Holdings: PR6001.U4 S39 1968

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Some dirt. *Book*: Fine.

c.2: Signed by Auden on title page. Review copy slip laid in. *Bookplate*: Rushmore. *Dustjacket*: Very Good. Dirt and sunning to spine. *Book*: Near Fine. A couple of dark spots to edges of text block that can be seen on edges of pages.

1969

City Without Walls. B&M: A63.

a. First edition

London: Faber & Faber, 1969.

Edition of 5,000 copies.

RBC Holdings: PR6001.U4 C5 1969

c.1: *Bookplate*: Presented by the William A. Whitaker Foundation. *Dustjacket*: Near Fine. Some dirt and some wear to top edges. *Book*: Fine. Faint white line down back of back cover (see c.2). Slight discoloration of back endpaper.

c.2: Signed by Auden on title page. *Bookplate*: Rushmore. *Dustjacket*: Very Good. Some dirt and some damage to top of spine, as well as sunning to spine. *Book*: Near Fine. Top of spine is crushed; edgewear. The cloth covering the boards appears coarser than the cloth used for c.1. Faint white line running down the length of the back cover (see c.1). Some sunning. Rear endpaper is more discolored than c.1.

[b. First American edition] M:A63b.

New York: Random House, [1970].

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 C5 1969b

Bookplate: Rushmore. *Dustjacket*: Very Good. Tear in top of spine that has been repaired with tape, sunning to spine, and rubbed front cover. Pencil writing on front flap below price. *Book*: Fine. Rushmore's name and date in ink on front free endpaper.

A New Year Greeting. B&M: A64.

New York: Scientific American, c1969.

Edition of 6,200 copies.

RBC Holdings: PR6001.U4 N4 1969

Bookplate: Rushmore. *Pamphlet:* Fine. Small smudge on front cover.

1970

A Certain World. M: A65.

[a. First edition]

New York: The Viking Press, A William Cole Book, [1970].

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 C47

c.1: *Bookplate:* Presented by the William A. Whitaker Foundation. *Dustjacket:* Near Fine. Some pen markings and small stains. *Book:* Fine.

c.2: Book Club edition, smaller in size and with different boards and paper. *Bookplate:* Presented by James Webb from the library of Lucile Kelling Henderson. *Dustjacket:* Very Good. Dirt and sunning to edges, as well as damage to top edges of flaps.

Book: Fine. Henderson's name in ink on front free endpaper.

c.3: Auden's signature on title page. *Bookplate:* Rushmore. *Dustjacket:* Very Good. Sunning and scratches to front cover. Price is crossed out in pencil and "R6I" is written underneath. *Book:* Very Good. Sunned spine and some foxing to cloth on front cover. Fading to red staining on top edge of text block; edges of text block have turned slightly brown.

[b. First English edition]

London: Faber & Faber, [1971].

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 C47 1971

Dustjacket: Fine. *Book:* Near Fine. Some crushing and rubbing to top and bottom of spine and rubbed corners.

Selected Poetry of W.H. Auden. M: A66.

[a. Second American edition of A58: paperback]

New York: Vintage Books, [1971].

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 A17 1971

Bookplate: Rushmore. *Book:* Very Good. Wrappers are rubbed so that some text is illegible. Sunning to back cover and dent to lower spine. Interior has normal age-related browning. Binding is tight.

[b. Clothbound edition]
 New York: Modern Library, [1972].
 Edition: Number of copies is unknown.
 RBC Holdings: none

Natural Linguistics. M: A67. Broadside.

London: Poem-of-the-Month Club, c1970.
 Edition: Number of copies is unknown.
 RBC Holdings: none

1971

Academic Graffiti. M: A68.

[a. First edition]
 London: Faber & Faber, [1971].
 Edition: Number of copies is unknown.
 RBC Holdings: PR6001.U4 A3 1971
 c.1: *Dustjacket*: Fine. *Book*: Fine. Shiny line down length of back cover.
 c.2: *Bookplate*: Rushmore. *Dustjacket*: Fine. *Book*: Fine. Shiny line down length of back cover. Slightly discolored endpapers. Rushmore's name and date in ink on front free endpaper.

[b. First American edition]
 New York: Random House, [1972].
 Edition: Number of copies is unknown.
 RBC Holdings: PR6001.U4 A3 1972
 Auden's signature on title page. *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Brown spots on underside, scuffing, and small tear to bottom edge. *Book*: Fine.

1972

Epistle to a Godson and Other Poems. M: A69.

[a. First edition]
 New York: Random House, [1972].
 Edition: Number of copies is unknown.
 RBC Holdings: PR6001.U4 E6 1972
 c.1: *Dustjacket*: Near Fine. Slight scuffing and spine folded at the wrong place. *Book*: Near Fine. Some sunning, damage to edges and front of boards, and crushing to top of spine. Very slight damage to a few pages on the edges.
 c.2: *Bookplate*: Rushmore. *Dustjacket*: Near Fine. Stain on front and very slight sunning to spine. *Book*: Near Fine.

[b. First English edition]

London: Faber & Faber, [1972].

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 E6 1972b

Bookplate: Rushmore. *Dustjacket*: Fine. *Book*: Fine. Smudge on front free endpaper.

Love's Labour's Lost / Verlor'ne Liebesmüh'. M: A70.

[a. Vocal score]

Berlin; Wiesbaden: Bote & Bock, [1972].

Edition: Number of copies is unknown.

RBC Holdings: none

1973

Forewords and Afterwords. M: A71.

[a. First edition]

New York: Random House, 1973.

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 F64

Bookplate: Rushmore. *Dustjacket*: Very Good. Large tear on bottom of back cover.

Book: Fine.

[b. First English edition]

London: Faber & Faber, [1973].

Edition: Number of copies is unknown.

RBC Holdings: PR6001.U4 F64 1973

Dustjacket: Near Fine, Tear on front near spine and some slight stains. *Book*: Fine.

Part III

Collection Assessment and High Spots

The annotated bibliography indicates that the Rare Book Collection's Auden collection is strong. Thanks in large part to Robert P. Rushmore, UNC holds copies of the first British and American editions of most of the monographs published during Auden's lifetime.

This is especially important for a writer like Auden, who frequently revised previously published poems for later editions. Despite the breadth and depth of the RBC's collection, however, it appears that UNC does not own most of the scarcest Auden items, which will be listed in the desiderata section. Among the RBC's holdings, high spots include:

- B&M: A1[c]. *Poems*. Ilkley [Yorkshire]: Ilkley Literature Festival, 1973. Facsimile ed. WorldCat: held by 22 libraries.
- B&M: A28. *Litany and Anthem for S. Matthew's Day*. [Northampton, England: Printed by Stanton and Son], 1946. WorldCat: held by 18 libraries.
- B&M: A44. *W.H. Auden: A Selection*. London: Hutchinson Educational, 1961. WorldCat: held by 27 libraries.
- B&M: A57. *River Profile*. Cambridge, MA: Laurence Scott, 1967. Broadside. WorldCat: held by 12 libraries
- B&M: A64. *A New Year Greeting*. New York: Scientific American, c1969. WorldCat: held by 15 libraries.

It should also be emphasized that the majority of the RBC's holdings have retained their dustjackets and are in condition that can be described as Very Good or better. The autographed or inscribed items—seven signed by Auden (not including signed limited editions) and two signed by Isherwood—also add value to the RBC collection.

Desiderata

In the interest of creating a complete collection, the RBC might want to acquire any item listed in the bibliography that it does not already hold. The total number of such items is 39, which equals 30.2% of the 129 total items (I have not counted the uncorrected proof copy of *Secondary Worlds* [A62] as an individual item). Many of these items were printed in small editions. For example, only twenty-two copies were printed of each of the four pamphlets published by Frederic Prokosch in the 1930s: *Poem* (A6), *Two Poems* (A8), *Our Hunting Fathers* (A10), and *Sonnet* (A11). They are among the items identified by Robert A. Wilson in “Collecting W.H. Auden” as especially interesting to collectors. WorldCat indicates that fewer than half of the copies printed of each of these pamphlets are currently held by its member institutions. The RBC does not own any of them.

The Prokosch pamphlets are not the only Auden items published in limited quantities. Other pamphlets that the RBC might want to pursue include *Epithalamion* (A21), which was printed for a wedding in an edition of 100 copies; and *Portraits* (A53; 20 copies), which Wilson calls “virtually unobtainable” (200). The print run of *The Common Life* (A48) was far less limited (1,500 copies), but the RBC does not have it; given how few WorldCat libraries do, perhaps not many copies ever left Europe.

Limited-edition broadsides include *The Witnesses* (A5; 20 copies); *Half-Way* (A51; 75 copies); *But I Can't* (A52; 12 copies); *Brussels in Winter* (A57.1), printed by Auden himself, of which Wilson guesses there were about twelve copies as well; and *Natural Linguistics* (A67; number of copies unknown). The RBC is fortunate to hold one of the fifty copies of *River Profile* (A57), two of the 150 copies of *Marginalia* (A55), and

two of the 150 copies of *Two Songs* (A58). Another broadside, *Night Mail* (A16), was not printed in an especially limited edition, but because it was given out to promote the General Post Office documentary of the same title, many copies were probably discarded. Finally, *Reflections in a Forest* (A39), although printed in an edition of 500 copies, is not held by any of WorldCat's member institutions.

Among the books listed in the bibliography, there are a few that the RBC does not hold despite relatively large print runs. These include the first American edition of *The Ascent of F6* (A12b), which is held by UNC's Walter Royal Davis Library; the first English edition of *Another Time* (A22b); the first English edition of *Nones* (A32b); *Selected Essays* (A47); and the first edition of *W.H. Auden: A Selection by the Author* (A40a). There are also a few limited editions that the RBC lacks. The first is Auden's first published work, the *Poems* (A1[a]) printed by Stephen Spender, which Wilson writes "may never turn up at all for most collectors" (198). Two others are the Hours Press edition of *Spain*, entitled *Deux Poèmes* (A14b; 100 copies) and the limited signed edition of *The Old Man's Road* (A36a; 50 copies).

A few of the items on the list that are not held by the RBC are various versions or editions of scores for the pieces of music for which Auden wrote libretti. These can be seen as a lower priority than the items already mentioned. Finally, there are several items that are held by the RBC, but could be replaced with copies in better condition. These include the first edition of *The Orators* (A3a); the first American edition of *Letters from Iceland* (A15b); the first American edition of *On the Frontier* (A18b); the first English edition of *For the Time Being* (A26b); and the first English edition of *The Enchafed Flood* (A31b).

The third column of the table on the next page indicates how many copies of each of the works mentioned above were recently listed on WorldCat. In the fourth column, the table provides a market value suggested by Allen and Patricia Ahearn in the 2002 edition of *Collected Books*, if one was listed. Finally, the last column provides current data from Abebooks, the self-proclaimed “world’s largest online marketplace for books.” In cases where items are available through Abebooks, only copies the RBC might consider purchasing (that is, those in reasonably good condition) are mentioned. Abebooks was chosen despite a seemingly growing backlash against it on the part of many antiquarian booksellers—some of whom list the same books at lower prices on other Web sites—because apart from dealers’ catalogs, it is the primary tool used for collection development by the RBC at this time.

B&M or M Number	Title	WorldCat (# of libraries as of 3/21/06)	Ahearn Value (2002 ed.)	Availability on Abebooks (3/28/06); Highest Price Listed
A1[a]	<i>Poems</i>	9	\$30,000	0
A3a	<i>The Orators</i>	142	\$750	11 copies; \$1,650
A5	<i>The Witnesses</i>	0	N/A	0
A6	<i>Poem</i>	5	N/A	0
A8	<i>Two Poems</i>	8	N/A	0
A10	<i>Our Hunting Fathers</i>	7	\$1,500 (lettered \$3,000)	0
A11	<i>Sonnet</i>	4	N/A	0
A12b	<i>The Ascent of F6</i>	249	N/A	10 copies; \$188
A14b	<i>Deux Poèmes</i>	5	N/A	0
A15b	<i>Letters from Iceland</i>	299	N/A	9 copies; \$3,500 (presentation copy)
A16	<i>Night Mail</i>	1	N/A	0
A18b	<i>On the Frontier</i>	6	N/A	10 copies; \$150
A21	<i>Epithalamion</i>	4	\$2,500	0
A22 proofs	<i>Another Time</i>	0	N/A	3 copies; \$1,025
A22b	<i>Another Time</i>	137	\$250	11 copies; £250 (\$449.65)
A26b	<i>For the Time Being</i>	313	N/A	7 copies; \$200
A31b	<i>The Enchafèd Flood</i>	217	N/A	15 copies ;\$125
A32b	<i>Nones</i>	129	N/A	28 copies; £150 (\$269.79)
A36a	<i>The Old Man's Road</i>	0	N/A	4 copies; \$750
A39	<i>Reflections in a Forest</i>	0	N/A	0
A40a	<i>W.H. Auden: A Selection by the Author</i>	90	N/A	6 copies; \$35
A47	<i>Selected Essays</i>	81	N/A	8 copies; NZ\$25 (US\$15.61)
A48	<i>The Common Life</i>	33	N/A	1 copy (secondary binding); £25 (\$44.97 USD)
A51	<i>Half-Way</i>	5	N/A	0
A52	<i>But I Can't</i>	1	N/A	0
A53	<i>Portraits</i>	0	N/A	0
A57.1	<i>Brussels in Winter</i>	0	N/A	0
A67	<i>Natural Linguistics</i>	18	N/A	4 copies; £150 (\$269.79)

Recommendations

Interest in W.H. Auden shows no sign of waning; therefore, it is recommended that UNC's Rare Book Collection continue to increase and improve its collection of Auden materials. Thanks to Robert P. Rushmore's generous gift, however, purchasing Auden materials does not have to be a high priority for the RBC. Scholars will find plenty to work with as the collection now stands.

Still, a few suggestions can be made based on the table in the previous section. First of all, most of the needed items that are currently available are priced well within the limits normally set for the RBC's purchases. Therefore, it is recommended that some or all of these items be purchased as long as, on closer inspection, the specific copies currently available still appear suitable for the RBC. If they do not, based on the table's data and information gleaned from volumes 80–83 of *Bookman's Price Index* (from 2005–2006), the 2004 edition of *American Book Prices Current* (vol. 110), and the last published edition of *Mandeville's Used Book Price Guide* (1998), it seems likely that copies that appear in the near future will remain in the RBC's price range. No Auden item listed in the sources just mentioned was priced at more than \$1,250.

Second, it is recommended that dealers' catalogs, Abebooks, and any other collection development tools used by the RBC be monitored for the appearance of the scarcer items on the desiderata list (mainly the pamphlets and broadsides). While not absolutely essential, these rare items will add depth to the collection and set it apart from Auden collections at other institutions.

Creating depth in an author collection is also achieved by the acquisition of non-monographic materials. Auden collectors are fortunate to have the Bloomfield and

Mendelson bibliography, which includes lists of fifteen different types of works besides monographs (or “books and pamphlets,” as they call them). Robert Rushmore donated a number of these other types of materials to the RBC, and other items were doubtless already held. A final recommendation, then, is for a continuation of the analysis of Auden holdings begun here, with attention paid to the B–T lists in the published bibliography. At the same time, editions of the items in the A list published after Auden’s death (and therefore not covered here) could be added to this bibliography and analyzed in the same manner.

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