

To Ruth at  
a cruise  
Ernest

Ernest Hemingway

To Ruth. - This little  
monograph on  
him. Hoovers put in  
the Nurse Cavell  
poisoned  
these nice lights in  
his "relief" of  
Belgium.

His connection with the  
solving of the historical  
and the abduction of  
Charles Ross are  
not made clear -  
info Z.H.

Dear Ruth -

This book is all about  
how unromantic  
travel is and how  
how they have  
gotten it up -  
well the author is  
dead anyway -  
Very good writing  
about country -  
He was always  
better in country  
than people -

Ernest

Dear Ruth.

I think this is a very  
good book whether about Hardy  
or about no one at all -

The critics all reviewed it as a  
bomson a clab but it is a better  
book than that - I did not  
like the last chapter but every one  
has to write their own last  
chapter as you can see in  
your last chapter in the month -

Ernest



B&B RARE BOOKS

Dear Ruth. - good, solid  
- these books are

to throw after the  
American Poetry book  
at the head of

~~any one who~~  
criticizes the  
management,  
Ernest

from Mr. Ernest Hemingway  
P.O. Box 406  
my next job.

Dear Ruth. -

This is really a  
real hard book because it was the  
gift of Captain Lewis Henry Colm the  
great bibliophile - Pauline didn't  
like it but Shaw and Terry and  
Capt Colm and Laurence Stallin  
all did so you may find  
something in it - I have not  
read it - they must have been  
very sure how great they were  
or very careful to have kept  
all the letters and been  
able to find them

Ernest

For Ruth

with much affection

Ernest Hemingway

Ruth White Loring

7/28-1928

from Ernest Hemingway

Dear Ruth. -

This is the  
second solid volume to  
throw after the first -  
Ernest



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Since 2003, we have specialized in 19th-20th Century American and English Literature, Signed and Inscribed Books, Modern First Editions, and Early 20th Century Children's Literature.

## TEN BOOKS FROM THE LIBRARY OF RUTH WHITE LOWRY

The signed and inscribed books in this collection—a mix of titles by Ernest Hemingway and other authors—were gifts from Hemingway to his cousin, Ruth White Lowry. Three of the authors represented in the collection are major early 20th century writers who influenced Hemingway on his path to becoming a major writer himself: T. S. Eliot (*Poems*), D. H. Lawrence (*Sea and Sardinia*), and W. Somerset Maugham (*Cakes and Ale* and *Six Stories Written in the First Person Singular*). The copies of *Sea and Sardinia* and *Cakes and Ale* are particular standouts, as they feature inscriptions by Hemingway that include his own critical assessments of the authors. Other highlights of the collection include inscribed copies of his own books, including a first printing of *Men Without Women*, *Green Hills of Africa* in a first issue dust jacket, and the first German translation of *A Farewell to Arms*; and an inscribed copy of *Ellen Terry and George Bernard Shaw, A Correspondence*, which was also formerly owned by Hemingway's bibliographer, Captain Louis Henry Cohn.

Emma Ruth White Lowry (October 30, 1884 - May 30, 1974) was Ernest Hemingway's cousin and the half-sister of his aunt Arabell Hemingway (née White). Ruth was married to William Malcolm Lowry, and the couple lived near Arabell in Mission Hills, Kansas, a suburb of Kansas City. In 1928 and 1931, Ernest and his wife Pauline stayed at the Lowrys' home for the births of their children, Patrick and Gloria Hemingway. Notably, Ernest wrote a significant portion of *A Farewell to Arms* during his stay at the Lowrys' in 1928, in the time leading up to Patrick's birth [he noted "From page 156 to page 260 written in her house" in another inscribed copy of *Farewell* (not part of this collection)]. It is widely held that Pauline's eighteen-hour cesarean birth of Patrick was the model for Catherine Barkley's tragic childbirth in *Farewell*.

A few of the books in this collection (*Men Without Women*, *Sea and Sardinia*, *Six Stories Written in the First Person Singular*, and *My Diaries*) have bookseller tickets or bookmarks from Fred Harvey or Bennett Schneider. Both were landmark Kansas City bookstores; Bennett Schneider opened in 1929, and regular customers included Hemingway, Sinclair Lewis, and André Maurois. It is likely that Hemingway purchased many of these books locally for Ruth while he was visiting her in Kansas City.



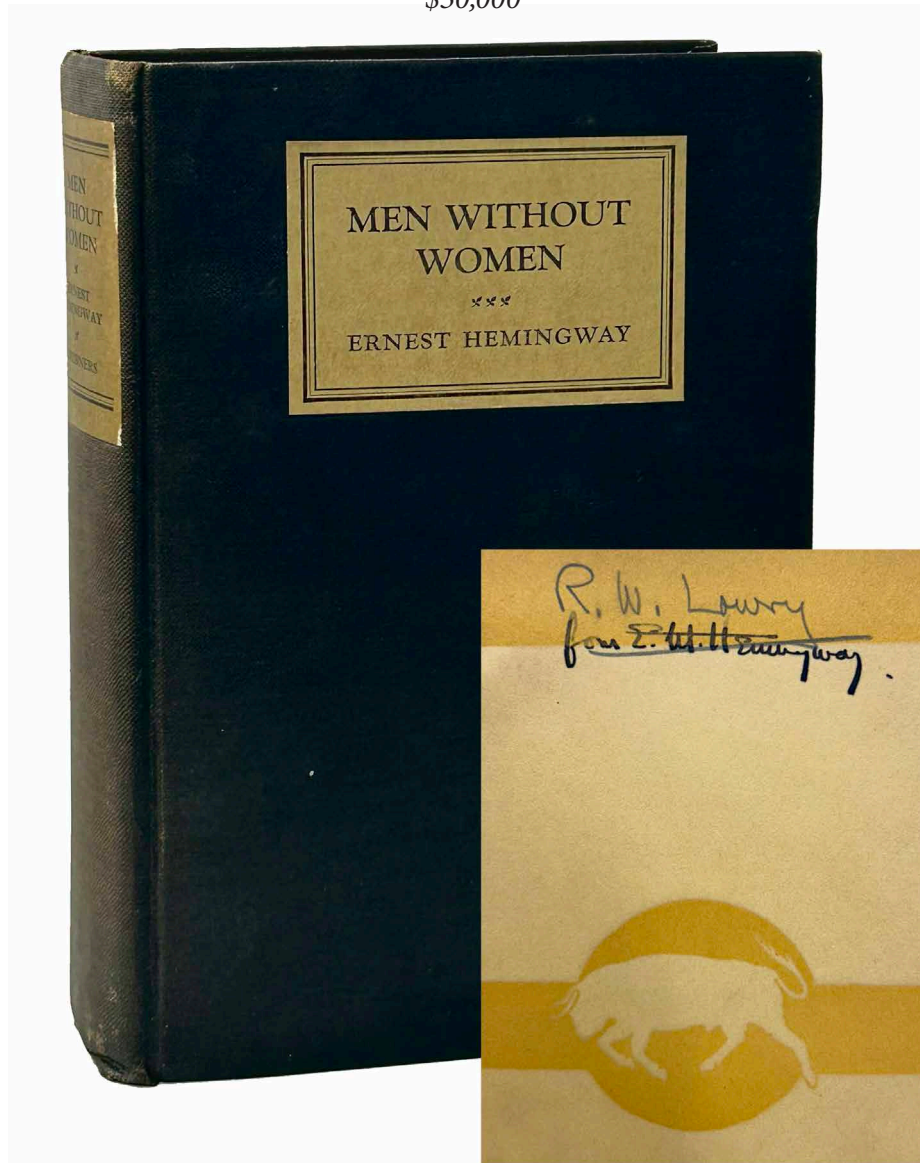


ASSOCIATION COPY,  
SIGNED AND INSCRIBED BY HEMINGWAY

Hemingway, Ernest. *Men Without Women*.

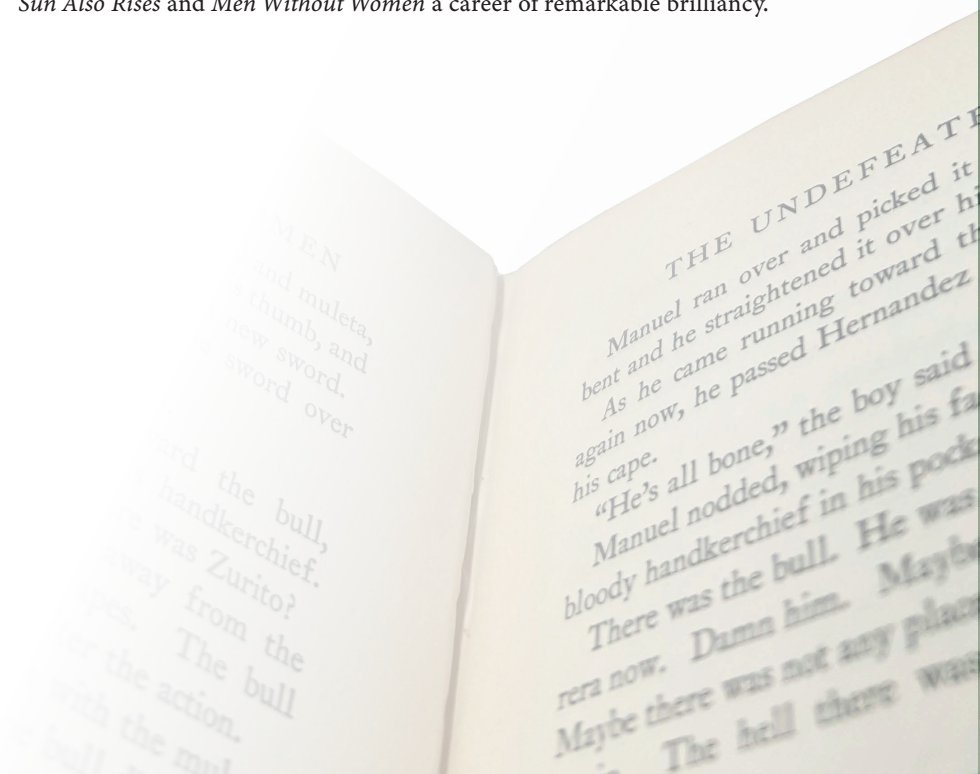
New York: Charles Scribner's Sons, 1927. First edition.

\$30,000



1 First edition, first printing, with correct weight of 15.5 ounces. Association copy, signed and inscribed by Hemingway to his cousin Ruth White Lowry on front free endpaper: "From E. M. Hemingway."; with Ruth Lowry's ownership signature in pencil to front free endpaper ("R. W. Lowry") with a flourish that overlaps with Hemingway's signature. One of 7,650 first printing copies. Publisher's smooth black cloth with gold paper labels stamped in black, orange topstain, fore-edge untrimmed, yellow endpapers printed with silhouette of a bull in a circle; lacking original dust jacket. Near fine, with light toning to spine, a touch of wear to right edge of spine label, minimal rubbing to labels, minor crack between pp. 180 and 181, sturdy binding otherwise, small Fred Harvey Book Shop ticket to front pastedown. Overall, a tight and attractive association copy. Hanneman A7a.

*Men Without Women* is Hemingway's second collection of short stories, comprising ten previously published and four unpublished pieces. Specifically, it includes "The Undeclared," "In Another Country," "Hills like White Elephants," "The Killers," "Che ti dice la Patria?," "Fifty Grand," "A Simple Enquiry," "Ten Indians," "A Canary for One," "An Alpine Idyll," "A Pursuit Race," "To-Day is Friday," "Banal Story," and "Now I Lay Me." Two of the stories—"The Killers" and "Hills Like White Elephants"—are among Hemingway's most revered. *Men Without Women* was influenced by Hemingway's travels throughout Europe in the 1920s, with many stories set in Spain and Italy. True to Hemingway's signature style, this early collection delves into themes of World War I, bullfighting, and boxing. In a *New York Times* review of the book, Percy Hutchinson prophetically writes, "...not since Kipling has there arisen a writer of short stories showing Hemingway's promise. His originality, his vitality, his fidelity, his dramatic sense, are forces that combine to indicate for the author of *The Sun Also Rises* and *Men Without Women* a career of remarkable brilliancy."



2 Decorated by Edward Shenton. First edition, early printing (lacking "A" on copyright page); first issue dust jacket, with \$2.75 price and green band covering seven lines of text (Grissom's jacket "A," no priority). Association copy, signed and inscribed by Hemingway to his cousin Ruth White Lowry on front free endpaper: "For Ruth / with much affection / Ernest Hemingway. / Key West 1935". Publisher's green cloth, with author's facsimile signature stamped in gilt to front board, spine stamped in black and gilt; in the original green, black, and white dust jacket with decorative band to left of front panel, and a photograph of author to rear panel. Fine book; about very good unclipped dust jacket, with toning to spine, wear to spine ends and edges with a few closed tears and creasing, some small nicks to front panel, and worn corners. Overall, a bright jacket on a fine association copy. With part of the original brown shipping envelope with Hemingway's address laid in, penned in an unknown hand: "From: / Mr. Ernest Hemingway / P. O. Box 406 / Key West Fla." Hanneman A13a. Grissom A13.1.a

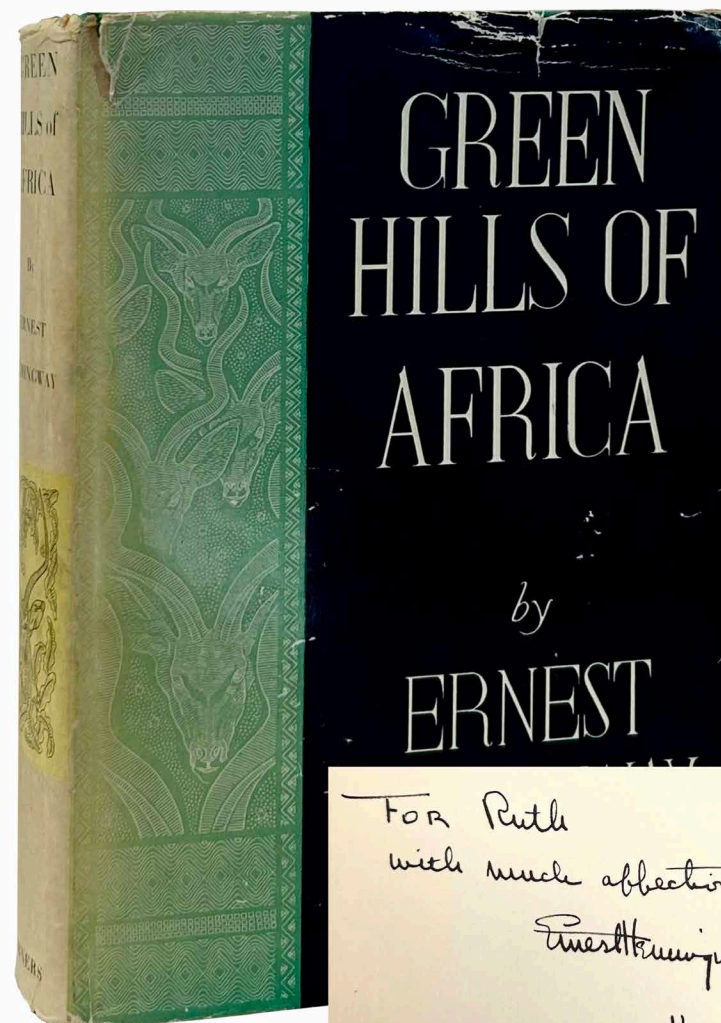
Originally published serially in *Scribner's Magazine*, *Green Hills of Africa* is Hemingway's second non-fiction book, based on his late-1933 to early-1934 safari in East Africa with his second wife, Pauline Pfeiffer. The text is divided into four parts: "Pursuit and Conversation," "Pursuit Remembered," "Pursuit and Failure," and "Pursuit as Happiness." Hemingway interweaves his stories of hunting animals with his opinions of writers, lambasting authors including Thoreau, Poe, and Hawthorne, while praising Henry James, Flaubert, and Twain. Hemingway's high praise of *Adventures of Huckleberry Finn* helped it gain its reputation as arguably the Great American Novel, with Hemingway writing, "All modern American literature comes from [*Huckleberry Finn*]...There was nothing before. There has been nothing as good since." As John Chamberlain wrote in his 1935 review for *The New York Times*, "With one hand [Hemingway] tears out the entrails of a gazelle and strips the skin clean; with the other he rips the hide from Malcom Cowley or Waldo Frank. It is the most literary hunting trip on record."

ASSOCIATION COPY,  
SIGNED AND INSCRIBED BY HEMINGWAY

Hemingway, Ernest. *Green Hills of Africa*.

New York: Charles Scribner's Sons, 1935. Early printing.

\$15,000



For Ruth  
with much affection  
Ernest Hemingway.  
Key West 1935 /



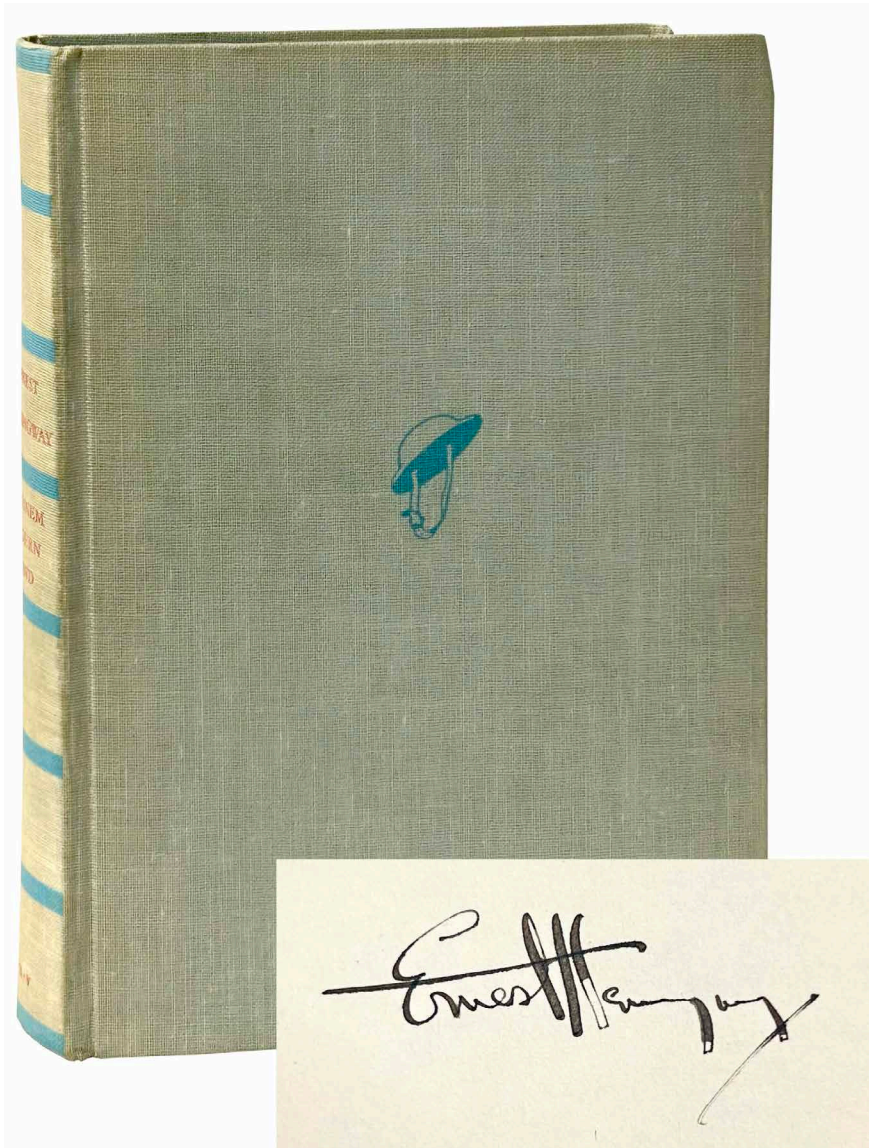


## SIGNED BY HEMINGWAY

Hemingway, Ernest. *In einem andern Land (A Farewell to Arms)*.

Berlin: Ernst Rowohlt Verlag, 1931. Early German printing.

\$6,500



3 Translated into German by Annemarie Horschitz. First German edition, early printing [1930 (Hanneman D89)]. Signed by Hemingway on the front free endpaper: "Ernest Hemingway". Publisher's light gray cloth, with WWI helmet illustration in blue to front board, spine ruled in blue and lettered in red, blue topstain; lacking original dust jacket. Near fine, with light toning to spine, upper corners slightly bent, and minor crack between front flyleaf and title page, otherwise sturdy binding. Overall, a crisp and clean copy, signed by Hemingway. With publisher's promotional material laid in.

Set in Italy during World War I, *A Farewell to Arms* tells the story of a romance between the protagonist Frederic Henry, an American serving as a lieutenant in the Italian ambulance corps, and Catherine Barkley, a British nurse tending to wounded soldiers. Widely considered one of the best novels in the wake of the war, the novel is "the very essence of beauty as twisted and made tragic by war." Unlike many of the other war novels by contemporary writers, *A Farewell to Arms* addresses not only the aftermath of WWI but also the events of the war itself, specifically the Battle of Caporetto in 1917. The book was Hemingway's first bestseller and established him as a premier American writer. In his 1958 interview with *The Paris Review*, Hemingway famously remarked, "I rewrote the ending to *A Farewell to Arms*, the last page of it, thirty-nine times before I was satisfied."

The title of the German edition of *A Farewell to Arms* translates to "In Another Country," taken from Christopher Marlowe's *The Jew of Malta* quote on p. [6]: "Barnardine: Thou hast committed -- Barabas: Fornication: but that was in another country; and besides the wench is dead." In 1933, the book was targeted in Nazi book burnings because of its pacifist message. The book was also banned in Italy for its depiction of the devastating Battle of Caporetto, and it faced censorship in the United States and Ireland for sexual content.



4 First American edition, early printing [1930 (Stott A40b)]. Association copy, signed and inscribed by Hemingway to his cousin Ruth White Lowry on the front flyleaf: "Dear Ruth: I think this is a very good book whether about Hardy or about no one at all - The critics all reviewed it as a roman a clef but it is a better book than that - I did not like the last chapter but everyone has to write their own last chapters and you can't look a gift last chapter in the mouth - Ernest". Publisher's black smooth cloth, front board and spine lettered in gilt, yellow-gold endpapers; lacking original dust jacket. Very good, with fading to spine gilt, upper corners slightly bumped, a touch of light soiling to cloth, spine with a slight lean. Overall, an exceptional association copy, featuring Hemingway's honest assessment of a significant book by one of his literary influences.

*Cakes and Ale* is a satirical novel about the pretentiousness and snobbery of the London literary scene. It is the story of Alroy Kear, an ambitious and aspiring young writer, who is attempting to write a biography of the recently deceased novelist Edward Driffield (heavily based on the great English poet and novelist Thomas Hardy). Kear contacts William Ashenden, Driffield's long-time friend and fellow author, about the deceased's past, and specifically about Driffield's first wife and muse, Rosie. In his introduction to a later edition of the book, Maugham wrote, "I am willing enough to agree with common opinion that *Of Human Bondage* is my best work...But the book I like best is *Cakes and Ale*...because in its pages lives for me again the woman with the lovely smile who was the model for Rosie Driffield."

William Somerset Maugham (1874-1965) was an English novelist, short story writer, and playwright, who is recognized as one of the most popular English writers of the 20th century. In *The Times*, his obituarist wrote, "No writer of his generation...graced the world of English letters with more complete or more polished assurance." Of the many novels that Maugham wrote, his most enduring are *The Moon and Sixpence* (1919), *Cakes and Ale* (1930), *The Razor's Edge* (1944), and undoubtedly his masterpiece, *Of Human Bondage* (1915). *Of Human Bondage* was ranked 66th on The Modern Library's list of the 100 greatest English language novels of the 20th century.

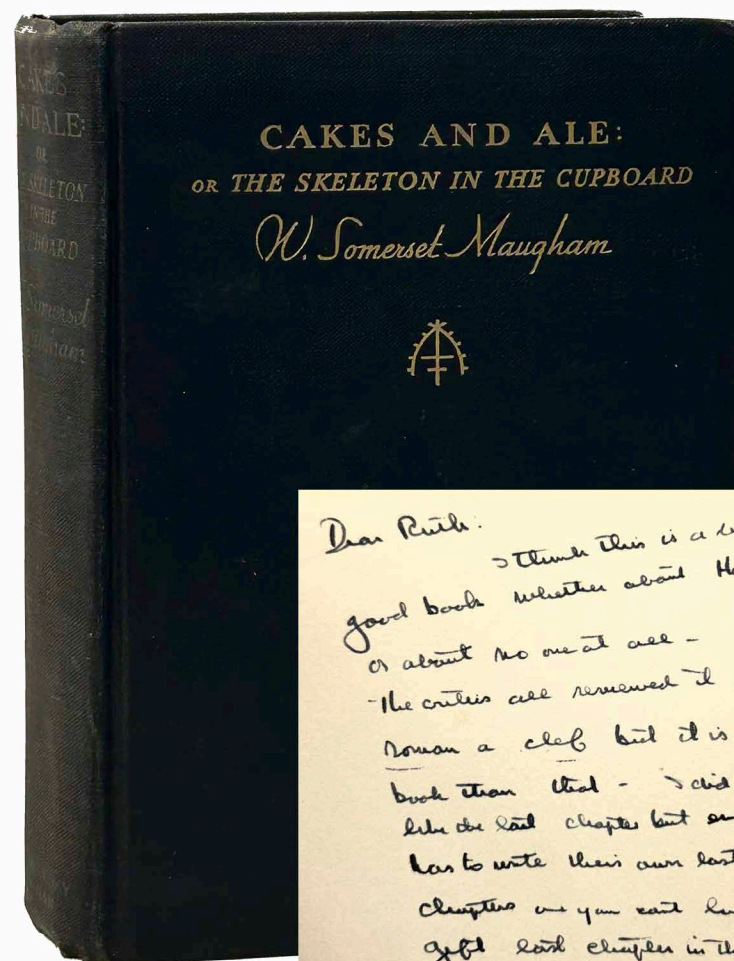
W. Somerset Maugham, with his direct and unpretentious writing style, was an important early influence on Hemingway. In Lillian Ross' 1950 profile on Hemingway in *The New Yorker*, Hemingway cites Maugham as motivation for writing his first novel, *The Sun Also Rises*. Hemingway says, "When I was twenty-five, I read novels by Somerset Maugham and Stephen St. Vixen [sic] Benét. They had written novels, and I was ashamed because I had not written any novels. So I wrote 'The Sun' when I was twenty-seven, and I wrote it in six weeks..." Hemingway's great respect for Maugham's writing is evident in a well-known anecdote from 1934, when an aspiring young writer approached Hemingway for guidance on his craft. Hemingway composed a reading list for him: fourteen novels and two short stories, which included Maugham's *Of Human Bondage*. Other notable titles on Hemingway's list were *Wuthering Heights* (1847), *War and Peace* (1869), *The Brothers Karamazov* (1880), and *Madame Bovary* (1857). Interestingly, Maugham and Hemingway both drove ambulances for the Red Cross in World War I, Maugham in France and Hemingway in Italy.

ASSOCIATION COPY, SIGNED AND INSCRIBED  
BY HEMINGWAY, WITH HIS PERSONAL  
OPINION OF *CAKES AND ALE*

Maugham, William Somerset. *Cakes and Ale:  
or the Skeleton in the Cupboard*.

New York: Doubleday, Doran & Company, 1931.  
Early American printing.

\$18,000



Dear Ruth.  
- I think this is a very  
good book whether about Hardy  
or about no one at all -  
- The critics all reviewed it as a  
roman a clef but it is a better  
book than that - I did not  
like the last chapter but everyone  
has to write their own last  
chapters and you can't look a  
gift last chapter in the mouth -  
Ernest



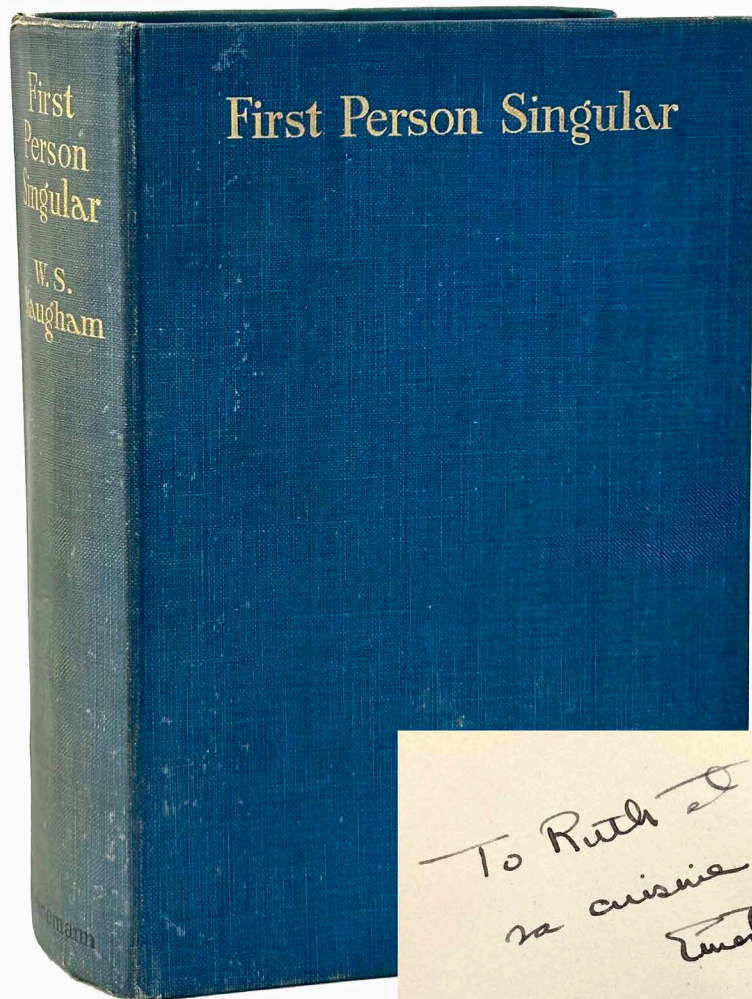


ASSOCIATION COPY,  
SIGNED AND INSCRIBED BY HEMINGWAY

Maugham, William Somerset. *Six Stories Written  
in the First Person Singular*.

London: William Heinemann, 1931. First edition.

\$12,000



To Ruth  
et sa cuisine  
Ernest

5 First edition, first printing. Association copy, signed and inscribed by Hemingway to his cousin Ruth White Lowry on the front free endpaper: "To Ruth / et sa cuisine / Ernest" ("To Ruth and her kitchen"). Publisher's blue linen-grain cloth, front board and spine lettered in gilt, author's symbol stamped in black to front board, publisher's device stamped in black to rear board, black topstain; lacking original dust jacket. Very good, with light toning to spine, rubbing to head of spine, light spotting to cloth, a few bumps to board edges, lean to spine, some spotting to edges of text block and first and last few pages, and Bennett Schneider bookseller ticket to rear pastedown. Overall, a fantastic personal inscription and association. Stott A42b.

This Maugham collection includes six short stories, all of which are, as the title suggests, written in first person singular. The stories are: "Virtue," "The Round Dozen," "The Human Element," "Jane," "The Alien Corn," and "The Creative Impulse." The original dust jacket gives an overview of the primary characters encountered in these pages: "Somerset Maugham here introduces you to Mortimer Ellis, the celebrated but somewhat battered bigamist; Jane Foley, whose words, spoken with a bland look through an eyeglass, set cabinet ministers in stitches; young George Bland, who said and proved, that if he couldn't be a pianist he wouldn't be a peer; Margery, the matron of obstinate virtue; Mrs. Albert Forrester, who misplaced her husband in the semicolon period; and Betty Welldon-Burns, who so strangely chose to lavish her beautiful person on the second footman in her aunt's London house." In the preface, Maugham addresses the concept of creating fictional characters inspired by real people and reveals that Mortimer Ellis in "The Round Dozen" is modeled after someone he knew personally.



6 First edition thus. Association copy, signed and inscribed by Hemingway to his cousin Ruth White Lowry on the title page: "Dear Ruth - This book is all about how unromantic travel is and look how they have gotten it up - Well the author is dead anyway - Very good writing about country - he was always better on country than people - Ernest - ". Publisher's tan cloth, with publisher device in blind to front board, spine lettered in gilt, and endpapers illustrated with black-and-white photos and a map; with the original dust jacket laid in, in four separate pieces. Near fine book, with slight dimming to spine gilt, a short tear to head of spine, Bennett Schneider bookseller ticket to rear pastedown. Overall, a fascinating inscription, in which Hemingway gives a brief critique of D. H. Lawrence's writing. Roberts A20.

First published in New York in 1921, *Sea and Sardinia* is D. H. Lawrence's account of a short trip to Sardinia that he and his wife, Frieda, embarked upon from their home in Sicily. The book is not a conventional travel book, as Lawrence fills the pages with many subjective and philosophical musings, offering the reader a glimpse into his psyche. As with many of Lawrence's first-person writings, an air of moodiness pervades the work, though at some moments Lawrence expresses genuine wonderment and appreciation of the people and scenes that he encounters.

D. H. Lawrence was an English poet, essayist, playwright, travel writer, and, above all, novelist. Some of his most notable novels include *Sons and Lovers* (1913), *The Rainbow* (1915), *Women in Love* (1920), and *Lady Chatterley's Lover* (1928). Lawrence caused controversy in his time for his frank depictions of sex, and *Lady Chatterley's Lover* was at the center of a famous 1960 obscenity trial between the English government and Penguin Books. Penguin Books won the case, which significantly loosened censorship laws and played a part in bringing about the sexual revolution of the 1960s.

In *A Moveable Feast* (1964), Hemingway's memoir detailing his formative years as a writer in Paris, he reveals that during that time he read much of D. H. Lawrence's work. He read authors including Aldous Huxley and Lawrence "to keep [his] mind off writing sometimes after [he] had worked." He also recounts borrowing *Sons and Lovers* from Sylvia Beach's Shakespeare & Co. lending library, and praises Lawrence, stating, "He wrote some very good short stories, one called 'The Prussian Officer.'"

In April 1927, Lawrence reviewed Hemingway's second book, *In Our Time* (1925), in the literary review journal *Calendar of Modern Letters*. He called the book a "fragmentary novel," arguing that it is better defined as "a series of sketches from a man's life" than "a book of stories." The overall tone of the review is complimentary, with Lawrence writing that "the sketches are short, sharp, vivid, and most of them are excellent." In a piece in *The Article*, biographer and literary critic Jeffrey Meyers argues that Lawrence was likely influenced in his writing of *Lady Chatterley's Lover* by Hemingway's *The Sun Also Rises* (1926). Meyers notes that the novels share three key themes: descriptions of the "regenerative power of nature," primary characters—Jake in *The Sun Also Rises* and Clifford in *Lady Chatterley's Lover*—who suffer sexual wounds that cannot be healed, and primary characters who struggle to reintegrate into society after the trauma of the war ("Ernest Hemingway and D. H. Lawrence," 2020).

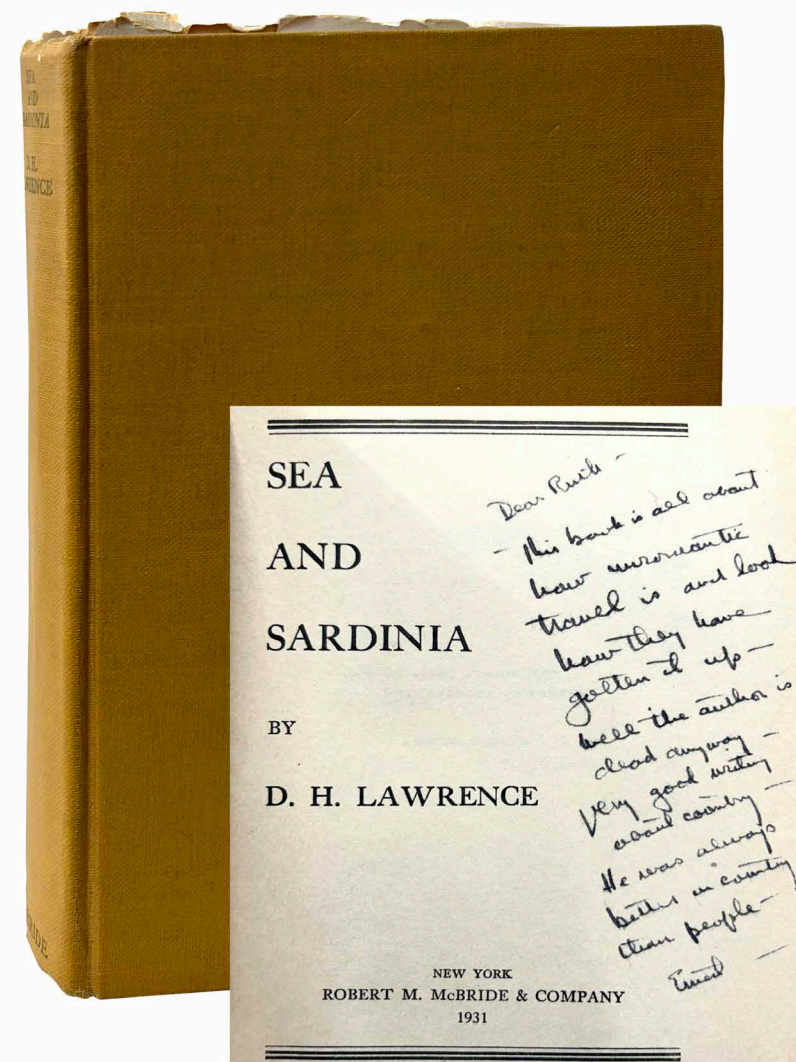
# ASSOCIATION COPY, SIGNED AND INSCRIBED BY HEMINGWAY, WITH HIS COMMENTARY ON LAWRENCE'S STRENGTHS AND WEAKNESSES AS A WRITER

Lawrence, D. H. (David Herbert). *Sea and Sardinia*.

New York: Robert M. McBride & Company, 1931.

First edition thus.

\$15,000



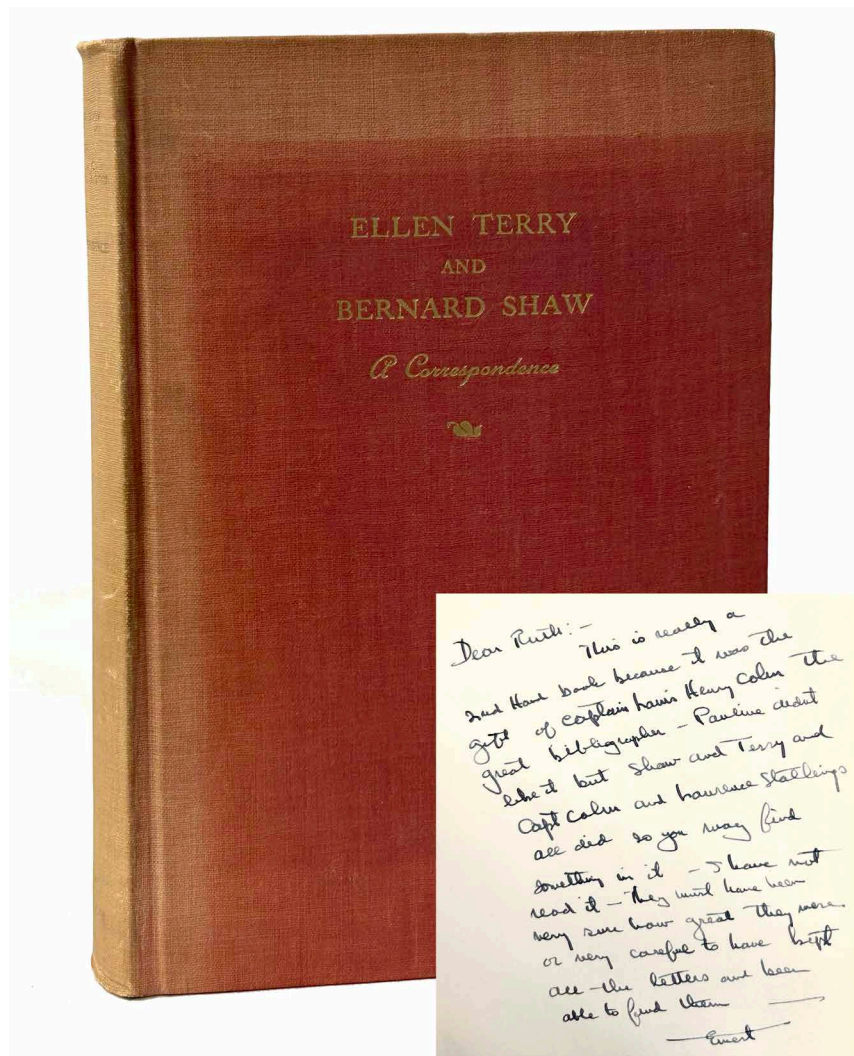


ASSOCIATION COPY, SIGNED AND INSCRIBED  
BY HEMINGWAY, AND FORMERLY OWNED BY HIS  
BIBLIOGRAPHER, CAPTAIN LOUIS HENRY COHN

[Terry, Ellen]; [Shaw, George Bernard]. St. John, Christopher  
[Editor]. *Ellen Terry and Bernard Shaw, A Correspondence.*

New York: G. P. Putnam's Sons, 1931. First edition.

\$16,000



7 First edition, first printing. Association copy, signed and inscribed by Hemingway to his cousin Ruth White Lowry on the front free endpaper, with reference to the previous owner, Hemingway bibliographer Captain Louis Henry Cohn: "Dear Ruth: - This is really a 2nd hand book because it was the gift of Captain Louis Henry Cohn the great bibliographer - Pauline didn't like it but Shaw and Terry and Capt. Cohn and Lawrence Stallings all did so you may find something in it - I have not read it - They must have been very sure how great they were or very careful to have kept all the letters and been able to find them - Ernest." Publisher's red cloth, with front board and spine lettered in gilt, red topstain; lacking original dust jacket. Very good, with fading to spine and board edges, heavy dimming to spine gilt, some very light scratches to rear board, small House of Books ticket (Captain Cohn's bookshop) to rear pastedown. Overall, a uniquely inscribed copy, with exceptional provenance and association.

This book is a collection of correspondence between the great Irish playwright George Bernard Shaw (1856-1950) and leading English actress Ellen Terry (1847-1928). In 1892, Terry reached out to Shaw, who was then a 36-year-old music critic, to get his opinion on the career prospects of a musical protégé of hers. This began a roughly 30-year correspondence between the two, full of flirtation, genuine affection, and Shaw's repeated attempts to lure Terry away from Henry Irving's productions at Lyceum Theatre to star in theatrical productions of his own work. With praise from its *New York Times* review: "It represents the very flower of the minds and hearts—the select harvest of sentiment and wit—of two of the most remarkable personages of our generation."

Captain Louis Henry Cohn (1889-1953) was born in Brooklyn, New York and earned his military rank by fighting in the French Army during World War I. In 1930, Cohn wrote a letter to Hemingway, asking permission to compile a bibliography of his works. Hemingway begrudgingly agreed, and in 1931, *A Bibliography of the Works of Ernest Hemingway* was published. In a note from Hemingway to Cohn, which was included as the frontispiece of the bibliography, Hemingway wrote, "I think it all balls to publish bibliographies of living writers." Later, Cohn and his wife, Marguerite, opened House of Books, a successful bookshop specializing in modern first editions. Under the House of Books imprint, Cohn published an edition of Hemingway's short story "God Rest You Merry Gentlemen" (1933) limited to 300 numbered copies, and a facsimile of Hemingway's "Bastard Note"—a legal disclaimer page included in the second printing of *A Farewell to Arms*—limited to 93 numbered copies.



8 Second American edition [first edition published in 1920]. Association copy, signed by Hemingway on front free endpaper, with “Hemingway” in Hemingway’s hand; the first part of the inscription “7/28 - 1928” / From Ernest” is in another hand, likely Ruth’s, whose ownership signature tops the same page. Blue cloth-backed patterned cream boards printed in blue and green; lacking original dust jacket. About very good, with light rubbing to front spine joint, titles on spine almost completely faded, some light staining to upper edges of boards and some pages, toning to edges, and corners rubbed to boards. Overall, an excellent association: a book by Hemingway’s contemporary, gifted from Hemingway to his cousin. Gallup A4b.

*Poems* is T. S. Eliot’s second volume of poetry, published three years after his debut volume, *Prufrock and Other Observations* (1917). T. S. Eliot (1888-1965) is recognized as perhaps the greatest modernist poet, whose groundbreaking works “The Love Song of J. Alfred Prufrock,” *The Waste Land* (1922), and *Four Quartets* (1936-1942) had a seismic impact on the literary landscape. Eliot was also extremely influential as a literary critic, changing the lens through which poetry was viewed and understood. In 1948, he was awarded the Nobel Prize in Literature.

Ernest Hemingway never met T. S. Eliot, yet he returned to the poet continually throughout his career, both to mock and to draw literary inspiration from him. Both writers were “discovered” and mentored by Ezra Pound, who had a remarkably discerning eye for literary greatness (Pound also helped nurture the talents of James Joyce, Robert Frost, and H. D.). In 1922, Pound brought Eliot’s *The Waste Land* to Hemingway’s attention and provided him with special insight into the poem’s autobiographical foundations. While Hemingway respected Eliot’s ability as a poet, he often disparaged Eliot as a person, mocking him for his effete character. His ambivalent feelings toward Eliot are apparent in a line from a 1950 letter he wrote to friend and writer Harvey Breit: “[Eliot’s] a damned good poet and a fair critic; but he can kiss my ass as a man and he never hit a ball out of the infield in his life.” The latter remark was a reference to Yogi Berra, who, like Eliot, was from St. Louis. It has been theorized that Hemingway’s short story, “Mr. and Mrs. Elliot,” was a jab at T. S. Eliot and his wife, deriding their sexual relationship.

In the essay “Ernest Hemingway and T. S. Eliot: A Tangled Relationship” (2012), J. M. Flora explores Hemingway’s complex feelings towards Eliot, noting thinly veiled critiques that Hemingway made about Eliot in some of his works, including *Death in the Afternoon* (1932) and *A Moveable Feast* (1964). He also points out the clear influence of Eliot’s poetry, particularly *The Waste Land* (1922), in sections of *The Sun Also Rises* (1926), *Green Hills of Africa* (1935), *Across the River and Into the Trees* (1950), and the short story “Hills Like White Elephants” (1927). Flora writes, “[Hemingway] became adept at mocking the poet. Regardless, he continued to read, to ponder, and to remember Eliot’s poetry and his criticism. Hemingway became Eliot’s irreverent disciple.”

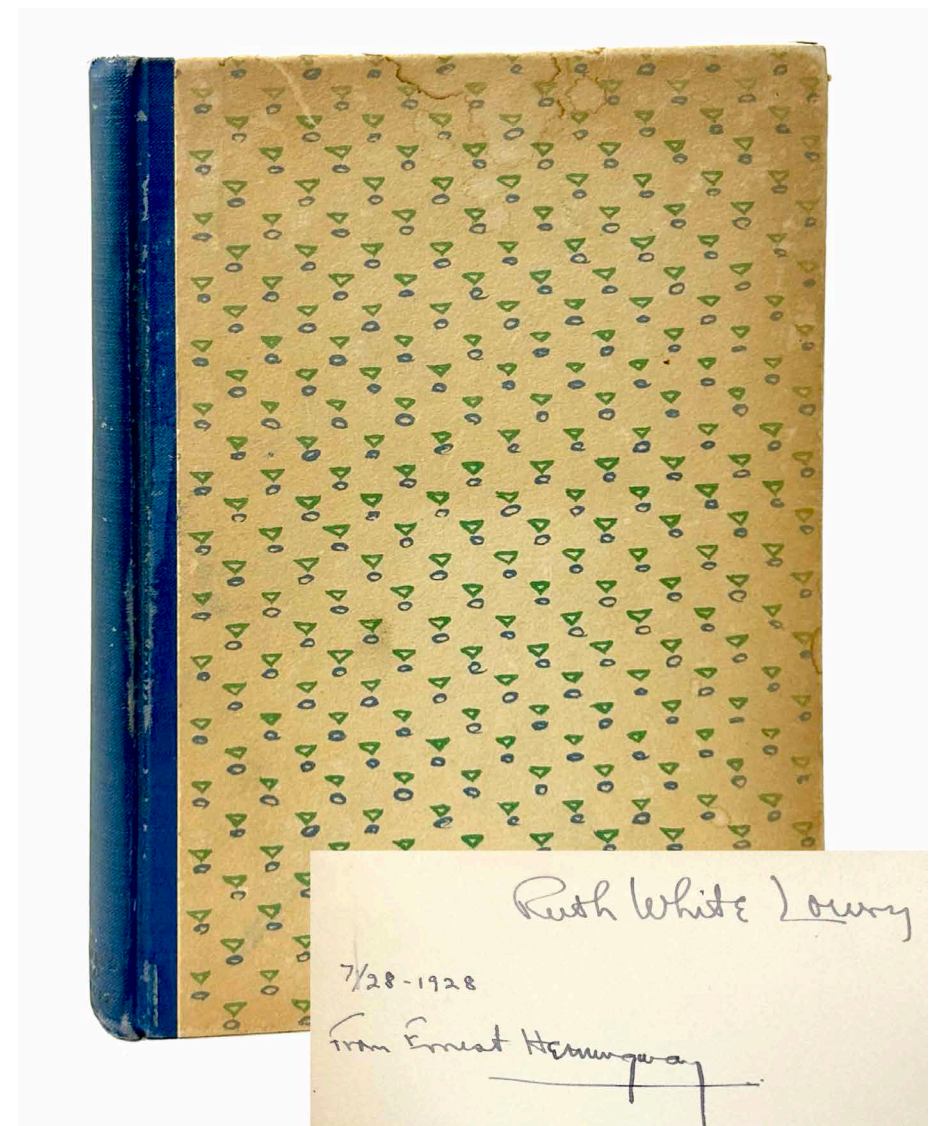
This copy of *Poems* was dated July 28, 1928, likely by Ruth, one month after Ernest and Pauline’s first child together, Patrick, was born at the Lowrys’ home outside Kansas City. The couple stayed at Ernest’s aunt’s home in Mission Hills leading up to the birth, before moving to Ruth’s home because of tension between Ernest and Arabell. Around the time that this copy was dated, Hemingway was likely at the Folly Ranch in Sheridan, Wyoming, working intensely on *A Farewell to Arms*.

## ASSOCIATION COPY, T. S. ELIOT’S SECOND BOOK OF POETRY, SIGNED BY HEMINGWAY

Eliot, T. S. (Thomas Stearns). *Poems*.

New York: Alfred A. Knopf, 1927. Second American edition.

\$7,500



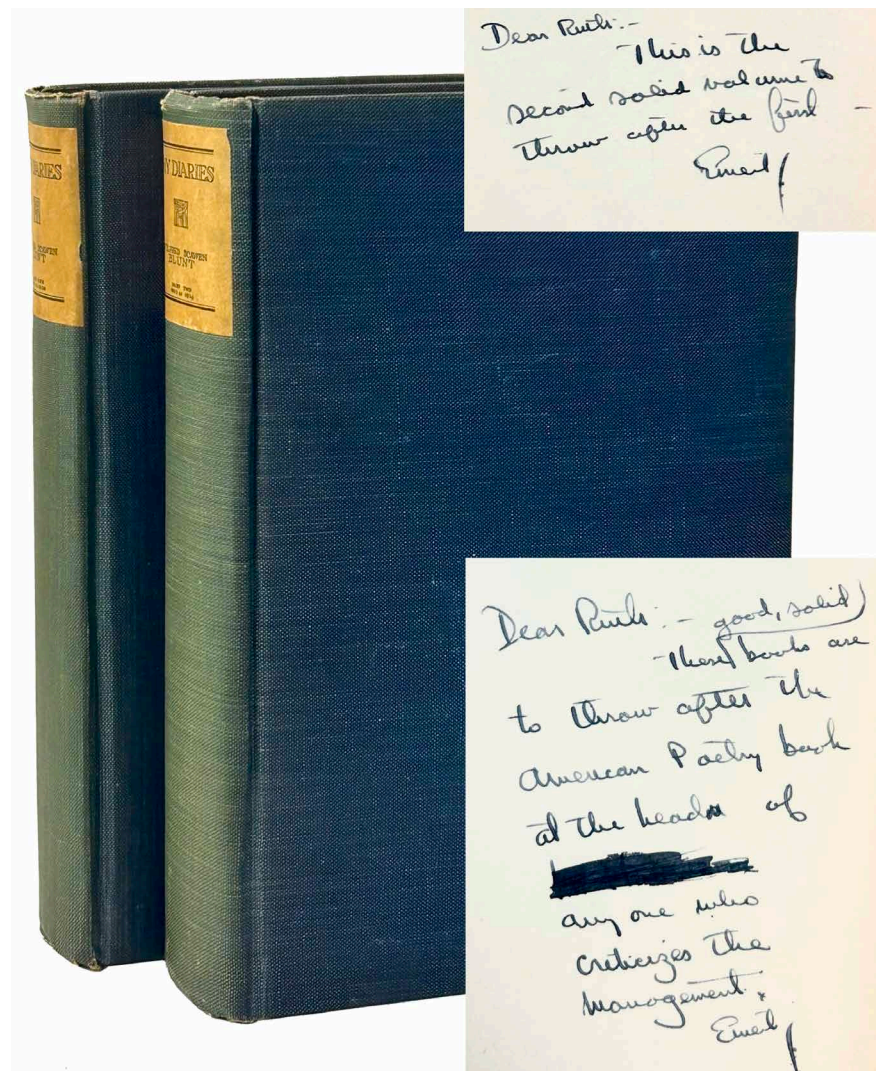


**TWO VOLUMES SIGNED AND HUMOROUSLY  
INSCRIBED BY HEMINGWAY**

**Blunt, Wilfrid Scawen. *My Diaries: Being a  
Personal Narrative of Events 1888-1914.***

New York: Alfred A. Knopf, 1923. Later American edition.

\$15,000



9 Two volumes. Foreword by Lady Gregory. Later American edition ("Third and Popular Edition"). Presentation copy, both volumes signed and inscribed by Hemingway to his cousin Ruth White Lowry on front free endpapers. Volume I: "Dear Ruth: - These good, solid books are to throw after the American Poetry book at the head of [strikeout] any one [sic] who criticizes the management -- Ernest"; Volume II: "Dear Ruth - This is the second solid volume to throw after the first - Ernest"; Ruth Lowry's ownership signature in pencil on front pastedown of Vol. I. Publisher's dark blue cloth, with title labels to spines printed in black; lacking original dust jackets. Very good set, with some toning to spines and labels, light wear to spine ends, light rubbing to front board of Vol. I, Bennett Schneider bookseller tickets to both rear pastedowns, and Bennett Schneider bookmark laid in to Vol. II. Overall, a lovely set, inscribed twice by Hemingway.

Wilfrid Scawen Blunt (1840-1922) was an English poet, diplomat, and outspoken critic of colonialism. Blunt married Lady Anne Noel, the granddaughter of Lord Byron, in 1869, and together they ran the Crabbet Arabian Stud, a prominent horse breeding farm in Sussex, which imported exceptional Arabian horses from the Middle East. Blunt's marriage to Lord Byron's granddaughter emblemized his broader aspiration to emulate Byron: much like the renowned Romantic poet, Blunt was a strikingly handsome womanizer, a social outcast, and a world traveler who fought for idealistic causes. Some of the chapter titles in *My Diaries* illustrate the sweeping range of Blunt's interests and adventures: "A Visit to Greece in 1888," "Egypt under Tewfik in 1889," "A Visit to Tunis and Tripoli," "Satan Absolved - The Boer War," "Literature and Politics," "The French Invade Morocco," and "The War with Germany Declared." Blunt published many works in his lifetime, including *The Love Sonnets of Proteus* (1881), *The Future of Islam* (1882), and *Satan Absolved: A Victorian Mystery* (1899). Blunt and Hemingway both embraced a comprehensive life and valued the wisdom gained from varied experiences.





10 Illustrated with thirteen plates including a frontispiece. First edition, first printing. Association copy, signed and inscribed by Ernest Hemingway to his cousin Ruth White Lowry on front free endpaper: "To Ruth. - This little monograph on Mr. Hoover's part in the Nurse Cavell scandal - with sidelights on his "relief" of Belgium - His connection with the sinking of the Lusitania and the abduction of Charley Ross are not made clear - [strikeout] E. H." Publisher's blue cloth, with paper label to spine lettered in black; lacking original dust jacket. Very good or better, with a few light scratches to front board, very light toning to spine and label, rubbing to spine label (affecting "a" in "Strange"), tiny chip to bottom of label (text unaffected), corners slightly bumped, toning to endpapers, and some smudging to Hemingway's inscription. Overall, a unique inscription showing Hemingway's interest in politics.

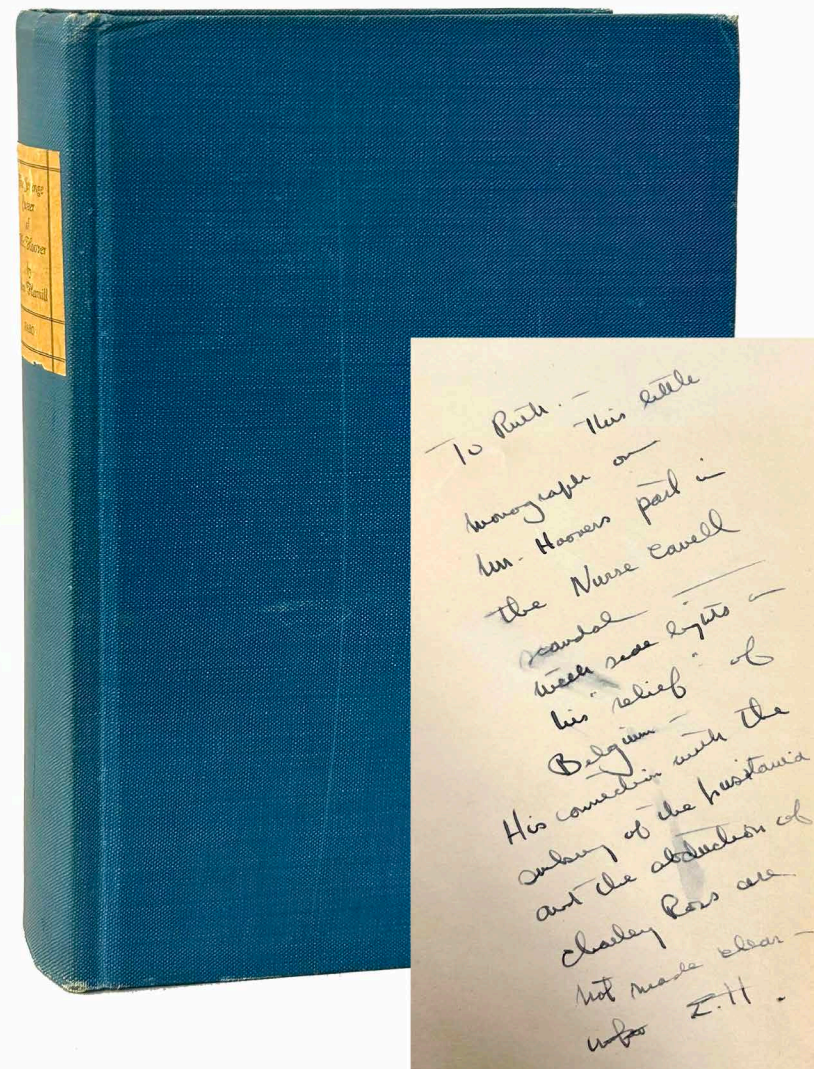
*The Strange Career of Mr. Hoover Under Two Flags* is a survey of Herbert Hoover's pre-presidential career, which Hamill presents in a unflattering light and fills with accusations of corruption and other misdeeds. The book was one of a handful of smear books about Hoover published before the 1932 election, geared toward undoing his reputation as "The Great Humanitarian" and "The Great Engineer." The project began when opportunistic ex-policeman James J. O'Brien presented the idea for the book to John Hamill. After Hamill completed it, publisher Samuel Roth, who had been jailed three times for dealing in obscene literature, agreed to publish it under his William Faro imprint. In 1932, James J. O'Brien sued Hamill over profits from the book, and Hamill subsequently repudiated the book, signing an affidavit stating that "while the material gathered...for the book contained statements that were true in themselves, they were used in such a way as to lead to false conclusions concerning the President" (*The New York Times*, January 5, 1933).

In Hemingway's inscription, he mentions the "Nurse Cavell scandal." Edith Cavell was a British nurse who was executed by Germans in German-occupied Belgium for helping Allied soldiers escape. Her execution became a source of outrage for the Allies and was heavily propagandized. In *The Strange Career of Mr. Hoover*, Hamill suggested that Hoover could have saved Nurse Cavell but failed to do so. This was one of the aspects of the book that Hamill later admitted was false, with the above-mentioned *New York Times* article stating, "Hamill swore he learned nothing in Belgium to justify any inference that Miss Cavell's life might have been saved by Mr. Hoover, and said he had caused similar false inferences to be drawn from other statements in the book..." The tenor of the inscription in this copy seems to indicate that Hemingway disliked Hoover. Further proof may lie in Hemingway's incendiary "Who Murdered the Vets?" essay (1935), about the government's callousness toward the Bonus Army: while directed toward the Roosevelt administration, the gross mistreatment of the Bonus Army began under Hoover's leadership.

ASSOCIATION COPY, SIGNED AND INSCRIBED  
BY HEMINGWAY, WITH HIS POLITICAL COMMENTARY  
Hamill, John. *The Strange Career of Mr. Hoover Under Two Flags*.

New York: William Faro, Inc., 1931. First edition.

\$14,000







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Ernest Hemingway