



161

MODERN LITERATURE

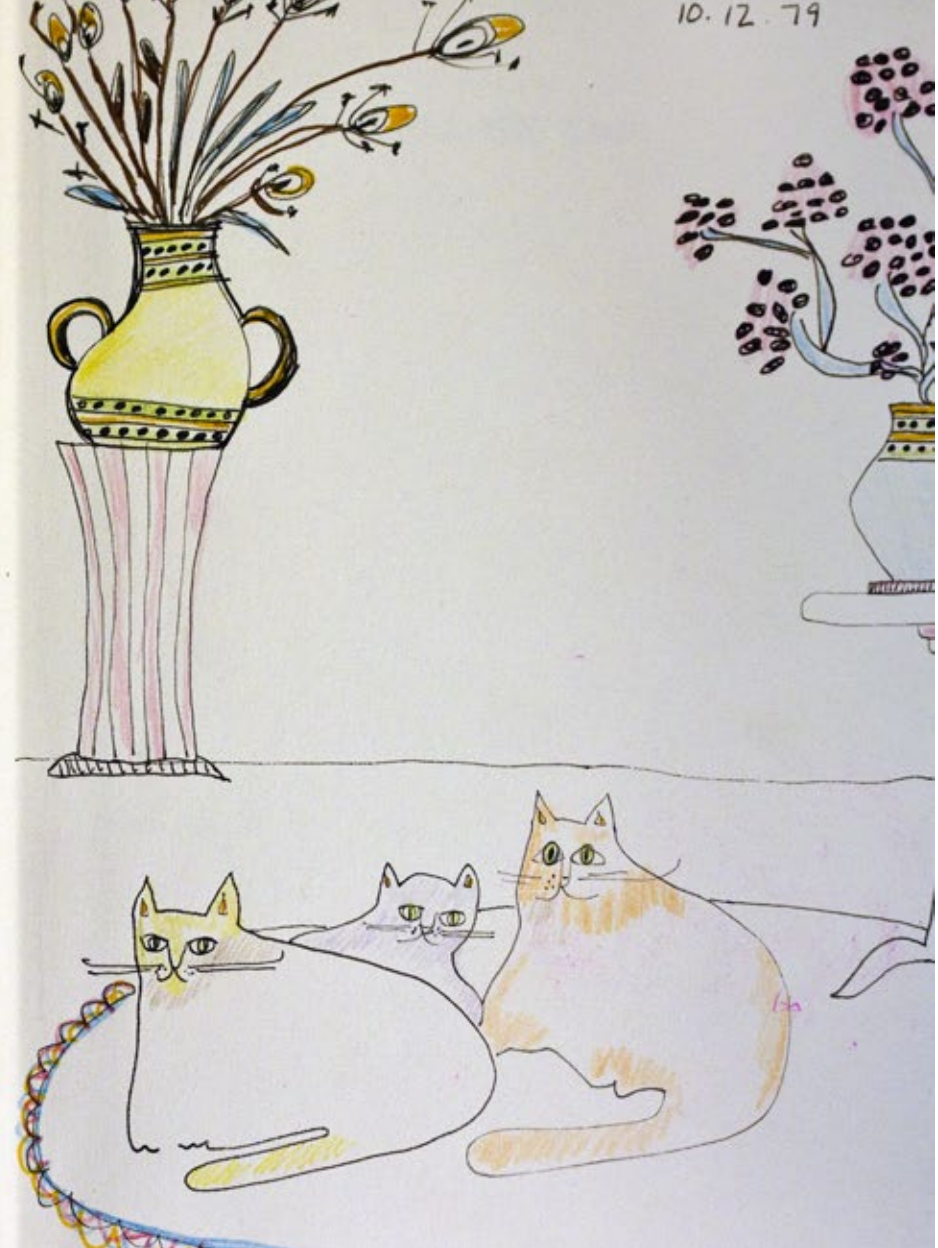
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MODERN LITERATURE | KEN LOPEZ BOOKSELLER

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CATALOG 161 — MODERN LITERATURE

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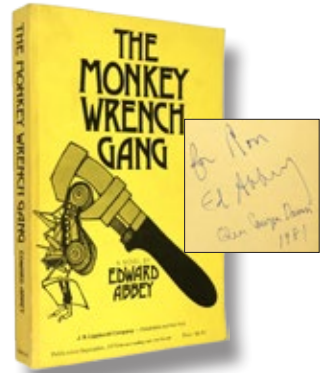
Our website sale list is updated Fridays at 3:00.

Cover illustration: Item #76, Kerouac, *The Town & The City*

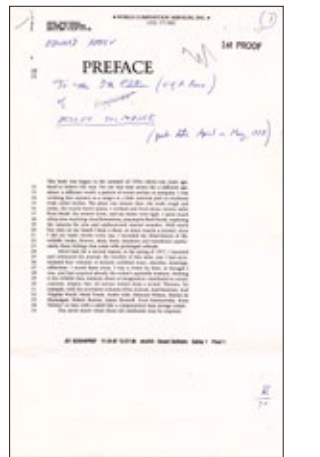
Inside cover illustration: Item #39, Colwin, *Happy All the Time*

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1. **ABBEY, Edward.** *The Monkey Wrench Gang*. Philadelphia: Lippincott (1975). The advance reading copy of his most famous novel, about a group of radical environmentalists who plot to blow up Glen Canyon Dam. This copy is inscribed by Abbey to one of the founding members of Earth First!: “For Ron [Kezar]/ Ed Abbey/ Glen Canyon Damn [sic] 1981.” Earth First! was inspired by the activists in *The Monkey Wrench Gang*, and in March 1981, the then-unknown group was planning its first major publicity stunt, the dropping of a 300 foot-long symbolic “crack” down the face of Glen Canyon Dam, and Abbey was invited to witness literature in action. A historic association copy. Near fine in wrappers. \$2500



2. **ABBEY, Edward.** *Preface to Desert Solitaire*. (n.p.): [University of Arizona], 1987. The galley sheets of Abbey's preface to the 20th anniversary edition of his classic of environmental literature, published by the University of Arizona in 1988. Five long pages, 8 1/2" x 14", folded once, reproducing editorial (and authorial?) changes in the text and with Abbey's annotations to the first page: his printed name; a specification that this is the preface “to the 5th Edition (U of A Press) of *Desert Solitaire*” and the parenthetical notation of “pub. date April or May, 1988.” The galley sheets are dated 1987 and marked “1st Proof.” The preface to the 20th anniversary edition was an opportunity for Abbey to look back on the days when he wrote the notes from which the book derived—more than a decade before it was first published in 1968—and to remark on both the way it had taken on a life of its own over the years and also the way that the destruction of the wilderness that he wrote about was ongoing and increasing. Abbey decries such despoliation of the natural world; declares himself not to be a “nature writer” as he is frequently called but rather a “nature lover”; thanks his readers for their support while recounting pointedly the lack of attention he has gotten from the Eastern critical establishment; and ends with a benediction both for the reader and for the natural world that reads as almost a coda to a life spent contending with those who would destroy the natural beauty of the world, and limit our ability to confront it and engage it with awe and wonder. Abbey died in early 1989 at the age of 62, so this is likely one of the last essays he wrote. An early, rare galley proof showing corrections and changes to a work in progress by one of the foremost advocates for wilderness. \$1750





3. (ABBEY, Edward). CRUMB, R. Promotional Sticker for *The Monkey Wrench Gang*. (n.p.): (n.p.)[1985]. A peel-and-stick illustration for *The Monkey Wrench Gang*, done by R. Crumb for the Tenth Anniversary Edition [Salt Lake City: Dream Garden, 1985]. As usual for Crumb, a humorous and visually striking image, and a scarce ephemeral piece. 4 1/4" x 6". Fine. \$45

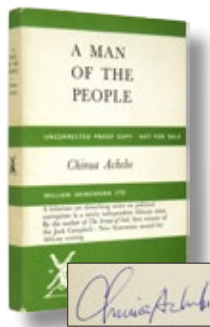
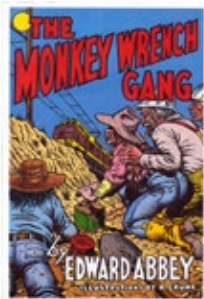
4. ACHEBE, Chinua. *A Man of the People*. London: Heinemann (1966). The first British edition of this satirical novel about political corruption in Nigeria, by one of the foremost African men of letters of the 20th century, author of *Things Fall Apart*, among others, and winner of the 2007 Man Booker International Prize. Signed by Achebe. Tiny taps to upper corners, else fine in a very good dust jacket with slight rubbing and a creased tear at the upper front panel. A Burgess 99 title. \$250

5. -. Same title. The uncorrected proof copy. Signed by the author. Faint spine-tanning, a few spots to lower edge of text block, and tiny corner creases; very good in wrappers. \$350

6. ACKROYD, Peter. *Dickens*. (London): Sinclair-Stevenson (1990). An advance reading excerpt of Ackroyd's massive biography of Dickens. Ackroyd's first novel, *The Great Fire of London*, was a re-working of Dickens' *Little Dorrit*. He has written poetry, criticism, fiction and biographies; a number of his works of fiction have been, in part, a portrait of the city of London, and he also wrote *London: The Biography*. Fine in stapled wrappers. \$45

7. ALBEE, Edward. *The American Dream*. NY: Coward-McCann (1961). The hardcover issue of this early one-act play by the three-time Pulitzer Prize-winning author of *Who's Afraid of Virginia Woolf?*, among others. Offsetting to endpages; else fine in a near fine, price-clipped dust jacket. \$150

8. (Anthology). *The Future Dictionary of America*. (n.p.): McSweeney's (2004). A re-definition of terms, by over 200 American writers, artists and musicians. Edited by Dave Eggers, Jonathan Safran Foer, Nicole Kraus and Eli Horowitz. The project was conceived as an "imagining of the American language sometime in the future, when all or most of our country's problems are solved and the present administration [that of George W. Bush] is a distant memory." This copy is signed by Dave Eggers, Charles Baxter, Vendela Vida, Julia Orringer, and four others, one of whom has added: "Vote until you die." Fine in a fine dust jacket, with a CD tipped to the rear pastedown, with new songs by David Byrne, Death Cab for Cutie, Tom Waits, They Might Be Giants, Sleater-Kinney, R.E.M., and Elliot Smith. \$250

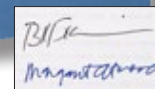


9. ATWOOD, Margaret. *Birds*. Easthampton: Glenn Horowitz, 2012. An essay by Atwood, with drawings by Billy Sullivan. Atwood, in addition to being a poet and novelist, is a birder and an environmental activist. Sullivan provides sketches of birds from his East Hampton, NY, backyard, done over a 13-year span from 1993 to 2006. Sullivan is known for his paintings and photographs of family and friends that "are playfully, but expertly, composed to capture the exuberance and spontaneity of a moment," and he has done the same with his backyard birds here. This book was produced in conjunction with an exhibition of Sullivan's bird drawings in 2012. Of a total edition of 450 copies, this is one of 100 clothbound copies signed by the author and the artist. Fine, without dust jacket, as issued. \$375

10. -. Same title. One of 350 copies in self-wrappers. Fine. \$75

11. BAGGOTT, Juliana. *Pure*. NY: Grand Central Publishing (2002). The advance reading copy of the first book of a dystopian trilogy for young adults, in which detonations have fused humans to animals and objects, except for those living in the Dome. Film rights have already been sold, and the marketing seems to aim to position this series alongside *The Hunger Games* trilogy and the *Twilight* series and similar bestselling and critically well-received young adult books. A blurb from Pulitzer Prize winner Robert Olen Butler calls it "the most extraordinary coming-of-age novel I've ever read." This copy is signed by Baggott. Spine creases; a read copy. Very good in wrappers. A somewhat uncommon advance copy, and scarce signed. \$100

12. BARTHELME, Donald. *Sadness*. NY: FSG (1972). Inscribed by Barthelme to John Barth and his wife: "For Jack and Shelly with all best/ Don." With Barth's ownership signature ("Barth") written in the upper corner. In 1972, Barthelme won the National Book Award for his children's book *The Slightly Irregular Fire Engine*; Barth won the National Book Award the next year for his 1972 novel *Chimera*; both authors taught at Boston University for a time, and the two were linked for years in the 1960s and 70s as two of the foremost exponents of a new American fiction—post-modern and playful, taking cues from Borges and other experimental writers from around the world, in opposition to the sturdy realism of most of the acclaimed American literature of the 20th century up to that point. Small penciled checks to contents page (although "The Sandman" gets an "x"). Minor fading to top stain and crown, else fine in a very near fine dust jacket with slight creasing to the top edge and the front flap. From the library of John Barth. An exceptional association copy. \$1500



13. **BEAGLE, Peter S.** *The Folk of the Air*. NY: Del Rey/Ballantine (1986/1987). The uncorrected proof copy of the third fantasy novel by the author of the 1968 classic *The Last Unicorn*. Signed by the author. Some edge sunning and minor surface staining; very good in wrappers. Copyright page reproduces a hand correction that changed publication from September 1986 to January 1987. \$100

14. **BECKETT, Samuel.** *Endgame*. London: Faber and Faber (1963). The uncorrected proof copy of this one-act play, followed by *Act Without Words*, a Mime for One Player. Small owner name on flyleaf; text block detached from pink wrappers, which are separating at the spine, thus only good. Slip inserted which states “Advance Proof of New Book/ Probable publication date: March-April/ Price: 10/6/ With the compliments of the Sales Manager.” A scarce and fragile proof; only one copy has appeared at auction in 35 years. This is the only copy of it we have handled. \$950

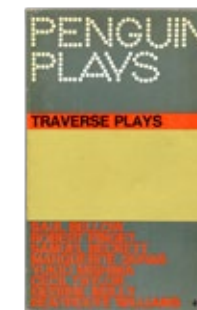
15. **BECKETT, Samuel.** *Play and Two Short Pieces for Radio*. London: Faber and Faber (1964). The uncorrected proof copy of Beckett’s one-act play, *Play*, and the radio pieces *Words and Music* and *Cascando*. Stapled wrappers: staples rusty, front cover dirty, thus very good although contents fine. A scarce proof of these short works by the winner of the 1969 Nobel Prize for Literature. \$950

16. **BEECHER, John.** *Report to the Stockholders and Other Poems*. (NY): MR Press, 1962. Poetry with a political edge by this activist poet, written during the volatile era of the Civil Rights Movement and the Vietnam War. Inscribed by Beecher to Will Inman, another poet known for his political and social activism: “For Will Inman/ a poet whose work I like./ John Beecher/ May 22, 1967.” Owner name and phone on front flyleaf with inscription on half title; wear to cloth at corners; a near fine copy in a very good dust jacket with a couple small edge chips. A nice literary association copy. \$150

17. **BELLOW, Saul.** *Three One Act Plays*. NY: Hart Stenographic Bureau, 1965. Bound mimeographed scripts of Bellow’s plays *A Wen*, *Orange Soufflé*, and *Out from Under*, which were performed in 1965 (and possibly 1966) at the Traverse Theatre in Edinburgh. Title page for the volume, plus a blue title page for each play; 19 pages for *A Wen*; 20 pages for *Orange Soufflé*; 26 pages for *Out from Under*. Bound with two screws in a red leatherette Hart binding with embossed title. Small split to lower front hinge, a few spots of foxing to text; near fine. *A Wen* and *Orange Soufflé* were published in *Esquire* and collected in *Traverse Plays* [Penguin, c. 1966], a copy of which is included. The published version gives Bellow’s British agent as a contact; the scripts are a U.S. production and give Bellow’s American agent as contact. Textual differences exist



between the script version and the published version of *Orange Soufflé*. *Out from Under* does not appear to have been published in English outside of this volume; a French version turns up in searches. OCLC locates only one copy of this collection, making it an extreme rarity for the Nobel Prize winning author. \$3500

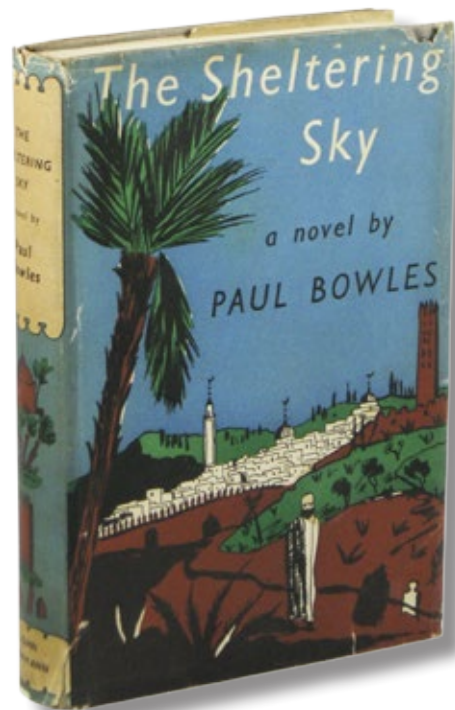


18. **BESSIE, Alvah.** *Alvah Bessie's Short Fictions*. Novato: Chandler & Sharp (1982). A collection of short stories by this writer who is best known for having been one of the “Hollywood 10” who were blacklisted in the anti-Communist furor of the postwar years and the beginning of the Cold War. Bessie served 10 months in jail in addition to having his career as a screenwriter (he was nominated for an Academy Award in 1945) effectively terminated. This copy was inscribed by the author at a publication party for the book at the home of the writer Cyra McFadden (*The Serial*); Bessie began to inscribe the book to Cyra, and then realized it was not his hostess whom he was writing to but another writer attending the party, and he wrote her name in instead, with “no bullshit” and “Thanks.” Edge-sunned; a very good copy in wrappers. \$75

19. **BLATTY, William Peter.** *The Exorcist*. (Springfield): Gauntlet, 1997. The signed limited 25th Anniversary edition (26 years after initial publication) of Blatty’s 1971 horror novel, which was the basis for the award-winning movie a year later by William Friedkin. Blatty won an Oscar for his screenplay. *The Exorcist* was one of the most successful horror movies of all time, and it was one of the key factors in bringing the field of horror, in literature and film, into its own. Of a total edition of 600 copies, this is a “PC” (press copy). Signed by Blatty. Also signed by F. Paul Wilson, who provides the introduction, and Ron Magid and Paul Clemens, who provide an afterword. Fine in a fine dust jacket and slipcase. \$350

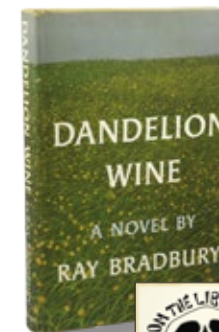


20. **BOCK, Charles.** *Beautiful Children*. NY: Random House (2008). A review copy of his well-received first book, winner of the Sue Kaufman Prize and a *New York Times* Notable Book. Signed by the author. Fine in a fine dust jacket, with five pages of promotional material laid in. \$50



21. **BOWLES, Paul.** *The Sheltering Sky*. London: Lehmann (1949). The first edition of Bowles's landmark first novel, about three young Westerners encountering the alien culture of North Africa, to their ultimate misfortune. One critic commented that Bowles was "a master of cruelty and isolation and the ironies of the search for meaning in an inadequately understood environment." The encounter with the Other; the limits of not only one's knowledge but most especially the knowledge of the extent of one's ignorance: these form the underlying themes of a novel whose setting is as much a character as the people themselves are. One of the seminal novels of the Beat generation and an influential book in the decades since. Printed in an edition of only 4000 copies. Upper corners bumped, sunning to board edges; near fine in a very good dust, spine-tanned dust jacket with a tear to the lower front spine fold and a few small edge chips. A cheaply produced postwar book, this is a better than usual copy. \$4000

22. **BRADBURY, Ray.** *Dandelion Wine*. Garden City: Doubleday, 1957. One of Bradbury's several classics, this one chosen by David Pringle as one of the hundred best modern fantasy novels. This copy is from the library of Stanley Wiater, a three-time winner of the Bram Stoker Award from the Horror Writers Association. A nice literary association: Bradbury was Wiater's first interviewee when he began his career as a writer and journalist. Wiater's Gahan Wilson-designed bookplate front flyleaf; small tear to board at upper rear joint; near fine in a near fine dust jacket with slight rubbing at the edges but virtually no fading or tanning to the spine, as is commonly found. A nice copy of one of Bradbury's most acclaimed novels, with noteworthy provenance. \$1250



23. **(BRADBURY, Ray).** *Blue and White Summer '38*. Los Angeles: Los Angeles High School, 1938. Bradbury's high school yearbook, Volume 83 of the *Blue and White*, issued semi-annually, this volume published by the graduating class of Summer 1938. Bradbury's senior picture is accompanied by the write up: "Ray Douglas Bradbury/Likes to write stories/Admired as a Thespian/Headed for literary distinction." Bradbury is also pictured as a member of the Drama Club, the Poetry Club, and the Glee Club, and perhaps in two other, unconfirmed, group sightings. This copy of the yearbook belonged to an underclassman, and there are the usual inscriptions from classmates. Boards are splayed; about a near fine copy in a very good, edgeworn dust jacket with the owner's name on the front panel. This is the first time we have seen this yearbook with a dust jacket, and until now did not even know that jackets had been issued. Uncommon thus. \$550



24. **BRESLIN, Jimmy.** *The Gang That Couldn't Shoot Straight*. NY: Viking (1969). A novel by the columnist who once ran a notable campaign for City Council President of New York City, and who won both a George Polk Award and a Pulitzer Prize for his reporting. Inscribed by the author to Peter [Maas] and his wife Audrey in the year of publication. Maas was the author of the 1969 book *The Valachi Papers*, which won the Edgar Award for Best Fact Crime Book, and *Serpico*, both of which were filmed with their original titles, as well as the bestseller *Underboss*, among others. Edge sunning to boards and a stray pen mark to lower text block (not a remainder mark); near fine in a very good, lightly edgeworn dust jacket with fading to the green of the lower spine. A nice association copy between two of the most highly praised New York City writers of nonfiction, both of them focused on the criminal underbelly of the city. \$250



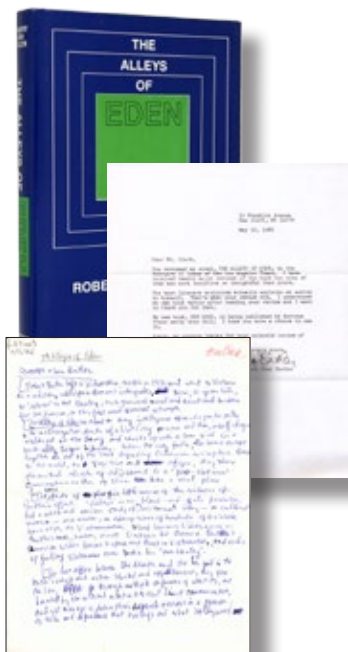
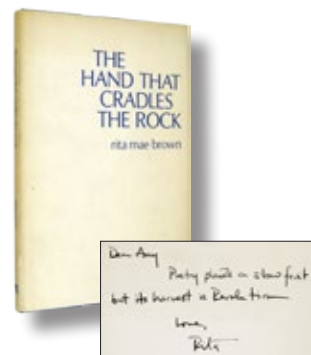
25. **(Broadsides). FORD, Richard; ERDRICH, Louise; others. *Midnight Ruminator First (and Last)*.** (n.p.): Midnight Paper Sales, 2004. A limited edition set of six broadsides by authors Richard Ford, Louise Erdrich, Li-Young Li, Robert Bly, Sandra Benitez, and Richard Holm, with illustrations by Gaylord Schanilec. Each broadside was printed in an edition of 110 copies between 2002 and 2004; of these 60 numbered full sets were created; this is number 8 of 60. Each broadside is signed by its author; the title page and the Ford broadside are signed by Schanilec. The Ford broadside is excerpted from the story “Charity”; Erdrich’s broadside prints her poem “Blue.” Both are uncommon; the full set is scarce. The broadsides measure 11” x 15” and are laid into a clothbound *Midnight Ruminator* portfolio. Fine. \$500

26. **BROWN, Rita Mae. *The Hand That Cradles the Rock*.** NY: New York University Press, 1971. The author’s first book, a collection of poetry and, according to the dust jacket flap copy, “the first book of poetry to be published in America by a feminist lesbian.” Brown’s autobiographical first novel, *Rubyfruit Jungle*, published in 1973, was a landmark in the history of gay literature, describing the coming of age of a young lesbian at a time of great prejudice against homosexuality; it became an underground, and later a mainstream, bestseller. Inscribed by the author: “Dear \_\_\_/ Poetry plants a slow fruit but its harvest is Revolution. Love, Rita.” Fine in a near fine, spine-sunned dust jacket. A relevant inscription in the author’s first book. \$250

27. **BUKOWSKI, Charles. *Legs, Hips and Behind*.** (n.p.): (Wormwood Review Press) (1978). Issued as *The Wormwood Review* 71 (Volume 18, Number 3), devoted entirely to poems by Bukowski, with a cover drawing by him as well; this is number 394 of 700 numbered copies. Edge-sunning to covers; near fine in stapled wrappers. \$125

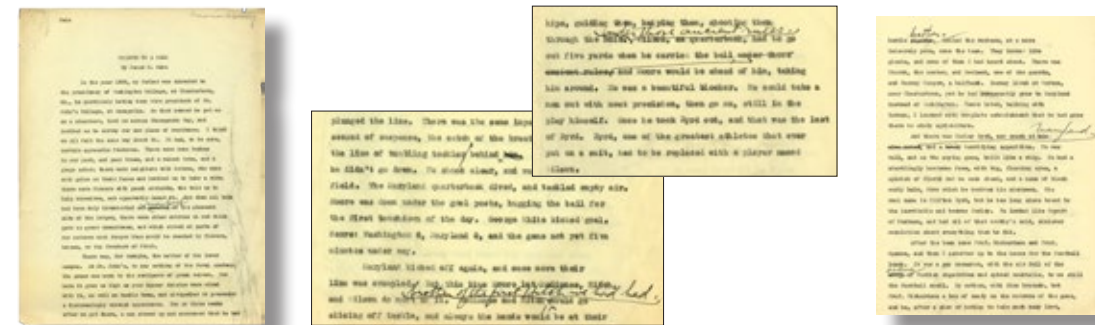
28. **(BUKOWSKI, Charles). *The Wormwood Review* 7.** Storrs: Wormwood Review Press, 1962. Contains “Thank God for Alleys,” Bukowski’s first appearance in *Wormwood*: he would become the magazine’s most frequent contributor, appearing in 97 issues overall. This is copy number 203 of 500 numbered copies. Edge-sunned; near fine in stapled wrappers. An early Bukowski appearance, and a particularly significant one in that it marked the beginning of a longterm relationship with the publisher and the publication. \$150

29. **BUTLER, Robert Olen and CLARK, Tom. *Typed Letter Signed and Book Review*.** 1982. A typed letter signed by Butler to poet Tom Clark, regarding Clark’s review. In 1981, Butler, who would later win the 1993 Pulitzer Prize for his collection *A Good Scent from a Strange Mountain*, published his first book, *The Alleys of Eden*. It was reviewed by Clark in the February 11, 1982 *Los Angeles Times*, with the headline “Vietnamization of a Deserter’s Mind.” On May 12, Butler wrote to Clark, saying, in part: “I have received twenty major reviews of the book but none of them was more sensitive or insightful than yours. The best literary criticism



actually explains an author to himself. That’s what your review did. I understand my own book better after reading your review and I want to thank you for that.” The letter is signed “Bob Butler.” Also included here is Clark’s original, 3-page manuscript review, signed by Clark: “...Desertion, Butler seems to say, is an inevitable act, made necessary by the human state. Every small movement is an abandonment of the past, with death looming over everything as the greatest desertion of all...” Clark’s review makes it clear that Butler’s protagonist—an Army intelligence officer who ends up deserting out of self-disgust over his involvement in the torture and death of a Viet Cong prisoner—is an analogue for the larger society, which deserted both Vietnam and those who fought there, leaving both the Vietnamese and the veterans as “displaced persons,” in both countries. Clark’s review is penned on the back of copies from a book about Celine and folded in half; near fine. A photocopy of the published review is included. Butler’s letter is folded for mailing; else fine in a near fine envelope. With a copy of *Alleys of Eden* [NY: Horizon (1981)], which is fine in a very near fine dust jacket with a short edge tear. An insightful review of one of the best novels to come out of the Vietnam war, and the author’s appreciative response. \$1500

30. **CAIN, James M. Original Typescript of “Tribute to a Hero.”** 1933. 23 pages, carbon typescript, with approximately three dozen changes made in Cain’s hand, and more than a dozen additional small variations between this text and the published version. Published in *American Mercury* in November 1933, “Tribute to a Hero,” is an autobiographical piece about the Cain family following the father’s 1903 job change from St. John’s College at Annapolis to Washington College at Chestertown, MD, and the culture shock that ensued from this move to a “hick place” from one of “smartness, competence, and class,” a state of affairs that was partially redeemed by the actions of “a great man” (with an assist from Cain’s father) on the occasion of a Washington College-Maryland Agricultural College football game. Published the year before his first novel, *The Postman Always Rings Twice* (and following *Our Government* in 1930, nonfiction based on Cain’s column for *New York World*). Called “one of Cain’s finest essays” by David Madden in *James M. Cain: Hard-Boiled Mythmaker*. Carbon paper a bit yellowed, some pencil rubbing, not affecting text; near fine. An early manuscript of a boyhood epiphany by a writer who gained a place in the literary pantheon for his famous first novel, which is still considered one of the high spots of American hard-boiled fiction. \$2500



31. **CARSON, Rachel.** *Chincoteague: A National Wildlife Refuge.* Washington, D.C.: Fish and Wildlife Service, 1947. Issued as *Conservation in Action No. 1*, an 18-page illustrated booklet written by Carson. Rare: this is the first copy we've handled, although we've had multiple copies of several of her other early publications done by the Department of the Interior, as this one was. An early publication by the author of *Silent Spring*, perhaps the single most important volume in creating the modern environmental movement. Fine in stapled wrappers. \$500

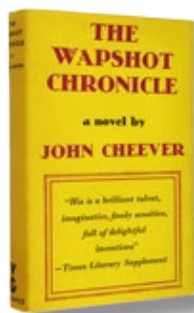
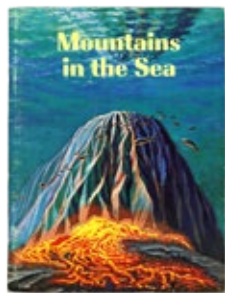
32. **CARSON, Rachel.** *Parker River: A National Wildlife Refuge.* Washington, D.C.: Fish and Wildlife Service, 1947. Issued as *Conservation in Action No. 2*, a 14-page illustrated booklet written by Carson. Rare; again, this is the first copy we've handled. Fine in stapled wrappers. \$450

33. **CARSON, Rachel.** *Mountains in the Sea.* Chicago: Science Research Associates (1962). A volume in the SRA Pilot Library series published by Science Research Associates for reading comprehension programs in elementary schools. *Mountains in the Sea* is an excerpt from the 1958 Golden Press Young Readers Edition of *The Sea Around Us*, which was itself adapted by Anne Terry White from Carson's 1951 bestseller. This volume was published the same year as *Silent Spring*. "Resource" written inside the front cover; very mild rubbing along the spine; near fine in stapled wrappers. Uncommon, and very unlikely to be found in collectable condition given its intended use. \$125

34. -. Another copy. Covers rubbed, with a small abrasion at the upper front edge. Very good in stapled wrappers. \$100

35. **CARVER, Raymond.** *Carnations. A Play in One Act.* (Vineburg): Engdahl Typography (1993). A beautiful edition of a previously unpublished Carver play, issued posthumously. *Carnations* was originally written and performed in 1962, when the author was at Humboldt State University. Edited and with an afterword by Carver's bibliographer, William Stull, and with an introduction by Richard Cortez Day, a professor at Humboldt State and Carver's teacher during the years he was there. This is the deluxe edition, one of 26 lettered copies quarterbound in leather and black cloth, with marbled endpapers and gilt spine lettering. Spine a bit sunned, with a small nick to rear panel; else fine in black cloth slipcase. \$475

36. **CHEEVER, John.** *The Wapshot Chronicle.* London: Victor Gollancz, 1957. The first British edition of his first novel, third book, and winner of the National Book Award. Slight foxing to edges of text block; else fine in a near fine dust jacket. An uncommon edition of an early book by one of the most highly praised of postwar American authors. Cheever's novel *The World of Apples* was a National Book Award finalist and his story collection, *Stories of John Cheever*, won the Pulitzer Prize and the National Book Award. \$125

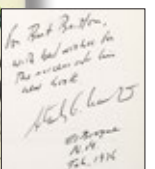
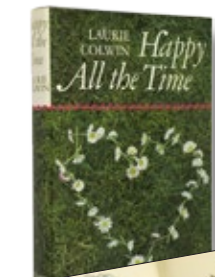


37. **CHEEVER, John and EGGERS, Dave.** *The Wapshot Scandal.* (NY): Perennial (2003). First thus, a paperback reissue with an engaged and endearing introduction by Eggers noting that while Cheever's stories are well-remembered, his novels—the two Wapshot novels in particular—have suffered an undeserved neglect. Fine in wrappers. \$65

38. **CHILD, Lee.** *A Wanted Man.* NY: Delacorte (2012). A Jack Reacher novel, the 17th in the bestselling series. Child's novels have been critically acclaimed, and the series' main character has become an iconic figure in crime fiction. The first movie adaptation of one of the books in the series came out to generally good reviews. Signed by the author. Fine in a fine dust jacket. \$45

39. **COLWIN, Laurie.** *Happy All the Time.* London: Chatto & Windus, 1979. The first British edition of the second novel, third book, by this much-loved writer who died unexpectedly in 1992 at the age of 48 of heart failure, and who had a small but passionate following at the time. Since her death, her reputation has endured and grown and her following has as well. This copy is inscribed and illustrated by the author with six drawings by her, five of them titled and signed. The drawings include: "A few flydells and a little girl," "Some hovells on a rug," "Another of the new octokitties with Mickey Mouse and two lamps," "Three hovenbys with critter intestines and one with a critter at the bottom of the garden," and "A kitty thinks: Gee how fortunate it is to live where kitties are free to roam and kill." These five drawings cover the four endpages and the dedication page; a sixth drawing, of a plant, covers the copyright page. In all, 12 cats, multiple plants, two lamps, a house, and a girl. A whimsical and endearing set of illustrations by a writer who, when asked for a self-caricature for Burt Britton's book of author's self-portraits, provided him with a picture of a plump, contented cat with flowers growing on its head. A bit of foxing to top edge; very near fine in a fine dust jacket. Unique. \$750

40. **CRAWFORD, Stanley.** *Log of the S.S. The Mrs. Unguentine.* London: Jonathan Cape (1971). The first edition (British) of this comic novel. Used as a review copy of the American edition, with a 1972 Knopf review slip laid in. Inscribed by the author in 1976. Crawford has written three novels and two memoirs, including one about the garlic farm that he and his wife have operated in New Mexico for several decades. Mild foxing to top edge and slight bowing to boards; near fine in a near fine dust jacket with a bit of dampstaining to the spine base that is mostly visible on verso. Overall an attractive copy of the true first edition of what many consider his best novel, which has been reprinted over the years a number of times, including by the University of New Mexico and the Dalkey Archive Press. \$200





41. **CRONIN, Justin.** *A Short History of the Long Ball.* Tulsa: Council Oak Books (1990). His first book, winner of a National Novella Award. Signed by the author. Remainder stamp lower page edges; fine in a fine dust jacket. Cronin received critical acclaim and commercial success with his 2010 novel *The Passage*. \$150

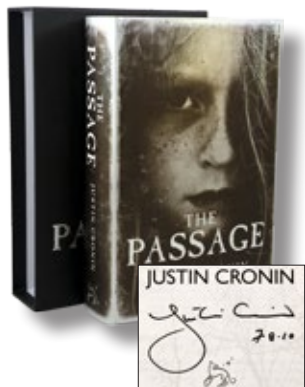
42. **CRONIN, Justin.** *Mary and O'Neil.* (NY): Dial (2001). His first full-length novel, winner of a PEN Hemingway Award and Whiting Writers' Award. Signed by the author. Fine in a fine dust jacket. \$75

43. **CRONIN, Justin.** *The Passage.* NY: Ballantine (2010). His acclaimed and bestselling post-apocalyptic horror novel, about a future plague of vampires resulting from a medical experiment gone awry. The first volume in a trilogy; the second volume, *The Twelve*, was published in 2012. This copy has the textual misprints on pages 268-270 corrected. One of an unspecified number of copies signed by the author on a tipped-in leaf. Fine in a fine dust jacket, with the publisher's "signed copy" label on the front panel. \$100

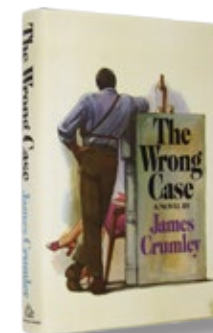
44. -. Same title, the Waterstone's signed limited edition. (London): (Orion Books)(2010). One of a reported 5000 copies signed by the author on a tipped-in "Limited Signed First Edition" title page. Fine in a fine dust jacket, with a Waterstone's signed copy label on the front panel. \$75

45. **CROWLEY, John.** *Suppose One Were A Fish.* [Seattle]: Incunabla, 2007. A broadside excerpt from Crowley's *Little, Big*, issued in conjunction with what was to be the 25th anniversary edition of Crowley's World Fantasy Award-winning novel, which, six years later, is still a work-in-progress but has yet to be published (a website, [www.littlebig25.com](http://www.littlebig25.com), provides updates). A 24" x 37" poster, with art by Peter Milton, whose haunting drawings, etchings, engravings and prints were to grace the new edition. When *Little, Big* was first published, Ursula LeGuin famously wrote that "all by itself it calls for a redefinition of fantasy"; Thomas Disch called it "the greatest fantasy novel ever." The literary critic Harold Bloom listed three books by John Crowley, including *Little, Big*, in his book *The Western Canon*. Bloom is listed as providing an Introduction to the anniversary edition of the novel. One can get a sense, from this poster, of the aesthetic of the anniversary volume, as one can from various parts of the above website. Rolled; else fine. \$50

46. -. Same title, the lettered limited edition of the poster, one of 26 lettered copies, this being letter "L," signed by John Crowley, artist Peter Milton, editor John Drummond and book designer John D. Berry. Rolled; else fine. A scarce artifact of a publishing project that is still underway, associated with one of the best-loved and most highly regarded fantasy novels of all time. \$750



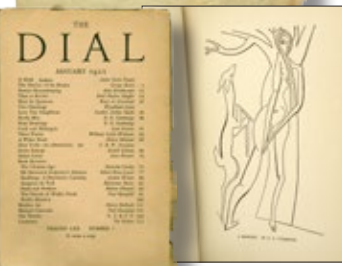
47. **CRUMLEY, James.** *The Wrong Case.* NY: Random House (1975). His second book and his first mystery, introducing Milo Milodragovitch, a down-at-the-heels alcoholic private investigator. When Crumley died in 2008, the *Washington Post* obituary said that his "poetic and violent tales of crime in the American West made him a patron saint of the post-Vietnam private eye novel" and said he inspired a generation of mystery writers that included Dennis Lehane, George Pelecanos, and Michael Connelly—all of them bestselling and critically respected novelists. Upper corners bumped, a strip of sunning to lower board edges; near fine in a very near fine dust jacket with just a small mark near the lower front flap fold. \$450



48. **CUMMINGS, E.E.** **Original Sketch of "Woman and Fawn."** c. 1921. In the 1920s, E.E. Cummings was a regular contributor of both writing and artwork to *The Dial* magazine, which was the preeminent Modernist journal of its time, publishing such writers as Joyce, Pound, Eliot, Cocteau, William Carlos Williams, Marianne Moore, Ford Madox Ford and such artists as Picasso, Cezanne, Matisse and Kandinsky. Cummings was only 25 years old when his first pieces were accepted for *The Dial* and, notably, it was the only place where his poems and his artwork were published side by side on a regular basis. The January, 1921 issue had four drawings and a poem ("Puella Mea") by Cummings: this is Cummings' original sketch for one of those drawings, perhaps the most well-known of them, of a fawn on its hind legs, next to a nude woman, beneath a tree. This sketch was used as his pencil transfer, and as such is drawn on both sides of the paper. The final product, which was ink and graphite on paper, is now at the Metropolitan Museum of Art, a bequest of Scofield Thayer, Cummings' friend and mentor and the editor of *The Dial*. This sketch is on 8 3/8" x 10 7/8" paper, with a 5" x 9" pencil border. Stained and chipped, mostly in the right margin; very good. With a Gotham Book Mart exhibit number (#245) in the upper left hand corner, where a chip is pending. A copy of *The Dial*, Vol. LXX, No 1 [NY: Dial, 1921], with the published drawing is included and is near fine with a small spine nick and the usual wear to the yapped edges. An iconic image in its very first incarnation. \$4000



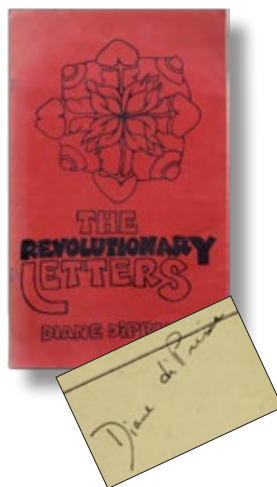
49. **CUNNINGHAM, Michael.** *The Hours.* NY: FSG (1998). The uncorrected proof copy of his highly praised fourth book, which is derived from Virginia Woolf's novel *Mrs Dalloway* and which won the Pulitzer Prize and the PEN/Faulkner Award, a rare literary double. Basis for the award-winning film with Nicole Kidman and Meryl Streep. Publication date changed from September to November on rear cover. Near fine in wrappers. A scarce proof: there was an advance reading copy in pictorial wrappers that is more common; the proof, in plain, light green printed wrappers, is much less common. \$150



50. **CURTIS, Edward S. Original Photogravure from the Harriman Expedition.** 1899/1901. Three images by Curtis taken during the Harriman Alaska Expedition of 1899. Entitled “Members of the Expedition on St. Matthew Island” and published in 1901 in *Harriman Alaska Expedition*. Three images, on one sheet, show botanist Frederick Coville and naturalist William Brewer; author John Burroughs and naturalist John Muir; and geologists Benjamin Emerson and Grove Karl Gilbert. The credit line reads “Photographs by Curtis”; the printer line reads “John Andrew & Son.” 6 5/8" x 10". The Harriman Expedition was a major scientific project of its time: a wealthy philanthropist/adventurer gathered what amounted to a superstar team of scientists, artists, photographers and naturalists to explore the Alaska coast from Seattle to Siberia and back. Edward Curtis, who had primarily been a portrait photographer for Seattle’s upper classes in the early stages of his career, had developed a friendship with George Bird Grinnell, an expert in Native American cultures who had been invited on the Harriman expedition. As a result of their connection, Curtis was invited along as a photographer. It was as a result of this trip and a later trip he took with Grinnell to photograph the Blackfeet Indians in 1900 that Curtis developed the idea for his massive photography project to document the North American Indians while it was still possible, a venture that took decades and essentially destroyed his life but left as a legacy one of the greatest photographic achievements ever, and was also one of the greatest ethnographic projects ever undertaken involving American Indian tribes, creating not only a photographic record but an aural one of languages and oral traditions at risk of being lost forever. The Burroughs and Muir image here is a particularly fortuitous one: they were among the most famous participants in the expedition—two of the best-known naturalists in America, known as “the two Johnnies” to the other participants: there are relatively few images of the two of them together, however. A wisp of edge sunning, else fine. \$375

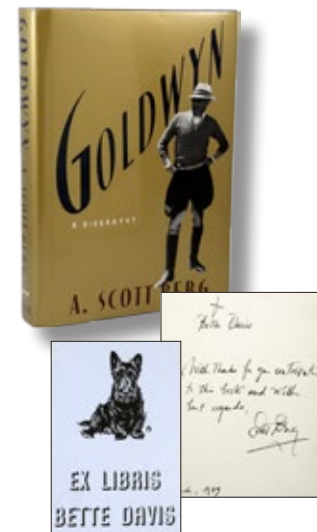


51. **DI PRIMA, Diane. The Revolutionary Letters.** (n.p.)[Santa Fe, NM]: (Noose and Earth Read Out Southwest)(1971). Di Prima had been publishing her controversial and provocative “letters” in various configurations since two editions in 1968, which contained 15 poems. This edition of *Revolutionary Letters* is an oversized mimeograph production with 43 poems, and was issued for free and without copyright. The printed dedication is to Bob Dylan, and the colophon states “Power to the people’s mimeo machines!” Although not called for, this copy is signed by the author and has four holograph corrections, presumably in her hand. 8 1/2" x 14", stapled in the left margin, with red covers. Two different paper stocks used; one darkening. Near fine. An unknown number of copies were done, but this appears to be one of the scarcest editions of this title, and is especially uncommon signed. \$550



52. **(ELLROY, James). Scene of the Crime. Photographs from the LAPD Archive.** (NY): (Harry N. Abrams)(2004). Quarto; police photographs of Los Angeles crime scenes from the 1930s to the 1960s, a time that seems to have been rife with particularly gruesome and brutal crimes. Ellroy, perhaps the leading contemporary writer of LA neo-noir, provides the introduction. William Bratton, at the time the Chief of the LA Police, provides a foreword. Signed by Ellroy as “O.J.” and dated 12/16/2004. Also signed by Bratton, and dated on the same day. Fine in pictorial boards and wraparound band, as issued. \$150

53. **(Film). BERG, A. Scott. Goldwyn.** NY: Knopf, 1989. Berg’s biography of Hollywood film pioneer Samuel Goldwyn. Inscribed by the author to Bette Davis: “for Bette Davis/ with thanks for your contribution to this book and with best regards, Scott Berg/ March, 1989.” With Bette Davis’ bookplate on the front pastedown. Davis appears in the book on about a dozen pages, including a photograph; she appeared in Goldwyn’s 1941 film *The Little Foxes*, which was nominated for nine Academy Awards, including Best Actress (Davis) and Best Picture. Fine in a very near fine dust jacket with just some crimping to the spine extremities. A notable association copy of the definitive biography of this important figure in the history of filmmaking. Berg’s biography of the legendary editor Maxwell Perkins, who edited Hemingway, Fitzgerald and Thomas Wolfe, won a National Book Award. \$375



54. **FLANNER, Janet. The Cubical City.** NY: Putnam’s, 1926. The first and only novel by this writer who was part of the American expatriate community in Paris in the 1920s, and wrote a column for *The New Yorker* called “Letter from Paris” for nearly five decades. She was influential in bringing a number of contemporary artists to the attention of American readers, including Picasso, Matisse, Cocteau, and Andre Gide, among others. Front hinge starting; light corner tap, a bit of faint mottling to boards; near fine in a near fine, spine-tanned dust jacket with light rubbing to the folds and a tear at the upper front spine fold. In a custom clamshell case. A very scarce book in any dust jacket, let alone one in such condition, by one of the most prominent American women writers of the Lost Generation, a groundbreaking figure in both her literary and her personal life. \$4500



55. **FORD, Richard. Independence Day.** NY: Knopf, 1995. The second book in Ford’s three-book Frank Bascombe sequence. Winner of both the Pulitzer Prize and the PEN/Faulkner Award. Signed by the author. Mildly cocked, with a bit of shelf wear to the base of the spine; near fine in a near fine dust jacket sunned at and near the spine. With the errors on pages 281 and 289. \$100

56. **GADDIS, William. Typed Letter Signed.** June 30, 1969. Written to “Kirk,” [Kirkpatrick Sale]; the letter is a winding and long-winded expression of interest in a project of Sale’s—“your prospective publication”—that apparently never happened, in the midst of Gaddis’ own circuitous progress on what would have been his second book (*J.R.*). Approximately 300 words, typed on the verso of UConn stationery; signed “with best regards - W. Gaddis.” Notes (Sale’s?) in the upper left corner; folded for mailing, else fine. A nice example of Gaddis’s writing; a bit of historical information; and a good association between Gaddis and Sale, who was a longtime friend of Thomas Pynchon and Richard Farina, who was his college roommate at Cornell. \$350



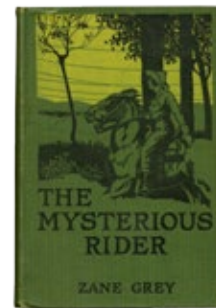
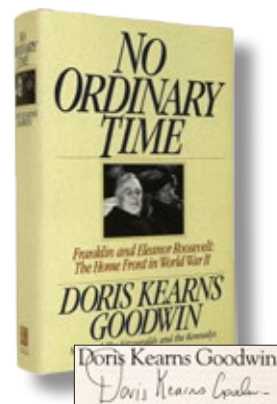
57. **GIBBONS, Kaye.** *Ellen Foster.* Chapel Hill: Algonquin Books (1987). Her highly acclaimed first novel, which won the Sue Kaufman Prize for First Fiction from the American Academy and Institute of Arts and Letters and was awarded a special citation by the Ernest Hemingway Foundation. It was also selected in London as one of the 20 best novels of the 20th century, and has become a classic coming-of-age novel and a part of the canon, frequently being combined on school reading lists with *The Adventures of Huckleberry Finn*, *To Kill a Mockingbird*, and *The Catcher in the Rye*. Signed by the author. Fine in a fine dust jacket. \$100

58. **GIBSON, Gregory.** *The Old Turk's Load.* NY: Mysterious Press (2013). The first hardcover edition of this hard-boiled novel set in the 1960s. A *Publishers Weekly* blurb said it “recalls the late great Donald Westlake,” and Michael Malone also cites Westlake and Elmore Leonard as comparables. Plenty of humor and hard-boiled action, but also one of the most thoughtful and thought-provoking fictional treatments of the 1960s. Apparently revised from the privately printed paperback original. Signed by the author. Fine in a fine dust jacket. \$35

59. **GOODWIN, Doris Kearns.** *No Ordinary Time.* NY: Simon & Schuster (1994). Her Pulitzer Prize winning history of Franklin and Eleanor Roosevelt and the home front during World War II. Goodwin's theme is the transformation of the U.S. from an isolationist country divided along class lines and suffering through a decade-long Depression in 1940 to the most powerful nation in the world, economically and militarily, only five years later. The central element of this transformation, she argues, is the unifying leadership of FDR, and his willingness to broker compromises to secure political cooperation, along with Eleanor's agitation and efforts to consolidate and secure the gains of the New Deal that helped to bring the country more in accord with its stated ideals. Signed by the author, with the card laid in from the event at which the book was signed. Fine in a fine dust jacket. A beautiful copy of a Pulitzer Prize-winning history by the author of *Team of Rivals*, among others. \$450

60. **GREY, Zane.** *The Mysterious Rider.* NY: Harper & Brothers (1921). An advance review copy of this Western novel, so stamped on the title page (“New Publication/ Advance Copy/ Not Yet Released”). Owner name front pastedown; short nick in cloth at spine crown; pages 284 and 285 overprinted; a very good copy without dust jacket (as issued?). It's not clear whether advance copies would have been issued with or without jackets. \$200

61. **GRISHAM, John.** *The Last Juror.* (NY): Doubleday, 2004. The publisher's limited edition of this legal thriller by the bestselling author of *The Firm*, *The Client*, *A Time to Kill* and others. Grisham's huge commercial success—several of his books have been million-copy sellers and have been the bases for extremely successful Hollywood films—is a classic rags-to-riches story: he sold copies of his first novel, which was virtually self-published, out of the trunk of his car before



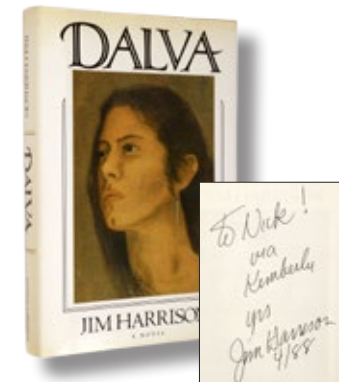
being “discovered” by a mainstream publisher. One of the fruits of his success has been his funding of the literary journal *The Oxford American*. This is number 64 of 350 copies, signed by the author. Leatherbound, with slipcase. Fine. A very small limitation for a writer whose books typically have first printings in the six-figure range or more. \$150

62. **HAMSUN, Knut.** *Benoni.* Oslo: Gyldendal, 1933. The deluxe large paper edition of this novel by the Nobel Prize-winning Norwegian author, originally published in 1908. Hamsun was one of the most influential writers of the first half of the 20th century; his admirers included, among others, the Nobel Prize winners Isaac Bashevis Singer, Thomas Mann and Ernest Hemingway, who said “Hamsun taught me to write.” Even Charles Bukowski called him the greatest writer who ever lived. His legacy was tarnished by his sympathy for Hitler in his later years, and after the war he was tried for treason and committed to a hospital. *Benoni* was the basis for a Norwegian television series in the 1970s. This is one of 375 numbered copies. Bookplate on front pastedown of Norwegian politician Kristofer Lehmkuhl, who became a founder of the Norwegian School of Economics. Lehmkuhl's name on title page; spine-sunned; light tanning to spine with shallow shelf wear to extremities; a very near fine copy in wrappers. \$250

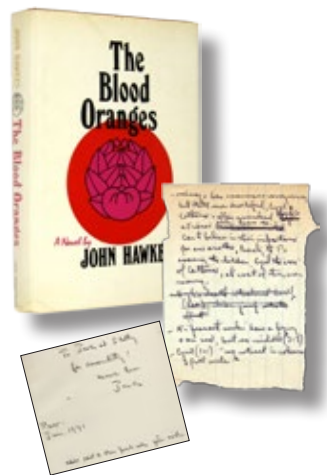
63. **HANSEN, Ron.** *Mariette in Ecstasy.* (NY): HarperCollins (1991). The uncorrected proof copy. Inscribed by the author to the writer Nicholas Delbanco: “To Nick, with pleasure in your pleasure and hope in your hope. Ron Hansen/ Bread Loaf, 1991.” A couple tiny indents near spine; near fine in wrappers. A nice literary association copy. \$125

64. **HARRIS, Robert.** *Fatherland.* London: Hutchinson (1992). A post-World War II alternate history novel in which Germany won the Second World War. A surprise bestseller and critically acclaimed, this was the author's first work of fiction after a number of nonfiction books. Basis for an Emmy Award-winning HBO movie. This is the advance reading copy in pictorial wrappers, marked “an uncorrected proof from Hutchinson.” A bit of rubbing to lower rear edge and dustiness to lower edge of text block; otherwise fine in wrappers and near fine dust jacket. With a faux 1964 newspaper “front page” laid in, postponing the publication of *Fatherland* from 1964 to 1992, due to the sensitive nature of the material. \$250

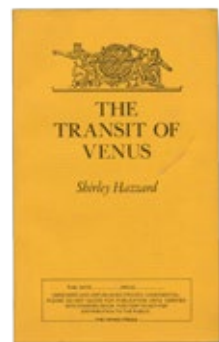
65. **HARRISON, Jim.** *Dalva.* NY: Dutton (1988). A novel told from the point of view of a pioneer woman and by consensus one of Harrison's best books, which effectively put the lie to the stereotype of him as a writer of testosterone-laced macho male fantasies and firmly established him as a writer of enormous sensitivity and vision—or, as one of the dust jacket blurbs from a British critic put it, “a writer with immortality in him.” Inscribed by the author in the year of publication: “To Nick! [author Nicholas Delbanco] via Kimberly/ yrs/ Jim Harrison/ 4/88.” Faint edge-sunning, else fine in a faintly edge-sunned dust jacket. A nice association copy. \$175



66. **HAWKES, John.** *The Blood Oranges.* (NY): New Directions (1971). Inscribed by Hawkes to John Barth and his wife: “To Jack and Shelly for sensuality! Much love/ Jack/ Prov. June, 1971/ We’ll sail to those Greek isles yet. Voila.” Laid in is a small page of notes on the book in Barth’s hand (about 70 words, with a dozen crossed out, on a 3” x 4” scrap of paper): “H’s peasant nudes have a beginning and an end but no middle (213),” etc. When Hawkes passed away in 1998, Barth wrote his obituary for *The New York Times*, which included the following comments: “With the death at 72 of John Hawkes—fiction writer, fiction mentor and fiction live reader extraordinaire—we lost one of the brightest (and paradoxically darkest) lights of American letters through our century’s second half, a navigation star for scores of apprentice writers however different their own literary course, and as spellbinding a public reader of his own work as I have ever heard.” One instance of underlining by Barth, corresponding to one of his notes. Mild foxing to top edge of text block, else fine in a near fine dust jacket with the usual fading to the spine lettering, a touch of wear to the heel, and a corner crease to the front flap. A wonderful association copy, linking two of the premier American writers of the era. From the library of John Barth. \$3000



67. **HAZZARD, Shirley.** *Transit of Venus.* NY: Viking (1980). The uncorrected proof copy of this novel that won the National Book Critics Circle Award, 23 years before her next novel, *The Great Fire*, won the National Book Award, the Miles Franklin Award and the William Dean Howells Medal. Light overall dust soiling and one mark on front cover; near fine in wrappers. \$85



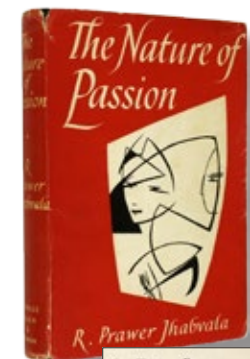
68. **HOBAN, Russell.** *Riddley Walker.* London: Jonathan Cape (1980). The uncorrected proof copy of this science fiction novel by the author of *Turtle Diary* and the fantasy classic *The Lion of Boaz-Jachin and Jachin Boaz.* Chosen as one of David Pringle’s 100 best science fiction novels. This was John Fowles’ copy, with his blindstamp on the half title. Spine-faded; first 50 pages or so loose from cracked glue, from reading; very good in wrappers. Winner of the John W. Campbell Memorial Award and nominated for a Nebula Award. A notable copy of a major science fiction novel. \$350

69. **HOMES, A.M.** *Appendix A:* San Francisco: Artspace Books (1996). A companion volume to her controversial novel *The End of Alice*, about a pedophile and murderer. Inscribed by the author, with drawing. Fine in pictorial boards, without dust jacket, as issued. \$45

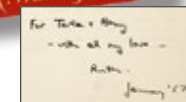
70. **IRVING, John.** *A Prayer for Owen Meany.* NY: Morrow, (1989). The trade publisher’s limited edition of what may be his best-loved novel. A portion of this book was the basis for the 1998 film *Simon Birch.* Number 205 of 250 numbered copies signed by the author. Fine in acetate dust jacket and slipcase. There was also a Franklin Library edition,

which preceded the publisher’s editions and a signed limited edition produced by the Book of the Month Club, but this edition is by far the scarcest of them and generally viewed as the most desirable. \$1500

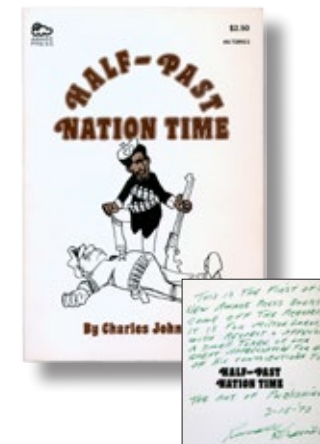
71. **JACKSON, Jon A.** *The Diehard.* NY: Random House (1977). His first book, introducing Detective Sergeant “Fang” Mulheisen in what was to become one of the most critically acclaimed detective series of recent years. Remainder mark to upper and lower edges of text block, one lower corner tapped; near fine in a near fine dust jacket with several small, closed edge tears. \$75



72. **JHABVALA, Ruth Praver.** *The Nature of Passion.* London: George Allen and Unwin (1956). The second novel by this author who won the Booker Prize twenty years later for *Heat and Dust.* She also became an accomplished screenwriter for Merchant-Ivory productions, winning two Oscars and being nominated for a third. This copy is inscribed by Jhabvala: “For Tarla and Homey - with all my love - Ruth. January ‘57.” The name “JHABVALA” and a Geneva address written on the pastedown under the front flap. The recipients appear to have been relatives of her husband, living in Switzerland at the time. A nice family association copy of an early novel, well before the author’s most significant critical and commercial successes. Spine slanted; near fine in a very good, edgeworn dust jacket. \$550



73. **JOHNSON, Charles.** *Half-Past Nation Time.* (Westlake Village): (Aware Press)(1972). The scarce second book by the National Book Award-winning author of *Middle Passage:* like his first book, *Black Humor;* this is a collection of cartoons, these with a heavy emphasis on political satire focusing on black armed revolution and the selling out of so-called revolutionaries; police intimidation; black-white relations in a variety of contexts; and finally the need for a new sense of humor to make sense of, and to encourage, the changes in society away from its racist history. With a two-page introduction by Johnson, explicating the cartoons and their place in political and social dialogue. This copy is inscribed by the publisher Russell Trainer (also author of *The Lolita Complex*) to Milton Luros, defendant in the 1971 U.S. Supreme Court pornography case “United States v. Thirty-seven Photographs”: “This is the first of the new Aware Press books to come off the presses. It is for Milton Luros, with respect and affection: a small token of our great appreciation for all of his contributions to the art of publishing. 2-15-72/ Russell Trainer.” Trainer was himself an author of softcore pornography for the adult paperback market, and he also published similar materials with Aware Press, which explains his sympathy and affinity for Luros and his predicament. Aware Press seems to have published a handful of books in between 1970 and 1974 (including one by Dean Koontz) and then to have disappeared. One suspects they didn’t sell very well and most seem to be quite scarce now, as this Johnson title is. OCLC locates only six copies, a remarkably small number for a book by a National Book Award-winning African-American author. This is the first copy we have seen. Mild rubbing to covers; a very near fine copy in wrappers. \$750

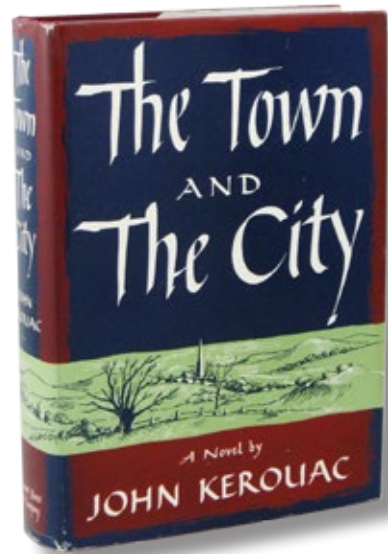




74. **JOHNSON, Denis.** *Tree of Smoke*. NY: FSG (2007). His seventh work of fiction, an epic novel of the Vietnam war that won the National Book Award. One of its characters was the main character of Johnson's first novel, *Angels*, who died at the end of that book, which means *Tree of Smoke* serves as a prequel. Signed by the author. Fine in a fine dust jacket. \$125

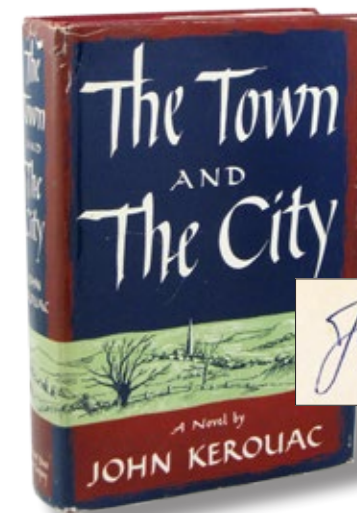
75. **KEARNS, Doris.** *Lyndon Johnson & the American Dream*. NY: Harper & Row (1976). The first book by the Pulitzer Prize-winning author. Kearns was a White House Fellow during the Johnson administration and later helped Johnson write his memoirs. Her first book was based on an extraordinary amount of first hand experience with her subject. Signed by the author with her maiden name, as the book was published, even though she was married by the time of publication. Trace foxing to top edge; very near fine in a fine dust jacket. Flyer for a reading laid in. \$200

76. **KEROUAC, Jack.** *The Town and the City*. NY: Harcourt Brace (1950). His first book, a novel published seven years before *On the Road* and the only book Kerouac published using his given name, John, rather than the more casual "Jack" under which his Beat novels were published. Inscribed by Kerouac in the year of publication to the mother of his friend Ed White ("Tim Gray" in *On the Road*): "To Mrs. White -- The wonderful mother of my wonderful friend/ Thanks for everything, and the most gracious hospitality in your home/ From yr. admirer and absorbéd guest/ Jack Kerouac/ June 4, '50/ Denver." A notable association copy: Ed White was, in some ways, Kerouac's best friend, according to Speer Morgan, who edited for publication the correspondence between the two. They exchanged letters from 1947 to 1969, the year Kerouac died. White was reportedly the first person Jack wrote to when *The Town and the City* was accepted for publication, and he is credited by Kerouac as being one of his most important and formative literary influences by virtue of his suggestion that Kerouac carry around a notebook and "sketch words" as they occurred to him, encouraging him to take a more spontaneous approach to writing than before, and not treat it as a laborious effort to achieve a "literary" effect. By following White's advice, Kerouac virtually re-invented American fiction, or at least opened up a new range of possibilities, giving it the kind of free form and flow that he had associated with jazz music. Front flyleaf excised (inscription on next blank); small bump at lower board edge; a few spots to top stain; else a very near fine copy in a very near fine dust jacket with just trace rubbing at the extremities. In custom folding chemise and gilt stamped, full morocco slipcase. \$15000



To Mrs. White—  
The wonderful mother of  
my wonderful friend  
Thanks for everything, and  
for most gracious hospitality  
in your home.  
From yr. admirer  
& absorbéd guest  
Jack Kerouac  
June 4, '50  
Denver

77. -. Another copy. This copy is signed "John Kerouac." An early signature, as he later signed his books "*Jack Kerouac*," after the success of *On the Road*. Kerouac later dismissed this novel as "dead": he came to consider the carefully crafted style to be artificial, and in opposition to the more free-flowing, jazz-inspired, improvisational writing of *On the Road* and his later books. *The Town and the City* is a partly autobiographical novel and as such can be viewed in the context of Kerouac's later books, which together comprised the "Dulooz sequence"—a series of semi-autobiographical narratives which he considered to be the literal truth of his life, altered into "fiction" by the demands of publishers. While *The Town and the City* is not as self-consciously experimental as *On the Road*, it shows Kerouac's literary antecedents—it is reminiscent of Thomas Wolfe—and gives a clear indication that he saw himself as a writer long before he became a cultural icon. Some fading to the top stain, light corner bumps; near fine in a very good dust jacket with creasing to the rear panel and several edge tears, including a narrow 1 1/2" tear to the upper rear flap fold. \$5500

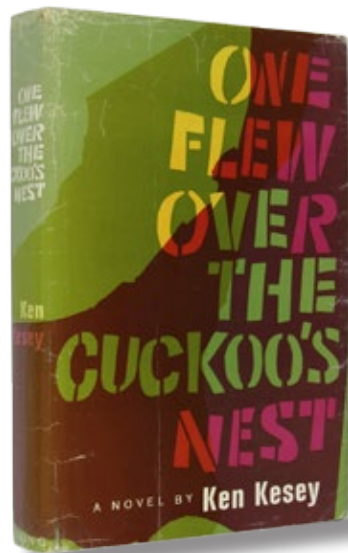


John Kerouac

78. -. Another copy. This copy is inscribed by Allen Ginsberg to John Montgomery: "See Sweet Levinsky in the Night/ Allen Ginsberg/ for John Montgomery/ Hello Mirror/ June 30 74." Ginsberg's alter-ego in the book is "Leon Levinsky." Montgomery appears, along with Ginsberg, in *Desolation Angels* ("Alex Fairbrother") and *The Dharma Bums* ("Henry Morley"). The timing of the inscription coincides with Ginsberg's founding of the Jack Kerouac School of Disembodied Poetics at Naropa. Front flyleaf corner-clipped, with a ".10" price there, not affecting inscription. California Air Force Base stamp on rear pastedown; rear hinge tape-strengthened; light stain to top edge; fading and wear to covers; a good copy, lacking the dust jacket but with the jacket flaps tipped to the front pastedown. An excellent association copy, linking two figures from the Beat movement, and from Kerouac's fiction, in a well-used copy of Kerouac's first book, published well before the Beat movement had achieved its own identity. \$1000



.10  
Sweet Levinsky in the night  
elegant  
for John Montgomery  
Hello Mirror  
June 30 74



79. **KESEY, Ken.** *One Flew Over the Cuckoo's Nest.* NY: Viking (1962). Kesey's landmark first book, a pivotal novel of the literature of the Sixties, which helped to shape a generation's attitudes on issues of authority, power, madness and, finally, individuality. A uniquely decorated copy, fully marbled by Kesey on the front and back covers, spine, and page edges and signed "Kesey" in block colored letters on the front flyleaf. A year before Kesey died, a collector sent him a group of books asking him to sign them, and in particular for *Cuckoo's Nest* to do something "special." Kesey, who had been experimenting with marbling, and could not, one imagines, have missed the similarity between the bookish art and the psychedelic art of the 1960s counterculture that he had helped to create, marbled the entire book, on all sides. We only know of one other book he did this to: a paperback of the same title, for the same collector. This is the only clothbound book we know of that he treated this way, and it is a startling artifact, bearing virtually no traces of the familiar binding, but rather presenting a whorling, flowing image, predominantly in red, white and pink. Tape shadows to flyleaf; a very near fine, and unique, copy in a near fine, first issue (Kerouac blurb) dust jacket, with tape shadows to flaps, hairline cracks to the colors, but very little of the usual fading. Possibly the only such copy in existence. \$15000

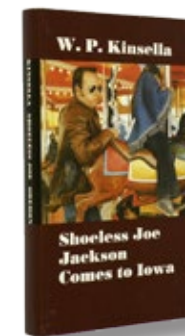
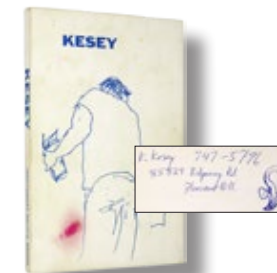
80. **KESEY, Ken.** *Sometimes a Great Notion.* NY: Viking (1964). Kesey's second novel, an ambitious saga of a logging family in the Pacific Northwest which was voted number one on a list of "12 Essential Northwest Works" by a panel of writers in 1997. Signed by Kesey on the front free endpaper in orange and blue. Basis for the film *Never Give an Inch*, directed by Paul Newman and starring Henry Fonda. Very good in a very good, first issue dust jacket ("Hank Krangler" photo credit) with tape shadows on the front and rear flaps. \$1000

81. **(KESEY, Ken). STRELOW, Michael, ed.** *Kesey.* Eugene: Northwest Review Books (1977). A collection of writings by Kesey, including facsimiles of manuscript portions of *Cuckoo's Nest* and *Sometimes a Great Notion* as well as other short pieces, with Introductions by Malcolm Cowley, on Kesey's time at Stanford, and John Clark Pratt, who edited the Viking Critical Library edition of *One Flew Over the Cuckoo's Nest*. This copy apparently belonged to Kesey, with his ownership signature, address and phone number on the half-title. With marginal notes in an unknown hand throughout the text and on the inside rear cover about Kesey and his work. Obviously read, and with pink spot to front cover; very good in wrappers. An interesting copy, given the provenance Kesey's own library at some point. \$450

82. **(KESEY, Ken). ALLEN, D.** *Totem Poles of the Northwest.* Surrey, B.C./ Blaine, WA: Hancock House, 1977. Short monograph (32 pages) on totem poles of Alaska, British Columbia and Washington state, heavily illustrated with color photographs. This was Ken Kesey's copy, with his ownership signature and phone number on the first page. Kesey used the book when he was researching and working on his novel *Sailor Song*, which is set in an Alaskan village and which has a highly imaginative totem pole decorating the front panel of the dust jacket of the first edition. Creasing to front cover; very good in stapled wrappers. \$200

83. **KINSELLA, W.P.** *Dance Me Outside.* (Canada): (Oberon)(1977). The hardcover edition of his first book, a collection of stories. According to the author, who has kept close track of his bibliography, only 250 copies were issued of this title in hardcover, about 50 of which went to Canadian libraries. Light foxing to edge of text block; else fine in a near fine dust jacket foxed on the verso. An extremely scarce issue of Kinsella's first book. \$500

84. **KINSELLA, W.P.** *Shoeless Joe Jackson Comes to Iowa.* (Canada): (Oberon) (1980). The scarce hardcover issue of his third collection of stories, the title story of which was the seed for his prize-winning novel *Shoeless Joe*, the basis for the movie *Field of Dreams*. An uncommon book which was issued simultaneously in paperback and, like other Oberon Press hardcovers, had a cloth edition reported to be only a few hundred copies. Fine in a near fine dust jacket with a bit of rubbing—less than usual—and a crease along the lower edges of the front and rear panels. A very attractive copy of an uncommon book. \$450





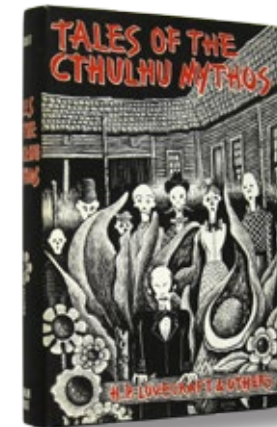
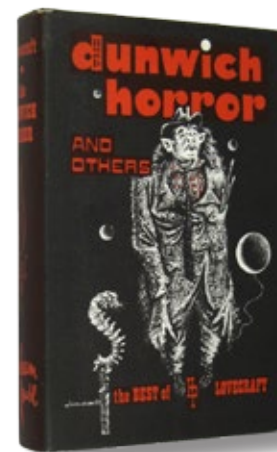
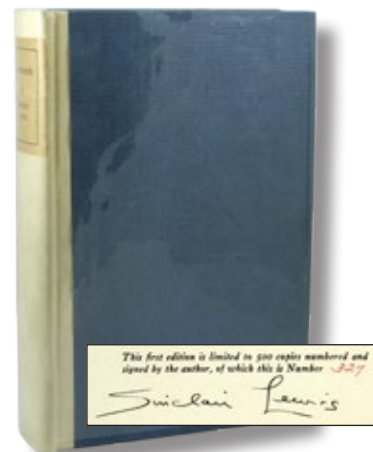
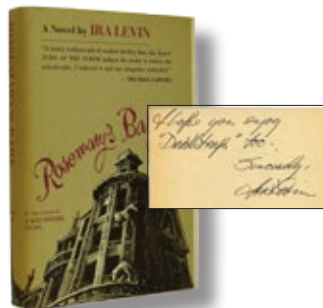
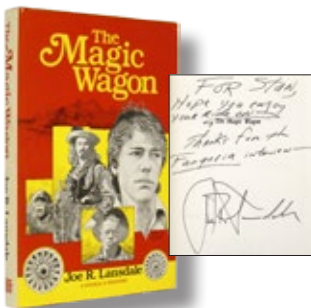
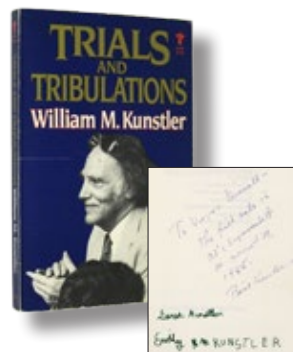
85. **KINSELLA, W.P.** *Shoeless Joe*. Boston: Houghton Mifflin, 1982. His highly praised, much-loved first novel, a North American magical realist baseball novel, with J.D. Salinger as a character. Winner of a Houghton Mifflin Literary Fellowship Award and basis for the award-winning movie *Field of Dreams*. Signed by the author. Foxing to the edges of the text block; near fine in a near fine dust jacket with a bit of foxing to the rear spine fold. \$500

86. **KUNSTLER, William M.** *Trials and Tribulations*. NY: Grove Press (1985). A memoir by the celebrated radical lawyer, written in prose and verse. In the early 1960s Kunstler defended the “freedom riders” of the Civil Rights movement for the American Civil Liberties Union and later he gained renown, and notoriety, for defending the Chicago Seven, and members of the Black Panthers, the Weather Underground, and the American Indian Movement. This copy is inscribed by the author: “To Virginia Dunwell - the first sale in Al’s supermarket on August 29, 1985. Bill Kunstler.” Also signed by Kunstler’s two young daughters who assisted him at this signing at the grocery store in Boiceville, NY, owned by a friend of Kunstler’s. This is the simultaneous softcover issue; very good in wrappers. Laid in is a photocopy of an article about the signing written by Dunwell for *The Woodstock Times*. \$250

87. **LANSDALE, Joe R.** *The Magic Wagon*. Garden City: Doubleday, 1986. A Double D Western set around the turn of the 20th century, and Lansdale’s first book to be published in hardcover. Inscribed by Lansdale to fellow writer Stanley Wiater: “For Stan, Hope you enjoy your ride on [The Magic Wagon]. Thanks for the Fangoria interview. Joe R. Lansdale.” Wiater’s Gahan Wilson-designed bookplate front flyleaf; small scrape to rear board; foxing to top edge; near fine in a very near fine dust jacket with a few edge nicks. Wiater’s interview with Lansdale appeared in a 1990 issue of *Fangoria*. A nice inscription and association, and one of the author’s scarcer titles. \$450

88. **LEIBER, Fritz.** *Our Lady of Darkness*. NY: Berkley (1977). A fantasy novel that won the World Fantasy Award and was co-winner of the British Fantasy Award. Also selected by David Pringle as one of the hundred best fantasy novels. This copy is signed by the author on the front free endpaper. Slightly musty, otherwise near fine in a near fine dust jacket. Bookplate of horror writer Stanley Wiater on the front pastedown. \$150

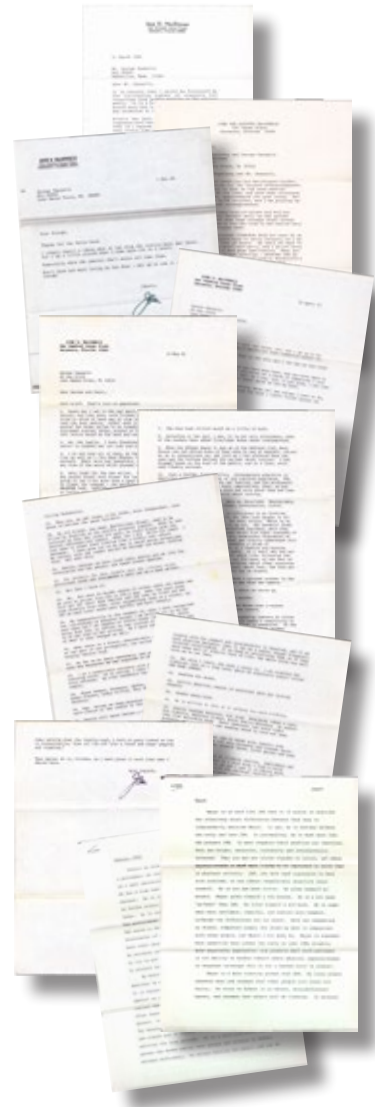
89. **LEVIN, Ira.** *Rosemary’s Baby*. NY: Random House (1967). Reportedly the bestselling horror novel of the 1960s, and the basis for Roman Polanski’s Academy Award-winning film adaptation—one of the signature movies of the late 1960s. Bookplate of horror writer Stanley Wiater front flyleaf; near fine in a near fine, spine-tanned dust jacket. Laid in is an autograph note signed by Levin: “Hope you enjoy ‘Deathtrap’ too. Sincerely, Ira Levin.” The note is written on what was the title page of a 1968 Dell edition of *Rosemary’s Baby*. \$350



90. **LEWIS, Sinclair.** *Arrowsmith*. NY: Harcourt Brace (1925). The limited edition of Lewis’ Pulitzer Prize-winning novel, an award Lewis declined. This was the third book in the string of critical and commercial successes Lewis enjoyed in the 1920s, following *Main Street* and *Babbitt* and preceding *Elmer Gantry* and *Dodsworth*. In 1930, Lewis became the first American writer to win the Nobel Prize for Literature. This is number 327 of 500 numbered copies signed by the author. A little offsetting to the hinges and a horizontal crease to the spine label, otherwise a fine copy in what appears to be the original acetate dust jacket, in a supplied slipcase, which follows the design of the original. One of the most attractive copies of this edition that we have seen. \$2000

91. **LOVECRAFT, H.P.** *The Dunwich Horror and Others*. Sauk City: Arkham House, 1963. A posthumous collection of stories by the horror master, published by the publishing company that took its name from the fictional New England city where many of his stories are set. One of 3000 copies. Bookplate (partially abraded) of horror writer Stanley Wiater on front flyleaf; a near fine copy in a fine dust jacket. A very attractive copy. \$250

92. **(LOVECRAFT, H.P.).** *Tales of the Cthulhu Mythos*. Sauk City: Arkham House, 1969. Stories by Lovecraft and a dozen other writers based on Lovecraft’s horror creation, Cthulhu. Writers include Clark Ashton Smith, Robert Block, Robert E. Howard, Henry Kuttner, Brian Lumley, J. Ramsey Campbell, Colin Wilson and others. Some of the pieces are original; others are first book appearances; others are reprinted from earlier collections. Bookplate of Stanley Wiater on the front flyleaf; small spot to front board, else fine in a fine dust jacket. One of 4000 copies. \$150



93. **MACDONALD, John D.** *Interview and Correspondence Archive, 1981-1983.* An archive of materials pertaining to an interview with the prolific author of the Travis McGee mystery series, among the 78 books published in his lifetime. MacDonalD is widely viewed as the father of the Florida mystery novel, and Travis McGee as one of the great characters in American crime fiction. In June of 1983, *USA Today* published an interview with MacDonalD by George Vassallo.

Included here are four typed letters signed by MacDonalD leading up to that interview, and MacDonalD's 5-page response to the 45 interview questions that Vassallo had sent to him.

In the first letter (March, 1981), MacDonalD says he gets so many interview requests that he lets the people at Harper & Row decide which he should do ("It is a far cry from the days when I would have had to set fire to myself to get any attention at all.").

In the second letter (November 1981), he thanks Vassallo for the "elegant [Alexander] Calder," apologizes for his delayed acknowledgement caused by medical problems, and offers brief updates on *Cinnamon Skin* and *Nothing Can Go Wrong*.

In the third letter (December, 1982), MacDonalD thanks Vassallo for a [Jonathan] Valin book (apparently *The Lime Pit*) and then reacts to Valin's passage "...those books about ageless beach bums who salvage their women's psyches along with the family fortunes aren't doing the world much good..." by saying, in part, "I always expect a cheap shot or two from the critics here and there, but I am a trifle pissed when I come upon one in a novel."

The fourth letter (April 1983) requests that the long-awaited interview take place in writing.

The final letter (May 1983) consists entirely of MacDonalD's five pages of answers to Vassallo's 45 questions, fewer than half of which made it into print, the unpublished half touching on MacDonalD's thoughts on his characters, the future of reading and publishing, the future of Florida and of U.S.-Mexican relations, among other topics.

Together with MMPI (Minnesota Multiphasic Personality Inventory) assessments of MacDonalD's characters McGee and Meyer (both are labeled "Draft"; the McGee is dated 1981): MacDonalD says in his interview responses that he took the test as himself, as McGee, and as Meyer, and that a psychologist's interpretations are enclosed.

Also together with the 45 interview questions as submitted to MacDonalD, and a photocopy of the *USA Today* article as published. All items fine but for mailing folds; envelopes included. MacDonalD was named a Grandmaster by the Mystery Writers of America, and counted among his fans and admirers such writers as Kurt Vonnegut, Kingsley Amis, Stephen King and Dean Koontz—not to mention all of the writers of Florida mysteries who have followed in his wake, such as Carl Hiaasen, Randy Wayne White, James Hall and others. His novel *The Executioners* was made into the film *Cape Fear*, twice. He gave relatively few interviews, and his papers are housed at the University of Florida. Few autograph items of his have come on the market, and a cache such as this, with considerable unpublished material and providing insight into the author's most well-known character, is virtually unknown. \$4500

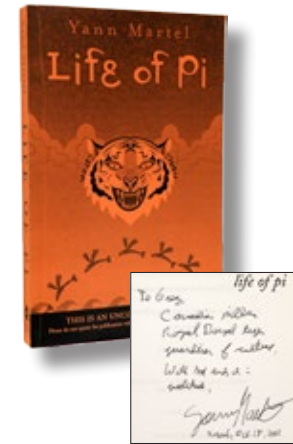
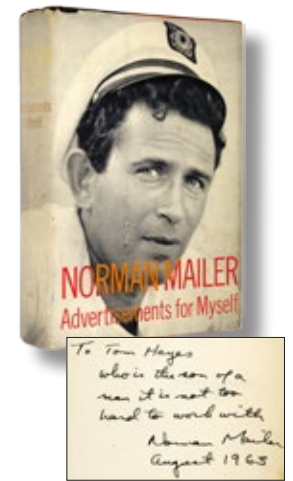
94. **MAILER, Norman.** *Advertisements for Myself.* NY: Putnam (1959). Mailer's fourth major book, a collection of short pieces, some previously published, others not. Inscribed by the author: "To Tom Hayes/ who is the son of a man it is not too hard to work with/ Norman Mailer/ August 1963." With the ownership signature of Harold Hayes, Mailer's editor at *Esquire*. Spots to foreedge and mottling to cloth; very good in a very good dust jacket with fading to the spine lettering, shallow edge wear and light staining to the rear panel. An excellent association copy. \$750

95. **MAILER, Norman.** *Tough Guys Don't Dance.* NY: Random House (1984). The uncorrected proof copy of Mailer's foray into the hard-boiled mystery genre. Tears at mid and upper spine; very good in wrappers. \$75

96. **MANTEL, Hilary.** *Wolf Hall.* London: Fourth Estate (2009). The advance reading copy of her Booker Prize-winning novel, whose sequel, *Bring Up the Bodies*, also won the Booker Prize. *Wolf Hall* also won the National Book Critics Circle Award. A massive advance copy, more than 650 pages; looks to have been read. Upper corner of rear wrapper has been re-attached; rear cover has specs for the Australian market. A very good copy in wrappers. A scarce novel in any sort of advance issue, and one of the most highly praised books of recent years. Mantel's winning of the Booker Prize twice was not unprecedented, but winning it for two consecutive books in a series had never been done before. \$350

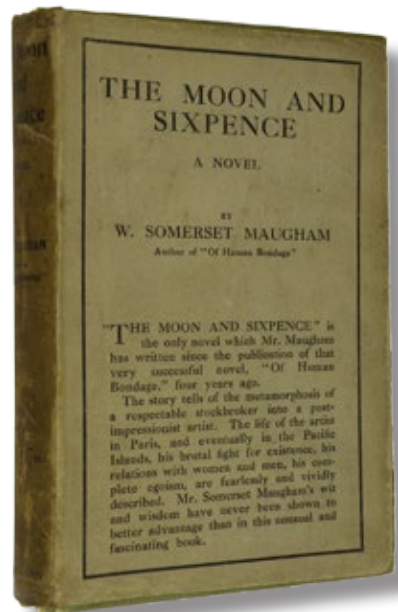
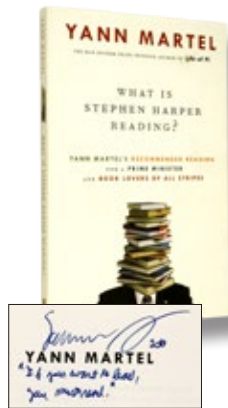
97. **(MANTEL, Hilary).** *New Writing 5.* (London): Vintage (1996). Includes the story "Ties That Bind" by Mantel, two-time winner of the Man Booker Prize. Also includes work by Murray Bail, A.S. Byatt, Louis de Bernières, Timothy Mo, Julia O'Faolain, William Trevor, Alasdair Gray and others. Trace edge wear, else fine in wrappers. \$45

98. **MARTEL, Yann.** *Life of Pi.* (Toronto): Knopf Canada (2001). The uncorrected proof copy of the true first edition of his surprise Booker Prize winning novel, which was made into the 2012 film that won Ang Lee an Academy Award for Best Director. Inscribed by Martel in the year of publication to Greg Gatenby, director of an annual Toronto literary festival: "To Greg, Canadian pillar, Royal Bengal tiger, guardian of culture, with best wishes & gratitude, Yann Martel." Gatenby's ownership signature, light crease to front panel near spine; very near fine in wrappers. A rare proof of a Booker Prize winner, and an excellent inscription and association. \$2500



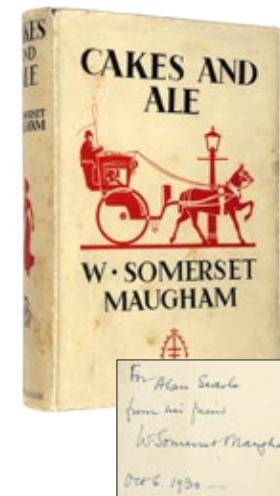


99. **MARTEL, Yann.** *What is Stephen Harper Reading?* (Toronto): Vintage Canada (2009). Every two weeks from 2007 to 2011, Yann Martel, author of the Booker Prize-winning *Life of Pi*, sent Canadian Prime Minister Stephen Harper a book to read, with an accompanying letter. The first 55 letters are collected in this volume, which is the first English language edition (there was also a French language edition). Martel provides an introduction describing the genesis of the idea and its importance to him. Each of Martel's letters amounts to a book review, often with a political lesson. Also included in the book are the two responses received from Harper's office, neither of which addressed the content of the books or the letters. Signed by Martel in 2009, with a line from his introduction, "If you want to lead, you must read." A later volume, with the full 101 letters, was published in 2012 with the title *101 Letters to a Prime Minister*. Tiny spot to front cover; else fine in wrappers. \$250



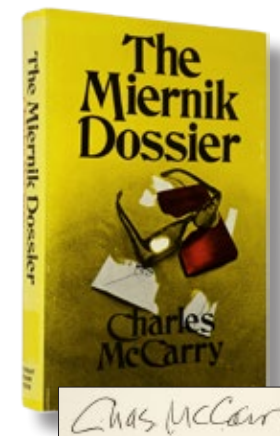
100. **MAUGHAM, W. Somerset.** *The Moon and Sixpence.* London: Heinemann (1919). One of Maugham's most successful and influential novels, loosely based on the life of the artist Paul Gauguin but with autobiographical elements as well: a respected professional leaves his conventional life, and his family, to pursue the life of an artist—a path that Maugham himself took shortly after writing this book. It was the first novel he published after the success of *Of Human Bondage*, an autobiographical novel that is still considered one of the high spots of 20th century literature, which established Maugham as a major writer of his generation. This follow-up, also a 20th century high spot, confirmed that place. *The Moon and Sixpence* has been filmed several times, including a 1959 television movie with Laurence Olivier in the lead role, his first American television appearance, for which he won an Emmy Award. First issue, with four pages of ads at the rear integral, not inserted. Pages browned with age, as is usual with this title. Cloth a bit edge-darkened with trace rubbing to the extremities; near fine in a very good, spine-darkened dust jacket with a few slivers of loss to the spine fold and the front flap fold. A very nice copy of an early Maugham book, which almost never turns up in dust jacket. \$3750

101. **MAUGHAM, W. Somerset.** *Cakes and Ale.* London: Heinemann (1930). One of Maugham's major novels, a comedy about hypocrisy and literary fame, featuring a writer based on Thomas Hardy and his good-natured wife Rosie. In a 1958 interview, Maugham said it was his favorite of all his novels. A significant association copy, inscribed by the author to his longtime companion and later his adopted son: "For Alan Searle from his friend W. Somerset Maugham/Oct 6. 1930." Maugham had met Searle in 1928, when Maugham was 54 and Searle was 26; Maugham's partner at the time was Gerald Haxton, and he reportedly alternated between Searle and Haxton until Haxton died in 1944, at which time he settled, at least partially, for Searle. Their relationship continued for the rest of Maugham's life. In 1962, Maugham disowned his biological daughter and adopted Searle and made him his heir. The change in his will was overturned by the courts, but after Maugham died Searle inherited a sum of money, the contents of Maugham's estate, his manuscripts, and the income from his copyrights for the next 30 years. Foxing to edges of text block, else near fine in a very good dust jacket with only modest rubbing to folds, spotting and shelf wear. \$3500



102. **McCARRY, Charles.** *The Miernik Dossier.* NY: Saturday Review Press (1973). His first novel, a spy thriller that was highly praised for its authenticity: the author worked for the CIA in the 1950s, and his novels set a standard for realism that few writers outside of John Le Carré have approached. This book introduced the character Paul Christopher, who would appear in many of McCarry's stories. Signed by the author. Light corner taps and slight sag to text block; near fine in a near fine dust jacket with fading to the yellow of the spine. \$450

103. **McCARTHY, Cormac.** *All the Pretty Horses.* NY: Knopf, 1991. A 1991 advance copy of the first volume of the Border Trilogy, a landmark novel, published in 1992, that won both the National Book Award and the National Book Critics Circle Award and propelled its author to "instant" literary celebrity—after a quarter century of writing well-received literary novels in relative obscurity. 8 1/2" x 11" bound galleys. The cover sheet is a printed letter from Sonny Mehta at Knopf dated November 20, 1991 and addressed "Dear Bookseller," calling *All the Pretty Horses* "Cormac's break-through" and "an extraordinary event in American fiction." Mehta continued to promote the novel, issuing regular proofs as well as a collectible boxed advance copy that McCarthy signed, and succeeded in bringing the book and its author the kind of attention that had previously eluded him: *All the Pretty Horses* sold several times more hardcover copies than all five of McCarthy's previous books combined, and then went on to win the awards mentioned earlier. Covers of cardstock and acetate; a bit of rubbing to the cardstock edges, else fine. \$500



104. **McCARTHY, Cormac.** *The Road*. NY: Knopf, 2006. The uncorrected proof copy of his Pulitzer Prize-winning novel, basis for the 2009 film. Fairly uncommon: it appears that far fewer advance copies of this title were distributed than one would expect for a writer of McCarthy's stature. Reading crease to spine; small spots to foredge; near fine in wrappers. \$750

105. **McMURTRY, Larry.** *Desert Rose*. NY: Simon & Schuster (1983). The uncorrected proof copy. "Fall 83" written on front cover; slight foxing to edges of cover; near fine in wrappers. \$75

106. **(MILLER, Henry).** *Plea for George Dibbern*. 1959. George Dibbern was a German who, disavowing his citizenship, sailed to New Zealand during World War II as a "citizen of the world." He was put in an internment camp there nonetheless, but not before his book, *Quest*, was published in 1941, catching the attention of Henry Miller in 1945, who took up Dibbern as a cause, writing to him in the camp, urging people to buy the book and to send assistance to Dibbern's wife in Germany, and trying to get *Quest* re-published, as well as reviewing it himself in *Circle* magazine in 1946. This item is an offprint of a 1959 article in *The New Zealand Herald* that tells of Dibbern's ketch *Te Rapunga* capsizing in hurricane seas and being towed to shore by a Japanese ship. Stamped on one of the photos is "Henry Miller/ Big Sur, California" and "Emil White," beneath the hand-lettered (in red), "SOS." Folded to fit in a printed "The Story of George Dibbern's *Quest*/ From Henry Miller/ Big Sur, California" envelope, hand-addressed to Oscar Baradinsky (of Alicat Bookshop Press). Miller had the envelopes printed in 1958 for the second edition, twelve years after the first, of reprints of his *Circle* review of Dibbern's book [Shifreen & Jackson A54b]. Sending this mailing to Baradinsky, Miller was possibly still pushing for re-publication of *Quest*. Near fine. Scarce ephemeral piece. \$175



107. **MOODY, Rick.** *The Black Veil*. Boston: Little Brown (2002). A memoir by the novelist, which won the PEN/Martha Albrand Award for the Art of the Memoir. Inscribed by Moody in 2003 to the author Nicholas Delbanco: "For Nick D/ All admiration and gratitude for your work and for having me to Ann Arbor." Thomas Pynchon provides a dust jacket blurb on the front flap. Upper corners tapped, else fine in a fine dust jacket. \$150



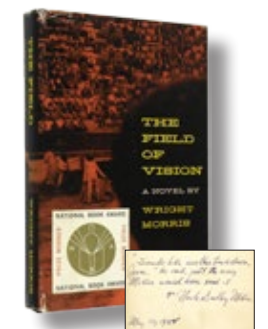
108. **MORRIS, Wright.** *The Deep Sleep*. NY: Scribner, 1953. An early novel by Morris, who was a two-time winner of the National Book Award, among many other honors. Inscribed by the author: "This book is for Irene who caused a deep sleep to fall on Adam. Wright/ The Booth Place/ July 1955." The recipient was a college student who worked as an au pair for a couple who were friends of Morris. When Morris would visit, which he did regularly, he would bring a book for Irene, inscribed to her, often with a joke or some reference to the text in the inscription. Tiny tears to the lower margins of two inner pages, else fine in a very good dust jacket with small crown and corner chips and rubbing to the front panel and the folds. \$250

109. **MORRIS, Wright.** *The Huge Season*. NY: Viking (1954). An early book by Morris, which was a finalist for the National Book Award. Inscribed by the author: "For Irene who knows her Morris/ Wright/ June 23, 1956." Mild spine bump and minor spotting to boards; near fine in a very good, spine-sunned dust jacket with moderate edge wear. Uncommon signed. \$150

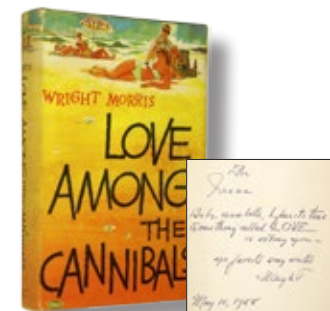


110. **MORRIS, Wright.** *The Field of Vision*. NY: Harcourt Brace (1956). A novel, his first National Book Award winner (of two). Inscribed by the author: "'Sounds like another touchdown, Irene,' he said, just the way McKee would have said it. [Signed as] yr. Uncle Dudley McKee." A play on words and characters: "My Uncle Dudley" was the title of Morris's first novel; McKee is the main character of this one. Irene's signature in pencil on the front flyleaf with the inscription and a few of her marginal comments in text. Near fine in a very good dust jacket with the National Book Award Prize Winner sticker on the front panel. \$300

111. **MORRIS, Wright.** *Love Among the Cannibals*. NY: Harcourt Brace (1957). Inscribed by the author: "Baby, cannibelle, I fear it's true something called LOVE is eating you/ yr. favorite song writer/ Wright/ May 10, 1958." A finalist for the National Book Award—an unprecedented accomplishment for an American novelist: three consecutive books, in the span of three years, that were finalists for the NBA, with one winning the award. His next book, in 1960, would also be nominated. Irene's signature in pencil on the front flyleaf with the inscription. Light offsetting to the pastedowns; near fine in a very good dust jacket with slight wear to the edges and folds. A *Time* magazine review of the book is laid in. \$150



112. **(MUHAMMAD ALI).** **HAUSER, Thomas.** *Mubammad Ali. His Life and Times*. NY: Simon & Schuster (1991). The biography of the boxer, who became an iconic figure of social activism and African-American pride during the 1960s, when his controversial stance against the Vietnam War made him one of the most famous Americans to come out publicly against the war, and helped precipitate the growth of the antiwar movement in the next several years. Written by an award-winning journalist with the cooperation of Ali. Signed by Muhammad Ali ("Muhammad") on a publisher-supplied bookplate the front free endpaper. Fine in a fine dust jacket. \$550



113. **(Native American).** *Women of Sweetgrass, Cedar and Sage*. NY: Gallery of the American Indian Community House (1985). The catalog of this exhibition of contemporary art by Native American women curated by Harmony Hammond and Jaune Quick-to-See Smith. A wide-ranging exhibition including artists in a variety of media, from photography and painting to basketmaking, quilting, clay and silver, to beads and mixed media. Covers rubbed; very good in wrappers. \$35



114. (Native American). **BURNS, Diane.** *Riding the One-Eyed Ford.* NY: Contact II, 1984. Second printing of her first book: poetry by a writer of Chemehuevi/Anishinabe descent. First published in 1981. Ownership signature on endpaper. Slight spine sunning; else fine in stapled wrappers. \$25

115. (Native American). **DURHAM, Jimmie.** *Columbus Day.* (Minneapolis): West End Press (1983). A collection by a Cherokee writer, subtitled "Poems, Drawing and Stories about American Indian Life and Death in the Nineteen-Seventies." Covers rubbed; near fine in wrappers. \$45

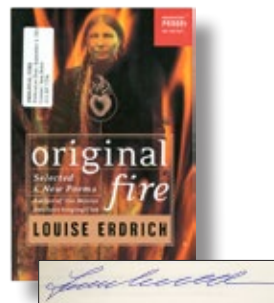
116. (Native American). **ERDRICH, Louise.** *Original Fire.* (NY): HarperCollins (2003). The advance reading copy of this collection of selected and new poems. Signed by the author. Fine in wrappers. An uncommon advance issue, and a scarce title signed in any issue or format. \$125

117. (Native American). **ERDRICH, Louise.** *The Red Convertible.* (NY): HarperCollins (2009). The uncorrected proof copy of her first collection of short stories, including six previously unpublished stories. Signed by the author. Cocked, with a bit of sticker residue to the lower rear cover; near fine in wrappers. An uncommon proof and an uncommon title signed. \$125

118. (Native American). **ERDRICH, Louise.** *Shadow Tag.* (NY): Harper (2010). The advance reading copy of this novel. Signed by the author. Fine in self-wrappers, with a copy of the flyer from a book signing laid in. \$100

119. (Native American). **ERDRICH, Louise.** *The Round House.* (NY): HarperCollins (2002). The advance reading copy of her most recent novel, which won the National Book Award. Fine in wrappers. An uncommon advance issue; publishers seem to be printing and distributing fewer of the giveaways than they did in the era of Erdrich's early books in the 1980s and early '90s. \$100

120. **OLIVER, Mary.** *The River Styx, Ohio and Other Poems.* NY: HBJ (1972). The uncorrected proof copy of the second book by this Pulitzer Prize winning and National Book Award-winning poet. 8 1/2" x 11" galleys, printed on rectos only, bound in red wrappers printed in a pattern with the HBJ logo. In our experience, HBJ proofs in this large format are quite scarce, suggestive of their having had very limited print runs. We've never seen this proof before, and we don't find any records for it in institutional holdings. Slight splay to front cover; else fine. An uncommon early book by one of the most highly regarded American poets working today. \$1750

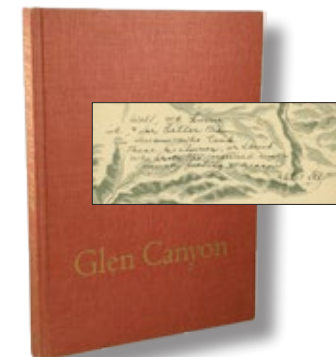
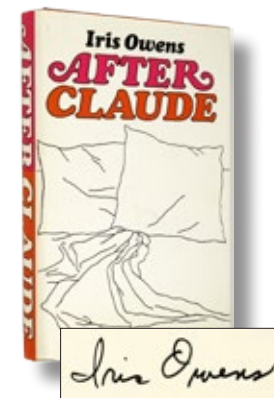


121. **OWENS, Iris.** *After Claude.* NY: FSG (1973). A novel that has come to be viewed as an underground classic, by a writer who befriended Alexander Trocchi in Paris in the 1950s. A provocative proto-feminist who routinely defied boundaries and conventions, she supported herself writing pornography for Maurice Girodias's Olympia Press under the pen-name Harriet Daimler; the work often centered around rape fantasies. Reportedly she was the only writer Girodias ever asked to "tone it down." Owens died in 2008, and *After Claude* was reissued in 2010 by New York Review Books, with an introduction by Emily Prager. Signed by the author. Dampstaining to upper rear board edge; foxing to foredge; near fine in a fine dust jacket. Books signed by Owens are scarce. \$650

122. **PAGLIA, Camille.** *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson.* (n.p.): (Vintage Books)(1991). An advance excerpt of the Vintage paperback edition of this popular and controversial bestseller, first published by Yale University Press in 1990. Contains excerpts from seven sections of the book, which is an analysis and critique of Western culture. Signed by the author. Roughly 32 pages; fine in stapled wrappers. \$100

123. **PALEY, Grace.** *Enormous Changes at the Last Minute.* NY: FSG (1973). The second collection of stories by one of the most highly acclaimed contemporary masters of the short story. Nominated for the National Book Award. Inscribed by the author to Shirley Solotaroff: "Shirley my old pal/ love/ Grace." Fine in a fine dust jacket with a bit of rubbing to the black front panel. \$200

124. **PORTER, Eliot.** *The Place No One Knew. Glen Canyon on the Colorado.* San Francisco: Sierra Club (1963). A landmark volume, and a photographic elegy. Seventy-two color plates by Porter, captioned by words from such writers as Loren Eiseley, Wallace Stegner, Frank Waters and Aldo Leopold, among many others. Edited, and with a foreword by David Brower that begins: "Glen Canyon died in 1963 and I was partly responsible for its needless death. So were you." Glen Canyon, the astonishing beauty of which is conveyed in some measure in Porter's photographs, was flooded when the Colorado River was dammed, creating Lake Powell. This copy belonged to activist, actress, author, songwriter, and river runner Katie Lee. Inscribed to her: "To Miss Katie Lee with cheers and sympathy! Sara and Army/ 8/63\* (\*year of the arm)." On the front endpapers, which feature a map and legend, Lee has written: "Well, WE knew it, & far better than the man who took these pictures, or David who wrote the foreword with much feeling and reason. Katie Lee." She has then, above the legend, written, "Below are the names 'We Three' [Lee, Tad Nichols and Frank Wright] gave the canyons underlined," and 13 places are underlined. In addition, Lee has corrected, on the map and in the legend, the location of Dove Canyon and the name of Little Dungeon Canyon (which she calls "Happy"). At the end of David Brower's foreword, Lee has written: "David and Ann were here this fall." In Eliot Porter's



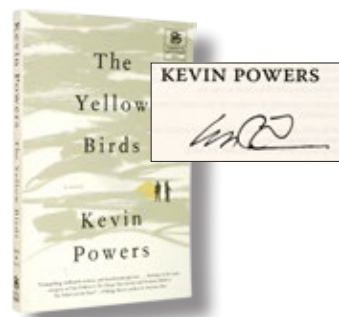
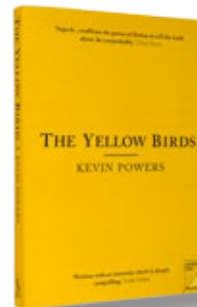
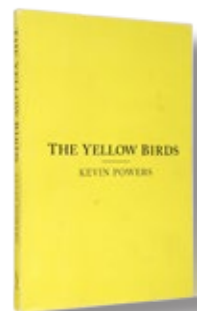
introductory essay, “The Living Canyon,” Lee has underlined a number of passages and written comments in the margins, in effect creating a dialogue between Porter and herself. Lee’s address label on the front pastedown; her embossed blindstamp on the first blank; and her bookplate on the verso of the first blank. Offsetting to several pages from the inscription; trace rubbing to cloth at corners; a near fine copy, lacking the dust jacket. *The Place No One Knew*, a heavily illustrated quarto in what was called the “Exhibit Format,” was one of the first books published by the Sierra Club’s publishing arm, which was founded by David Brower during his tenure as President of the club. Katie Lee has been an environmental activist since the 1950s: in 1953 she became the 175th person to run the Grand Canyon since John Wesley Powell’s first run in 1869 and just the third woman. During the decade prior to the damming of Glen Canyon, she ran that part of the Colorado River repeatedly, and she actively protested the damming at the time, to no avail. She was a longtime friend of David Brower. A notable association copy of a book that played an important role in bringing an environmental awareness to a wide audience in the early 1960s. Unique. \$1500

125. **POWERS, Kevin.** *The Yellow Birds*. [London]: (Sceptre)(2012). The first issue uncorrected proof copy of the true first (British) edition of the author’s highly praised first novel. Winner of the PEN/Hemingway Award, the Guardian Book Prize and a finalist for the National Book Award, and one of *The New York Times* ten best books of the year. This proof is shot from photo-reduced typescript, bound in light yellow wrappers with three blurbs on the rear panel, by Colm Toibin, Chris Cleave, and Philipp Meyer. Faint handling apparent to covers; very near fine in wrappers. \$250

126. -. Same title, the second issue proof copy of the British edition. (London): Sceptre (2012). Typeset, bound in medium yellow wrappers with a photo of the author on the inside front cover, two blurbs on the front cover and only one blurb (by Philipp Meyer) on the rear cover. Fine in wrappers, with publicity sheet laid in. \$100

127. -. Same title. The advance reading copy of the first American edition. NY: Little Brown (2012). Signed by the author. Fine in wrappers. An uncommon advance issue, especially signed. \$175

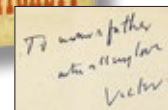
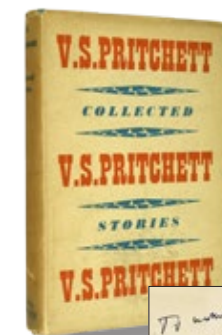
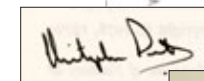
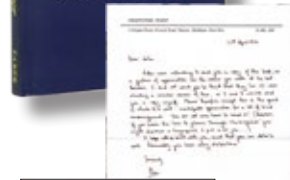
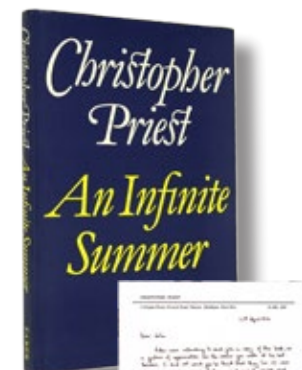
128. **(Presidential Aspirations).** “When Did You Stop Wanting To Be President of the United States?” (n.p.): (Harper’s Magazine) (1974-1975). In 1974, *Harper’s* conducted an “unscientific poll of interested parties,” to be published in the March 1975 issue, on the subject of when the respondents *stopped* wanting to be President. Included here are the original, typescript replies of Theodore Sorensen, former Special Counsel (and speechwriter) to President Kennedy; Eugene J. McCarthy, former Minnesota Senator, who ran for President in 1968 (Democrat), 1972 (Democrat), 1976 (Independent), 1988 (Consumer-Progressive) and 1992 (Democrat); Kevin Phillips, Republican Party strategist (later an Independent) and author of *The Emerging*



*Republican Majority*; and Kevin H. White, Democratic Mayor of Boston. White, over three pages, doesn’t answer the question, but rather muses on the institution of the Presidency and the responsibilities inherent in and potential abuses of political office; Sorensen dates his decision to never be President to the birth of his daughter and his desire for privacy. His one-page answer concludes with a plea for “public financing and other campaign reforms” some time in the next three decades (a span that must have seemed adequate at the time). Phillips full-page response blames Johnson, Nixon and his “twerps,” and Ford for his disillusionment with the institution. McCarthy, in a 2-page response, doesn’t acknowledge giving up being willing to be President and suggests that by 1976 he may even start wanting to be. All the responses are unsigned, copyedited in pencil, and have a brief author bio added in pencil. All have been folded, apparently for mailing. With a (copyedited) cover page typed on the verso of *Harper’s* stationery. The lot is near fine or better. An interesting look at politicians and other prominent individuals with political backgrounds commenting on the institution of the Presidency as well as their own political ambitions or lack thereof. \$450

129. **PRIEST, Christopher.** *An Infinite Summer*. London: Faber and Faber (1979). A collection of stories by the award-winning author, including the first of his stories to feature the Dream Archipelago, which appears in a number of his works. Priest has won the James Tait Black Memorial Award, the World Fantasy Award, and the British Science Fiction Association’s award for Best Novel four times. This copy is signed by the author on the title page. With an autograph letter signed by Priest to John Fowles laid in, saying Faber was intending to send him a copy but Priest feared it would be misconstrued as a review solicitation, given the strong review Fowles had given a previous book [*A Dream of Wessex*], so Priest was sending one along himself so that it be received only as “inadequate appreciation for a lot of kind encouragement. You do not even have to read it! (However, if you have the time to glance through “The Negation” you might discover a fingerprint I put in for you...” One may infer Priest means a metaphorical fingerprint, as no actual fingerprint is in evidence. The book is fine in a fine dust jacket, with Fowles’ blindstamp on the front flyleaf; the letter is folded to fit in the book, else fine. A nice literary association copy between two highly regarded British writers. \$450

130. **PRITCHETT, V.S.** *Collected Stories*. London: Chatto & Windus, 1956. A collection of stories by the novelist, critic, travel writer and short story writer. Pritchett was most well-known, and most highly regarded, for his short fiction. He has been compared to Chekhov and in fact also wrote a well-received biography of Chekhov. This is a family association copy, inscribed by Pritchett, “To mother and father with all my love Victor.” A couple of incidental turns to page corners; very near fine in a near fine dust jacket with several tiny edge chips. A very nice copy. \$500



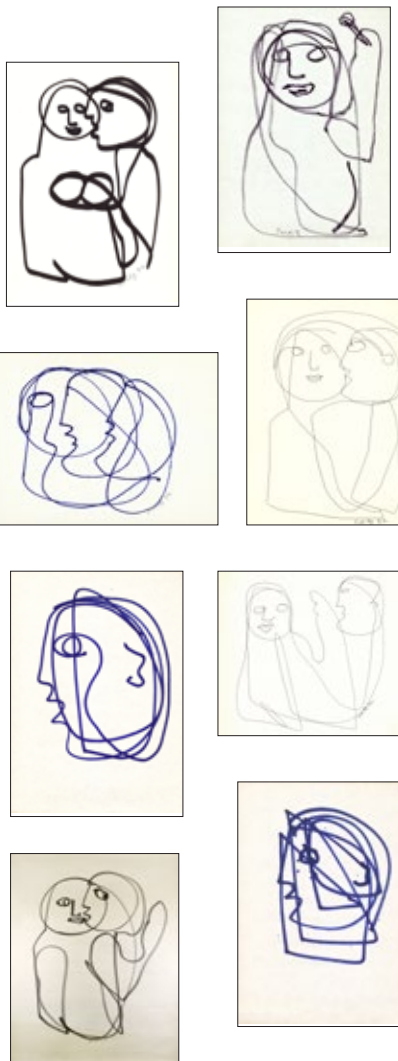


131. **PURDY, James. Line Drawings.** 1991-1993. Nine drawings by James Purdy, novelist and outsider artist, most of them signed. Most are on 9" x 12" sketch book paper.

- Profile in blue marker, 2 lines. Unsigned.
- Profile in blue marker, 2 or 3 lines, with blue dots. Unsigned.
- Single portrait in black marker, 7 or 8 lines. Signed, 1991.
- Three faces, two in profile, in blue marker, 1 or 2 lines. Signed, 1992.
- Double portrait/embrace in black pen, 7 or 8 lines. 8 1/2" x 11" sketch book paper. Signed, 1992.
- Double portrait/embrace in black marker, 5 or 6 lines, 9" x 12", heavier stock paper. Signed, 1992.
- Double portrait in black pen, 11" x 14", heavier stock paper. 5 or 6 lines. Signed, 1992.
- Double portrait/embrace, 18" x 24", 5 lines, in black marker. Signed by Purdy in 1993.
- An 8 1/2" x 11" cover sheet, written in Purdy's hand in black pen, for his story "Brawith by James Purdy." On this page, the drawing is the signature, as the "Purdy" seems to also serve as a rudimentary self-caricature. "Brawith" was published in *The Antioch Review* in 1994.

The set is rolled; the sketch pages each have a perforated edge; the largest drawing is sunned on the lower edge; else fine.

Purdy was a highly respected novelist and iconic figure in the history of gay literature. Edward Albee famously commented that there was a James Purdy renaissance every ten years, like clockwork. Purdy counted among his close friends Albee (who adapted his early novel "Malcolm" for the stage), Tennessee Williams, and Gore Vidal, who called him "an authentic American genius," and he was praised and admired by such writers as Paul and Jane Bowles, Dorothy Parker, and Dame Edith Sitwell, among many others. His early artistic career was fostered by his relationship with the Chicago artist Gertrude Abercrombie, who was at the center of an artistic circle that included most of the great jazz musicians of Chicago in the 1930s—Max Roach, Charlie Parker, Dizzie Gillespie, Miles Davis, Sarah Vaughan, and others—all of them "outsiders" of one sort or another. Purdy would be, for his entire career, an outsider himself and someone who wrote about outsiders. His first book was deemed unpublishable by mainstream publishers in 1956 so he had it privately printed. He chanced to send a copy to Dame Edith Sitwell, who was so impressed by it that she arranged to publish his second book, which had to be printed outside of the U.S. because



of censorship laws. Purdy designed the books himself and illustrated them with line drawings like the ones in this group, and over his lifetime he produced an unknown, but large, number of such drawings. This James Purdy collection comes from the daughter of a woman named Elaine Benton: she was the wife of poet and novelist William Benton, and was a neighbor and good friend of Purdy. Their friendship began in 1983 and continued until her death in 1999. They were nearby neighbors in Brooklyn Heights and saw each other almost every day, taking walks in the neighborhood and also working together on Purdy's writings: Benton was the person who would read aloud to him his works-in-progress so that he could hear how his writing sounded and make revisions on the basis of that. When Elaine Benton died, these were left to her daughter. A very good collection of drawings by Purdy, with excellent provenance. \$2500

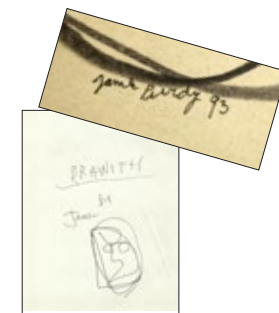
132. **RANKIN, Ian. Herbert in Motion and Other Stories.** (London): Revolver (1997). A limited edition, published as *Revolver #1*. Four short stories, two of them previously unpublished. Number 93 of 200 numbered copies signed by the author with his hashtag graphic (dating from his early book, *Knots and Crosses*). Fine in stapled wrappers. \$200

133. **RANKIN, Ian. John Rebus.** (NY): Mysterious Press (2007). A 36-page chapbook in which Rankin delves into the making and the mind of the protagonist of his bestselling mystery series, which has now also been the basis for a U.K. television series and a Hollywood movie. Fine in wrappers. \$35

134. **(RANKIN, Ian). Criminal Minded.** (Edinburgh): Canongate (2000). Rankin provides the introduction to this collection of crime fiction by five other writers: Anthony Bourdain, Jon A. Jackson, James Sallis, Andrew Vachss and Douglas E. Winter. Signed by Rankin. Three of the stories are original publications; the other two had appeared elsewhere previously. Only issued in wrappers; fine. \$75

135. **(RANKIN, Ian). "Billy Bone" in Finish This...End of Story.** (Glasgow): BBC Scotland (2004). A contest book, printing partial stories by eight authors, issued in an edition of 20,000 copies and hidden about the United Kingdom, where those who found them could finish one of the stories for a chance to become part of a televised writing contest. 17,000 entries were received, which were narrowed to a shortlist of a half dozen stories per author, with the author choosing the best ending to his or her story. The eight authors included are Rankin, Joanne Harris, Alexei Sayle, Sue Townsend, Fay Weldon, Shaun Hutson, Marian Keyes and Ed McBain. Fine in wrappers. \$50

136. **(RANKIN, Ian). One City.** (Edinburgh): Polygon (2005). Stories by Ian Rankin, Irvine Welsh, and Alexander McCall Smith, based in Edinburgh, Scotland; introduced by J.K. Rowling, who moved to Edinburgh and comments on her life there. A benefit book for Edinburgh's OneCity Trust. Signed by Rankin, Welsh and Smith. Fine in wrappers. *Together with* a program for a reading by the three; the program is fine in stapled wrappers and is also signed by Smith. For both: \$100

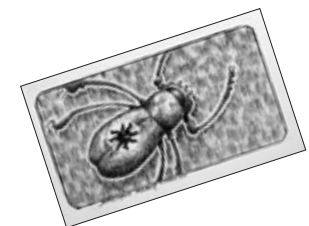
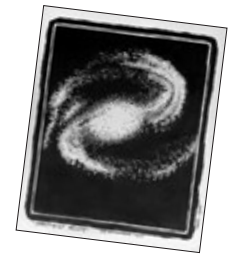




137. **RILEY, Stephen T. Archive of Artwork, Fanzines and Correspondence (late 1960s - early 1980s).** A substantial archive of work by a young, gifted fantasy artist, who had just begun to appear in the professional magazines and had begun an apprenticeship with a master etcher when he died at a young age. Riley had been a contributor to a number of small fanzines, and editor for a time of two different zines. Included are copies of the zines he edited and others he collected or traded for; original artwork, pasteups and manuscripts for zines he edited; other printed materials and others' original artwork; plus a large body of correspondence related to the zines and to fantasy and science fiction in general. Included in the lot are more than 40 different fanzine titles, many of which do not appear on Locus Magazine's online checklist of "Science Fiction, Fantasy, & Weird Fiction Magazine Index: 1890-2006+." Of these 40+ titles there are over 95 different issues, plus an extensive folder pertaining to artist Kenneth Smith's publication *Phantasmagoria*, which includes prints, original artwork, PR materials, etc. Some notable highlights include:

- two sketchbooks of Riley's artwork;
- a complete run (Issues 1-9) of *Return to Wonder*, one of the zines Riley edited, plus manuscripts and artwork for *Return to Wonder* #6-9;
- correspondence from authors such as Ray Bradbury, Robert Heinlein, L. Sprague De Camp, Philip Jose Farmer, Norman Rockwell, Ben Bova, and others;
- a 3-page original typescript by science fiction writer Edmond Hamilton, "Look Forward, Look Back," and a copy of the issue of *Return to Wonder* that was devoted to Hamilton's work, inscribed by Hamilton and by his wife, science fiction author Leigh Brackett;
- a typescript of an original piece by Brackett that was published in *RTW* about becoming a writer, which mentions her collaboration with William Faulkner on the screenplay of *The Big Sleep*;
- a large file of correspondence from artist Kenneth Smith, including artwork, photographs, an "Autobiography" typescript and interview typescript;
- a large file of correspondence from Jim Smith, a writer and college roommate of author Stephen King, with many letters, anecdotes, etc., about King as well as short story and poetry typescripts by Smith, 1975-1982 (i.e., preceding King's commercial breakthroughs);
- a large file of correspondence with SF/Fantasy publisher Donald Grant, 1971-1980, including a 33-page corrected typescript of an interview with Riley dated June 26, 1976;
- a file of correspondence with the literary agent and Robert E. Howard scholar Glenn Lord re Robert E. Howard, to whom one issue of *Return to Wonder* was devoted;
- an extensive file (approximately 120 items) of correspondence from Michael Taylor, co-author and co-editor of *Return to Wonder* for part of its duration, including a typescript of a co-authored story and a second, extensively corrected typescript.

This is a significant archive that adds to the body of knowledge of 1970s science fiction fanzines; restores and enhances the limited record of one of the fine artists of the genre; and puts the fanzines of that period into historical context. A more detailed inventory is available on request. \$3500



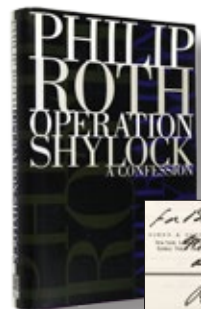


138. **ROBBINS, Tom.** *Even Cowgirls Get the Blues*. Boston: Houghton Mifflin, 1976. The uncorrected proof copy of his irrepressible second novel. Exuberantly inscribed by the author to his jeweler. One small spot to flyleaf; fine in wrappers. One of the high spots of the literature that came out of the counterculture of the 1960s and early 1970s, and especially uncommon in proof form and signed. \$1000

139. **ROCK BOTTOM REMAINDERS. Signed Poster.** (n.p.):(n.p.)(n.d.). A limited edition group caricature of the literary band: the Rock Bottom Reminders were a rock band made up of a group of bestselling writers, who performed on occasion for charitable purposes. Over the years their performances raised over \$2 million for various charities. The most famous of the band members was doubtless Stephen King, but the group also included celebrity writers such as humorist Dave Barry, novelist Amy Tan, Matt Groening (creator of *The Simpsons*), and others. The band's lineup changed from event to event, partly due to the availability of the various individuals; a total of 16 authors were part of the band's lineup at one time or another. They formed in 1992, an idea of publicist Kathi Kamen Goldmark, and performed their final show in 2012, shortly after Goldmark died of cancer. This is a promotional poster, #182 of 270 copies and is signed by the eleven members pictured: Stephen King, Amy Tan, Matt Groening, Scott Turow, Mitch Albom, Dave Barry, Greg Iles, Ridley Pearson, Roy Blount, Jr., James McBride, and Kathi Kamen Goldmark. Also signed by Sam Barry, a sometime harmonica player in the band, but not pictured in the illustration. 14" x 17". Fine. \$1000

140. **ROTH, Philip.** *Operation Shylock*. NY: Simon & Schuster (1993). Later printing. Inscribed by Roth to author Robert Stone, "with deep admiration." Winner of the PEN/Faulkner Award and *Time* magazine's Book of the Year; also voted one of the best works of American fiction of the last quarter of the 20th century in a *New York Times Book Review* survey. Fine in a fine dust jacket. A wonderful association copy between two of the great writers of their generation. \$300

141. **RUSSELL, Bertrand.** *Power. A New Social Analysis*. NY: Norton (1938). A book of social philosophy by Russell, who later won the Nobel Prize for Literature. This book is an attempt to analyze society through the lenses of different types of power—economic, military, cultural, etc. Signed by the author. Small paint drip to rear board, foxing to top edge, fading to text block; a read copy and used, with occasional pencil check marks in the margins. Very good, lacking the dust jacket. \$350



Inscribed by Philip Roth to author Robert Stone with deep admiration  
Philip Roth  
1994



Bertrand Russell.

142. **SALINGER, J.D.** *The Catcher in the Rye*. Boston: Little, Brown, 1951. Salinger's classic first book, a coming-of-age novel that has influenced successive generations of young people with its adolescent hero's rejection of the "phoniness" of the adult world around him combined with the authenticity of his angry and alienated voice. Salinger's book retains much of the freshness it had when first published, and it stands as one of the great fictional accomplishments of 20th century American literature, included on every list of the 100 best novels of the century, and listed as number 2 on the Radcliffe list and number 6 on the Waterstone's list. Offsetting to hinges from binders glue; foxing to edges of text block; small bookstore label front flyleaf; a very good copy in a very good, price-clipped dust jacket with darkening to the spine and small chips to the corners. A presentable, and affordable, copy of a 20th century high spot. \$3500

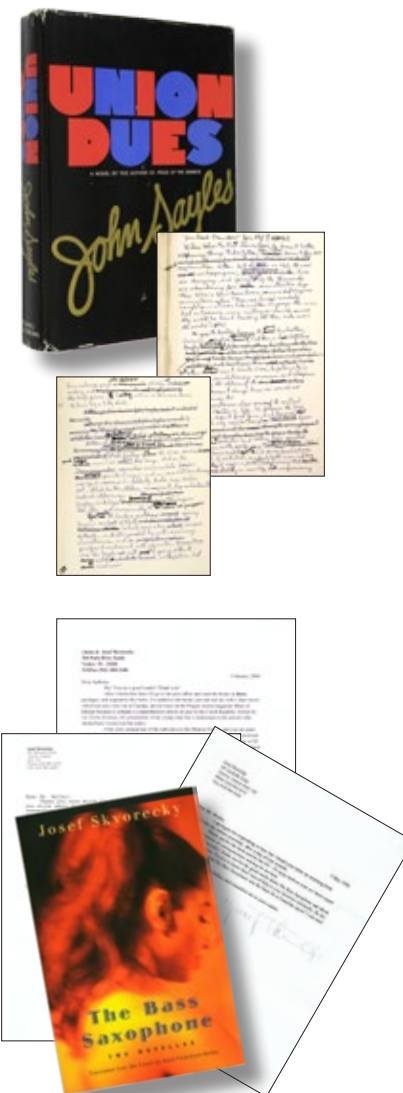


143. **(SALINGER, J.D.).** *The Kit Book for Soldiers, Sailors and Marines*. Chicago: Consolidated Book Publishers (1942 and 1943). *The Kit Book*, which contains Salinger's first book appearance, the story "The Hang of It." This is the first issue (1942), the state without the head and toe bands. With the later issue mailing box, printed in red, pink and navy, and with 96 cartoons listed rather than the earlier 80. The book has a \$1.00 price written on the front flyleaf; the boards are a bit rubbed; and the 2 in the copyright date is barely printed, which is not uncommon. A near fine copy in a near fine mailing box, rubbed along the folds, but not addressed for mailing. \$950



144. **(SAUNDERS, George and SMITH, Zadie).** *The Book of Other People*. (NY): Penguin (2007). The first American edition of this anthology of original stories edited by Zadie Smith and with contributions by Smith, Saunders, Dave Eggers, Jonathan Safran Foer, Edwidge Danticat, Aleksandar Hemon, A.M. Homes, Nick Hornby, Jonathan Lethem, A.L. Kennedy, Hari Kunzru, David Mitchell, Colm Toibin, ZZ Packer, Heidi Julavits, Toby Litt, Vendela Vita, and others. For the writers, the assignment was to "make somebody up." The proceeds from the book benefitted 826 New York, part of the chain founded by Dave Eggers to help kids with their writing skills. Only issued in wrappers in the U.S. This copy is signed by George Saunders, Zadie Smith, and Vendela Vita. Saunders has also drawn peace sign with a human form. His 9-page contribution is entitled "Puppy." Fine. \$200

145. **SAYLES, John.** *Union Dues*. Boston: Little Brown (1977). Michael Mewshaw's review copy of Sayles's second novel, a coming-of-age book set in the late Sixties during the Vietnam War protests. Nominated for the National Book Award. Sayles, the winner of a MacArthur "Genius Award," became better-known as an acclaimed film director than as a writer, at least until his 2012 novel *A Moment in the Sun* received substantial critical praise and renewed his reputation as an important novelist. Mewshaw, author of *Man in Motion* and ten other novels plus eight books of nonfiction, used this copy for his review of the book for the *New York Times Book Review*, and he has drafted his holograph review on the front flyleaf and first blank (388 words, according to his own count), with multiple instances of his marginal notes in the text. He has titled it "Michael Mewshaw for NY Times," and as such it is signed by Mewshaw. A little foxing to the top edge and joints, front board splayed, about near fine in a very good dust jacket, rubbed at the edges. A significant manuscript by an award-winning author, and a review that helped John Sayles gain recognition as a serious writer early in his career. \$450



146. **SKVORECKY, Josef and WELLER, Anthony.** *Correspondence Archive*. 1992-2011. Fifty pieces of correspondence from Josef Skvorecky (Czech author of *The Engineer of Human Souls*, among many others) to his eventual friend, writer and musician Anthony Weller. Includes:

- 23 typed letters signed by Skvorecky; 1 typed note signed; 2 typed postcards signed; 3 autograph notes signed; 3 autograph postcards signed; 5 signed cards; 12 emails;
- one unsigned letter which is *together with* the unpublished 2007 translation (bound computer printout, double-spaced, rectos only, 280pp.) of the author's novel *Encounter in Prague, with Murder*.

Much of the correspondence falls in the years 2001-2007, a time frame that included:

- Weller providing an Afterword to a new edition of Skvorecky's *The Bass Saxophone* [Toronto: L&OD/Key Porter, 2001], a copy of which is included;
- Weller writing an essay, in 2007, on the adaptations of *The Bass Saxophone* (five-pages, computer printout), also included;
- and Skvorecky soliciting advice from Weller on the adequacy of the above translation of *Encounter in Prague*, on which Skvorecky's and his wife's (Zdena Salivarova) names are crossed out as authors and replaced by hand with the pen name "Josephine Salivar."

Weller's retained email response is included, as are 14 retained copies of letters from Weller to Skvorecky. Weller and Skvorecky shared a passion for jazz as well as both being writers, so their correspondence—which at first is quite cordial, almost formal—eventually developed into a friendship based on intellectual closeness and trust.

Skvorecky is widely considered one of the most important Czech writers of the postwar and Soviet era. Choosing a self-imposed exile to Canada after the failure of the Prague Spring movement in 1968, he founded a press, 68 Publishers, to publish exiled Czech and Slovak writers

whose works were banned in communist Czechoslovakia, including Vaclav Havel, the future President of the Czech republic, and Milan Kundera, whose *Unbearable Lightness of Being* was first published in Czech by 68 Publishers. Skvorecky himself was a Nobel Prize nominee in the 1980s.

The correspondence spans more than 20 years, up to a point two months before Skvorecky's death. The two writers discuss music, writing, publishing, their health, their travels, and a range of other subjects, exchanging CDs and books (not present here), and discussing their own works as well. A revealing look at one of the major writers of the 20th century, writing candidly to a friend, confidant and fellow writer, along with a typescript of an unpublished translation of one of his novels. All items fine. \$5500

147. **[SNYDER, Gary].** *Ryosen-An Zendo Practices*. Kyoto: The First Zen Institute of America in Japan, 1960. Snyder's third book, published by his Zendo, and intended for the lay people, mostly non-Japanese, who sat in the Zendo. No author given, but written by Snyder. Mimeographed; reportedly around 500 copies were done. 12 pages; a fine copy in stapled wrappers. By all appearances Snyder's scarcest book: one suspects that, unlike his books that were formally published, this was treated by its users as something more akin to a user's manual, to be discarded when no longer necessary or relevant. McNeil A3. OCLC locates only one copy. \$1750

148. **SNYDER, Gary.** *Nanao Knows*. [San Francisco]: [Four Seasons], 1964. A broadside poem, 9 1/2" x 12 1/2", reproducing Snyder's calligraphy and alluding to Nanao Sakaki, Japanese poet and one of Snyder's mentors, as well as being called "the godfather of Japanese hippies." One of 300 copies sold on the occasion of a reading by Snyder, Lew Welch and Philip Whalen at Longshoreman's Hall in San Francisco on June 12, 1964. McNeil A7. Signed by the author. A fine copy of this early Snyder piece. \$450

149. **SONTAG, Susan.** *AIDS and Its Metaphors*. NY: FSG (1989). An extended essay on the disease, updating her earlier volume *Illness as Metaphor*. Signed by the author. Fine in a near fine, price-clipped dust jacket with creasing to the lower edge of the rear panel. \$75





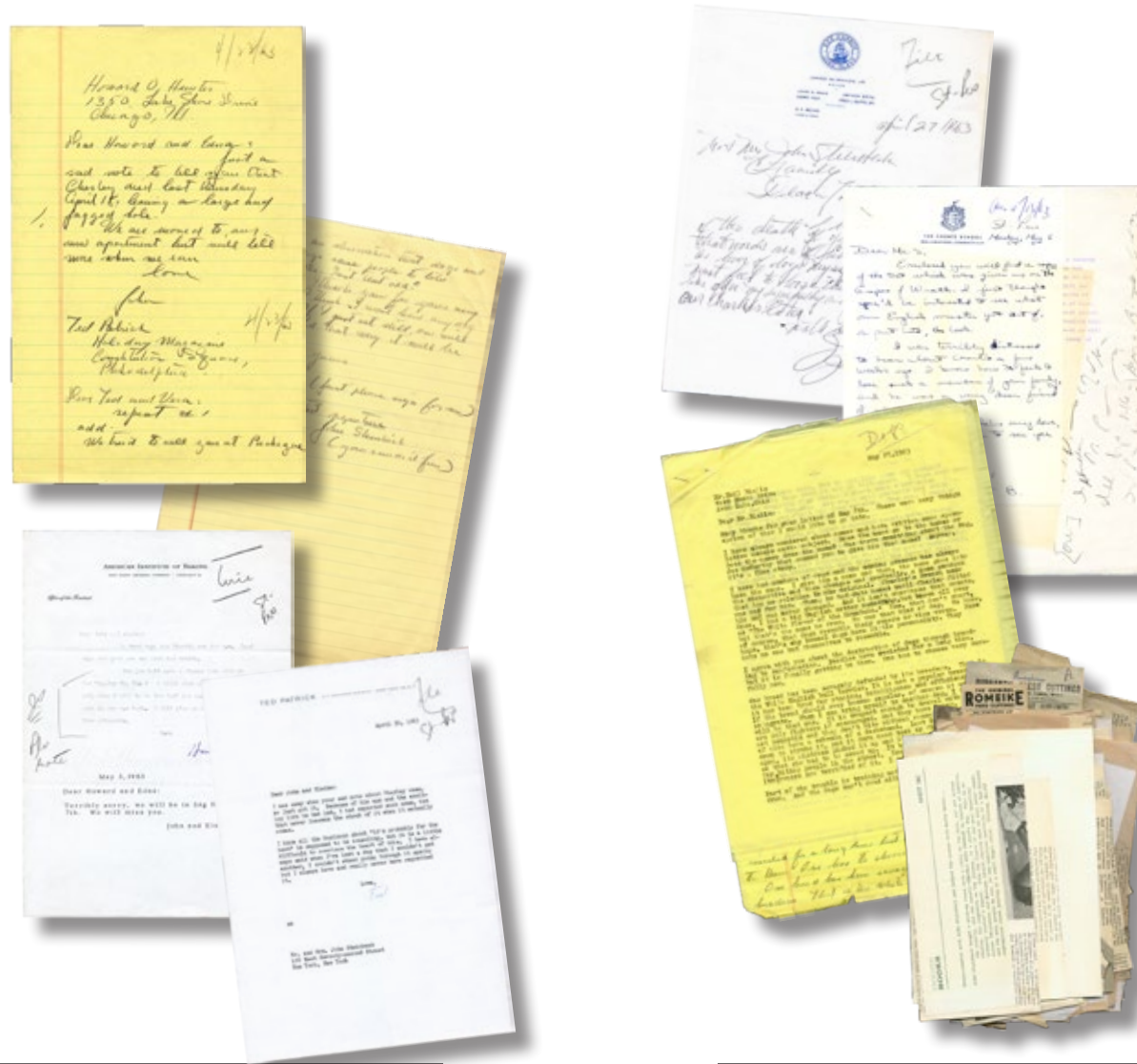
150. **STEINBECK, John. *Archive for Charley*. 1963.** In 1962, Steinbeck published *Travels with Charley*, his account of a 10,000 mile journey to re-connect with America, driving a truck named Rocinante, after Don Quixote's horse, and accompanied by his 10-year old French poodle, Charley. Steinbeck won the Nobel Prize in 1962, and *Travels with Charley* reached #1 on the *New York Times* bestseller list, but this was Charley's final road trip: he died the next spring. This archive contains Steinbeck's signed hand-written draft announcement of Charley's death; five saved letters of condolence; Steinbeck's signed 3-page draft response to one of these letters; and the author's own retained files of promotional material for the book and reviews of the book, as follows:

- On a yellow lined legal sheet dated April 23, 1963, Steinbeck has hand-written an announcement (likely for his assistant Janet Beckman to type) of Charley's death to be sent to Howard Hunter and his wife Edna and to Ted Patrick and Vera: "Just a sad note to tell you that Charley died last Thursday April 18, leaving a large and jagged hole. We all moved to our new apartment but will tell you more when we can." Signed, "Love/ John." Steinbeck provides the address for each recipient and instructs that Patrick's notice also say "We tried to call you at Puchogue." Patrick was an editor at *Holiday Magazine*, where *Travels with Charley* was first published, serialized, as "A Quest for America"; in addition, Patrick was the author of the 1964 book *The Thinking Dog's Man*. Hunter had been Best Man at Steinbeck's second wedding.

- Howard Hunter's reply: "We have wept for Charlie and for you. Good dogs and good men are much too scarce." Hunter has also asked for a dinner date in May, and Steinbeck's response is typed at the bottom: "May 3, 1963/ Dear Howard and Edna: Terribly sorry, we will be in Sag Harbor on the 7th. We will miss you. John and Elaine."

- Patrick's reply, in part: "I have always said when I've lost a dog that I wouldn't get another, I couldn't stand going through it again; but I always have and really never have regretted it."

- A letter of condolence from Nat [Nathaniel Robert] Benchley (brother of Peter Benchley of *Jaws* fame; son of Nathaniel G. Benchley, friend and neighbor to Steinbeck and author of *Side Street*, a fictionalized account of their family friendship). Writing on Choate School stationery, Nat Benchley expresses distress about "Charlie" and also includes a copy of his *Grapes of Wrath* essay question from English class. The margins of this letter contain Steinbeck's dictated response, taken down primarily in shorthand, but thanking Benchley for the test question, saying he shudders to think what he's going...[lost in



- translation]; telling him he misses Charley as Benchley misses [his family's Boxer] Tuck; and commenting on a good evening spent with Benchley's parents.

- A handwritten letter of sympathy from James McMahon, Jr., mayor of Sag Harbor, Long Island.

- A two-page letter of condolence from Emil Bialic of Ohio who had read of Charley's demise in the *Times*. Bialic talks of dog names and dog breeding and getting new dogs when old dogs die. Steinbeck's May 15th handwritten response, of more than 650 words over three pages of yellow lined legal paper, goes into the power of names, his process of naming Charley, dogs' personalities resembling their owners', dog breeding, his possible future dog (a White English bull terrier), dog training, the hundred offers of dogs he has received since Charley died, and the dog community ("...dogs and the love of dogs cause people to like each other better"). Steinbeck concludes: "Yours/ (Janet please sign for me)/ Test signature/ John Steinbeck/ (you can do it fine)." As such, signed in full by Steinbeck—probably, ironically, the only copy thus, as the "original" would appear to have been signed by his secretary. Included is the May 27 carbon typescript of the (apparently, secretarially-typed) response, stapled to Bialic's original letter and Steinbeck's draft, the last page of which has detached from the staple.

- Promotional materials: a 3-page King Features Syndicate press release for *Travels with Charley*; a 15" x 19" publicity poster picturing Steinbeck, his route map, Charley, and the first page of text of the *Chicago Tribune* review; a 5-page *Book of the Month Club News* article.

- Steinbeck's personal file folder of approximately 45 reviews of *Travels with Charley*: clipped, or sent by a clipping service, or in primitive photocopy form. Originals yellowing; copies fading. Manila file folder neatly labeled. Many of the reviews are laudatory; a few accuse Steinbeck of, in effect, seeing the country from a distance; nearly all have nice things to say about Charley.

In 2010, five decades after Steinbeck's journey, Bill Steigerwald set out, innocently enough, to recreate Steinbeck's journey. Steigerwald discovered the book to be in large part a work of fiction: Steinbeck's wife was with him on 45 of the 75 days; he stayed in hotels, motels and resorts, in a family cottage, and with friends for much if not all of the trip; and Steinbeck's encounters with other Americans are subject to doubt, given that he often wasn't in the location he claimed. This archive remains a testament to one true aspect of Steinbeck's travels: his bond with Charley. All primary items fine but for marginal tears and folds. \$7500

151. **STEPHENSON, Neal.** *Reamde*. (NY): Morrow/HarperCollins (2011). The advance reading copy of this technothriller by the author of *Snow Crash*, *The Diamond Age*, *Cryptonomicon*, and other award-winning science fiction and fantasy novels. Date on top edge; bookstore stamp on top edge and foredge; corner crease; a very good copy in wrappers. For reasons unknown, an especially uncommon advance reading copy. \$100

152. **STONE, Robert.** *A Flag for Sunrise*. NY: Knopf, 1981. His third novel, a finalist for the PEN/Faulkner Award and winner of the *L.A. Times* Award for best novel of the year. A dark tale of a small Central American country in upheaval, and the lives of a group of Americans whose different backgrounds and connections to the action intersect alarmingly and tragically. Signed by the author. Fine in a very near fine dust jacket with a shallow bump to spine base. Although there is no explicit indication of it, this was purchased from the author's own library; a letter of provenance indicating that can be provided. \$50

153. **STONE, Robert.** *Children of Light*. London: Deutsch (1986). The true first edition of his fourth novel, preceding the American edition by one week, and printed in an edition of only 4500 copies, vs. 40,000 (announced) for the American edition. A dark Hollywood novel, with themes from Kate Chopin's *The Awakening* and *King Lear* and one of the most hard-hitting Hollywood novels since Nathanael West's *The Day of the Locust*. Signed by the author. Fine in a very near fine dust jacket with slight edge creasing. From the author's own library. \$75

154. -. Same title, the first American edition. NY: Knopf, 1986. Signed by the author. Slight fading to the board edges; small corner taps; near fine in a near fine dust jacket with a closed tear at the rear gutter and a corner crease to the front flap. Again, from the author's library. \$50

155. **STONE, Robert.** *Damascus Gate*. Boston/NY: Houghton Mifflin, 1998. A densely plotted political and metaphysical thriller set in contemporary Jerusalem, which was a finalist for the National Book Award. Stone tackles the religious hatreds, political intrigues and spiritual aspirations and malaise that intersect in one of the most historically significant, and volatile, places on earth. In *The New York Times Book Review*, author Daphne Merkin commented that nothing she had read prior to going to Jerusalem, with the possible exception of Stone's *Damascus Gate*, had prepared her for "the country's unlikely mixture of contemporary folly and biblical mystery." Signed by the author. From Stone's own library. Fine in a fine dust jacket. \$50

156. -. Another copy. Signed by the author. Mild mottling to spine cloth; else fine in a lightly rubbed dust jacket. Also from the author's library. \$25

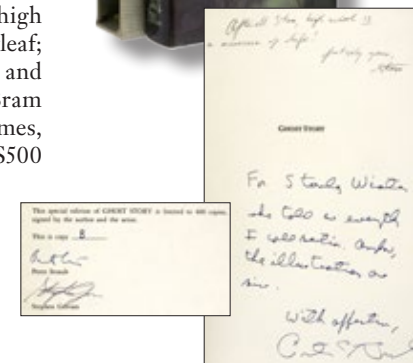
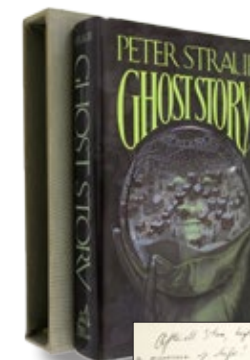


157. **STONE, Robert.** *Bay of Souls*. Boston: Houghton Mifflin, 2003. A short novel set on the fictional Caribbean island of St. Trinity, which resembles Haiti in some respects—the voodoo-infused culture, the political instability and volatility. Stone chronicles the dissolution of a naive American college professor as he attempts to penetrate and understand the various kinds of darkness he encounters—political, personal, metaphysical. Signed by the author. One of the author's own personal copies. Fine in a fine dust jacket. \$50

158. **STONE, Robert.** *Prime Green: Remembering the Sixties*. (NY): Ecco/HarperCollins (2007). His first book of nonfiction, a memoir focusing primarily on the late 1950s and the 1960s, when Stone was closely involved with Ken Kesey and his Merry Pranksters. Lacking a book by Kesey himself on the subject, this is the best memoir to date of that time and some of its key figures: Stone spends time with Kesey on the lam in Mexico, where Kesey fled after a drug bust, and Neal Cassady is there as well. A slender volume that nonetheless covers a lot of ground during those turbulent years. Signed by the author. Fine in a fine dust jacket. From the author's library. \$50

159. -. Another copy, also signed by Stone and from the author's library. Fine in a very near fine dust jacket with a short, shallow crease at the upper front edge. \$45

160. **STRAUB, Peter.** *Ghost Story*. NY: Hill House (1984). A limited edition reissue of this classic horror novel, originally published in 1979, here with illustrations by Stephen Gervais. By consensus one of the best works of horror of the 20th century. This is copy "B" of a stated limitation of 400 numbered copies. Signed by Straub and Gervais on the colophon. Additionally inscribed by Straub and Gervais to horror writer Stanley Wiater on the half title. Straub has written "For Stanley Wiater - who told me everything I could mention. Anyhow, the illustrations are mine. With affection, Peter Straub." Gervais has written: "After all Stan, high school is a microcosm of life! Furtively yours, Steve." Wiater's bookplate on the front flyleaf; near fine in a fine dust jacket and near fine slipcase. A very scarce issue of this attractive and uncommon edition, and a good association copy: Wiater is a three-time winner of the Bram Stoker Award, given by the Horror Writers of America; Straub has won that award six times, among many others. \$500





161. **THOMPSON, Hunter S. Autograph Letter Signed to Richard Elman.** December 16 [1966]. Six pages of text, handwritten on both sides of three pages, a tirade against Random House/Pantheon's "rotten & inexcusable" failure to promote Elman's book (*The Poorhouse State*) blended with parallel fears over Random House's coming launch of his own book (*Hell's Angels*). Thompson covers four possible fronts (Aspen, Denver, San Francisco, L.A.) where he might be able to get press for Elman, pausing occasionally to take swipes at Random House, to note that he himself hasn't yet read Elman's book ("maybe it's rotten & inexcusable too - eh?"), and to suggest that he and Elman team up and join the Oklahoma City Police Department. He promises to make efforts on Elman's behalf but warns that all he can do is mail the books off and "hope for the best. I can't be too hard-nosed with them because I don't want to be black-listed before they have a go at mine" (*Hell's Angels*, which was officially published the following month). He concludes by asking Elman to do what *he* can to get *Hell's Angels* reviewed: "My entire financial future hangs in the balance." Signed, "HST." A noteworthy letter for a number of reasons, but most importantly because Elman was the person who was most directly responsible for getting *Hell's Angels* published. In his memoir, *Namedropping*, Elman writes about meeting Thompson, who had called him on the basis of their having a mutual friend. After taking Elman on a scary motorcycle ride around Central Park and New York City, Thompson showed him the manuscript of *Hell's Angels*, told him their mutual friend had said that he, Elman, had connections in publishing and asked if he could find someone who would be interested in publishing this. Elman had written for *The Nation* so he showed the piece to Carey McWilliams, the editor of the magazine, and McWilliams printed an excerpt from it in *The Nation* soon after, the first publication of any portion of the book. Then Elman took the manuscript to his own editor at Pantheon, Sara Blackburn, who loved the book and decided to offer Thompson a contract. At the sales meeting to discuss it, however, Jason Epstein, the editor at Random House, got so excited by the project that he took it from Blackburn and Pantheon and made it a Random House book, offering Thompson a larger contract than Pantheon had (Pantheon was at the time part of the Random House group of publishers, which also included Alfred A. Knopf). A historic letter, at a critical point in Thompson's career, which sheds light on Thompson's and Elman's earlier relationship, when Elman helped Thompson get his work noticed: here the tables are turned, and Elman is seeking Thompson's help, although Thompson, who still has not yet had a book published, can do little to reciprocate. 500 words; writ large in red pen, on gray paper, folded in thirds for mailing, with a crimped, short tear at the middle of the right margin; near fine. \$10000

Dick

Dec 16

I don't know why the fuck I have to keep doing Random House's work — they (or Pantheon) could <sup>buy</sup> you a ~~good~~ good review in SF by spending a few hundred on ads there. I just sent the R.H. publicity ace a vicious, 3-pg. letter threatening to burn her office down unless she did right by mine. She was trying to sell it to Pop. Mechanix. I flipped.

Maybe you should reconsider your dedication.

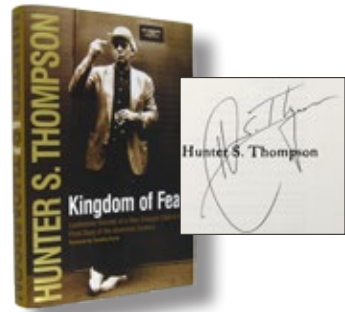
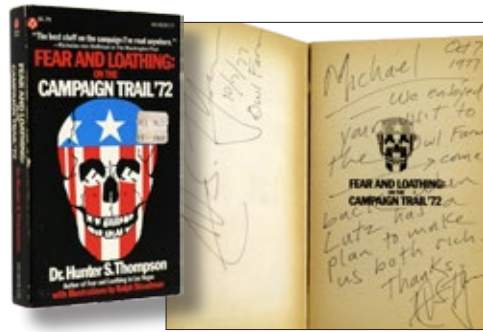
I'll also send review of with a quiet e consider maybe the fact with a piece will carry and I won't to he'll be review free.

I can I don't the L.A. lian Hartt Brazil when

I was down there.

mail the bastards best. too hard- cause black- have a I'll do n. OK? an get re to el free live financial the balance.

HST



162. **THOMPSON, Hunter S.** Galley Sheets for “Presenting: The Richard Nixon Doll (Overhauled Model).” (n.p.): Pageant Magazine, 1968. Galley sheets for Thompson’s article on the Nixon campaign, written for the July 1968 issue of *Pageant Magazine*. Here untitled, and dated April 10, 1968. Eventually collected in *The Great Shark Hunt*. We were unable to locate this issue of *Pageant*, but the galleys differ from the collected version in a handful of instances. Six pages, 9" x 12", printed on rectos only, with penciled notation “670 lines/at 32 chars/per line.” A notable piece in Thompson’s bibliography and his biography: it is the first piece he wrote on Richard Nixon, who became over the years something of a nemesis or a *bete noire* to Thompson. Thompson’s hatred of Nixon was legendary and it created a kind of bond between the two. After Nixon’s death Thompson wrote “Richard Nixon was an evil man—evil in a way that only those who believe in the physical reality of the Devil can understand it. He was utterly without ethics or morals or any bedrock sense of decency.” And yet he also wrote “It was Richard Nixon who got me into politics, and now that he’s gone, I feel lonely.” Folded in half once, with a gentle corner crease; near fine. Early gonzo reporting, in a rare advance state. \$1500

163. **THOMPSON, Hunter S.** *Fear and Loathing on the Campaign Trail '72*. NY: Popular Library (1973). The first Popular Library edition of Thompson’s third book, the second of his “Fear & Loathing” accounts, in which Thompson covers the Nixon/McGovern race for the Presidency, bringing to the campaign a sense of humor and horror that is simultaneously both off-the-wall and entirely appropriate to its subject. Inscribed by Thompson at Owl Farm, October 7, 1977 to photographer Michael Montfort: “Michael - we enjoyed your visit to Owl Farm - come back when Lutz has a plan to make us both rich. Thanks. H.S. Thompson.” Additionally signed and dated inside the front cover. Montfort is well-known for his collaborations with Charles Bukowski, of whom he took between 2000 and 3000 photographs during his career. Montfort also took an iconic photograph of Thompson himself, aiming his .44 Magnum, which appeared in *X-Ray 9*, the artists’ magazine put together by Johnny Brewton, in 2003. Trace rubbing to folds; price sticker on the front cover; very near fine in wrappers. An uncharacteristically nice inscription, and association, indicative of a long-term relationship between the two. \$2500

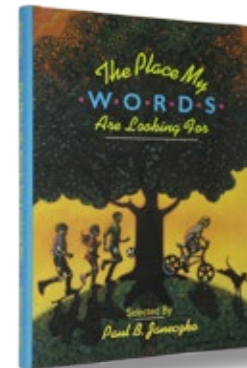
164. **THOMPSON, Hunter S.** *Kingdom of Fear*. NY: Simon & Schuster (2003). Nonfiction; essays and memoirs. Subtitled “Loathsome Secrets of a Star-Crossed Child in the Final Days of the American Century.” Signed by Thompson on the title page. Fine in a fine dust jacket, with a flyer announcing the signing laid in. Thompson did a very small number of signings in his career: he was too volatle a personality. At this signing the ground rules were that he would only sign copies of this book, not his earlier ones, and when someone brought him a first edition of *Hell’s Angels* and asked him to sign it he reportedly threw the book across the room. \$750

165. **UPDIKE, John.** *Your Lover Just Called*. (Middlesex): (Penguin Books)(1980). The first British edition of this collection of related stories that was published as a paperback original in the U.S. with the title *Too Far to Go*. Introduction by Updike. Seven of the stories had never been collected in book form prior to the U.S. publication. Made into a movie for television. Age-toning to page edges, else fine in wrappers. \$45

166. **(UPDIKE, John).** *The Place My Words Are Looking For*. NY: Bradbury Press (1990). A book of poetry for children, with comments by the poets about their work. Updike contributes “Icebox,” which he explains he wrote for his son in 1957 as part of “A Cheerful Alphabet of Pleasant Objects.” Two page comment by Updike on the icebox and the poem. Fine in a fine dust jacket and scarce thus: most copies that surface are ex-library copies or later printings. \$125

167. **(VIDAL, Gore).** *Playbill for Weekend*. NY: Playbill, 1968. Playbill for Vidal’s original two-act play, which opened and closed at the Broadhurst Theatre in March, 1968, after a total of 21 performances. John Forsythe starred. In the decade prior, Vidal had been on Broadway with *Visit to a Small Planet* and *The Best Man*, the latter of which was far more successful with this theme of personal values vs. political positioning. Vidal’s *Playbill* biography mentions these plays, his novels from *Williwaw* to *Myra Breckenridge*, his work in the “Golden Age” of television, and also that as a Democrat-Liberal candidate for Congress in New York’s (traditionally Republican) 29th District in 1960, “he got the most votes of any Democrat since 1910, running 20,000 votes ahead of John F. Kennedy.” Mild rubbing and edge-sunning; near fine in stapled wrappers. Uncommon playbill for a short-lived production. \$125

168. **(Vietnam War).** **CONNOLLY, David.** *Lost in America*. (Woodbridge): Viet Nam Generation & Burning Cities Press (1994). White Noise Poetry Series #1, a volume of poems and short prose pieces about the Vietnam War, written by a Vietnam vet who declares that he “takes pride in having been, and continues to be, a Vietnam Veteran Against the War.” VVAW was a group of veterans who banded together to express opposition to the war and later to hold a public investigation into atrocities and war crimes in Vietnam. Inscribed by the author, “I wish you peace.” Owner name inside front cover; fine in wrappers, with glossary of names and terms laid in. Uncommon. \$50





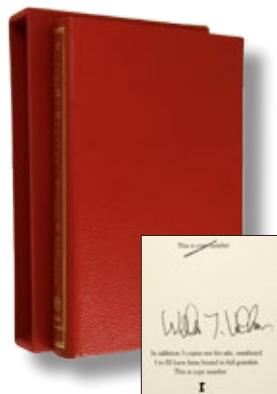
169. (Vietnam War). **MARLANTES, Karl.** *Matterhorn.* Berkeley/NY: El León Literary Arts/Atlantic Monthly (2010). The Powell's Books limited edition of Marlantes' first novel, provided to Indispensable subscribers. One of the most powerful, harrowing and highly praised novels of the Vietnam War, originally published by a small press after being rejected numerous times by mainstream publishers. The author worked on it, and reworked it, for nearly 35 years before succeeding in seeing it published. This is number 485 of 1100 numbered copies signed by Marlantes. Clothbound; fine in a fine slipcase, with Powell's promotional material tucked in. The limitation for this edition almost equals the 1200 copy print run first ordered by El León, its original publisher, which was bought up by Atlantic Monthly when they agreed to a 60,000 copy print run. \$250

170. (Vietnam War). **TORRES, Saul.** *And I Cry Again.* (Oxford): (Luna Press)(2003). Poems by a Puerto Rican Vietnam vet, illustrated with photographs from the Francois Sully Photojournalism Collection Archives at the University of Massachusetts, Boston. Owner name on title page, else fine in self-wrappers. \$35

171. **VOLLMANN, William T.** *Butterfly Stories.* (London): Andre Deutsch (1993). A novel by the National Book Award-winning author, the second volume in what has come to be known as his "Prostitution Trilogy." Vollmann's books often deal with characters on the fringes of society, and when a section of this novel was published in *Esquire* magazine—part of the story "More Benadryl, Whined the Journalist"—it was taken by many to be nonfiction, as the author's actual exploits as recounted in his nonfiction were as extreme as his fiction. This is one of a limited edition of three Roman-numeraled copies prepared by the publisher, this being Copy I of III—the publisher's own copy of the most limited issue of this title, signed by the author. Bound in full red morocco in red cloth slipcase. Fine in a fine slipcase. \$2500

172. -. Same title. Copy "A" of 26 lettered copies, bound in red cloth and marbled paper boards. This copy was reserved for the publisher. Signed by the author. Fine in a fine slipcase. \$750

173. **VONNEGUT, Kurt.** *A Man Without a Country.* NY/(London): Seven Stories Press/Bloomsbury (2005/2006). Both the first American edition and the first British edition of this collection of essays. The American edition is signed by the author with a self-caricature and dated 6/17/06; the British edition is signed by the author with a self-caricature and dated 7/12/06. Each is fine in a fine dust jacket and the two are housed together in a custom clamshell case. From the collection of Joe Petro III; the six page Author's Note at the end of the book is almost entirely devoted to the relationship between Vonnegut and Petro, including the comment that "it seems quite possible in retrospect that Joe Petro III saved my life." Very few copies of this title were signed by Vonnegut, especially the U.K. edition. \$2000



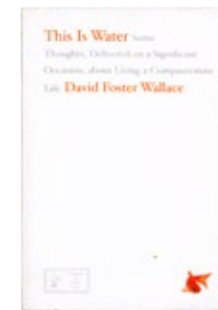
174. **WALLACE, David Foster.** *This is Water.* NY: Little Brown (2009). The advance reading copy of this posthumously published book which contains the commencement address Foster made in 2005 at Kenyon College. Named by *Time Magazine* as one of the top ten commencement speeches of all time (in the company of Steve Jobs, John F. Kennedy, Winston Churchill, and Stephen Colbert, among others). Widely published on the internet; here stretched to 134 pages of text by averaging one thought per page. Sticker residue front cover; near fine in wrappers. Uncommon in any advance state. \$250

175. **WALLACE, David Foster.** *Fate, Time, and Language. An Essay on Free Will.* (NY): (Columbia University Press)(2011). An advance reading excerpt of Wallace's posthumously published honors thesis, submitted as a senior at Amherst College. Marked "Uncorrected Proof" on the front cover, and with publication information on the rear cover. This advance excerpt prints the book's preface (by Steven M. Cahn and Maureen Eckert); its introduction (by James Ryerson); and Wallace's acknowledgements and the introduction to his essay. 8 1/2" x 11". Approximately 36 pages total; fine in stapled wrappers. \$200

176. **WALLACE, David Foster.** *Both Flesh and Not.* NY: Little Brown (2012). The advance reading copy of this posthumous collection of fifteen essays, all published in book form for the first time. Fine in wrappers. Uncommon. \$150

177. (**WALLACE, David Foster.**) *War of the Words.* NY: Three Rivers Press (2001). The advance reading copy (marked "uncorrected proof") of the 20th anniversary anthology of writings from the *Voice Literary Supplement.* Wallace's contribution is "Feodor's Guide," on Dostoevsky. Also includes work by Jonathan Lethem (on "Science Fiction's Lost Promise"), Rick Moody (on Angela Carter), Bharati Mukherjee (on Salman Rushdie), Dorothy Allison (on Anne Rice), and many others. Fine in wrappers. \$25

178. (**WALLACE, David Foster.**) *The Anchor Book of New American Short Stories.* NY: Anchor Books (2004). The uncorrected proof copy of this collection of stories by Wallace ("Brief Interviews with Hideous Men"), as well as by Lydia Davis, A.M. Homes, Sam Lipsyte, Aleksandar Hemon, Jhumpa Lahiri, William Gay, Rick Bass, George Saunders, Christine Schutt, Mark Richard, Aimee Bender and others. Fine in wrappers. \$50

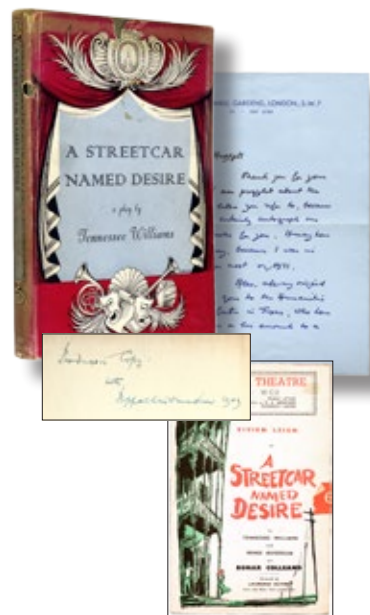
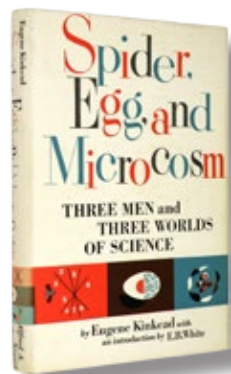


179. **WALLS, Jeanette.** *The Glass Castle*. NY: Scribner (2005). The advance reading copy of Walls's award-winning memoir that to date has spent more than 300 weeks on the *New York Times* bestseller list—an astonishing six years as a bestseller. A film is rumored to be in development, starring Jennifer Lawrence. Age toning to page edges; near fine in wrappers. Curiously scarce in an advance state: publishers have cut back on printed ARCs in recent years, offering some advance copies in digital format, but in 2005 that was not nearly as true as it is now. This title, however, may have had a relatively limited distribution: the publication information does not list the size of the first printing, something publishers often do when that is an indication of their supporting and promoting the book extensively. This seems to have become more of a word-of-mouth bestseller, rather than one orchestrated by the publisher. \$200

180. **WHALEN, Philip.** *Three Mornings*. (San Francisco): [Four Seasons Foundation], 1963/(1964). A broadside poem reproduced by photo-offset from the author's own calligraphy and printed in an edition of 300 copies on the occasion of a reading by Whalen, Gary Snyder and Lew Welch at Longshoreman's Hall, San Francisco, June 12, 1964. Signed by the author. 9 1/2" x 12 1/2". Faint edge sunning; else fine. \$150

181. **(WHITE, E.B.). KINKEAD, Eugene.** *Spider, Egg, and Microcosm*. NY: Knopf, 1955. White provides a 3-page foreword to this book about three Russian-born scientists: an arachnologist, an embryologist, and a microbiologist. "The egg! The spider! The protozoan! Promise of life, web of life, life invisible to the naked eye..." Mild offsetting to rear endpages; else fine in a near fine dust jacket with trace fading to the red on the spine. Not an uncommon book, but difficult to find in nice condition. \$100

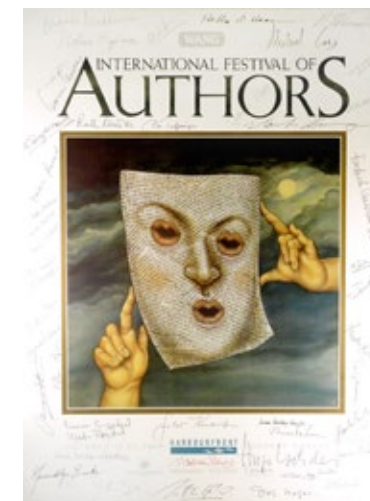
182. **WILLIAMS, Tennessee.** *A Streetcar Named Desire*. London: John Lehmann (1949). First U.K. edition of Williams' classic play, with a 1973 autograph letter signed by publisher John Lehmann laid in, agreeing to sign one of his books for the recipient, despite appearances to the contrary after a previous letter apparently went astray. Lehmann also informs the recipient that all his manuscripts have gone to the Humanities Research Center in Texas. Written on two sides of Lehmann's personal stationery; near fine, with hand-addressed envelope. *Together with* the Aldwych Theatre program for the show, which carries an advertisement for the book—"The English reading text of this play, as approved by the author, is published by John Lehmann"—adding that it is "on sale at this Theatre or through any bookseller." The book is edge-sunned, with offsetting to the endpages; very good in a very good, spine-faded dust jacket with several small chips. Inscribed on the front pastedown by John Lehmann: "Producer's Copy: with/ Poppa Christmasshow [?] 1949." The program is fragile, but very good in stapled wrappers. The play was directed by Laurence Olivier and starred his wife, Vivien Leigh; it opened in October of 1949 and ran for 326 performances, before Leigh brought the role to the screen. A notable copy of this book, with interesting provenance. \$450



183. **WILSON, Gahan.** *First World Fantasy Awards*. Garden City: Doubleday, 1977. An anthology edited by Wilson, commemorating the awards given at the first World Fantasy Convention in 1975. Robert Bloch won a Lifetime Achievement award; Patricia McKillip won the award for Best Novel. Wilson contributed an appreciation of artists Lee Brown Coye. Inscribed by Wilson to horror writer Stanley Wiater. With Wiater's Gahan Wilson-designed bookplate on the front flyleaf, a fact noted in Wilson's inscription: "To Stanley Wiater, who has superb taste in bookplates, from his friend, Gahan Wilson/ August 1st 1993." Near fine in a near fine dust jacket with a little rubbing to the corners and folds. A nice association. \$150

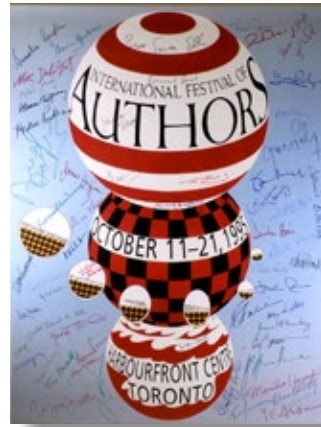
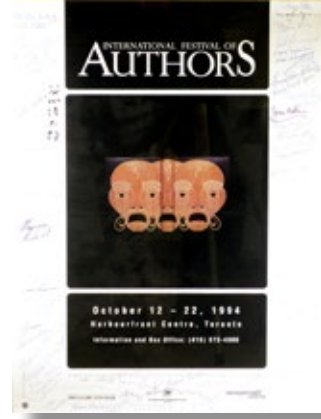
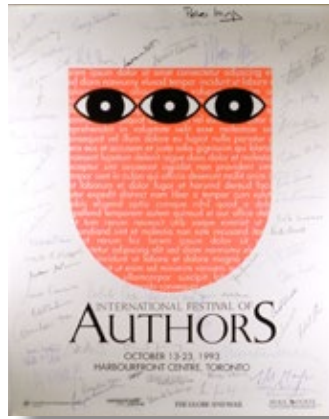
184. **(YEATS, William Butler).** *Ten Poems in The Dial, November 1920*. NY: Dial, 1962. Features the first appearance of Yeats's poem "The Second Coming," among his ten poems in this issue. Other contributors include T.S. Eliot, George Moore, H.D., Ezra Pound, and others. Modest edge wear, a spot of white paint to top edge of text block, and a thin strip of dampening across the top edge of the wrappers. Very good. \$175

185. *International Festival of Authors Promotional Posters*. 1989-2002. Promotional posters for the annual Toronto literary festival, which each year since 1980 brought together the best writers of contemporary world literature. Each of these posters was designed by a leading artist of the day and is one of only a handful of copies signed by all or most of the year's participants. After the posters for the early years failed to produce a significant revenue stream for the festival, the promoter limited production to a very small number, to be given to the sponsors and signed by as many of the participants as possible. In practice that meant that typically there were five or fewer copies of each of these posters that were signed by the writers appearing at the festival. Participants in the festival came from all over the world, and included young and relatively unknown writers as well as some of the most famous and esteemed writers of the time, including various Nobel Prize winners, and winners of virtually every other major literary award around the world—Pulitzer Prizes, National Book Awards, Governor General's Awards, Booker Prizes, etc. We don't know of any copies of these posters coming on the market previously. These come from the collection of the promoter of the festival himself, Greg Gatenby—his own retained copies. All are framed (dimensions given are the size of the poster); fine unless otherwise noted, and sold separately:



A. **1989**. Approximately 48 signatures. Signed by: Bharati Mukherjee, Nobuo Kojima, Jamaica Kincaid, Julian Barnes, Gwendolyn Brooks, Susan Fromberg Schaffer, William Jay Smith, Mordecai Richler, Joan Chase, Murray Bail, Deirdre Bair, Alice Wexler, Thomas McGuane, Desmond Hogan, Martin Amis, Hella Haasse, Alice Adams, Norman Sherry, Gabriele Eckart, Hans Joachim Schadlich, Friedrich Christian Delius, Caryl Churchill, W.P. Kinsella, Roy Heath, Nissam Ezekiel, Ruth Rendell, Kjartan Fløgstad, Michael Coren, Pia Tafdrup, Louise DeSalvo, Hugo Loetscher, and others. 18 1/2" x 25 1/2". \$1000





B. **1993.** Designed by General Idea, a collective of three Canadian artists, two of whom died of AIDS in 1994. Approximately 61 signatures. Signed by: Paulo Coelho, William Vollmann, Jane Urquhart, Bobbie Ann Mason, Bharati Mukherjee, Aidan Mathews, Peter Levi, Marilyn Davis, Carol Shields, Ruth Rendell, Mavis Gallant, Barry Callaghan, Rose Tremain, Peter Mayle, Walter Abish, Robert Stone, Priscilla Juvelis, Paul Auster, Barry Unsworth, Rosa Lixsom, Vikram Seth, Austin Clarke, Bapsi Sidhwa, Joan Riley, Yves Beauchemin, James Mackey, Daniel Mark Epstein, and others. 17" x 22". \$1000

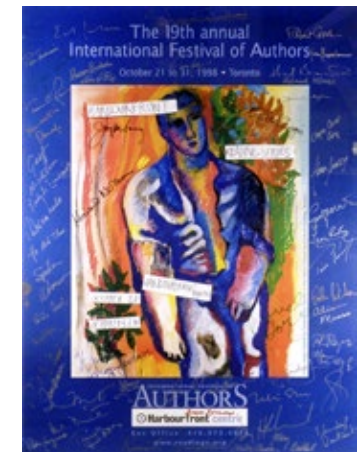
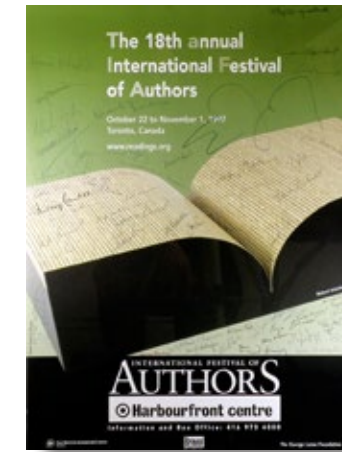
C. **1994.** Designed and signed by Michael Wilcox. Approximately 86 signatures. Signed by: Malcolm Bradbury, Jayne Anne Phillips, Aidan Higgins, Julian Barnes, Adrienne Rich, Alison Lurie, W.P. Kinsella, Derek Walcott, John Crowley, E.L. Doctorow, Mordecai Richler, D.M. Thomas, Deborah Baker, Ursula K. LeGuin, Elspeth Cameron, Joan Hedrick, Paul Quarrington, Brian Moore, Judith Skelton Grant, Benny Anderson, Michael Shelden, Richard Perceval Graves, Jonathan Keates, Diane Schoemperlen, Joan Mellen, Martin Seymour-Smith, and others. Small lower corner crease. 17" x 23". \$1000

D. **1995.** Designed by Joanne Tod. Approximately 61 signatures. Signed by: Bret Easton Ellis, Richard Ford, Joanna Trollope, Mordecai Richler, James Hoffman, Alina Reyes, Sunetra Gupta, Peter Fallon, Janice Galloway, Thomas Kenneally, Kaye Gibbons, Karen Connelly, Joyce Carol Oates, Mary Lee Settle, James Mackay, Thom Jones, Grace Paley, Barbara Gowdy, Deirdre Bair, Orhan Pamuk, Mariko Hayashi, Victoria Glendinning, Ann Beattie, Jim Crace, Rohinton Mistry, Arthur Hailey, Kate Pullinger, George Fletcher, Dennis Brutus, Hanan al-Shaykah, Michel Deguy, Dorothy Parker, and others. 18" x 24". \$1000

E. **1996.** Designed by Arnaldo Pomodoro. Approximately 70 signatures. Signed by: Nicholas Shakespeare, William Gibson, William Kotzwick, Kathy Acker, Sherman Alexie, W.P. Kinsella, Lynne Reid Banks, Louis Begley, Marie-Claire Blais, Isabel Colegate, William Gass, Matt Cohen, Maeve Binchy, Hershel Parker, Mavis Gallant, Janette Turner Hospital, Susan Sontag, Tobias Wolff, D.M. Thomas, Kazuo Ishiguro, Timothy Findley, Lawrence Block, Al Purdy, Paul Quarrington, Ruth Rendell, Joan Mellon, Nicholas Jose, Oksana Zabuzhko, Lorna Crozier, and others. 17" x 24". \$1000

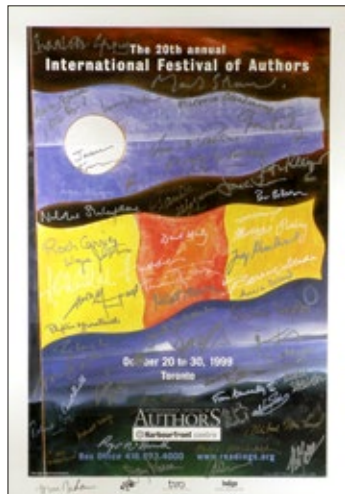
F. **1997.** Designed by Richard Artschwager. Approximately 54 signatures. Signed by: Robert Stone, Barry Lopez, Richard Ford, Michael Ondaatje, Anne Michaels, Colm Toibin, Bharati Mukherjee, Jamaica Kincaid, Guy Vanderhaeghe, Michael Turner, Jane Urquhart, Mavis Gallant, Ann Beattie, Nino Ricci, James Reaney, and others. 17" x 23". \$1000

G. **1998.** Designed by Sandro Chia. Approximately 51 signatures. Signed by: Rose Tremain, Tim O'Brien, Ho Anh Thai, Jay McInerney, Mary Gaitskill, Alice Munro, Edwidge Danticat, Joyce Carol Oates, Richard Holmes, Robert Coover, Geoff Nicholson, Leon Rooke, Timothy Findley, Farley Mowat, Susan Minot, Colin Wilson, Herta Muller, Jack Hodgkins, Greg Hollinghead, Yves Beauchemin, Howard Norman, Patricia Melo, and others. 17" x 23". \$1000



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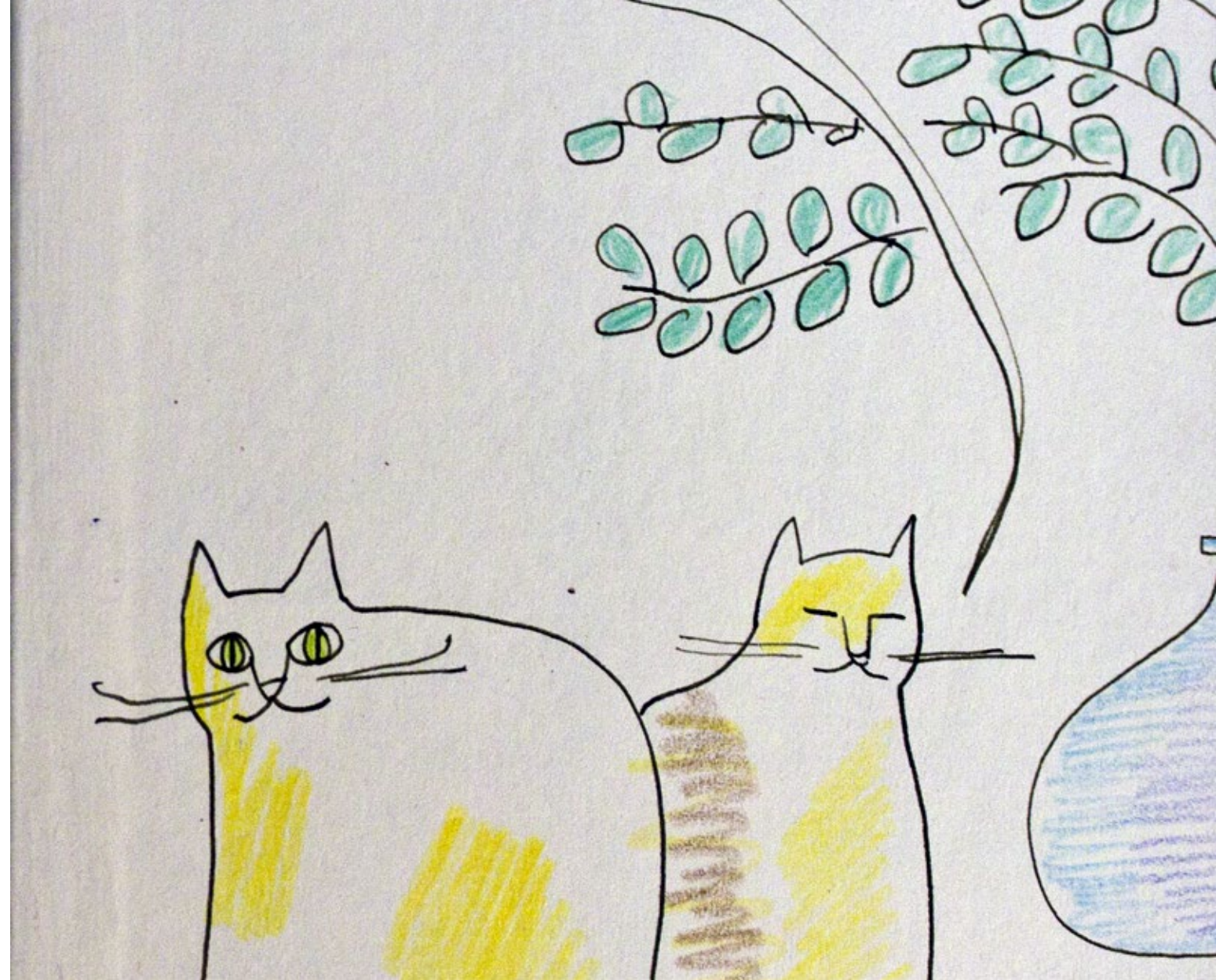




H. **1999.** Designed by David Blackwood. Approximately 53 signatures. Signed by: Tom Nolan, Jay Parini, Tom Keneally, Alistair Macleod, Claire Messud, Carol Shields, Lawrence Scott, Susan Jill Levine, Annie Dillard, Barbara Trapido, William Least Heat Moon, Marge Piercy, Grace Paley, Victoria Glendinning, Sara Paretsky, Mark Strand, Nancy Huston, Wayne Johnston, Roch Carrier, Roger McDonald, Charlotte Gray, and others. 16 1/2" x 23 3/4". \$1000

I. **2000.** Designed by Per Kirkeby. Approximately 64 signatures. Signed by: J.K. Rowling, Ha Jin, Ursula K. LeGuin, John Banville, Jane Urquhart, Susan Sontag, Jayne Anne Phillips, Guy Vanderhaeghe, W.P. Kinsella, Mordecai Richler, Philip Levine, Joanna Trollope, Lawrence Norfolk, Marie-Claire Blais, Aleksander Hemon, Patrick Toner, Margaret Atwood, Anne Michaels, Francine Prose, Farley Mowat, Candace Bushnell, Spider Robinson, Jeffrey Meyers, Elisabeth Harvor, Elizabeth Hay, and others. 18" x 24". \$1000

J. **2002.** Designed by Beverly Pepper. Approximately 55 signatures. Signed by: Colm Toibin, Michael Faber, Joanna Trollope, Janice Galloway, Tim O'Brien, Pagan Kennedy, Victoria Glendinning, Maxine Kingston, Guy Vanderhaeghe, Alan Powers, Alistair Macleod, Joyce Carol Oates, Pat Conroy, Laura Restrepo, Jim Harrison, Umberto Eco, Farley Mowat, Nino Ricci, Molly Peacock, Katherine Govier, June Jordan, Andrew Pyper, and others. 17" x 28". \$1000





From yr. admirer  
& absorbed guest

Jack Kerouac

June 4, '50

Denver