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MODERN
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CATALOG 164 -- MODERN LITERATURE

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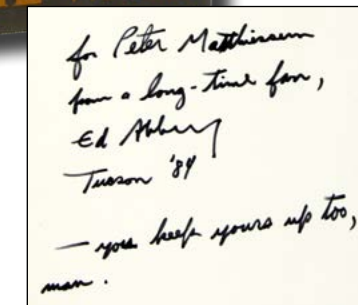
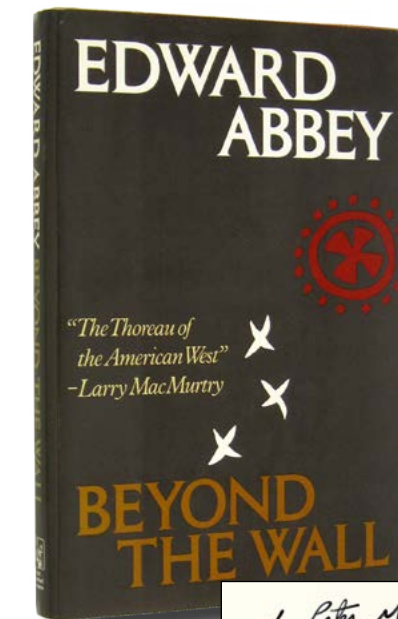
FRONT COVER ILLUSTRATION: Item #208

REAR COVER ILLUSTRATION: Item #249

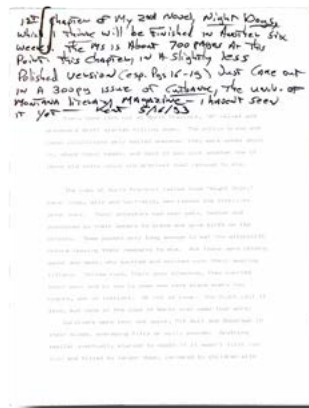
INSIDE COVER ILLUSTRATION: Item #53

1. **ABBEY, Edward. *Beyond the Wall*.** NY: HRW (1984). The hardcover issue of this collection of short nonfiction pieces by the author of *The Monkey Wrench Gang* and the environmental classic *Desert Solitaire*. This copy is inscribed by Abbey to Peter Matthiessen in the year of publication: “For Peter Matthiessen/ from a long-time fan, Ed Abbey/ Tucson ‘84/ — you keep yours up too, man.” Laid in (by Matthiessen) is a copy of Abbey’s 1989 obituary, dated in Matthiessen’s hand. An extraordinary association copy: Matthiessen was an inspiring figure to environmentalists who came of age in the 1960s and ‘70s: his 1959 book, *Wildlife in America*, chronicled the negative ecological impact of European settlement on the North American continent, and many of his books were in the field of natural history, indigenous peoples, wildlife and the environment. Abbey, of course, was an outspoken activist for wilderness and a provocateur: *The Monkey Wrench Gang* is credited with inspiring the founding of the radical environmentalist group, Earth First!, and Abbey was good friends with a number of the group’s founders and early members. This book bears a blurb from Larry McMurtry calling him “The Thoreau of the American West.” [McMurtry’s last name is misspelled on the first edition of this title.] The best association copy of one of Abbey’s books that we have handled. Fine in a fine dust jacket. \$1500

2. **ANDERSON, Kent. *Review File*.** c. 1987-1988. Anderson’s own collection of reviews of his first book, the powerful Vietnam novel *Sympathy for the Devil*, together with articles by him and about him from about the same time period. Roughly 14 different pieces, all photocopies, but five of them have holographic comments by Anderson on them. Includes copies of both Gustav Hasford’s and Harry Crews’s submissions for publicity blurbs for *Sympathy for the Devil*. Anderson has annotated Hasford’s with news of Hasford’s subsequent memorial service, and signed the annotation in 1993. All items fine. \$250



3. **ANDERSON, Kent. Defense of Faculty Reviews.** 1992. A 7-page dot-matrix print-out of a letter by Anderson defending himself against a series of complaints made against him as a faculty member at Boise State University. *Together with* an unsigned cover letter from 1993 expressing, among other things, a wish he could publish the letter and a tirade against “the new thing, the E-mail,” and its allowing people to hide behind a curtain like the Wizard of Oz. Also *together with* four of Anderson’s reviews as a faculty member, three of which have Anderson’s holograph annotations (e.g., “don’t know how she got this guy in her pocket”). And also *together with*, and paper-clipped to his faculty reviews, the Pablo Neruda poem “Guilty,” on which Anderson has written: “I make my ‘Creative Writing’ students memorize this for their mid-term.” Not signed on the preceding items, but with a 1993 letter of transmittal signed by Anderson, saying, among other things, that he expects he’ll be in Boise a few more years “before [they] manage to get rid of me.” Rust from paperclips; otherwise all items fine. \$450



4. **ANDERSON, Kent. Typescript of Night Dogs.** 1993. Anderson’s dot-matrix printout of a draft of what became the prologue and first chapter of his second novel. 24 pages, with extensive differences between this version and the published version. With a handwritten signed note by Anderson across the top of the first page, saying, in part, that he thinks the novel will be finished in another six weeks. *Night Dogs* was one of the most eagerly awaited novels of its time, but its publication was delayed as different publishers vied for it but no deal was reached for the publication rights. It was finally published in 1996 by Dennis McMillan, a small press/fine press publisher, primarily of limited editions. Later, in 1998, there was a publication by a major trade publishing house, Bantam, which had merged with Doubleday, the publisher of Anderson’s first novel. This is a very early segment of the work-in-progress. Marked by a rusty paper clip, else fine. \$750

5. **(Anthology). The Best Short Stories 1939.** Boston: Houghton Mifflin, 1939. With contributions by John Cheever, Eudora Welty—preceding both their first books—Robert Penn Warren, Richard Wright, Robert M. Coates, William Saroyan, Meridel LeSueur, and others. Edited by Edward J. O’Brien. Bookplate of screenwriter and film director Leo McCarey on the front pastedown and offsetting to the front flyleaf from same; near fine in a bright, very good dust jacket with rubbing to the edges and folds. It’s anecdotal, but when we were compiling a full set of *The Best American Short Stories*, it was this volume that proved the most elusive. \$450

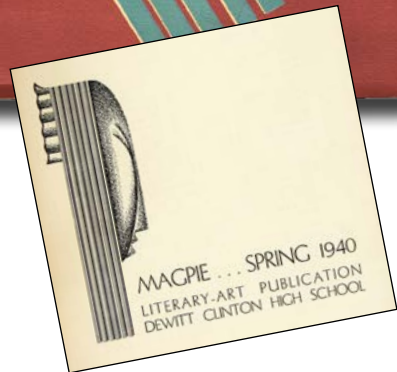
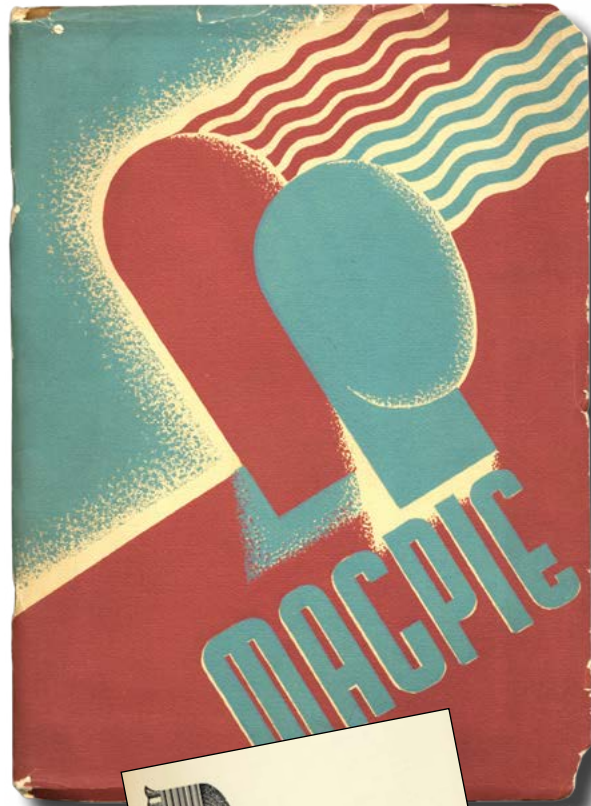
6. **(Anthology). American Negro Poetry.** Arna Bontemps, ed. NY: Hill & Wang [1963]. The uncorrected proof copy of this anthology edited by Arna Bontemps, with poetry by Langston Hughes, Sterling Brown, Jean Toomer, James Weldon Johnson, Richard Wright, Clarence Major, Robert Hayden, Paul Laurence Dunbar, Margaret Walker, Gwendolyn Brooks, Clarence Major, Frank Yerby, Bontemps himself, and many others. Tall, comb-bound galley sheets, without the Bontemps introduction that appeared in the published text. Publicity information taped inside the front cover; this may be what was once tipped to the front cover and is now absent. Minor sunning and creasing, with a couple small tears; a very good copy. The format suggests that only a small number would have been produced, and in this era proofs such as this were not routinely a part of the publication process. This is the only copy we have seen of the proof of this landmark collection, published at the dawn of the Civil Rights era. \$275



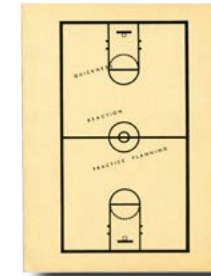
7. **ATWOOD, Margaret. “The Handmaid’s Tale - Before and After” in The Handmaid’s Tale Film Press Kit.** (Toronto): Nova Entertainment/VK & Associates, 1990. A two-page essay by Atwood on what she feared would happen upon the book’s release, how her fears didn’t materialize, and how that just made her more fearful. Included within the press kit for the 1990 film based on her 1986 classic dystopian novel, which featured a screenplay by Harold Pinter and starred Natasha Richardson, Faye Dunaway, Robert Duvall, Elizabeth McGovern, and Aidan Quinn. Also included are the usual synopsis, production notes, cast and credits, press release, and an issue of *Cinefantastique* (March 1990), which has the story of the making of *The Handmaid’s Tale* as its cover article. Corner crease to the title page of the stapled packet that includes Atwood’s essay, else all items fine in a glossy cardstock studio folder. As best as we can tell, this essay has not been published elsewhere. \$250



8. **BAKER, Nicholson. A Box of Matches, with Matches.** (London): Chatto & Windus (2002). The advance reading copy of the first British edition of this novel whose span of time is the time it takes the narrator to use a box of matches. Fine in wrappers. *Together with* a Chatto & Windus promotional book of matches with the author and title (and the pet duck) printed on the front cover. All matches present; fine. A bit of promotional cost-saving involved perhaps, as the novel turns on a *box* of matches rather than a book, though to be fair the first one or two matches in the story are taken from a book, but that was near empty at the start of the tale, hence the box. In any event, an uncommon Nicholson Baker promotional item (that can not be mailed internationally nor by air domestically). \$75



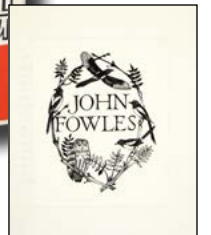
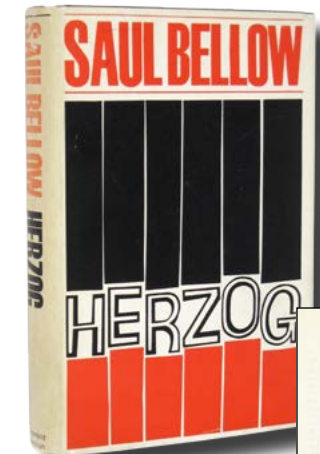
9. **(BALDWIN, James). "Peace On Earth" in *Magpie*, Spring 1940.** [Bronx]: Dewitt Clinton High School, 1940. Baldwin's first appearance in print, a 4-page story in his high school literary magazine about four friends, three of them black, in a trench at war, waiting to be sent into action. Precedes his first book by 13 years. Baldwin was 15 years old when this story was published, and he was on the staff of *Magpie* as well as a contributor to it. Also includes several poems and a story by Richard Avedon, who was also on the staff of the magazine. In 1964, Avedon and Baldwin collaborated on a book, *Nothing Personal*, a volume of social commentary with photographs by Avedon and text by Baldwin. At that point the two had been friends for a quarter century; they both went on to be acclaimed as representing the pinnacle of their respective arts. *The New Yorker* recently referred to Baldwin as "the American Orwell," citing Baldwin's 1960 essay on "the ugly dynamic between white police officers and young black men in the neighborhood where he grew up" in a "Talk of the Town" piece about recent controversial, and fatal, encounters between police and black youths, using Baldwin's piece to provide a perspective that spans more than half a century. Small chips to yapped edges; very good in stapled wrappers. An early, extremely scarce publication by one of the leading African American writers of the 20th century, and a volume that documents the friendship between Baldwin and Avedon going back to their high school years. \$1500



10. **(Basketball). KNIGHT, Bob. *Let's Get a Good Shot*.** Walden: Robert M. Knight, 1969. The first book by "Bobby" Knight, the legendary basketball coach and member of the Basketball Hall of Fame. At the time he retired, Knight was the winningest basketball coach in NCAA history. His teams won the national championship three times and he was named national Coach of the Year four times. He also coached the U.S. national team to an Olympic Gold Medal in 1984. This book was written while Knight was coaching at Army, before he took the job at Indiana where he earned most of his honors, including 11 league championships and eight league Coach of the Year awards. Knight's 1976 Indiana team, which won the national championship, was the last major college team to go undefeated for a full season. Knight was also a controversial figure, famous for his temper: on one occasion he threw a chair across the court during a game; and Hall of Fame player Larry Bird dropped out of school and quit basketball for a time rather than play for Knight. 28 numbered pages; several scuffs to covers. Owner name, a high school basketball coach at the time, inside both front and rear covers. Very good in stapled wrappers. Scarce. \$500
11. **(Basketball). KNIGHT, Bob. *Quickness, Reaction, Practice Planning*.** Walden: Robert M. Knight, 1970. Knight's second book, written the year before he left the coaching job at West Point to become head coach at Indiana, where he won three national championships and became a legend in his own time. When Knight retired from coaching he had won more games than any other college coach. Since then he has been surpassed by two other coaches, one of whom, Mike Krzyzewski of Duke University, was a player for Knight at West Point. 23 numbered pages; owner name inside both front and rear covers, else fine in stapled wrappers. \$500

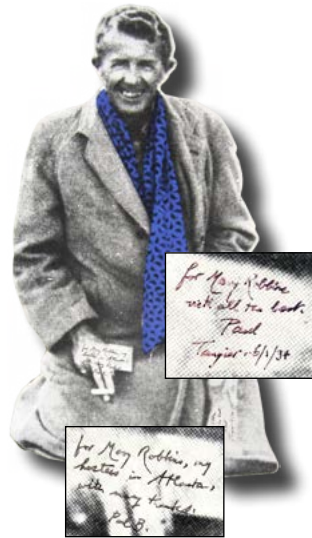
12. **BEACH, Marion "Tumbleweed." *Come Ride With Me*.** Chicago: DMAAH (1970). Poetry by an African-American woman from Alabama who was a social activist in the South and with American Indian groups. Warmly inscribed by "Tumbleweed" to well-known writer and activist Walter Lowenfels: "To Walter Lowenfels who the Indians of the Chicago Indian Village shall be forever indebted to." With a two-page signed manuscript poem, "The Theft of Two Continents," folded and tipped inside the front cover. Light staining to covers; very good in stapled wrappers. \$125

13. **BELLOW, Saul (and FOWLES, John). *Herzog*.** (London): Weidenfeld & Nicolson (1964). John Fowles's copy of the first British edition of Bellow's *Herzog*, the Nobel Prize winner's second book (of three) to win the National Book Award. Fowles' bookplate front flyleaf. Foxing to page edges; a very good copy in a very good dust jacket. \$300



14. (BOWLES, Paul.) *Liner Notes for Black Star at the Point of Darkness*. Brussels: Sub Rosa, 1990. The liner notes for a CD of spoken word recordings by Bowles, music composed by him, and music he recorded, composed and performed by others. The text of the liner notes is by Randall Barnwell, who produced the recording. Inscribed by Bowles to his biographer, Virginia [Spencer Carr], "with love," in 1994. Liner notes only, no CD. Fine. \$100

15. BOWLES, Paul. *Signed Poster for Paul Bowles: The Complete Outsider*. (n.p.): First Run Features [1994]. Poster for this 1994 documentary about Bowles by Catherine Warnow and Regina Weinreich that was filmed in Morocco and features Allen Ginsberg and Ned Rorem, among others. Bowles talks about his life and work and his marriage to Jane Bowles, and he reads from his own works in the film. He also composed much of the music used as the soundtrack. Inscribed by Bowles to his biographer Virginia [Spencer Carr], "with love." 24" x 37 1/2". Framed; fine. Very uncommon, especially signed, with a good association. \$450



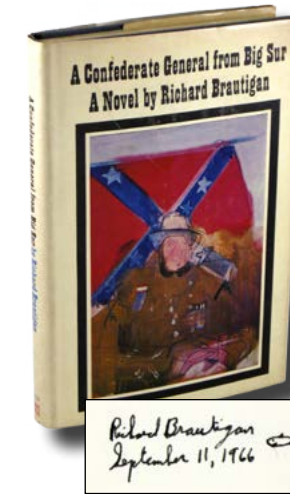
16. BOWLES, Paul. *Inscribed Cardboard Cutout*. (n.p.): (n.p.)(n.d.). Approximately 17" x 10" cardboard cutout of Bowles standing, smoking. In black and white but for a blue scarf. Inscribed twice by Bowles, once in Tangier and once in Atlanta, each time to Mary Robbins, Bowles's hostess when he traveled to the U.S. for surgery in 1994 and partner of Bowles's biographer, Virginia Spencer Carr. A few small abrasions on the back, perhaps where a cardboard stand attached. Near fine. \$275

17. (BOWLES, Paul). *Transatlantic Review 16*. (London): (Transatlantic Review)(1964). Includes "The Oven," translated by Bowles from the Moghrebi of Driss Ben Hamid Charhadi. Signed by Bowles in 1997 in Tangier, at his contribution. Title page detached and laid in; sunning to spine. Good in wrappers. \$125

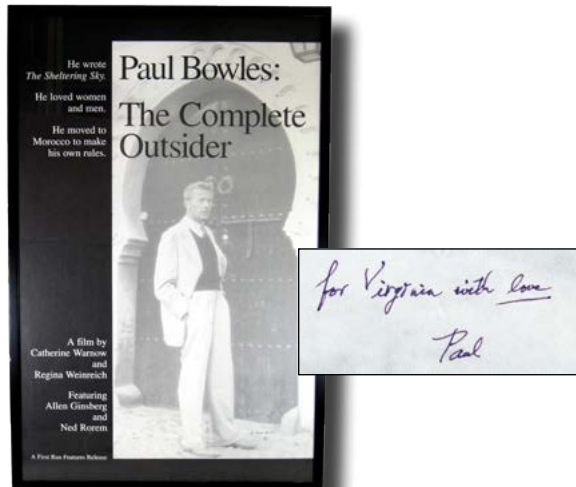
18. BRADBURY, Ray. *Fragments*. Colorado Springs: Gauntlet Press, 2005. A chapbook of nine one-page pieces by Bradbury, reproduced from typescript, with illustrations by him reproduced for each piece. The pieces are fragments of nine unfinished Bradbury short stories dealing with the Halloween theme. Some are just a paragraph or two, others are longer. The chapbook was issued by Gauntlet to purchasers of their 2005 deluxe limited edition of their reissue of Bradbury's classic *The Halloween Tree*, along with ancillary materials. Donn Albright, who compiled and edited the collection, selected these pieces for printing, with Bradbury's consent. Fine in stapled wrappers. \$75

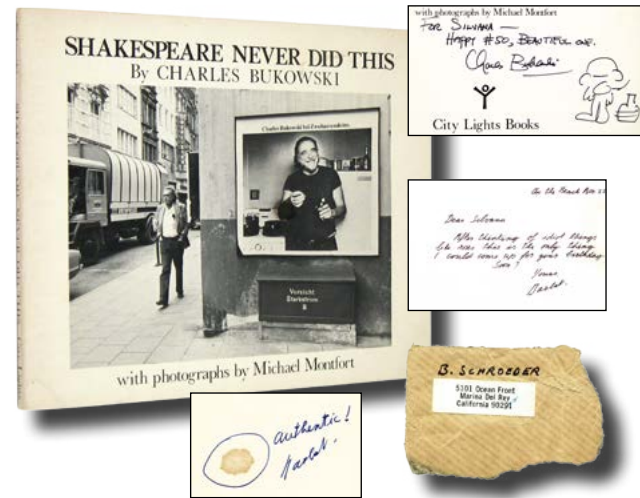
19. BRAUTIGAN, Richard. *A Confederate General from Big Sur*. NY: Grove Press (1964). His first novel, after several small press poetry collections. Signed by Brautigan, with a drawing of a trout, and dated September 11, 1966. Brautigan's writings influenced an entire generation and, although he fell out of literary favor for a time—culminating in his suicide in 1984—there was a resurgence of interest in his writings as he came to be seen as an American original whose whimsy, sensitivity and humor uniquely epitomized his time. *Confederate General* was issued by maverick publisher Barney Rosset, whose Grove Press had recently released long-banned works by such writers as Henry Miller, D.H. Lawrence, and William Burroughs, and who had published the Beat writers successfully, most especially Jack Kerouac. Brautigan's book did not find its target audience readily, and Grove, which had planned to publish his next novel, *Trout Fishing in America*, canceled the publication. Slight offsetting to the endpages and a little bit of foxing to the top edge; near fine in a near fine dust jacket with some top edge creasing to the rear panel. \$2500

20. BRAUTIGAN, Richard. *Trout Fishing in America*. San Francisco: Four Seasons, 1967. Third printing of Brautigan's breakthrough book, which established his unique writing style and sensibility and for the first time earned him a wide audience. Signed by Brautigan and dated March 13, 1969. With the 1969 ownership signature of writer and poet Charles Bell, creator of "Symbolic History;" multimedia presentations on the history of Western Civilization. The Four Seasons edition went through several printings totaling 35,000 copies, an enormous number for this publisher but a tiny fraction of the more than 2 million copies the book has sold overall since being reprinted by major trade publishers. Slight rubbing, else fine in wrappers. A very nice copy of a book seldom found in this condition, and very scarce signed, especially in the original publisher's edition. \$650



21. BUCK, Pearl S. *Of Men and Women*. NY: John Day (1941). The first book of nonfiction—"an inquiry into the basic scheme of American living"—by the Nobel Prize-winning author of *The Good Earth*, among many other books. Inscribed by the author to legendary Philadelphia bookseller Mabel Zahn: "For Mabel Zahn, with my sincere regards, Pearl S. Buck." Zahn worked for 70 (!) years at the venerable Philadelphia bookstore, Sessler's, and for the last several decades she was the head of the rare book room at Sessler's, and thus in regular and close contact with the generation of collectors that included Huntington, Morgan, Folger, Widener, etc., and became a well-known and prominent personage in that circle. Small stain at spine crown corresponding to a jacket chip there; very good in a very good, spine-tanned dust jacket with very minor edge loss. \$375



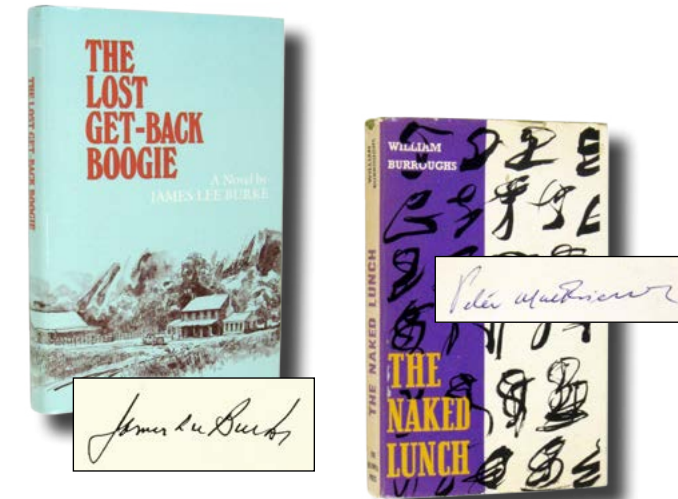


22. **BUKOWSKI, Charles. *Shakespeare Never Did This*.** (San Francisco): City Lights Books (1979). A book of nonfiction, recounting Bukowski's trip to Europe, illustrated with numerous photographs by Michael Montfort. Inscribed by Bukowski: "For Silvana — Happy #50, Beautiful One. Charles Bukowski [with self-caricature and bottle]." With the address label of director Barbet Schroeder on the inside front cover, along with a coffee spot that has been circled, labeled "Authentic!" and signed, Barbet. Laid in is an autograph note signed from Schroeder to Silvana presenting this book as her birthday gift. Schroeder directed Bukowski's *Barfly* in 1987, in addition to interviewing him and directing *The Charles Bukowski Tapes* the same year. A near fine copy of the issue in wrappers. \$1250



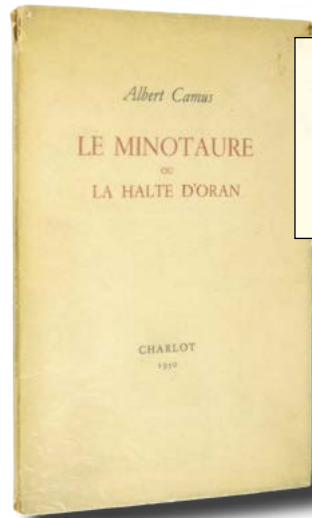
23. **(BUKOWSKI, Charles). AMIDEI, Sergio; FERRERI, Marco; FOUTZ, Anthony. *Tales of Ordinary Madness*.** Rome: (Nuova Stampa)[1981]. The screenplay by Amidei, Ferreri and Foutz (in English) for the 1981 film based on Bukowski's stories. Bukowski's collection *Erections, Ejaculations, Exhibitions and General Tales of Ordinary Madness* was published in 1972; there wasn't a collection entitled *Tales of Ordinary Madness* until 1983. Ben Gazzara starred in the well-received film, which won a number of awards in Italy where it was made: the screenplay won a David di Donatello award, roughly the equivalent of the Oscar, and Marco Ferreri also won a Best Director David, as well as a Golden Goblet and Silver Ribbon for Best Director, Italy's other major cinema awards. This copy is signed by Bukowski on the front cover. Velobound, with gray cardstock covers and a typed label on the front cover. Near fine. Scarce: we have never encountered another copy of it, let alone a copy signed by Bukowski. \$3500

24. **BURKE, James Lee. *The Lost Get-Back Boogie*.** Baton Rouge: Louisiana State University Press, 1986. After publishing three novels in the late Sixties and early Seventies, Burke went 15 years without having a novel published in hardcover, until LSU—which had recently had great critical and commercial success publishing John Kennedy Toole's posthumous, Pulitzer Prize-winning novel *A Confederacy of Dunces*—published this. Critical reception was immediate and extremely positive, and the following year Burke had the first book in his award-winning Dave Robicheaux mystery series published by a major New York publisher. It can rightly be said that this was his breakthrough book. A complimentary and prophetic dust jacket blurb by novelist and Pulitzer Prize winner Robert Olen Butler bears repeating: "James Lee Burke has one of the most self-assured, supple and enchanting voices in modern fiction. And he makes us see through a character's surface to his soul, a rare and wonderful thing. *The Lost Get-Back Boogie* is a splendid novel, and I hope it wins Burke the wide audience he deserves." It began the process, and the Robicheaux series secured that readership. Signed by the author. Fine in a fine jacket. \$500



25. **BURROUGHS, William S. *Naked Lunch*.** Paris: Olympia (1959). The first edition of his second book, one of the all-time great drug novels and a high spot of Beat and postwar American literature—one of the three key volumes of the Beat movement, along with Kerouac's *On the Road* and Ginsberg's *Howl*. This is the first issue, without the New Franc stamp over the original old franc price on the rear cover. Published only in paperback in Paris by Maurice Girodias' important small press, in an edition of 5000 copies (comprising both "issues"), three years before it could be published in the U.S. This copy belonged to the author Peter Matthiessen, who co-founded *The Paris Review* in 1953 and bears his ownership signature. Slight fore-edge foxing and minor sunning to the spine and rear panel; near fine in a very good dust jacket with just a few small edge chips. \$3000

26. **BUSCH, Frederick. *Harry and Catherine and Typed Postcard Signed*.** NY: Knopf, 1990. A well-received novel by a highly praised writer. Warmly inscribed by the author in the month after publication: "Dear Irene [Wanner], friend of my youth, good writer, good potter, good chum - Love, Fred/ 4/90." Laid in is a typed postcard signed to Wanner, from six years prior, in which Busch congratulates her on getting into *Ploughshares* and offers to "write about you to Dorland, if they ask." Busch also has fine things to say about his early publisher, Godine: "I love Godine for much. They did *Invisible Mending* marvelously, & ditto *Too Late American Boyhood Blues*, due out from them in August..." The book is near fine in a near fine dust jacket; the postcard is fine. \$100



a Nicole, et Jean Marie
avec la fidele affection
de leur vieux camarade
Albert Camus

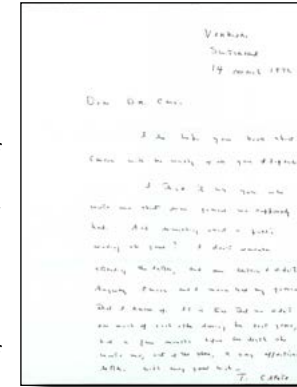
28. **CAMUS, Albert. *Le Minotaure ou La Halte d'Oran*.** (Paris): Charlot, 1950. The limited edition of an essay on finding solitude in order to replenish the soul. "There are no more deserts. There are no more islands. Yet there is a need for them." Camus argues that one can find solitude in the city but not in the cities of Europe, which have too much history present at all times; he finds Oran, in his native Algeria, to be a city where one can find the needed solitude. The edition was 1343 copies in a number of issues: this is one of 120 copies reserved for the use of the author. Although issued as an unsigned edition, this copy is inscribed by the author: "a Nicole, et Jean Marie/ avec la fidele affection/ de leur vieux camarade/ Albert Camus." ["To Nicole, and Jean Marie/ with the faithful affection/of their old comrade/ Albert Camus."] The recipients were almost certainly Nicole and Jean-Marie Domenach, French intellectuals and friends of Camus, albeit with some philosophical differences. Jean-Marie was a noted left wing Catholic thinker, and while he and Camus were both vocal in protesting such activities as the French use of torture during the Algerian civil war, Domenach had considerably more sympathy for the socialist and communist governments of the time, which Camus found repugnant. It is interesting to note the comma in the inscription, as though the inclusion of Jean-Marie in the presentation was an after thought, or perhaps a necessity of politesse. Long after Camus had died, Jean-Marie Domenach provided a preface to a book of his thinking, *Albert Camus and Christianity. Hope on Trial*. This is one of 120 copies in vellum, on Rives paper. The deluxe editions of this title turn up at auction with some regularity, but we were unable to find any instance of one of the author's copies in the market, and very few copies of this limited edition have ever turned up signed. A remarkable rarity, and a notable association copy. \$4500

\$2000

27. **CALVINO, Italo. *The Path to the Nest of Spiders*.** Boston: Beacon Press (1957). The first American edition of his first book, originally published in Italy in 1947. Inscribed by the author to bookseller and book collector Burt Britton, who included Calvino in his book of authors' self portraits, *Self-Portrait: Book People Picture Themselves*. Calvino came to prominence in the English-speaking world in the late 1960s, when he moved to Paris and *Cosmicomics* was published in English. He went on to publish a series of highly praised novels, and was widely considered a perennial Nobel Prize contender. Other than a couple of signed limited editions he did, books signed by him are scarce, especially English-language books. He did not do readings and author tours and signings; Burt Britton, first at the Strand Bookstore and later at Books and Company on Madison Avenue in New York City, was at the heart of the New York City book world and an avid collector. Books and Company hosted readings and was visited by virtually every literary figure who visited New York. Britton collected widely in modern literature and attempted to get all of his books inscribed, and largely succeeded. Shallow fraying to the spine extremities; near fine in a near fine dust jacket. \$2000

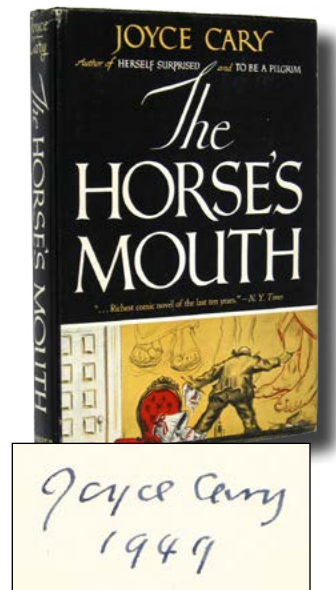
29. **CAPOTE, Truman. *Autograph Letter Signed*.**

March 14, 1972. A full page letter (roughly 100 words) written from Verbier, Switzerland, to Virginia Spencer Carr, biographer of Carson McCullers. Capote's main point seems to be to discount any rumor of an enduring quarrel between McCullers and himself, saying "Carson and I never had any quarrel that I know of. It is true that we didn't see much of each other during her last years, but a few months before her death she wrote me, out of the blue, a very affectionate letter." The letter is signed "T. Capote". It is written on the back of a February letter from Carr to Capote, in which no mention is made of a quarrel; there is only Carr's desire to meet with Capote to talk about her subject. Capote and McCullers had a long relationship, with a love-hate element to it: McCullers was the person who recommended Capote to Random House for his first book when Random was trying to woo her away from Houghton Mifflin, and Random House became Capote's longtime publisher. Both writers were intensely competitive and, according to Marguerite Young in George Plimpton's oral biography of Capote, at first "he worshipped at her feet but when she emerged as a writer the feud began..." Later she mentions a time when Capote was driving in Rome and saw McCullers on an island in the middle of traffic and said to Young, "Ahhh, now I can get her! I can just brush past her and knock her down, kill her!" Young replied "Oh, Truman, don't be ridiculous, everybody will know." The letter is folded in thirds for mailing. A self-addressed stamped envelope had obviously been provided by Carr and is included here, with Capote having signed his name as the return address. Also included is a mailing return receipt signed by Capote as well as an otherwise blank index card, also signed by Capote. Apart from the mailing folds, all items are fine. \$750



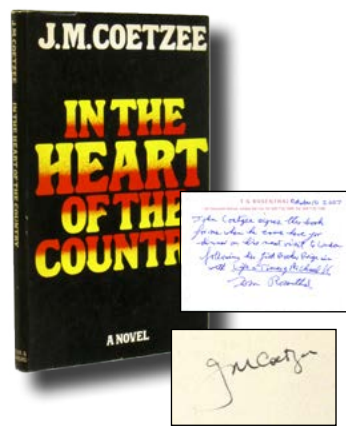
30. **CARROLL, Jim. *Living at the Movies*.** NY: Grossman, 1973. The first book to be published by an "above-ground" publisher by this poet who was prominent in the New York City counterculture in the late Sixties. Carroll was already something of a legend before he was 18, and he had received glowing praise from even such a literary luminary as Jack Kerouac, who wrote "at 13 years of age, Jim Carroll writes better prose than 89% of the novelists working today." He was part of the social milieu that included performers like Lou Reed and the Velvet Underground and poets such as Ted Berrigan, Ron Padgett and others. It was a cultural scene heavily defined by drugs and rock and roll, and Carroll's writings comprise one of the great coming-of-age documents of the drug culture. Near fine in a near fine Larry Rivers-designed dust jacket with a small black sticker on the front flap over the price. A Viking Press catalog clipping announcing the then-forthcoming book is laid in. \$350

31. **CARY, Joyce. *The Horse's Mouth*.** NY: Harper & Brothers (1944). Probably the author's most famous book, the third volume in his first trilogy, and called "perhaps the finest novel ever written about an artist." Signed by the author on a tipped-in leaf, dated 1949. The 1958 movie starring Alec Guinness was nominated for an Academy Award for its screenplay, which Guinness wrote. A fine copy in a near fine, lightly rubbed dust jacket. An exceptionally nice copy of this book, whose thin black dust jacket is notoriously subject to wear. \$450

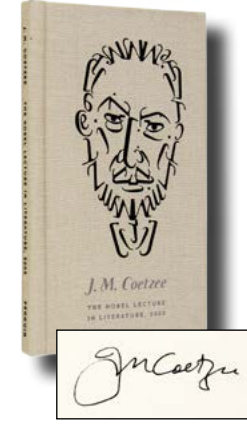
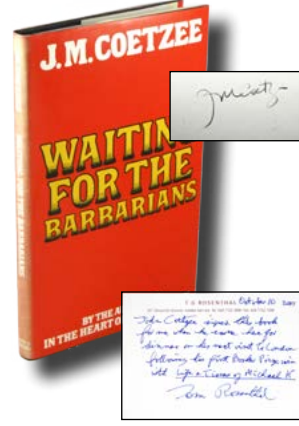




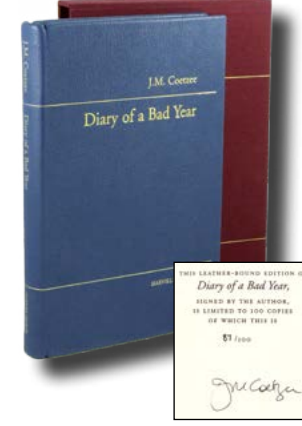
32. **CATTON, Eleanor.** *The Rehearsal*. (London): Granta (2009). The first British edition, and first hardcover edition, of this highly praised, award-winning first novel, originally published in a small edition in New Zealand. Signed by the author in 2013. Fine in a very near fine dust jacket nicked at the upper rear spine fold. \$200
33. -. Same title. The advance reading copy of the first British edition (identified on the front cover as “an uncorrected proof”). Signed by the author in 2013. Fine in wrappers. Scarce, especially signed. \$350



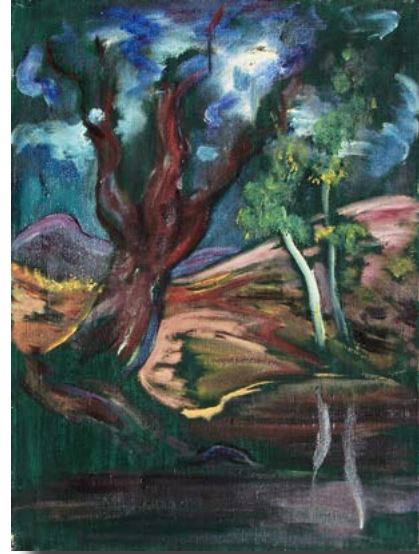
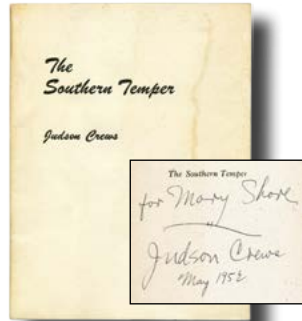
34. **COETZEE, J.M.** *In the Heart of the Country*. London: Secker & Warburg (1977). His first novel published outside of his native South Africa (published in the U.S. as *From the Heart of the Country*), this was also his first book to tackle head-on the political antagonisms between the colonizer and colonized, in particular in his native South Africa, where the tensions were exacerbated by racism. He has returned to these themes repeatedly, and has won the Nobel Prize for Literature as well as winning the Booker Prize twice. This book was made into the film *Dust* in 1985, directed by Marion Hansel, which won two awards at the Venice Film Festival that year. Signed by the author for the publisher, Tom Rosenthal. Laid in is an autograph note signed by Rosenthal, dated in 2007: “John Coetzee signed this book for me when he came here for dinner on his next visit to London following his first Booker Prize win with *Life & Times of Michael K*.” Mild toning to endpages; near fine in a near fine dust jacket with the original price intact and no sticker, with tanning to the spine lettering and trace edge wear. A very nice copy of a groundbreaking book, by one of the most acclaimed authors of our time, and seldom found signed. \$850
35. **COETZEE, J.M.** *Waiting for the Barbarians*. London: Secker & Warburg (1980). The first British edition and the true first edition of his second book. Signed by the author, again for the publisher, Tom Rosenthal, with an autograph note signed by Rosenthal laid in, dated in 2007: “John Coetzee signed this book for me when he came here for dinner on his next visit to London following his first Booker Prize win with *Life & Times of Michael K*. *Waiting for the Barbarians* was published as a paperback original when it was issued in the U.S. Nonetheless it received a front page review in *The New York Times Book Review*, almost unheard of for a paperback, and it propelled the book to a bestsellerdom it might otherwise have failed to achieve. Coetzee’s next book, *Michael K*, won the Booker Prize, and there was some speculation that, deserving as that book might have been, the award was something of a “make-up call” for the judges’ having missed out on *Barbarians*. After Coetzee won the Nobel Prize in 2003, Penguin books added *Waiting for the Barbarians* to its 20-volume series of Great Books of the 20th Century, the only book of his to be included. A couple of faint spots to the top edge, else fine in a near fine dust jacket with the usual spine fading; the text, while faint, is still visible and readable, unlike some other copies we have seen. \$3500



36. **COETZEE, J.M.** *The Nobel Lecture in Literature, 2003*. (NY): Penguin (2004). The American edition. Signed by the author. In addition to the lecture, this edition includes the Acceptance Speech, not in the British edition. Fine without dust jacket, as issued. \$375
37. **COETZEE, J.M.** *A House in Spain*. Amsterdam: Cossee (2003). A little-known bilingual (English/Dutch) limited edition of this story that first appeared in *Architectural Digest*, here issued as a New Year’s keepsake for friends of the publisher. One of 1500 copies, hardbound, without dust jacket, and with the English and Dutch versions bound back to back. Yellow cloth very mildly dusty; still fine. \$150
38. **COETZEE, J.M.** *Diary of a Bad Year*. London: Harvill Secker (2007). The limited edition of this novel of an aging writer very much like Coetzee—a South African transplanted to Australia, and author of a novel, *Waiting for the Barbarians*—who jots down his thoughts in essays on a variety of subjects, interspersed with the writings of his neighbor whom he has hired to type his manuscripts, and his own diaries. Copy No. 87 of 100 copies signed by the author. Bound in goatskin; a fine copy, housed in a custom slipcase. An attractive edition, issued in a very small limitation, especially for a Nobel Prize winner. \$550



39. **(COETZEE, J.M.).** *A Literary Miscellany by Members of the Staff and Students of The University of Cape Town, South Africa*. Cape Town: University of Cape Town, 1958. Early publications by Coetzee, dating from two years before he received his undergraduate degree. Coetzee contributes three pieces to this assemblage: “The Love Song...,” “Procula to Pilate,” and “Attic.” A 67-page stapled mimeograph production, collected by R.G. [Robert Gay] Howarth, whom Coetzee mentions in his fictionalized autobiography, *Youth*. Signed by Coetzee on the front cover. Light foxing, small foredge tear to front cover; near fine, and housed in a custom clamshell case, with the spine label titled “Attic/A Literary Miscellany.” We have never seen nor heard of another copy of this; the format alone suggests that a very small number would have been done, and doubtless few have survived. Exceedingly scarce early writing by a Nobel Prize-winning author. \$3500



40. (COETZEE, J.M.). *Staffrider*. Braamfontein: Ravan Press, 1978. Advance or trial copy of Volume 1, No. 1 of *Staffrider*, a South African literary journal dedicated to being a popular outlet for writing by and for South Africans of all races and classes, and not just the elite and educated. The title of the journal is taken from “the slang for people hanging outside or on the roof of overcrowded, racially segregated trains,” Prints Coetzee’s poem “Hero and Bad Mother in Epic.” Possibly Coetzee’s only published poem. The text block for the magazine is unopened and uncut, currently longer than the covers to which it is laid in, indicating this is an unfinished, unpublished example. This example, which has a date of March 1978 for Volume 1, No. 1, would seem to correct information currently online that the magazine started publishing in 1977. Some foxing to pictorial covers; in all a very good copy, now housed in a folding chemise and slipcase. A special copy of the first issue of an influential South African journal, dating from the apartheid era and part of the movement that eventually ended with the dismantling of apartheid. \$750

41. CREWS, Judson. *The Southern Temper*. Waco: Motive, 1946. An influential essay by this poet and critic, who was an early and longtime friend of Henry Miller and various other literary and artistic figures. Inscribed by the author in 1952 to Mary Shore, a painter and friend of Charles Olson. Near fine in stapled wrappers and a very good, dampstained dust jacket with two small holes on the rear panel. \$125

42. CUMMINGS, E.E. *Landscape with Red Tree and White Birches*. 1947. Oil on canvas by Cummings, who did not title his paintings; the title given here is purely descriptive. 18" x 24". “By E.E. Cummings” written on the wood frame, apparently in another’s hand. Cummings signed only a small fraction of his work, deliberately and for philosophical reasons: he believed the work should stand on its own—and be judged on its own merits or faults—rather than be judged by who the creator of it was. When he backed away from the New York art scene in the late 1920s and early 1930s, Cummings was backing away from what he considered to be an artistic milieu driven by personality and ego rather than by art. After his early period as an abstract artist, he focused on representational art for the rest of his life, but often—as in this painting—he used a palette and a style that owed much to his early influences among modern artists: Cezanne, Matisse, and the Fauvists. One tack missing from the top of the stretched canvas; else fine. \$7500

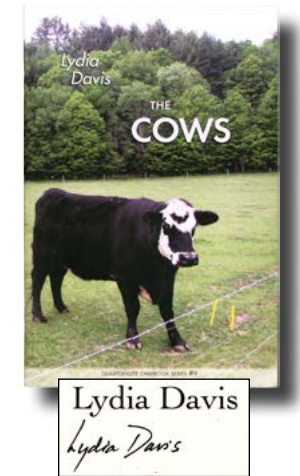
43. DANIELS, Les and THOMPSON, Diane. *Teacher’s Manual for Thirteen Tales of Terror*. NY: Scribner’s (1977). Daniels and Thompson served as editors for the 1977 book *Thirteen Tales of Terror*, a collection of classic horror stories by such writers as Edgar Allan Poe, H.P. Lovecraft, Robert E. Howard, Manly Wade Wellman, Robert Bloch, and others. This teacher’s manual lists both Daniels and Thompson as copyright holders, has only Thompson’s name printed on the front cover; this copy, however, is inscribed by Daniels on the front cover to an interviewer: “Answer all these questions. I had to answer yours, didn’t I?” Near fine in stapled wrappers. \$100

44. DAVIS, Lydia. *Blind Date*. Tucson: Chax Press, 1998. Copy number 66 of 100 numbered copies of this story. Although not called for, this copy is signed by Davis. Cover illustration by Cynthia Miller. An interesting production, with the pages of the text pasted together and then pasted, accordion-style, into uncovered boards. Approximately 6" x 10 1/2". Erratum slip laid in, with additional note stating that the initial plan was to paste the cover illustration on to silk tissue paper, and only in the second half of the print run did they change to using the uncovered boards, as they “felt that was appropriate.” This being number 66, this is one of the “appropriate” issue. Precedes Davis’s *McSweeney’s* debut and her Macarthur Award. In 2013 Davis won the Man Booker International Prize, the fifth recipient of that relatively new award, following Ismail Kadare, Chinua Achebe, Alice Munro, and Philip Roth. A scarce edition by a writer who has been earning high critical praise for nearly 30 years but has only recently begun to receive widespread mainstream recognition for her work. Fine. \$550

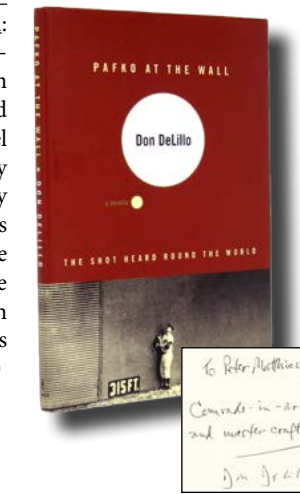


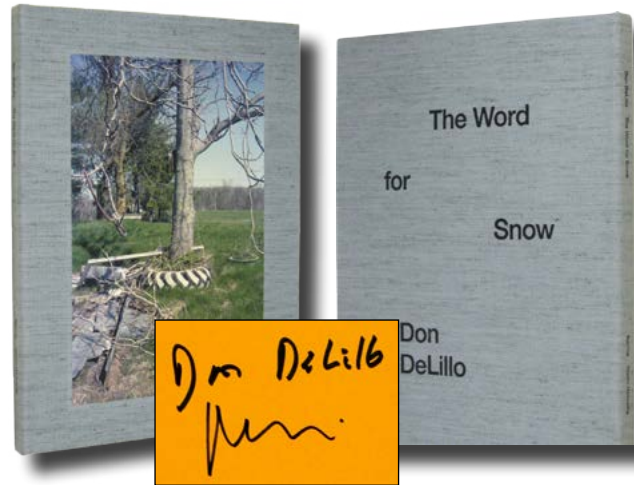
45. DAVIS, Lydia. *The Cows*. Louisville: Sarabande (2011). Thirty plus pages, including photographs by Davis, her son, and one other, musing on the movements of a group of cows. This copy is signed by Davis. Tiny lower outer corner bump, else fine in stapled wrappers. Uncommon signed. \$125

46. DELILLO, Don. *White Noise*. (n.p.): (Viking)(1985). The advance reading copy of his National Book Award-winning novel, labeled “unrevised and unpublished proofs.” Light foxing to the rear cover and edges of text block; near fine in wrappers. From the library of National Book Award-winning author Peter Matthiessen. \$250



47. DELILLO, Don. *Pafko at the Wall*. NY: Scribner [2001]. The first separate edition of this short piece. Inscribed by DeLillo to fellow National Book Award-winning author Peter Matthiessen: “To Peter Matthiessen/ Comrade-in-arms and master craftsman/ Don DeLillo.” This novella originally served as the prologue to DeLillo’s 1997 novel *Underworld*. Published here separately to commemorate the 50th anniversary of the Giants’ victory over the Dodgers in the 1951 pennant race. Fine in a fine dust jacket but for a corner crease to the front flap. A nice association between two of the most highly regarded writers of their time. \$350

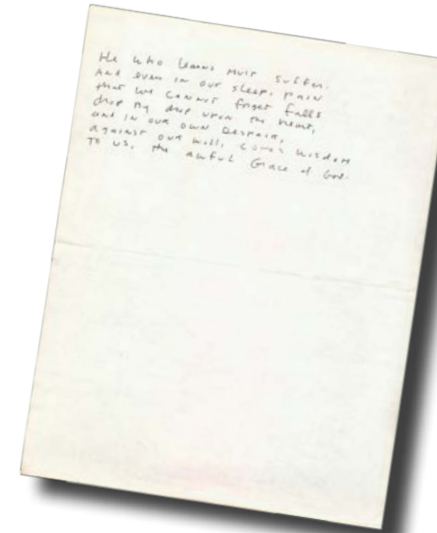
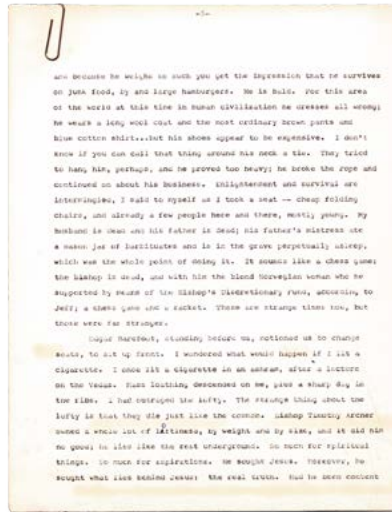




48. **DELILLO, Don and PRINCE, Richard.** *The Word for Snow.* (NY/Easthampton): (Karma/Glenn Horowitz)(2014). The limited edition of DeLillo's 2007 one-act play, with photographs by Richard Prince. Of a total edition of 1000, this is one of 125 clothbound copies signed by DeLillo and Prince. Fine in publisher's acetate. An attractive production, linking two of the leading artists in their respective fields in a very small edition. \$375

49. **DIAZ, Junot.** *This Is How You Lose Her.* NY: Riverhead, 2012. The uncorrected proof copy of the Pulitzer Prize winner's third book, second story collection. There was an advance reading excerpt printing a single story that is slightly more common than this; this is the first time we have had the full proof. Upper outer corner creased; near fine in wrappers. \$125

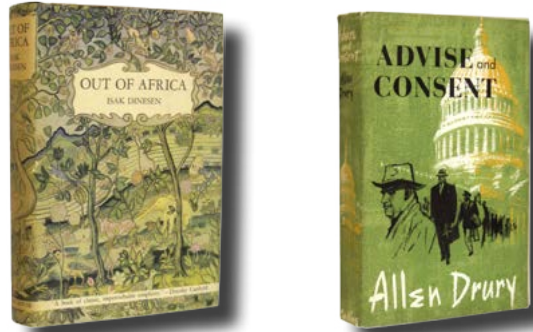
50. **DICK, Philip K.** *Typescript Pages of The Transmigration of Timothy Archer.* c. early 1980s. Six typescript pages, pages 5-10, being the last half of the first chapter, which takes place on the day John Lennon died. Two typos hand-corrected. Paper-clipped, edge-sunned; near fine. Also included are another 15 random pages in photocopy, hand-numbered between 3 and 180; these reproduce some copyediting. At least one change between the photocopies here and the published text. Dick had finished writing and editing *The Transmigration of Timothy Archer*, which was the final book in the *Valis* trilogy, prior to his death but he died before the book was published. That suggests that these pages are some of the final ones that Dick worked on in his lifetime. From the collection of SF writer Tim Powers, Dick's longtime friend and the person to whom he entrusted his manuscripts when his own living situation was precarious and he felt he could not safeguard them adequately himself. Original, unique material by Dick seldom comes on the market these days. While he was an acclaimed science fiction writer in his lifetime, his reputation since he died has soared—in part because of the numerous films made from his stories and novels—and he is seen as a provocative and prophetic writer whose work transcends genres. \$1500



51. **DICK, Philip K.** *Passage from Aeschylus.* Undated. Seven lines from the Agamemnon of Aeschylus, written out in Dick's hand and quoted by him in *The Transmigration of Timothy Archer*, which was published shortly after his death, in 1982. The handwritten version varies slightly from both the standard translation and the version included in the novel, ending "... against our will comes wisdom to us, the awful Grace of God," instead of "... against our will comes wisdom to us *by* the awful grace of God [emphasis added]." One can't help but think of the former as representing Dick's own understanding better than the latter: the equating of wisdom itself with the "awful Grace of God" rather than being something facilitated by that grace—presumably a benign something, as we normally take wisdom to be a Good Thing rather than something "awful." Handwritten on paper folded into twelfths. On the verso are the words (written vertically): "MARGINA/SUZETTE/PONDER," also in Dick's hand. 8 1/2" x 11", but for the light folds, near fine. Provenance: Tim Powers. \$1250



52. **DICK, Philip K.** *VALIS Schematic.* Undated. A brief sketch in Dick's hand working out some relation between "YHWH," "Belial," and "Good Deity." Numbers, a circle, an arrow, but his intended pattern of thought remains his own. Also noted is that YHWH should be "in red & gold." The *VALIS* trilogy was Dick's effort to understand and explicate the "Vast Active Living Intelligence System" that he understood to be the underpinning of the universe as we know it, and the books were as much a series of philosophical musings and reflections as they were a series of novels. Dick's *Exegesis*—some 8000 pages of unpublished writings that he worked on for the last decade of his life—focused on these metaphysical questions, and his books were an outgrowth of that intellectual and spiritual inquiry. Written on one half of a 8 1/2" x 11" paper. Several creases and folds; very good. Provenance: Tim Powers. \$1000



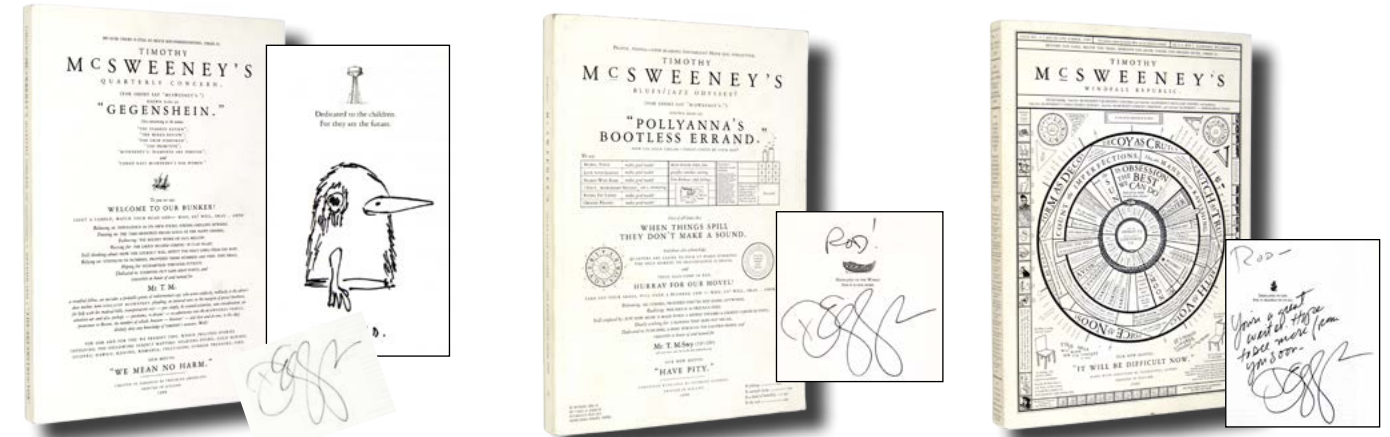
53. **DINESEN, Isak. *Out of Africa*.** NY: Random House (1938). The first American edition of her second book, a memoir of her life in Kenya that has come to be regarded as a classic—one of the defining autobiographies of the 20th century. Small ink stamp (“59233”) on the rear flyleaf; darkening to pastedowns from the binder’s glue, mostly near the hinges; rich top stain. A near fine copy in a very near fine dust jacket with mild tanning to the spine. An attractive copy of a landmark book. \$750

54. -. Another copy. Darkening to the joints and fading to the top stain; near fine in a near fine, mildly tanned dust jacket with trace rubbing near the crown. \$500

55. -. Another copy. Text block shaken; very good in a very good, mildly spine-sunned dust jacket with a small snagged tear at the rear panel. \$375

56. **DRURY, Allen. *Advise and Consent*.** London: Collins, 1960. The uncorrected proof copy of the first British edition of Drury’s first novel, a novel of Washington politics that won the 1960 Pulitzer Prize for fiction (it was published in the U.S. in 1959). Near fine in unprinted, cloud-themed wrappers, laid into a very good dust jacket. With a typed letter from the publisher laid in, stating, in part: “we consider it the biggest potential seller and one of the finest novels to come in the last 5/6 years.” Very uncommon in this advance issue, and a very nice copy. \$750

57. **DUBUS, Andre. *Autograph Letters Signed*.** 1984-1985. Two autograph letters signed to the writer Jay Neugeboren, written to him in his capacity as the Director of the MFA Program in English at the University of Massachusetts. The first letter takes the form of two postcards written the same day in 1984: the first postcard contains autobiographical information, from social security number to education, awards, and publications, concluding with “I’m working on something that’s driving me mad, and will probably still be working on it then, God willing.” The second card continues the letter with, in part: “I do not believe students should simply get a 50 minute reading, clap, go home.” Dubus says he’ll stay as long as the last person stays, and then provides some brand choices for beer to have on hand. Both cards are fine, and hand-addressed. The 1985 letter makes arrangements for bringing his wife and 2 year old daughter to Amherst for a reading, the arrangements including asking for a sitter for his daughter, and perhaps a VCR, and offering to bring Cheerios (as well as Polish vodka). Dubus also states his preferences for eating in restaurants. Folded in thirds for mailing; fine, with a hand-addressed envelope with an additional paragraph written on the back, mentioning two people he would like to see during the visit. \$375



58. **(EGGERS, Dave). *Timothy McSweeney's Quarterly Concern, a.k.a "Gegenshein."*** (Brooklyn): (McSweeney’s), 1998. The first volume of Eggers’ literary journal, featuring Eggers (uncredited but everpresent), David Foster Wallace, Rick Moody, Sarah Vowell, Neal Pollack, and others. Signed by Eggers. McSweeney’s went on to be one of the most influential publishing companies of the first decade of the 21st century: in addition to publishing the journal *McSweeney’s*, with its innovative formats and content, it became a book publisher, introducing new writers and publishing new work by a number of already well-regarded writers. Covers slightly dusty; very near fine in wrappers. \$450

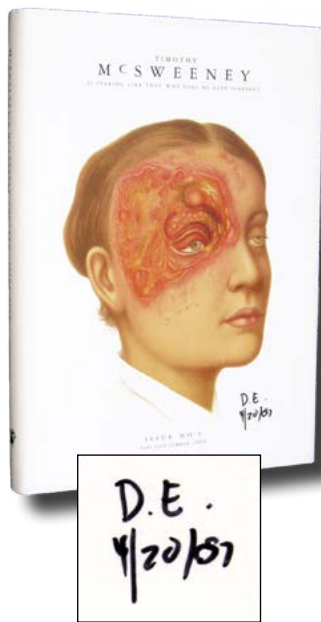
59. **(EGGERS, Dave). *Timothy McSweeney's Blues/Jazz Odyssey?*** (Brooklyn): (McSweeney’s), 1999. The second issue of the journal, also known as *Pollyanna's Bootless Errand* or *McSweeney's #2* (Late Winter/Early Spring, 1999). Includes work by Eggers, Jonathan Lethem, David Shields, Neal Pollack, Sarah Vowell, Amanda Davis, Heidi Julavits, John Hodgman, and others. Inscribed by the editor and presumed author of many uncredited sentences, Dave Eggers. “Paid” stamp inside rear cover. Some handling evident to covers; near fine in wrappers. \$250

60. **(EGGERS, Dave). *Timothy McSweeney's Windfall Republic*.** (Brooklyn): (McSweeney’s)(1999). The third issue of the journal, featuring Jonathan Lethem, J. Robert Lennon, Rick Moody, Mark O’Donnell and others. Inscribed by Dave Eggers: “Rod - You’re a great writer. Hope to see more from you soon.” Fine in wrappers. \$250

61. **(EGGERS, Dave). *Timothy McSweeney's Trying, Trying, Trying, Trying, Issue No. 4*.** (Brooklyn): McSweeney’s, 2000. Individually bound works by Rick Moody, Jonathan Lethem, Lydia Davis, George Saunders, Haruki Murakami, Denis Johnson, Paul Maliszewski (on Nabokov paperback covers) and five others. With an additional booklet of sundry publishing opinions, apparently crafted by the editor, Dave Eggers, and another booklet of shorter pieces by various authors. All booklets are fine in stapled wrappers except for the Denis Johnson which is fine and perfectbound, and all fourteen, along with the extremely entertaining Subscriber Agreement, are laid into a fine folding pictorial box. Signed by Lethem at his contribution, and signed by Eggers (“Hoo Boy, D. Eggers”) on the front of the box. \$200

62. (EGGERS, Dave). *Timothy McSweeney Is Staring Like That Why Does He Keep Staring?*, Issue No. 5.

(Brooklyn): McSweeney's, 2000. Issue No. 5, this being the state with text printed on boards and a partially dissected face on the dust jacket. Signed (initialed) by Eggers on the dust jacket. With contributions by Susan Minot, Sarah Vowell, Lydia Davis, J. Robert Lennon, Steven Barthelme, Ann Cummins, and many others. Fine in a fine dust jacket. \$75

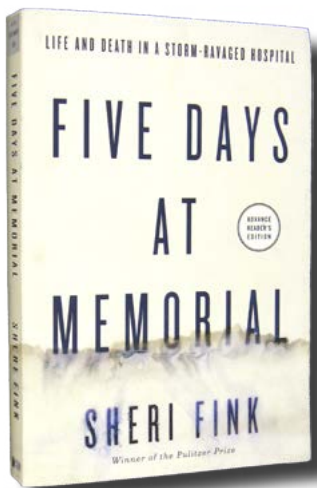


63. EHRHART, W.D. *Channel Fever*. Long Island: Backstreet (1982). Copy No. 100 of 526 numbered copies of this collection of poems by Ehrhart, Jephtha Evans, and Kraft Rompf. Text block threatening to separate from covers due to drying of glue; near fine in wrappers. \$50

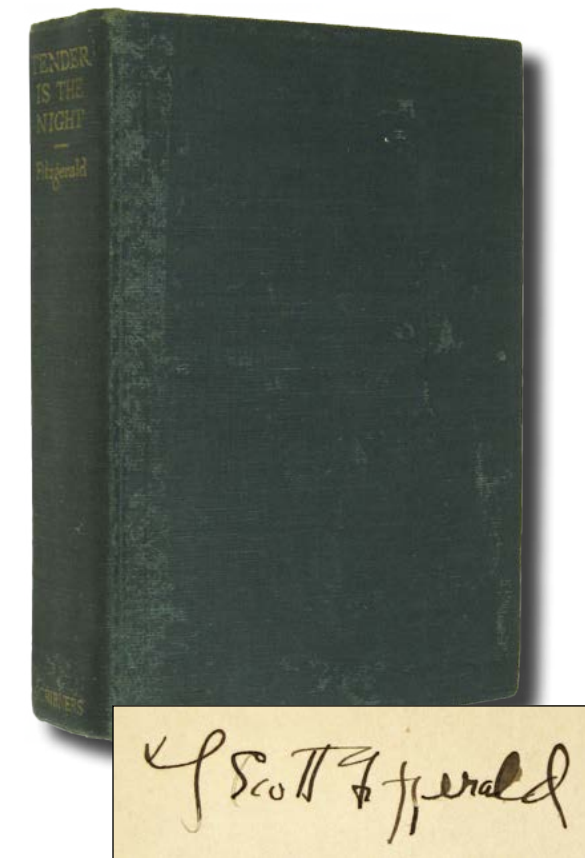
64. EHRlich, Gretel. *Facing the Wave. A Journey in the Wake of the Tsunami*. NY: Pantheon, 2013. The uncorrected proof copy of this book written in the aftermath of the earthquake and tsunami that devastated the coast of Japan and destroyed a nuclear reactor, causing untold damage to the neighboring land and sea. With a letter laid in to a well-known writer from the Editorial Director, soliciting a comment for the book. Fine in wrappers. \$100

65. (FBI Files). *WIN, March, 1972*. Rifton: WIN, 1972. "The complete collection of political documents ripped-off from the F.B.I. office in Media, PA, March 8, 1971," as sent to *WIN* by Liberty Publications, publishers for the Citizens' Committee to Investigate the FBI. This is the first issue, with a price of 75 cents. In the spirit of the Pentagon Papers, and the historical antecedent to Wikileaks, this is a collection of FBI documents on a variety of subjects published with the intention of making the workings of the law enforcement agency more transparent, and presumably more accountable. Acidic pages darkened, with some edge darkening and small stains to cover; owner information front cover; about very good in stapled wrappers. A double issue: Vol. VIII, Nos. 4 & 5. \$50

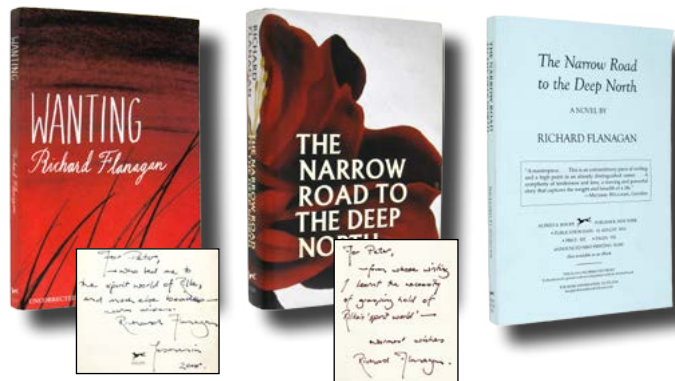
66. FINK, Sheri. *Five Days at Memorial*. NY: Crown (2013). The advance reading copy of Fink's National Book Critics Circle Award-winning book about the decision to hasten the deaths of some of the weaker patients while awaiting (and losing hope for) evacuation of Memorial Medical Center in the midst of Hurricane Katrina. Expanded from Fink's Pulitzer Prize-winning essay for the *New York Times Magazine*, and with textual changes between this version and the final, published book. "July 13" written in marker on the lower edge of the text block (the book was published in September). Fine in self-wrappers. A landmark of investigative reporting. Scarce in the advance issue. \$100



67. FITZGERALD, F. Scott. *Tender is the Night*. NY: Scribner, 1934. Fitzgerald's fourth novel, with a first printing of 7600 copies (compared with over 20,000 for *The Great Gatsby*), and the last novel published during his lifetime. Signed by the author: one of 19 copies signed by Fitzgerald in his home at the behest of the book buyer for the Baltimore department store Hochschild, Kohn. *Tender is the Night*, which Fitzgerald was hoping would redeem his sagging literary reputation, not to mention his dire financial straits, was a commercial failure—even though today it is viewed as a major, if flawed, literary accomplishment. The book's failure, coming as it did at a time of great desperation—Zelda was already hospitalized—helped precipitate Fitzgerald's own mental breakdown, leading to his death in 1940 at the age of 44. Owner signature of Alice H. Green (likely of Baltimore), dated (apparently in error) "Feb, 1934," on the front flyleaf with author signature. *Tender is the Night* had a publication date of April 12, 1934, and we have found no evidence that copies of the book were available as early as February, although these may have been received by the store and signed by Fitzgerald prior to the official publication date. Trace foxing to edges of text block; shallow insect paths to covers; very good, lacking the dust jacket. Small Hochschild, Kohn label on rear pastedown. A notable rarity signed rather than inscribed: Fitzgerald inscribed a number of copies of this book to friends and other acquaintances, but he was seldom in a position to simply autograph copies of the book, as he did for Hochschild, Kohn, whose employee brought 25 copies to be signed but returned to the store with only 19. The whereabouts of the others are unknown; it's likely they were left with Fitzgerald and became part of the group of copies that he inscribed and gave away. \$25000



68. **FLANAGAN, Richard.** *Wanting.* (North Sydney): Knopf (2008). The advance reading copy of the true first (Australian) edition of this novel by the recent winner of the Man Booker Prize for *The Narrow Road to the Deep North*. Inscribed by the author in Tasmania in 2008 to another writer, "who led me to the spirit of Rilke, and much else besides — warm wishes. Richard Flanagan." Several notations by recipient in text; near fine in wrappers. An uncommon advance copy and an excellent association copy. \$500

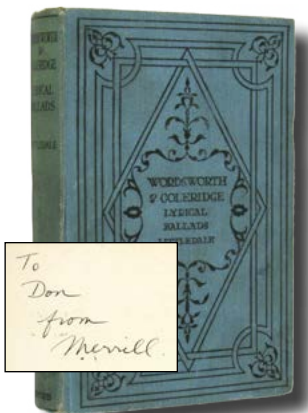


69. **FLANAGAN, Richard.** *The Narrow Road to the Deep North.* (North Sydney): Knopf, 2013. The very uncommon true first (Australian) edition of the winner of the 2014 Man Booker Prize, a highly praised novel that moves between contemporary Australia and a 1943 Japanese POW camp in southeast Asia. This copy is inscribed by the author to another writer: "For _____, — from whose writing I learnt the necessity of grasping hold of Rilke's 'spirit world' — warmest wishes, Richard Flanagan." A nice inscription and an excellent association, in a volume that is by all appearances extremely scarce: we find no copies at all of the 2013 Knopf Australian edition listed for sale online. Upper front corner tapped otherwise fine in a fine dust jacket. \$1500

70. -. Same title, the uncorrected proof copy of the first American edition. NY: Knopf, 2014. With a letter from the publisher laid in to another writer, presenting the book and soliciting any comment or blurb the recipient might be willing to offer. Fine, in blue wrappers. Scarce. \$200

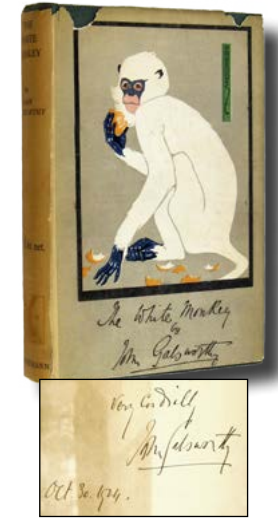
71. **FRANZEN, Jonathan.** *How to Be Alone.* NY: FSG (2002). The advance reading copy of his first book of essays, published the year *The Corrections* won the National Book Award. Signed by the author in the year of publication, at the New York book store, Three Lives and Company, where the cover photograph was taken, and with the store's bookmark laid in. Fine in wrappers. Uncommon in the advance issue, especially signed. \$250

72. **(Fugitive Poets: MOORE, Merrill and DAVIDSON, Donald).** **LITTLEDALE, H.** *Wordsworth and Coleridge. Lyrical Ballads.* London: Oxford, 1924. A 1924 reprint of this 1798 volume of lyrical ballads, inscribed by Fugitive poet Merrill Moore to fellow Fugitive Donald Davidson. Moore has also written his own name and from whom and where and when he received the book initially. The rear pastedown has a note, in Davidson's hand ["The language of prose. 'The Female Vagrant.' 70"] about a verse on page 70 that he has marked with a marginal notation. A very good copy without dust jacket and a very good association copy between two of the most prominent figures of one of the major American literary movements of the 20th century. \$350



73. **GADDIS, William.** *A Frolic of His Own.* NY: Poseidon Press (1994). An advance copy in the form of tapebound 8 1/2" x 11" galleys, the earliest issue of this novel, probably prepared primarily for in-house use and early readers. Precedes the issue in plain blue printed wrappers and the later advance issue with a pictorial cover resembling the dust jacket art. Spine slant; and handling apparent to covers; a very good copy. Gaddis's fourth novel and his second National Book Award winner. \$200

74. **GALSWORTHY, John.** *The White Monkey.* London: Heinemann (1924). The first book in the second trilogy making up Galsworthy's Forsyte Saga—i.e., the fourth book in the series and the first in the Modern Comedy trilogy. The Forsyte Saga and its sequels are considered the masterwork of Galsworthy's career. He won the Nobel Prize for Literature in 1932. Signed by the author, "very cordially," in the year of publication. Moderate foxing to text block; offsetting to front flyleaf; very good in a very good, spine-tanned dust jacket with several small edge chips. There was a signed limited edition of this book, but signed copies of the trade edition, particularly in the pictorial dust jacket, are quite uncommon. \$375

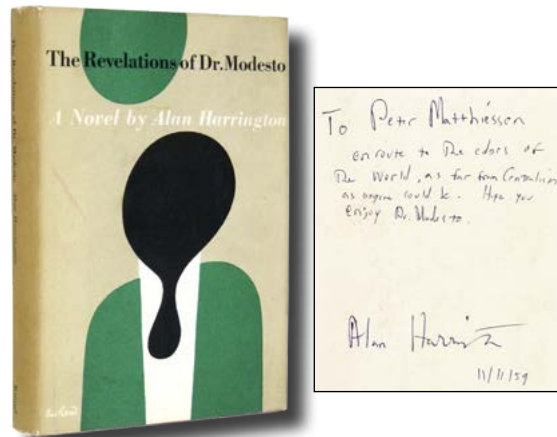


75. **HADDON, Mark.** *The Curious Incident of the Dog in the Night-time in Trial Dust Jacket.* London: Jonathan Cape, 2003. Winner of both the Whitbread Award and the Guardian Children's Fiction Prize, *The Curious Incident* was released simultaneously in an edition for adults (by Jonathan Cape) and for children (by David Fickling). This copy, which is signed by Haddon, is the adult edition, in both the issued dust jacket and an unused trial dust jacket (white, with the poodle photo on both front and back; the Ian McEwan blurb only, here on the back rather than the front panel; and without the Arthur Golden and Oliver Sacks blurbs). *The Curious Incident* was adapted to both film and stage, winning an Olivier Award for Best New Play. Fine in fine dust jackets. Scarce with trial jacket. \$450

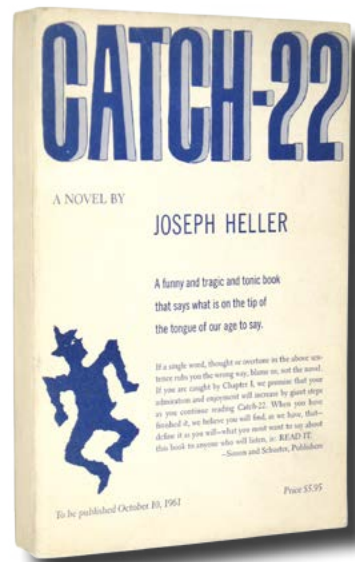
76. -. Same title. A 4-page promotional flyer (with the McEwan blurb); and a set of five Fickling promotional postcards with Volkswagens of varying colors and featuring either a quote from the book, from the publisher, or from Ian McEwan, Arthur Golden, or Oliver Sacks. *Together with* two copies of the Fickling jacket, which are near fine; the flyer and the postcards are fine. Uncommon promotional ephemera. \$100
 77. -. Same title. A promotional T-shirt with a "Curious?" tagline and a stabbed dog graphic. Blue, V-neck, "one size" (small-ish), 100% cotton; fine. A different design than the "Curious?" t-shirts that are sold at the National Theatre Shop in conjunction with the theatrical release of this title. \$75
 78. -. Same title. A promotional cardboard mobile with five Volkswagens: 2 red, 1 blue, 1 black, 1 yellow; therefore, according to the code of the book, signifying neither a Good Day nor a Black Day. Fine. The only such mobile we have seen. \$150



79. **HARRINGTON, Alan.** *The Revelations of Dr. Modesto.* NY: Knopf, 1955. His first novel. Inscribed by the author to another writer in the year of publication: "To ___ ___/ enroute to the edges of the world, as far from Centralism as anyone could be. Hope you enjoy Dr. Modesto." A satire of conformity in the 1950s, by a writer who was noted for his black humor, and who used his humor as a vehicle for social criticism. Harrington was friends with Jack Kerouac, Allen Ginsberg and Timothy Leary, and while he isn't usually thought of as a Beat writer or a counterculture writer, those writers were his closest peers. Near fine in a very good, spine-sunned dust jacket. \$350



80. **HAZZARD, Mary.** *Idle and Disorderly Persons, with Correspondence.* Seattle: Madrona, 1981. A novel of the antiwar movement and its effect on the lives of the two main characters. Inscribed by the author in the year of publication. Together with two pieces of correspondence from Hazzard to the recipient: an autograph postcard signed and an autograph letter signed, each from 1982. The postcard is of Bath, and is a small travel log, complete with mention of two plays seen enroute, as well as a visit to an agent. The letter, written from back in Massachusetts, thanks her friend for hospitality while in New Haven (where she apparently saw an O'Neill play) and talks of the possibility of a play of hers being done at Yale. The card and letter have been stapled together in one corner and are near fine. The book is near fine in a near fine dust jacket. \$100



81. **HELLER, Joseph.** *Catch-22.* NY: Simon & Schuster, 1961. The advance reading copy of Heller's first book, a black comedy of World War II and military life whose title has become a part of the language, signifying a contradictory set of instructions or constraints. This book was both the basis for a well-received movie and also one of the novels that helped define the ethos of the 1960s—funny, irreverent, and critical of established authority and bureaucracy. A bit of handling apparent to wrappers and light creasing to the spine. Overall, a crisp, clean, near fine copy of one of the high spots of 20th century literature. The advance issue is fragile and seldom found in this condition. \$2500

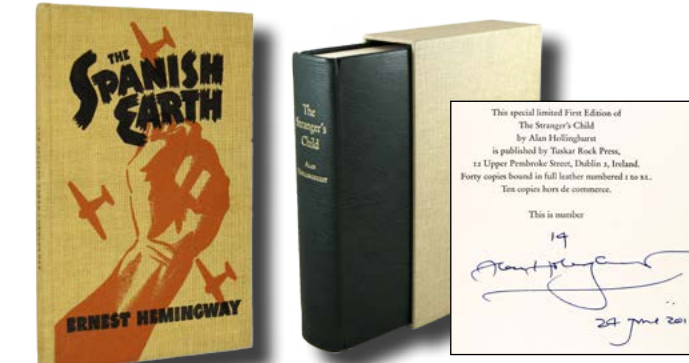
82. **HEMINGWAY, Ernest.** *To Have and Have Not.* NY: Scribner, 1937. A novel about a reluctant Caribbean gun runner, which brought the author criticism for its heavy-handed attempt to infuse the story with the fashionable left wing politics of the time. As his first novel since *A Farewell to Arms*, any book would have been found wanting; and even though we do not look to Hemingway's novels for piercing political analysis, the sympathies expressed in this book are exactly those that drove him to Spain during the Spanish Civil War in futile support of the Spanish Republic—one of the defining events of Hemingway's life. Basis for the 1944 movie with Humphrey Bogart and Lauren Bacall and a screenplay by William Faulkner. Mild darkening to the hinges, still a fine copy in a very good dust jacket with minor edge chipping. \$2250

83. **HEMINGWAY, Ernest.** *The Spanish Earth.* Cleveland: Savage, 1938. Copy number 21 of 1000 numbered copies of the first edition. Despite the low number, this is the second issue, with plain endpapers and the Hemingway disclaimer on the rear pastedown. The first issue is exceptionally scarce, having been estimated at between 50 and 100 copies. Small stamp ("H.B.") on the front pastedown. A fine copy, without dust jacket, as issued. \$1250

84. **HEMINGWAY, Ernest.** *Fact 16: The Spanish War.* London: Fact, 1938. Hemingway's piece runs 62 pages of this 98 page monthly monograph. A bright, near fine copy but for the front cover starting to separate at the lower edge. \$150

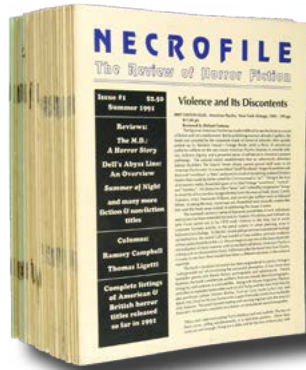
85. **(HEMINGWAY, Ernest).** **DAVIDSON, Jo.** *Spanish Portraits.* (NY): (Georgian Press)[1939]. Reissue of the 1938 New York exhibition catalog, likely done for the Washington DC exhibition that followed. Hemingway and ten others contribute essays about individual busts by Davidson; Hemingway's is about Milton Wolff, the ninth commander of the Abraham Lincoln Brigade in the Spanish Civil War. Off white covers now a bit smudged; near fine in stapled wrappers. \$75
86. -. Another copy. Covers toned; small lower corner chip; very good in stapled wrappers. \$65

87. **HILLENBRAND, Laura.** *Seabiscuit.* NY: Random House (2001). The author's award-winning first book, a bestseller and the basis for the Academy Award nominated 2003 movie. *Seabiscuit* made nearly every "Best Books" list for 2001 was the number one bestseller on the *New York Times* list for six weeks. Hillenbrand's second book, *Unbroken*, was also a bestseller and made into a well-received movie. The two books have sold some 10 million copies, and with the movie versions reaching some multiple of that number, Hillenbrand has had a dramatic impact on contemporary culture by writing two stories of nearly forgotten heroics from the middle part of the 20th century. Fine in a very near fine dust jacket with the orange of the spine lettering faded to yellow. \$250



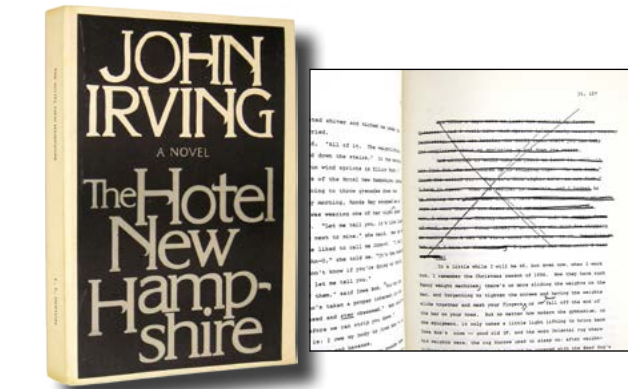
88. **HOLLINGHURST, Alan.** *The Stranger's Child.* Dublin: Tuskar Rock Press (2011). A novel by the author of the 2004 Man Booker Prize-winning *The Line of Beauty*. This title was on the longlist for the 2011 Man Booker Prize. A limited edition, this is copy 14 of an edition of just 40 numbered copies, bound in full leather and signed and dated by the author, published by the "micro-imprint" set up by author Colm Toibin and literary agent Peter Straus to publish beautiful collectors' editions of fine contemporary literature. Not to be confused with the 500-copy limited edition produced by Picador, the trade publisher. Fine in a fine slipcase. \$550

89. (Horror). **Necrofile**. *The Review of Horror Fiction, Issues #1-32*. West Warwick: Necronomicon Press, 1991-1999. A complete run of this award-winning quarterly review of horror fiction published by a small press that takes its name from H.P. Lovecraft's fictional textbook of black magic. The press won Special World Fantasy Awards twice, in 1994 and 1996, and *Necrofile* won the equally prestigious British Fantasy Award in 1995 in the Small Press category. Horror novelist Ramsey Campbell had a regular column in *Necrofile*, and novelists Brian Stableford and Fred Chappell were among the regular reviewer/contributors. Three issues with a little marginal staining to the covers, some rusting to the staples common, but overall a fine run. \$650



90. **IRVING, John**. *The Hotel New Hampshire*. NY: Dutton (1981). The first issue proof of Irving's fifth book, with pages shot from typescript and Irving's holograph corrections evident (in photocopy). A publisher's note says that "This advance proof has been made from the uncopyedited, uncorrected manuscript" and that bound galleys—i.e., a corrected and typeset proof—will follow in a month. Another note warns the reader that "Any extraneous marks of any sort in the margin should be ignored." Foxing to top edge, slight creasing to rear panel; near fine in wrappers with promotional sheet and a signed letter from the publisher laid in. Very uncommon; we've only had this state of the book once before, more than 15 years ago. \$1250

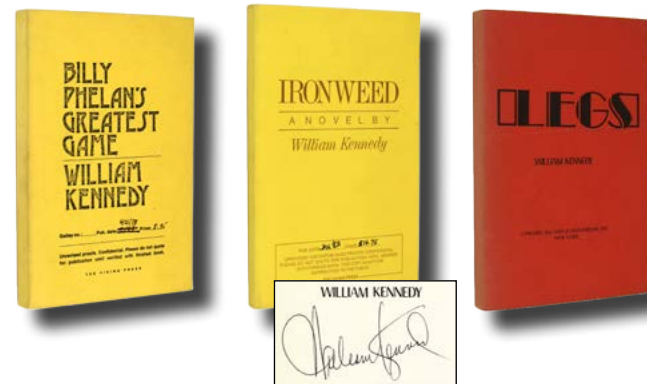
91. **IRVING, John**. *The Cider House Rules*. NY: Morrow (1985). The uncorrected proof copy. From the library of Irving's friend, and fellow National Book Award winner, Peter Matthiessen. A well-read copy, with inadvertent page turns and abrasions and wear to the covers and spine. A good copy only, but a significant copy: Irving has said on multiple occasions that it was Matthiessen's reading of the book in manuscript form that caused him to rewrite the book, shifting some of the emphasis he had placed on the character of Homer back onto the character Dr. Larch (an emphasis that migrated back to Homer in the film). Letter of provenance available. \$450



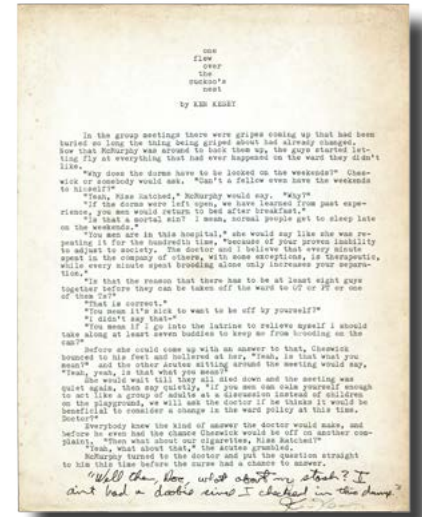
92. **JAMES, Henry**. *Confidence*. Boston: Houghton Osgood, 1880. The first issue of the first American edition, with the Houghton Osgood imprint at the base of the spine and the errors on pages 171, 323, and 345. One of 1500 copies printed. With the bookplate of Margaret F.G. Whitney on the front pastedown, designed by Bertam Goodhue and printed by Joseph Winfred Spencely, and Whitney's ownership signature on the title page, with a date of July, 1880. Light wear to boards; easily a very good copy, without dustwrapper. \$650

93. **JAMES, Henry**. *The Ambassadors*. Boston: Harper & Brothers, 1903. The first issue of the first American edition, in blue-gray boards, gilt spine titles and top edge, and "Published November 1903" on the copyright page. A near fine copy in a near fine, navy cloth dust jacket growing fragile at the folds. \$450

94. **KENNEDY, William**. *Legs, Billy Phelan's Greatest Game, and Ironweed*. NY: Coward McCann/Viking (1975-1983). The uncorrected proof copies of the first three books of Kennedy's Albany sequence*—*Legs* (NY: Coward McCann Geoghegan, 1975), *Billy Phelan's Greatest Game* (NY: Viking, 1978) and *Ironweed* (NY: Viking, 1983; Pulitzer Prize winner). *Legs* includes a publisher's slip; *Ironweed* includes a two-page letter from the publisher to a reviewer at the *Chicago Tribune*, appending a copy of a blurb by Doris Grumbach. *Ironweed* was the basis for the award-winning 1987 Hector Babenco film, starring Jack Nicholson and Meryl Streep. Kennedy's Albany Cycle has now reached eight volumes and is one of the most highly regarded fictional series of contemporary American literature. Three volumes: each is near fine in wrappers or better, and all three volumes are signed by the author. Uncommon proof copies, especially signed. \$1500

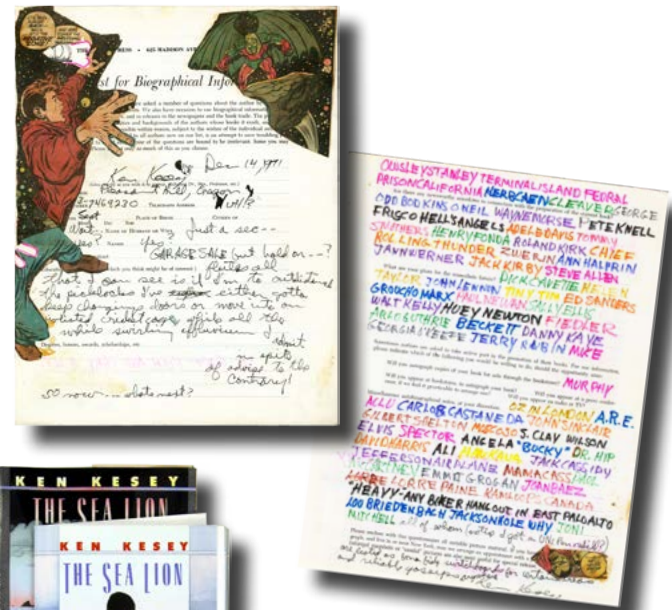


95. **KENNEDY, William**. *Ironweed*. (NY): Viking (1983). The first edition of the third book in his Albany sequence, winner of the Pulitzer Prize and the National Book Critics Circle Award, and the basis for the highly praised 1987 film. Signed by the author. Mild sunning to upper board edges, else fine in a fine dust jacket. \$450

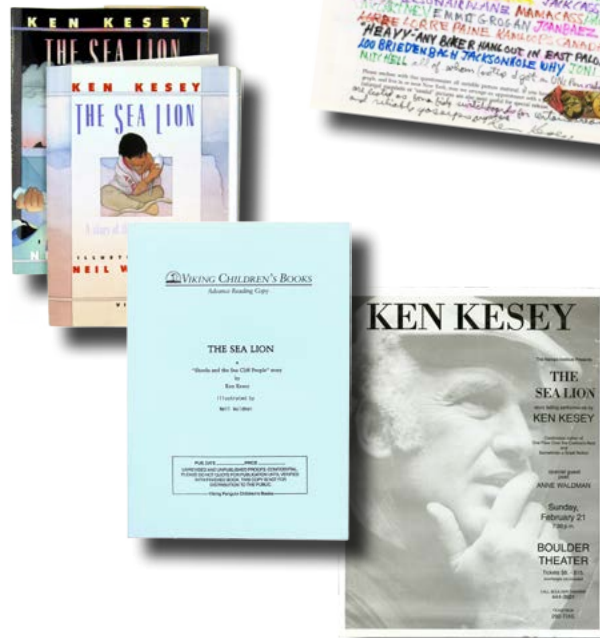


96. **KESEY, Ken**. Signed Annotated One-Page Excerpt from *One Flew Over the Cuckoo's Nest*. Undated. A one-page typed scene (fair copy) from the middle of the book, typed beneath the author and title, and ending mid-scene. In the lower margin, Kesey has written an alternate next sentence: "Well then, Doc, what about my stash? I ain't had a doobie since I checked in this dump?!" Signed by Kesey. The actual passage in the book was similar but concerned cigarettes rather than doobies. Foxing to the edges; about near fine. \$500

97. **KESEY, Ken. Autobiographical Statement, Signed.** NY: Viking Press, 1971. Kesey has taken Viking's four-page request for biographical information and turned it into extensive piece of commentary (and collage). Interests? "I get high and pray a lot." Fraternal Organizations? "I am a member in good standing of ISIS." (Kesey's group of Pranksters on the famous Furthur bus trip called themselves ISIS for the Intrepid Search for Inner Space.) A list of people who will be interested in your book? Kesey lists, in multiple colors, nearly 100 names from the usual suspects (Leary, Ginsberg, Brautigan, John Lennon, Robert Stone) to Georgia O'Keefe, Groucho Marx, and the ACLU. Signed by Kesey. Roughly 200 words, in addition to the 100 names, and 4 applications of meaningful pictorial cutouts. A few small stains, glue drying on the cutouts, causing some detachment; very good. Unique. \$1750



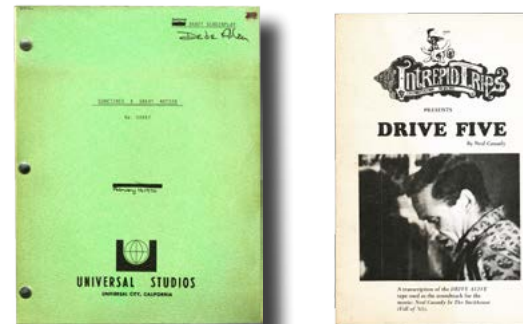
98. **KESEY, Ken. The Sea Lion.** (NY): Viking (1991). The uncorrected proof copy of this children's book, which was illustrated by Neil Waldman. *Together with* unbound signatures in trial dust jacket and actual dust jacket. Also *together with* an 8 1/2 x 11 pictorial poster announcing a Ken Kesey "Sea Lion story telling performance" presented by the Naropa Institute at the Boulder Theater. The advance copies are fine; the poster is very good. \$350



99. **KESEY, Ken. Signed Photograph.** Undated. Black and white photograph of a "later" Kesey (circa 1990), in a tweed jacket over a paisley shirt. Signed by Kesey. Roughly an 8" x 10" photo; framed. Fine. \$450



100. **(KESEY, Ken). GAY, John. Sometimes a Great Notion.** Universal City: Universal Studios, 1970. Gay's screenplay based on Kesey's second novel, after *One Flew Over the Cuckoo's Nest*, but his first novel to be brought to the screen. The novel concerns the Stamper family, an independent, sometimes ornery group of Oregon loggers. The film was directed by Paul Newman and starred Newman, Henry Fonda and Lee Remick, and it has fallen into undesired obscurity: it was nominated for two Academy Awards and many consider it one of the last great performances of Fonda's career. This is labeled "Second Draft Screenplay," dated by hand February 10, 1970, with the name of legendary Hollywood editor Dede Allen written on the front cover (Allen is not credited on the film). Bradbound in studio wrappers; a bit dusty, but near fine. \$650

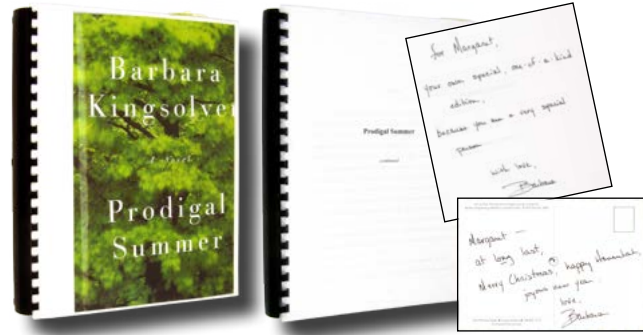


101. **(KESEY, Ken). CASSADY, Neal. Drive Five.** (Dexter): (Prankster Archives) (c. 1972). Transcription of a tape of Cassady made by Kesey and Mountain Girl in Fall of '65, and later edited down to be the soundtrack of a film of Cassady shot by Page Browning and edited by Ken Babbs. Very little of Cassady's legendary way with words has been preserved in print or recordings (published, at least). Eleven-page pamphlet, illustrated with photographs; very good in stapled wrappers. \$125

102. **(KESEY, Ken). Oregon Trail 1975-2000.** Eugene: Bend in the River Council (1974). An ambitious project conceived by Kesey (as Co-Director) and others to form a Council to address the major problems facing Oregon (and by extension, the U.S.) in a manner which would expose the issues to the public at large and allow for public input. This is a press kit *cum* prospectus for the council, including numerous separate pieces, e.g. a copy of a letter to Kesey from the Governor, lauding the project; a two-page set of proposals for the creation of the council and its structure and agenda; two issues of *The Bend in the River Reality*, a broadsheet newspaper, to which Ken Kesey and Ken Babbs, among others, contribute to Issue 1, the "Special Coast Issue," and the same contributions appear in Issue Number 2, the "Special Armory Issue"; there are two magazine-format issues of *The BITR Papers*, with different color covers and variant content, some of which overlaps with other items in the lot. The intent of the project was to create an educated, informed "Enlightened Constituency" that would "influence not only the state's politicians, the populace and the industry, but the future course of her sister states as well, and thus help steer this nation through the uncharted waters before us." While it may not be attributable to this particular effort, Oregon has become something of a bellwether for the rest of the region and for the country as a whole; one way or another, the project has in many ways largely come to fruition. All housed in a Bend in the River Council folder. Edge-sunned and musty; very good. Rare. \$750



103. (KESEY, Ken; SNYDER, Gary; BRAND, Stewart). *News that Stayed News, 1974-1984: Ten Years of CoEvolution Quarterly*. North Point, 1986. Collects pieces from 10 years of *CoEvolution Quarterly*. Includes Kesey's "Burying Jed Kesey" and Snyder's "Good, Wild, Sacred." Co-edited by Stewart Brand, who also contributes several pieces. This copy is inscribed by Kesey, Snyder, and Brand. A wide-ranging anthology from the journal that was the quarterly successor to *The Whole Earth Catalog*, after that ended its publication run. Contributors include counterculture figures like Brand and Kesey, alternative science pioneers like Lynn Margulis and James Lovelock ("the Gaia hypothesis"), writers like Snyder and Ursula LeGuin, and iconoclastic thinkers like Gregory Bateson and Margaret Mead. Snyder, a Beat poet and early student of Zen among Westerners, was also the model for Japhy Ryder in Jack Kerouac's novel, *The Dharma Bums*. Kesey was, in effect, the Father of the Counterculture: his cross-country bus trip not only proclaimed a new ethos in opposition to the fear-based world view of the Cold War, but he and his Merry Pranksters—of whom Brand was one—delivered LSD along the way to numerous places that had no access to it, and thus fostered the drug experimentation and its resultant countercultural upheavals and movements. It is seldom that three figures so central to the social and cultural changes that took place in the 1960s are represented in one volume and also have signed a single copy of it. A substantive collection that helps chart the way from the Sixties counterculture and the movements it spawned toward the present: much of what appeared in this at-the-time marginal journal is now firmly ensconced in contemporary mainstream thinking. A few tiny spots to top edge, else fine in a fine dust jacket. \$500



104. KINGSOLVER, Barbara. *Prodigal Summer, Personalized Mycophobia Edition*. 2002. A one-of-a-kind edition of Kingsolver's novel, first published in 2000, here re-issued by Kingsolver herself in the form of a two-volume comb-bound typescript, with more than a dozen passages re-worked to remove references to mushrooms, as a gift for her friend, the writer Margaret Randall, who reportedly had an aversion to fungi. Inscribed by the author on a bound-in dedication page: "For Margaret, your own special, one-of-a-kind edition, because you are a very special person. Love, Barbara." Photo-reproduced cover; fine. With an autograph note signed laid in, transmitting the gift, and with the original mailing box, hand-addressed. Randall had provided the foreword to Kingsolver's 1992 book *Another America, Otra America*, and even then Kingsolver was referring to Randall as her "friend and mentor." \$1500

105. KIRKWOOD, Jim. *There Must Be a Pony!* Boston: Little Brown (1960). The first book by the author of *P.S. Your Cat is Dead* and *Some Kind of Hero*, co-author of *A Chorus Line*. Inscribed by the author: "To Burt! Yes -- and I've found the Fucker, too! Its [sic] called LIFE! James Kirkwood." The recipient was Burt Britton, longtime bookseller and book collector in New York City, who among other things published a book of writers' self-caricatures: *Self-Portrait: Book People Picture Themselves*. James Kirkwood was one of the contributors to Britton's book. Fine in a rubbed, near fine dust jacket. Basis for the 1986 made-for-television movie starring Elizabeth Taylor, Robert Wagner, and James Coco. Quite uncommon, especially signed. \$350

106. LANSDALE, Joe R. *God of the Razor*. Holyoke: Crossroads Press (1992). A story by Lansdale, published as a limited edition with an introduction by the author and nine illustrations for it by nine different artists. This is a super-limited edition: supposedly issued in an edition of 500 numbered copies that were signed by the author alone, this is copy "A-23/23" and is not only signed by Lansdale but also signed by the eight artists: S. Clay Wilson, Elman Brown, A.C. Farley, Mark Maszta, Mark Nelson, Timothy Truman, and Michael Zulli. Stamp of another author inside the front cover; fine in stapled wrappers. An extremely rare edition of one of Lansdale's early stories, with the title character imaged by a group of well-respected fantasy artists, and signed by all. \$375

107. LANSDALE, Joe R. *Jonah Hex: Two-Gun Mojo*. NY: DC Comics, August - December, 1993. The complete five part series of this novel in comic book form, each part published once a month from August to December 1993; they were issued in one volume as a book in 1994. These represent Lansdale's first contribution to the series about Hex, a bounty hunter in the Old West; the series began in 1972; in 2010 the character was the basis for a Hollywood movie, *Jonah Hex*, with Josh Brolin, Megan Fox and John Malkovich, which was nominated for a Razzie, won "Worst Movie" of the year from the Houston Film Critics Society, and was nominated for the Alliance of Women Film Journalists' Hall of Shame Award. Each issue of Lansdale's novel is signed by Lansdale in gold ink on the front cover and is fine in stapled wrappers. An uncommon edition of Lansdale's first over-the-top entry in this science fiction/Western series, and scarce signed. \$150

108. LANSDALE, Joe R. *The Lone Ranger and Tonto: "It Crawls," Parts 1-4*. NY: Topps Comics, 1994. The complete four part story *It Crawls*, in four volumes, each signed by Lansdale in gold ink on the front cover. Each issue is fine in stapled wrappers. Scarce in the original parts, especially signed. The story was published in one volume in 1995. \$150



109. **LANSDALE, Joe R. *Jonah Hex: Riders of the Worm and Such*, 5 Volumes.** NY: DC Comics, 1995. The complete five part series of his second entry in the "Jonah Hex" series. Each issued is signed by Lansdale in gold ink on the front cover and is fine in stapled wrappers. \$150

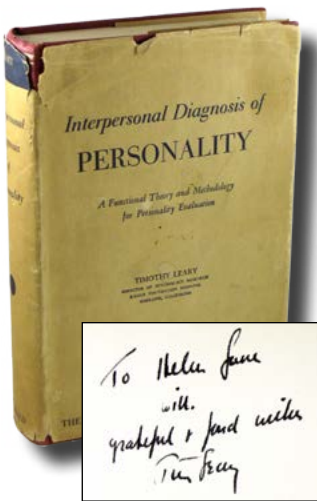
110. **LANSDALE, Joe R. "as Ray Slater." *Texas Night Riders*.** Burton: Subterranean, 1997. A non-science fiction Western. Copy 346 of 500 copies signed by the author as both Lansdale and Slater and signed by Mark A Nelson who provided the dust jacket art. Fine in a fine dust jacket. \$150

111. **LAYMON, Richard. *A Writer's Tale*.** Los Gatos: Deadline Press (1998). The limited edition of his autobiography, which was nominated for a Bram Stoker Award by the Horror Writers Association. Copy 350 of 500 numbered copies signed by the author on a tipped in half-title. Bookplate of another author on the front flyleaf. Fine in a fine dust jacket. With a 1999 unopened card from Laymon to the recipient laid in. Laymon died in 2001 at a relatively young age and his reputation has grown since then as a number of his earlier works have been reissued posthumously. \$300

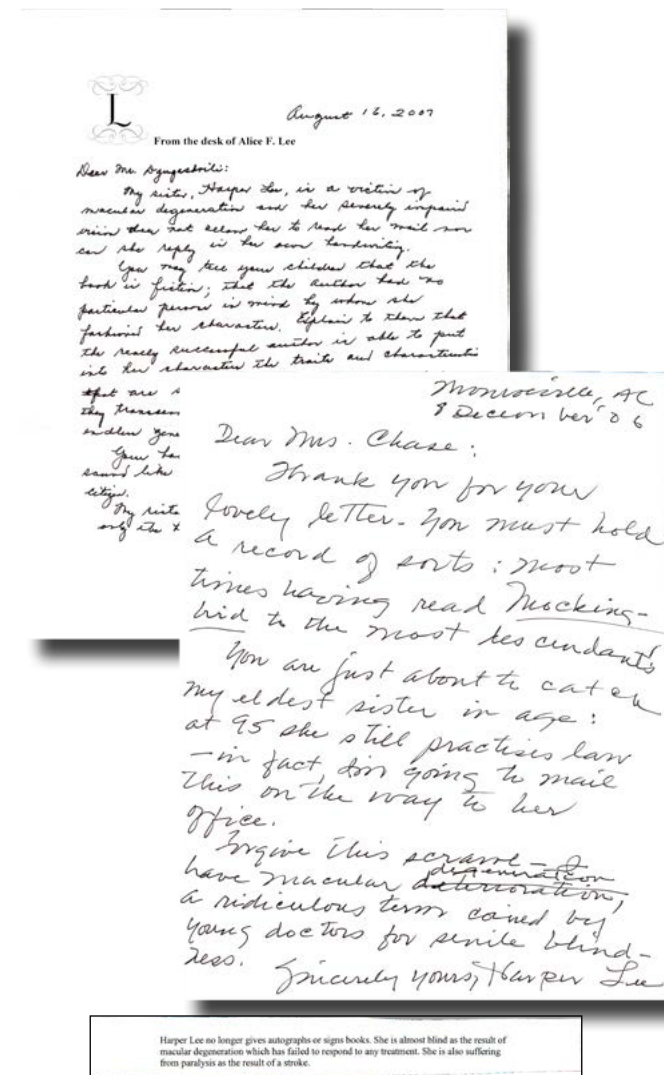
112. **LAYMON, Richard. *Dreadful Tales*.** (London): Headline (2000). The last novel published in Laymon's lifetime; he died on Valentine's Day, 2001. Inscribed by the author to another horror writer on December 2, 2000, "To Stanley/ Great to see you again. Best/ Dick/ Richard Layman." Recipient's bookplate on the front flyleaf. Faint foxing to the top edge, else fine in a fine dust jacket. Very uncommon signed, and a nice association between two horror writers. \$350

113. **LEARY, Timothy. *Interpersonal Diagnosis of Personality*.** NY: The Ronald Press (1957). Leary's first book, written while he was Director of Psychology Research at the Kaiser Foundation Hospital in Oakland, California. The book was voted the best book on psychotherapy in 1957 by the American Psychological

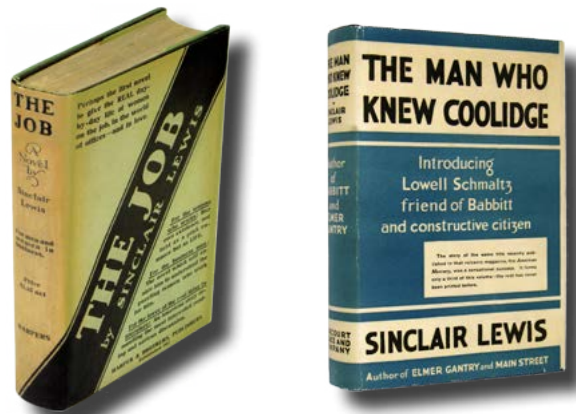
Association, and was immediately recognized as a landmark: among other things, Leary's book argued that "individual character functions as an inextricable part of a larger social network," an insight that was later crucial in his experiments with the use of psychedelic drugs in psychotherapy and psychological treatment, and also with his non-academic experiments with such drugs. The accolades Leary received after the publication of this book led directly to his being offered a teaching position at Harvard, where he taught from 1959-1963. Leary left academia to pursue an iconoclastic path as an avatar of the counterculture in the 1960s, and as a prominent advocate of the use of psychedelic drugs for insight. This copy is inscribed by Leary to his longtime research assistant, and later lover, Helen Lane. Lane and Leary met in 1947 when she was secretary of the Berkeley chapter of the American Veterans Committee, in which Leary was active. She later moved to the Kaiser Foundation Hospital in Oakland, where she was a research assistant and assisted on the paper written by two other researchers that was a precursor to Leary's book, and eventually became Leary's personal assistant. After Leary's second wife left him, he and Lane began a relationship and the two went to Mexico together. After Leary left California and went to Europe with his two children, she continued to manage his affairs for a time in his absence. A near fine copy in a very good dust jacket with modest edge wear and a few chips at the corners. Seldom found in jacket at all, and equally seldom found signed; this is an excellent association copy between Leary and one of the people closest to him for a number of years at the time he was working on this book and after it was first published. \$3500



114. **LEE, Harper. *Autograph Letter Signed*.** December 8, 2006. A cordial letter from Lee responding to a letter from a reader of *To Kill A Mockingbird*, in fact, saying, "You must hold a record of sorts: most times having read *Mockingbird* to the most descendants!" Lee then informs the recipient she is "about to catch her eldest sister in age: at 95 she still practices law — in fact, I'm going to mail this on the way to her office." Lee was a spry 80 at the time of this writing. However, the letter is written in a large, downward slanting script, which Lee explains in the final paragraph: "Forgive this scrawl — I have macular deterroration [sic] [crossed out, replaced with "degeneration"], a ridiculous term coined by young doctors for senile blindness." Approximately 75 words, signed "Sincerely yours, Harper Lee." Folded in thirds for mailing; fine, with hand-addressed mailing envelope, which has an added handwritten label, correcting the street address. By this time the following year, Lee was no longer answering her own reader mail, following presumed further degeneration of vision and also a stroke in July 2007, and as evidenced by a long (included) autograph letter signed by Lee's sister, Alice, [to another recipient] dated in August, 2007 and addressing both Lee's physical limitations and the recipient's questions about the perceived autobiographical aspects of *To Kill a Mockingbird*: "My sister, Harper Lee, is a victim of macular degeneration and her severely impaired vision can not allow her to read her mail not can she reply in her own handwriting. You may tell your children that the book is fiction; that the author had no particular person in mind by whom she fashioned her characters. Explain to them that the really successful author is able to put into her characters the traits and characteristics that are so universally descriptive that they transcend time and appeal to readers through endless generations." Laid in with this second letter is a slip of paper on which is typed what amounts to a form disclaimer: "Harper Lee no longer gives autographs or signs books. She is almost blind as the result of macular degeneration which has failed to respond to any treatment. She is also suffering paralysis as the result of a stroke." A good letter by Lee, referring to her famous book, and an interesting accompanying letter and ephemeral piece documenting the decline of Lee's health over the year following her letter. \$4500



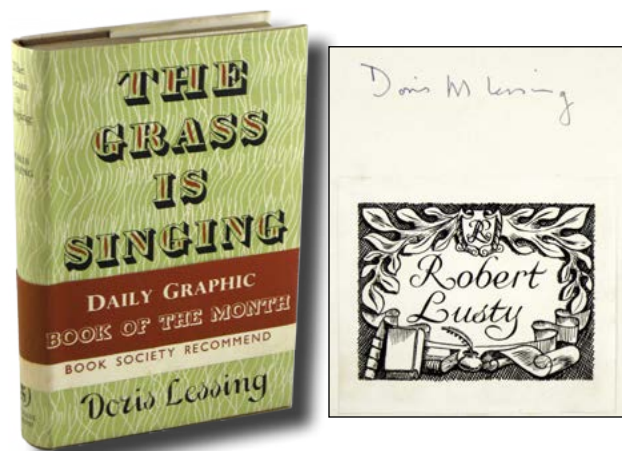
115. (LEE, Harper). "A Letter from Harper Lee" in *O. The Oprah Magazine*. (n.p.): [Hearst], 2006. A two page letter from Lee about her childhood reading habits, the scarcity of books available to her then, and her ongoing relationship with the printed, as opposed to the digital, book. Lee has published very little in the years since *To Kill a Mockingbird* came out; this represents one of her longer pieces in print in the last 50+ years. Mailing label removed from the lower front corner of the magazine; else fine. \$150



116. LESSING, Doris. *The Grass is Singing*. London: Michael Joseph (1950). The first edition of the first book by the 2007 winner of the Nobel Prize for Literature. Signed by the author. Spine slightly cocked; with mild sunning to spine and board edges. Bookplate of Robert Lusty, the Deputy Chairman of Michael Joseph publishers, on the front free endpaper, just beneath Lessing's signature. A near fine copy in a near fine dust jacket, complete with the "Daily Graphic/ Book of the Month/ Book Society Recommend" wraparound band. Laid in is a publisher's response card. A nice copy of an uncommon first book, complete with ephemeral material and of distinguished provenance, coming from one of the heads of the publishing company. \$3000

117. LEWIS, Sinclair. *The Job*. NY: Harper & Brothers (1917). The first issue of his third book under his own name and his first attempt, he later said, to write a serious novel. *The Job* was controversial for its realistic depiction of a woman in the workplace and laid the groundwork for Lewis' great novels of social realism in the 1920s. Offsetting to endpages from jacket flaps and slight wear to board edges; near fine in a price-clipped dust jacket professionally restored to near fine. An extremely scarce book in jacket. \$9500

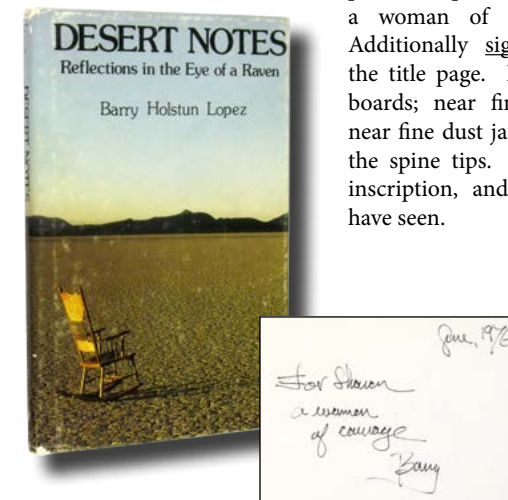
118. LEWIS, Sinclair. *Arrowsmith*. NY: Harcourt Brace (1925). The limited edition of Lewis' Pulitzer Prize-winning novel, an award Lewis declined. This was the third book in the string of critical and commercial successes Lewis enjoyed in the 1920s, following *Main Street* and *Babbitt* and preceding *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



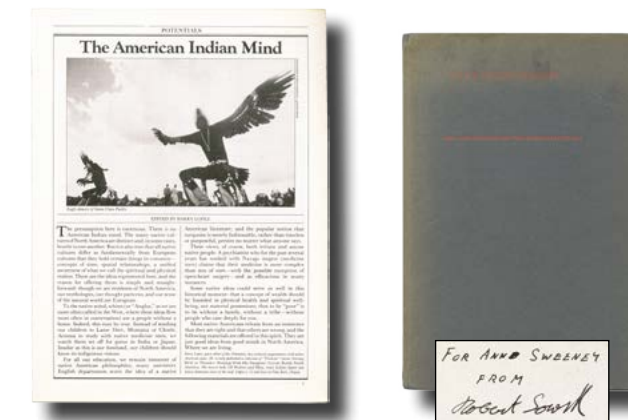
119. LEWIS, Sinclair. *The Man Who Knew Coolidge*. NY: Harcourt Brace (1928). Lewis' novel of Lowell Schmalz, "friend of Babbitt and constructive citizen." One-third of the story was first published in "that volcanic magazine, *The American Mercury*." *The Man Who Knew Coolidge* is one of Lewis' lesser known titles but followed on the heels of some of his greatest successes. Fine in a fine dust jacket; a beautiful copy of one of the books that laid the foundation for his Nobel award. \$1000

120. LEWIS, Sinclair. *Dodsworth*. NY: Harcourt Brace (1929). Foxing to foreedge, spine-dulled and front hinge cracked; a very good copy with a folded, thus very good, first issue (no reviews on the front flap) dust jacket laid in. The jacket is fragile where it has been folded, but it appears to have spent most of its life inside the book and the color is completely fresh and unfaded. \$250

121. LOPEZ, Barry. *Desert Notes*. Kansas City: Sheed Andrews McMeel (1976). His first book, a collection of "narrative contemplations" of the desert. Inscribed by the author in the month prior to publication: "For ___/ a woman of courage/ Barry." Additionally signed in full on the title page. Light splaying to boards; near fine in a rubbed, near fine dust jacket with wear at the spine tips. A nice personal inscription, and the earliest we have seen. \$450



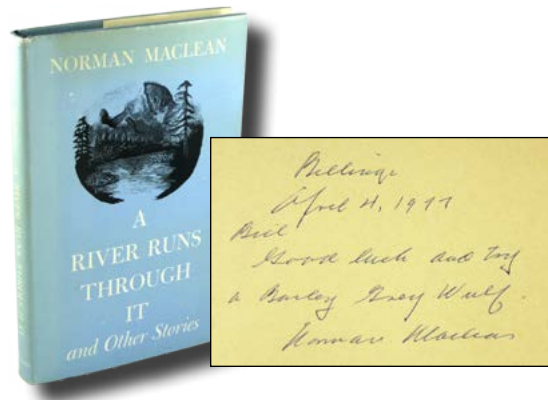
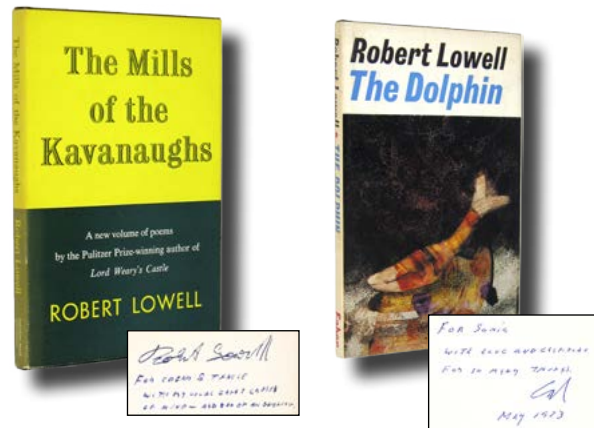
122. LOPEZ, Barry. "The American Indian Mind." (NY): (Quest)(1978). Offprint from the relatively short-lived *Quest* magazine, one of the more interesting publications to emerge in the late 1970s and covering issues that tended to combine ecology, spirituality and, at times, politics. Lopez guest-edited this section and provides a one-page context, which begins: "The presumption here is enormous. There is no American Indian mind." 8 1/2" x 11" stapled sheets, 16 pages, with no indication of how many copies were done. Fine. \$125



123. LOWELL, Robert. *Land of Unlikeness*. (Cummington): Cummington Press, 1944. The first book by the Pulitzer Prize and National Book Award-winning author, published in a limited edition by Harry Duncan at the Cummington Press. This is one of 224 copies of a total edition of 250. Inscribed by the author to Anne Sweeney, the daughter of James Johnson Sweeney, longtime curator of the Museum of Modern Art. Spine and cover edges a little faded, tips of boards worn, some internal foxing up to the title page. Overall about very good, lacking the plain tissue dust jacket. A nice association copy of an uncommon first book. \$4500

124. **LOWELL, Robert.** *The Mills of the Kavanaughs*. NY: Harcourt Brace (1951). Lowell's third collection of poetry; his second collection, *Lord Weary's Castle*, won the Pulitzer Prize, and Lowell subsequently became the Poet Laureate of the U.S. He went on to win another Pulitzer Prize, a National Book Award, and a National Book Critics Circle Award. He taught at the Iowa Writers Workshop and later at Boston University where Sylvia Plath and Anne Sexton were among his students. In the 1960s he was considered the most important and influential poet of his generation, particularly on the confessional poetry movement. This copy is inscribed by the author to a college classmate and his wife: "For Edgar & Janice [McGuire] with my usual great crisis of mind — and end of an evening." With the recipient's bookplate just below the inscription. A nice, apparently contemporary, inscription in one of Lowell's early books. A near fine copy in a near fine, slightly spine-faded dust jacket. \$1000

125. **LOWELL, Robert.** *The Dolphin*. London: Faber & Faber (1973). The first U.K. edition of this collection of poems, which won the 1974 Pulitzer Prize for poetry. This copy is inscribed by the author to Sonia Orwell, the widow of George Orwell, and a longtime friend of Lowell, particularly during the time his second marriage was ending and his third beginning—she hosted the wedding party for the couple—when they were living in England. A nice association copy of an award-winning book. \$750



126. **MACLEAN, Norman.** *A River Runs Through It*. Chicago: University of Chicago, 1976. Two long interrelated stories of a family for whom "there was no clear line between religion and fly-fishing." Published by the university press as a favor to Maclean as he retired, the book became a surprise success, first gaining readership through word of mouth recommendations and eventually necessitating many later printings, illustrated and gift editions. Basis for the Robert Redford film featuring Brad Pitt, Craig Sheffer, Tom Skerritt and Emily Lloyd. This copy is inscribed by Maclean in Billings [Montana], in April of 1977: "Bill/ Good luck and try a Bailey Gray Wulf [sic]/ Norman Maclean." The Gray Wulf is a Lee Wulf designed dry fly first marketed by his friend Dan Bailey. Dan's son John took over the running of Dan Bailey's Fly Shop in Livingston, Montana and was a consultant to Redford on the film. A few small spots to the top edge, else a fine copy in a near fine, spine and edge sunned dust jacket with slight rubbing at the extremities. A very nice copy with a nice inscription, referencing fly fishing and done in his home state at a time when the book was still little known (the recipient purchased his copy from the local Walden Books shortly before Maclean was to give a talk at Eastern Montana College in Billings, and it was still in the first printing). One of the best inscriptions we've seen in this title. Recommended for the Pulitzer Prize in 1977, but no award was given. \$6500

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127. **MASEFIELD, John.** *Odtaa*. London: Heinemann, 1926. The limited edition of this novel, number 157 of 295 copies signed by the author. Bookplate front pastedown ex libris Henry Andrews Ingraham, noted angler and author of an important book on trout fishing; front hinge visible but solid. Vellum spine, blue boards. Mild darkening to boards; very good, lacking the dust jacket, but with the folding map laid in, signed by E. Perman, the artist; the map is often missing from this volume. "Odtaa" is an acronym for one damn thing after another. \$200

128. **MATHESON, Richard.** *Nightmare at 20,000 Feet*. NY: TOR/Doherty (2002). Horror stories by Matheson, including the classic title story, filmed for *The Twilight Zone*, both the television series and the movie. The book is dedicated to and introduced by Stephen King. Inscribed by Matheson. Matheson, who died in 2013, was a Grand Master of Horror and winner of a Bram Stoker Award for Lifetime Achievement, as well as Edgar, Hugo, Spur and Writer's Guild awards. His writing for *The Twilight Zone*—he was one of the regular writers for the series after Rod Serling—helped that television show become the standard for quality for a generation and a model for later shows. Fine in a fine dust jacket. \$250

129. **MATTHIESSEN, Peter.** *Partisans*. NY: Viking, 1955. Matthiessen's copy of his second book with changes and corrections marked throughout. A novel of partisan politics in Paris in the early 1950s and loosely based on Matthiessen's own brief experience with the CIA, in which he was asked to keep tabs on a young French communist leader during the period when Matthiessen was living in Paris and co-founded the *Paris Review*. Page notations in pencil on the rear pastedown in the author's hand, each referring to a notation in the text; many of them mark segments for cutting; all changes were incorporated into a later edition of the book (included). Top of the front joint worn, otherwise very good in a chipped, very good proof dust jacket with no text on the flaps or rear panel – the only such copy we've ever seen. A unique and bibliographically significant copy of the author's second book. \$1500

130. **MATTHIESSEN, Peter.** *In the Spirit of Crazy Horse*. NY: Viking (1983). An author's copy of his controversial and suppressed book about the confrontation between American Indian activists and the FBI in the early Seventies at Pine Ridge Reservation near Wounded Knee that left two federal agents and one Indian dead, and resulted in AIM activist Leonard Peltier being imprisoned for life, convicted of the agents' murder in a case that Matthiessen describes as rife with government malfeasance. Matthiessen, his publisher, and even some bookstores who had stocked the book were the targets of lawsuits brought by two government officials who claimed they were slandered by the hard-hitting book, which made no bones about its advocacy of the Indians' case. Until a landmark Supreme Court decision upholding Matthiessen's (and Viking's) First Amendment rights, the book was shelved with remaining copies of it being pulped; paperback publication, as well as foreign publication, were blocked for nearly a decade. A significant volume, both for the incendiary nature of its content, as well as the First Amendment battle surrounding its publication and suppression. This copy is from Matthiessen's own library. A little Long Island foxing in evidence; near fine in a near fine dust jacket. Letter of provenance available. \$150



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131. **MATTHIESSEN, Peter.** *Nine-Headed Dragon River.* Boston: Shambala, 1986. The uncorrected proof copy of these Zen journals spanning the years 1969-1982. From the author's own library. With two corrections in text and notes on the last page, apparently by Matthiessen's wife, who has also been a student and practitioner of Zen; the two were married in 1980 in a Zen ceremony. Handled, read, some sunning; a very good copy. Letter of provenance available. \$150

132. **MCCARTHY, Cormac.** *The Crossing.* NY: Knopf, 1994. The uncorrected proof copy of the second novel in The Border Trilogy. This copy belonged to author Peter Matthiessen and has several passages marked in the text, one of which he has notated on the rear blank: "171-cranes." The passage mentions two sandhill cranes. The other marked passages are more metaphysical—"All men are one man and there is no other tale to tell"; "To God every man is a heretic"; etc. Obviously read; spine cocked and sunned, with light rubbing and scuffing. About very good in wrappers. \$200

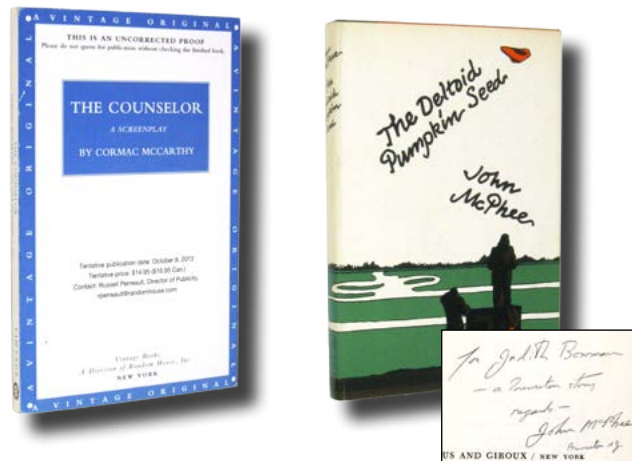
133. **MCCARTHY, Cormac.** *Cities of the Plain.* NY: Knopf, 1994. The uncorrected proof copy of the final volume of The Border Trilogy. This copy belonged to author Peter Matthiessen and has more than a dozen passages marked, mostly in the Epilogue. Three notations on the rear cover indicating a few of the marked passages, one of them pointing to "Zen quotes - p. 265." Obviously read and with reddish stain to spine; very good in wrappers. \$200

134. **MCCARTHY, Cormac.** *The Counselor.* NY: Vintage (2013). The uncorrected proof copy of McCarthy's first produced screenplay, published as a paperback original. The film was directed by Ridley Scott and stars Brad Pitt, Michael Fassbender, Penelope Cruz, Javier Bardem and Cameron Diaz. An uncommon proof. Fine in wrappers. \$450

135. **McPHEE, John.** *A Roomful of Hovings.* NY: FSG (1968). McPhee's fifth book, and his first collection of shorter pieces on a variety of subjects, a form for which he became well-known and which helped define the new literary journalism that first become pervasive in the 1960s. Inscribed by the author. Fine in a near fine, price-clipped dust jacket. \$175

136. **McPHEE, John.** *The Deltoid Pumpkin Seed.* NY: FSG (1973). McPhee's account of a serious, but flawed, attempt to create a new kind of aircraft—a combination airplane and lighter-than-air airship. Inscribed by the author. "For _____ — a Princeton story/ regards — John McPhee/ Princeton NJ." A fine copy in a very near fine dust jacket with just a little edge toning. \$150

137. **MELOY, Maile.** *Both Ways Is the Only Way I Want It.* NY: Riverhead (2009). The uncorrected proof copy of the author's fourth book, second collection of stories, which was selected by the *New York Times* as one of the ten best books of the year, in all categories. Meloy's first collection won a PEN/Malamud Award, and *Granta* named her one of the 21 "Best Young American Novelists" in 2007. \$65



138. **MERTON, Thomas.** *For a Renewal of Eremitism in the Monastic State.* [Kentucky]: Abbey of Gethsemani, 1965. Approximately 40-page photocopied typescript essay arguing the values of eremitism (the state of being a hermit). Not directly attributed to Merton here, but with the Christogram "jhs" in the upper left corner of the first page as Merton tended to do, and collected in *Collectanea Cisterciencia* in 1965 [Dell'Isola C246] and later in *Contemplation in a World of Action* in 1971 [Dell'Isola A59]. Dated February, 1965, and thus the earliest appearance of this essay we can find. OCLC doesn't seem to list any standalone copies of it; the Thomas Merton Center lists several versions but none with exactly the same pagination and none with an explicit month identified in 1965. Mildly foxed; comb-bound in gold cardstock covers; near fine. \$750



139. **MERTON, Thomas.** *The Cross Fighters. Notes on a Race War.* (n.p.): (n.p.), 1967. Sixteen page photocopied typescript, dated November, 1967. Merton compares a possible race war between Black Power advocates and white society in the late 1960s to an actual historical race war, the so-called Caste War between Mayan Indians and Ladinos in the Yucatan territory in 1847. Small burn holes and singe marks to upper left corner, seemingly from paper clips (?). A very good copy, on the early, coated photosensitive copy paper. Published in *The Unicorn Journal 1*, edited by Teo Savory, in the spring of 1968. \$350

140. **MERTON, Thomas.** *Blessed Are the Meek.* (Nyack): (Catholic Peace Fellowship)(1967). The first separate appearance of this essay, printed here as a Catholic Peace Fellowship pamphlet. OCLC locates 12 copies. Minor foxing; very good in stapled wrappers. \$125

141. **(MERTON, Thomas).** *"Conversatio Morum" in Cistercian Studies.* (Belgium): (Collectanea Cisterciencia)[1966]. A 15-page offprint. Attributed to Merton as "Louis Merton." Stapled into printed cardstock covers. Staples rusted; near fine. [Dell'Isola C277]. Uncommon. \$150

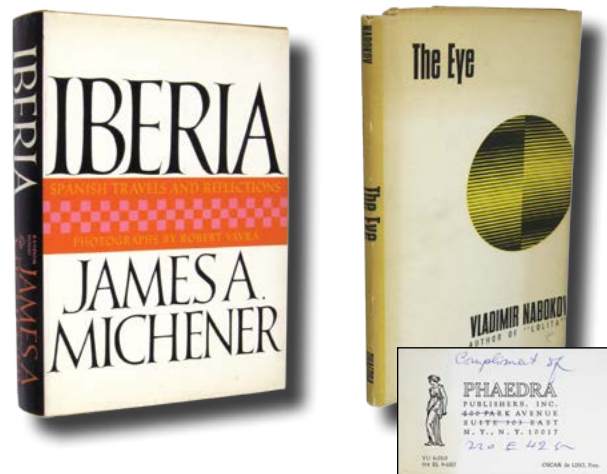
142. **(MERTON, Thomas).** *"Franciscan Eremitism" in The Lord, December, 1966.* (Bonaventure): (Franciscan Institute), 1966. Very good in stapled wrappers. [Dell'Isola C297] \$75

143. **(MERTON, Thomas).** *"An Interview with Thomas Merton" in Motive, October, 1967.* (NY): (Board of Education of the Methodist Church), 1967. Ten-page interview with Merton by Thomas P. McDonnell. Also includes a Methodist minister's take on The Beatles' "perfect combination of sophistication and ecstasy." Among the other Sixties-specific topics: "The Draft and the Generation Gap"; "The Limits of Flower Power"; and more. Near fine in wrappers. \$75

144. **(MERTON, Thomas).** *"The Church in World Crisis" in Katallagete, Summer 1967.* (Nashville): (Committee of Southern Churchmen, Inc.), 1967. An eight-page essay on the role of Christians facing modern warfare. Penultimate page of issue excised, not affecting Merton piece. Foxing; very good in stapled wrappers. \$50

145. **(MERTON, Thomas).** *"Into This World This Demented Inn Christ Comes Uninvited."* (Spring Valley): (Diego Designs)(n.d.). A greeting card featuring an attributed, abridged version of the Merton quote ["Into this world, this demented inn, in which there is absolutely no room for Him at all, Christ has come uninvited."] Foxing to back cover; near fine. \$100

146. **MICHENER, James.** *Iberia*. NY: Random House (1968). A massive book in the author's style of covering a subject exhaustively. Illustrated with hundreds of photos by Robert Vavra. Fine in a fine dust jacket, and because of the book's bulk, uncommon thus. \$200



147. **(Microbooks). Unknown.** Dallas: Micro Information (c. 1985). In the mid 1980s, Micro Information Concepts launched "Unknown Worlds," a publishing venture dedicated to issuing difficult-to-find science fiction periodicals on microfiche, for home use. *Astounding Stories*, *Analog Science Fiction*, *Fantasy and Science Fiction*, and *Unknown* were offered on microfiche, "the paperback of the future." "What can beat 641 issues, 54 years, of *Astounding/Analog*, that can be held in one hand, last for more than 100 years and cost less than \$1.42 each with the reader included?" The "reader" described here is a 12-pound "475" model for home viewing of the books of the future; although another flyer included here offers the compact 2 lb. "Fichette" for \$140.

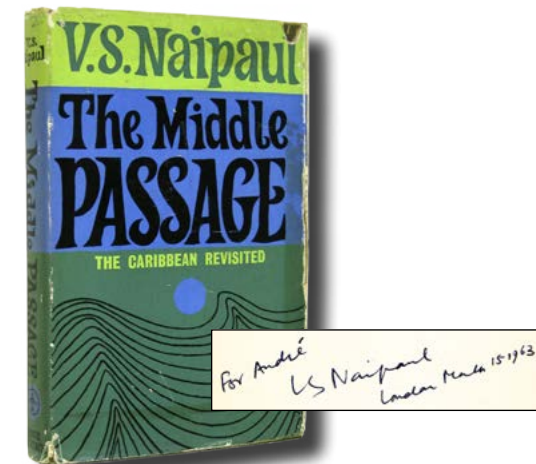


Enclosed with the promotional material is a sample copy (microfiche numbers 1 and 2 of 78 total) of the first issue of *Unknown* magazine, March 1939. Original envelope included, which is sunned; all other items (promotional materials, microfiche) fine. A glimpse of the imagined future of publishing from 30 years ago. Quirky technological ephemera. \$150

148. **MOODY, Rick.** *The Black Veil*. Boston: Little Brown (2002). The bound typescript of this memoir by the novelist, which won the PEN/Martha Albrand Award for the Art of the Memoir. Velobound photocopy; nearly 500 pages; double-spaced, printed on rectos only, with several corrections evident. Velobinding beginning to pull away from the large text block; thus near fine. Scarce state of a well-received memoir. \$150

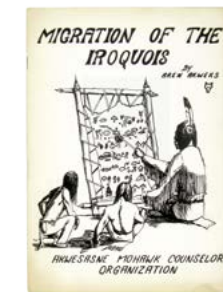
149. **NABOKOV, Vladimir.** *The Eye*. NY: Phaedra, 1965. An advance copy of this short novel by the author of *Lolita*. Plain white wrappers laid into the finished dust jacket, which is slightly spine-darkened and chipped at the top edge around the spine. A fine copy in a very good dust jacket. A "compliments of the publisher" card is laid in, with the publisher's old address crossed out by hand and the new one written in. \$150

150. **NAIPAUL, V.S.** *The Middle Passage*. (London): Deutsch (1962). The first book of nonfiction by the Nobel Prize-winning author, which began a long string of successful and influential writings in social history, particularly with respect to the Caribbean and India, the native lands of the author and his forebears. This book is both a travelogue and an extended essay on the legacy of slavery and the slave trade: "the middle passage" was the name given to the route the slave ships took between Africa and the Caribbean. Inscribed by Naipaul to his publisher, Andre Deutsch: "For Andre/ V.S. Naipaul/ London March 15 1963." This was Naipaul's fifth book overall, and Deutsch had been his publisher for each of them, beginning with *The Mystic Masseur*, in 1957. Minor bowing to boards; a near fine copy in a good dust jacket, with wear to the edges and folds and with foxing and heavy tape-strengthening on the verso. Someone has written the number "2" at the top of the spine. Now protected in a custom clamshell case. An association copy of the highest order. \$7500



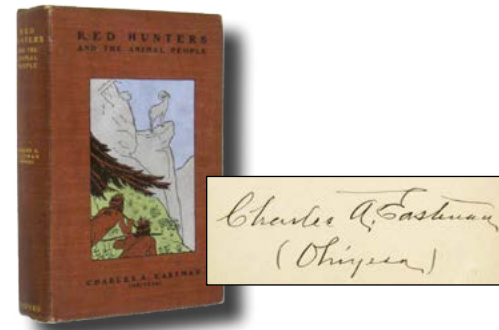
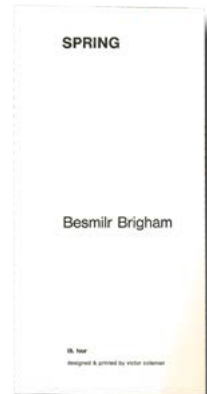
151. **(Native American). AKWEKS, Aren.** *Migration of the Iroquois*. (Hogansburg): Akwesasne Mohawk Counselor Organization (n.d)[1947]. The first edition of this account in words and pictures of the migration of the Iroquois from the Great Plains to the Eastern woodlands and the formation of the Five Nations confederacy. Aren Akweks was the pen name of Ray Fadden, aka Tehanetorens, a white man of Scottish descent who married an Iroquois woman and was adopted into the Wolf Clan. He founded the Akwesasne Mohawk Counselor Organization as a way to teach young Iroquois children about their culture and their past, and later he was co-founder of the Six Nations Indian Museum. His son, John Fadden, aka Kahiones or, in this book, Ka-Hon-Wes, illustrated the book and later became a much published and much admired illustrator, primarily of books by or about Native Americans. Edge-sunned, otherwise near fine in stapled wrappers. This first edition is uncommon; a second edition was done in 1972, in the early stage of the "Native American renaissance," and it has been reprinted since then. \$300

152. **(Native American). (ALEXIE, Sherman).** *Black Bear Review, Issue 9*. Croyden: Black Bear Publications, 1989. Alexie's first accepted poem, "Architecture," in this small literary magazine that had a nominal circulation of 500. Alexie has since become one of the most well-known, highly regarded, and commercially successful Native American writers. He won a National Book Award in 2007 for his novel *The Absolutely True Diary of a Part Time Indian*. Very faintly sunned; very near fine in wrappers. \$125



153. (Native American). **BRIGHAM, Besmirl. *The Camel's Hump, No. 5.*** (Reno): (Morris)(1967). A poetry newsletter, devoted to individual poets. This issue has five poems by Brigham. Bess Miller Moore was from Mississippi, of Choctaw descent. She married Roy Brigham and took "besmirl brigham" as her *nom de plume*. She was recognized as an important woman poet in the 1960s and early 1970s, appearing in numerous anthologies and publishing a couple of collections, and then she retreated from the public eye although she continued to write. Brigham died in 2000; in 2012 a literary award was established in her name to commemorate Besmirl Brigham as "a thoroughly independent and distinct American voice" and to champion the work of other women writers, especially those not living on the coasts of the U.S.—Brigham lived in New Mexico and Arkansas most of her life. Four stapled pages, including the cover. Printed on rectos only. Folded in half and labeled for mailing (to Theodore Enslin). Edge-tanned, with one corner hole in the last leaf, not affecting any text; very good. Very uncommon. \$100

154. (Native American). **BRIGHAM, Besmirl. *Spring.*** [Toronto]: [Coach House Press], c. 1968. A poetry broadside. 4" x 8". Poem printed silver on black, with author, title, and "IS. four/ designed and printed by victor coleman" on white verso. Edge-tanning to white verso; near fine. \$75



155. (Native American). **EASTMAN, Charles A. *Red Hunters and the Animal People.*** NY: Harper & Brothers, 1905. A later printing of this 1904 collection of stories that relate to animals. His second book, after his 1902 memoir, *Indian Boyhood*, and an early book in a long, and prolific, career. Signed by the author. Eastman (Ohiyesa), was one of the first Indians to receive a white man's education, attending, first, mission schools near the Santee reservation and, later, Beloit College in Wisconsin, Knox College in Illinois, Dartmouth College, where he took premed courses, and Boston University, where he received an M.D. degree. He went back to the reservation to practice as a physician and later wrote extensively, traveled giving lectures, and became a prominent public figure, holding national posts in the YMCA and Boy Scouts, and serving as Indian Inspector for the Coolidge Administration. His books are landmarks in the history of American Indian literature, as they were literate, early efforts at making Native American culture and tribal life accessible to a (largely white) reading audience. Most of his titles, like this one, went into additional printings soon after their original publication. Owner name in pencil on flyleaf along with Eastman's signature. Cocked; a very good copy, lacking the dust jacket. \$250

156. (Native American). **ERDRICH, Louise. *The Range Eternal.*** NY: Hyperion (2002). Her third book for children, a story based on her own family history. This is a fine copy in a fine dust jacket with just a thin line of rubbing at the spine crown. \$35

157. (Native American). **MARACLE, Lee. *Bobbie Lee. Indian Rebel.*** (Toronto): Women's Press (1990). First thus, with a new preface by the author. Signed by Maracle. The autobiography of a Canadian Native woman, recounting personal history and political radicalization. First published in 1975 by the Liberation Support Movement Press. This edition has a foreword by Jeannette Armstrong, Canadian Native writer and activist, and the grand-niece of Mourning Dove (aka Christine Quiinstasket), author of *Co-Ge-We-A*, *The Half-Blood*, and one of the earliest Native American women writers to be published. Scarce signed, in any edition. Near fine in wrappers. \$125

158. (Native American). **WATERS, Frank. *Oo-oonah Art.*** (Taos): (Taos Pueblo Governor's Office)(1970). Art by seventh and eighth grade Indian children from the Taos Pueblo Indian School's class of 1967-68. Inscribed by Frank Waters, who provides an introduction. The colophon states that this is a Special Collector's Edition, but this copy, like most that turn up, is unnumbered and without the trappings of the deluxe edition—the tipped in signed artwork, or the signatures on the limitation page. The first printing was 1200 copies and is scarce in either the signed or unsigned issue. Waters, the author of *The Man Who Killed the Deer* and *The Woman at Otowi Crossing*, among others, often wrote on Native American themes and was of partial Cheyenne descent himself, a fact he seldom made known. Oblong hardcover; the tops of two pages have been unevenly opened, else fine without dust jacket, as issued. \$150



159. (New Yorker). **WHITE, E.B. *The Essays of E.B. White.*** NY: Harper & Row (1977). White's essays, inscribed by Helen Thurber, wife of James Thurber, to Mary [Mian] and her husband Aristide for Christmas, 1976, "with love." Mary Mian was a friend of the Thurbers from their days in Greenwich Village, and she became a *New Yorker* writer, mentored by James Thurber. Thurber provided the introduction to her 1946 book *My Country in Law*, about her time in France with her French husband, and the sculptor Aristide Mian. Thurber himself had become a *New Yorker* cartoonist when White submitted doodles by Thurber he had found in the trash. A near fine copy in a very good, moderately edgeworn dust jacket with one small tape repair. A common book, but a copy with extraordinary provenance and interesting links between the author, presenter and recipients of the book. \$150

160. **OFFILL, Jenny. *Dept. of Speculation.*** NY: Knopf, 2014. The advance reading copy of Offill's second novel, a "sparse," "experimental" portrait of a marriage that made the *New York Times*' list of top ten books of 2014. Fine in wrappers. Uncommon in the advance issue. \$125

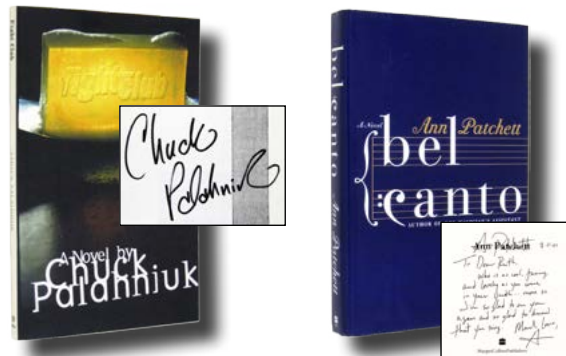
161. **OUELLETTE, Jean-Paul. *Cyber Space Screenplay, with Typed Letter Signed.*** Los Angeles: Yankee Classic Pictures, 1993. Ouellette's screenplay for a draft of *Cyber Space* (which he later referred to as *Cyber Run*), which is here billed as being "from his novel." Inscribed by the author. Bradbound in plain blue covers; near fine. With a typed letter signed conveying the screenplay to a friend and fellow writer. The letter is creased along one edge; near fine. Ouellette is a writer, director, and producer perhaps best known for his adaptation to screen of H.P. Lovecraft's *The Unnamable* (and *The Unnamable II*). As best as we can tell, this screenplay is unproduced, and the novel is unpublished, at least under the names *Cyber Space* or *Cyber Run*. \$350

162. **OUELLETTE, Jean-Paul.** *Typed Letter Signed and "The Fourth Witch."* 1993. A typed letter signed by Ouellette to a friend and fellow writer, mentioning another screenplay he is working on based on an H.P. Lovecraft story—which apparently never went into production—and appending a printout of his four-page short story "The Fourth Witch," which appears to remain unpublished. Edge-creased, folded in thirds for mailing; near fine, with envelope included. \$250

163. **OZICK, Cynthia.** *Trust.* (NY): New American Library (1966). The uncorrected proof copy of her first book, one of a handful of literary first novels published by NAL during the mid-60s, including John Gardner's *The Resurrection* and William Gass's *Omensetter's Luck*. Tall, comb-bound galley sheets. Laid in is a letter sent by editor David Segal to author John Barth, sending him "yet another first novel" and requesting "the pleasure of reading your opinion," as it appears Barth had made it clear that he would not be offering "a quotable quote." A noteworthy letter: Segal took over the newly founded hardcover publishing branch of New American Library, which previously had specialized in paperback publishing only—notably the Signet and Mentor imprints, which reprinted classics and bestsellers. Segal immediately began publishing literary fiction by young, unknown writers, and in the course of a couple of years introduced William Gass, John Gardner, Michael Shaara, Alice Adams and Cynthia Ozick to the world, all of whom went on to become major American authors. It's a bit surprising that Barth would have been averse to providing a "quotable quote" for the likes of these, but apparently that was the case. This copy is signed by Barth on the first page and with his address stamp on the front cover. Ozick's name was left off the cover and has been added in ink. Mild sunning and curling to the covers; small tear at upper spine; about near fine. A very scarce proof of an important first book, and a copy with exceptionally interesting provenance. \$1500

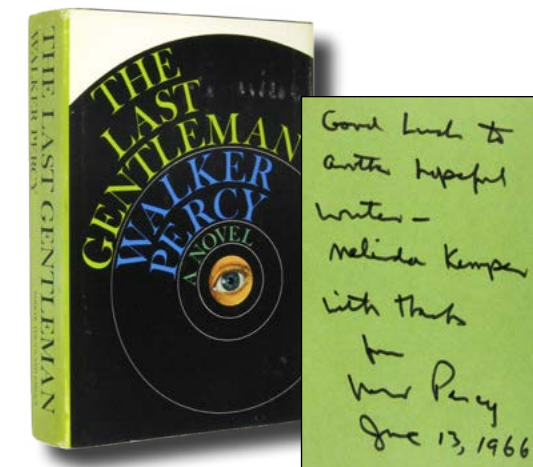


164. **PALAHNIUK, Chuck.** *Fight Club.* NY: Norton (1996). The advance reading copy of the author's highly praised first book, made into a well-received movie, both of which have become cult classics. Signed by the author. Very slight dustiness to rear white panel, else fine in wrappers. Proof copies of this title are somewhat uncommon, and especially so signed. \$1500

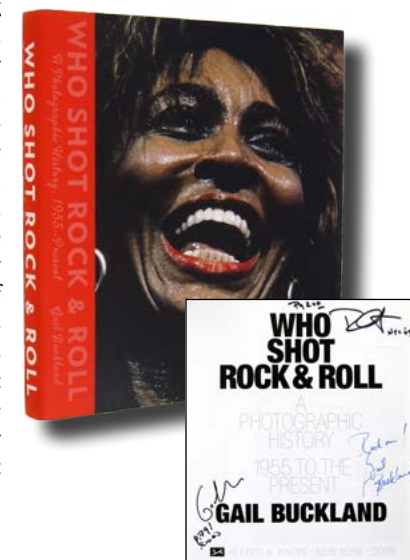


165. **PATCHETT, Ann.** *Bel Canto.* (NY): HarperCollins (2001). Her fourth novel, which won the Orange Prize and the PEN/Faulkner Award, and is perpetually rumored to be headed to the screen. Warmly and lengthily inscribed by Patchett in the month after publication to a childhood friend, "who is as cool, funny, and lovely as you were in your youth...more so. I'm so glad to see you again and so glad to know that you sing. Much love, A." Patchett has also signed her name in full above the inscription. Small label removal abrasion on the front pastedown under the flap, else fine in a fine dust jacket. A nice association copy of a much-praised novel. \$250

166. **PERCY, Walker.** *The Last Gentleman.* NY: FSG (1966). His second novel, which some consider his best, despite the fact that his first, *The Moviegoer*, won the National Book Award. This book and two of his other novels, *Love in the Ruins* (1971) and *The Second Coming* (1980, and a sequel to *The Last Gentleman*) were also finalists for that award. Inscribed by the author in the year of publication: "Good luck to another hopeful writer — ___ ___/ with thanks from Walker Percy/ June 13, 1966." Slight sag to text block, and some fading to spine cloth and top stain; a very good copy in a near fine, lightly rubbed dust jacket. \$750



167. **(Photography).** **BUCKLAND, Gail.** *Who Shot Rock & Roll: A Photographic History, 1955-the Present.* NY: Knopf, 2009. A book dedicated not so much to the history of rock and roll as to recognizing the photographers who created and have preserved our visual imagery of rock. More than 200 photographs of rock and roll legends, with commentary emphasizing the photographers rather than the subjects. This copy is signed by Buckland ("Rock on!") and by photographers Bob Gruen (here photographing John Lennon) and Godlis (here photographing Patti Smith). Gruen was John Lennon's personal photographer when he lived in New York, and he has published books of his photographs of The Clash, the Rolling Stones, and others. Godlis is known for his photographs of the punk movement, and recently crowdfunded the publication of an edition of his photographs from the Bowery and CBGB's from 1976-79. Fine in a fine dust jacket. Uncommon with the signatures of not only the author but of two such prominent photographers in the field. \$300

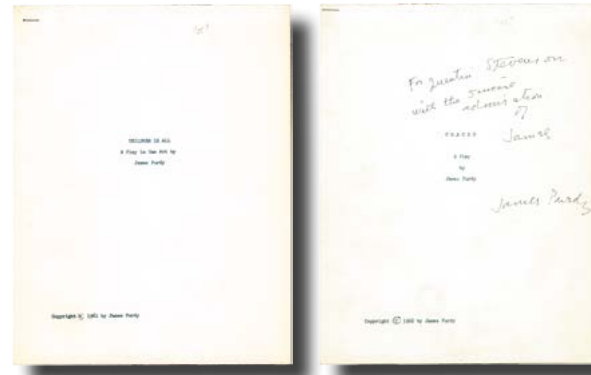


168. **PRICE, Reynolds. *Clear Pictures*.** NY: Atheneum, 1989. A memoir by this Southern writer who is most well-known for his novels but who also wrote poetry and a number of books of nonfiction. Inscribed by the author to Virginia Spencer Carr, biographer of both Carson McCullers and Paul Bowles, “with warm good hopes” in 2006. Previous owner gift inscription on the front pastedown under the front flap, else fine in a fine, price-clipped dust jacket. A good association copy. \$100

169. **PRICE, Reynolds. *Noble Norfleet*.** NY: Scribner (2002). A novel spanning thirty years in the life of a character who is traumatized in the late 1960s by a family catastrophe and by the overwhelming societal events of those years, including the political assassinations and the character’s time serving in Vietnam. Inscribed by the author in 2006. Top stain faded; near fine in a near fine dust jacket. \$100

170. **PRICE, Reynolds. *A Serious Way of Wondering*.** NY: Scribner (2003). Nonfiction: “The Ethics of Jesus Imagined.” Late in his life, especially after he developed a serious illness that left him a paraplegic, Price wrote a number of books on religious themes and reflections, which were universally well-received. Inscribed by the author in the year of publication to Virginia Spencer Carr with “affection & hope.” Fine in a fine dust jacket, with a couple of Carr’s notes to herself laid in, one with Price’s email address. \$150

171. **PRICE, Reynolds. *Letter to a Godchild*.** NY: Scribner (2006). Subtitled “Concerning Faith,” the book is an expansion of a letter Price wrote to his honorary godson, expanded and generalized for other children as well. Inscribed by the author in the year of publication to Virginia Spencer Carr. Fine in a fine dust jacket. \$100



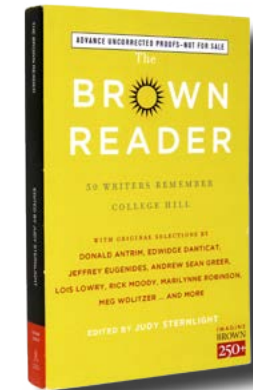
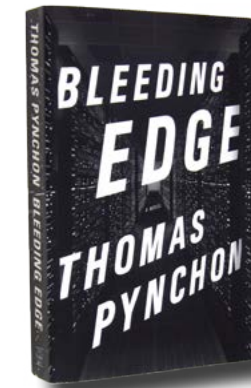
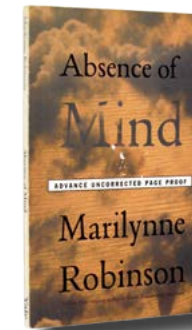
172. **PURDY, James. *Children is All and Cracks*.** (n.p.): (n.p.), 1961/1962. Mimeographed typescripts of two one-act plays, which were collected in his 1962 volume entitled *Children is All*. Inscribed by Purdy on the title page of *Cracks* to the poet Quentin Stevenson “with the sincere admiration of James” and additionally signed, James Purdy. *Children is All* (1961) runs 41 pages; *Cracks* (1962) runs 16 pages. Each is near fine; stapled in the upper left corner. Purdy was a controversial author whose works explored, among other things, gay themes at a time when this was taboo; his popularity and critical reception suffered as a result, but many of his more celebrated contemporaries considered him a genius and a great writer, among them being Tennessee Williams (who wrote a blurb for the book publication of *Children is All*); Edward Albee (who produced Purdy’s play *Malcolm*); and Gore Vidal, who called him “an authentic American genius” and wrote in the *New York Times* article entitled “James Purdy: The Novelist as Outlaw” that “Some writers do not gain wide acceptance because their work is genuinely disturbing. Purdy is one of them.” As best we can determine, OCLC lists only two copies of the former typescript and one of the latter in institutional collections. Another collection lists “photocopies” of these two plays, but these productions predate plain paper photocopying. Scarce works by a writer whom Jonathan Franzen called “one of the most undervalued and underread writers in America.” \$1500

173. **PYNCHON, Thomas. *Bleeding Edge*.** NY: Penguin Press, 2013. The advance reading copy of this Pynchon novel, set in New York City between the end of the dot-com boom and the terrorist attack of 9/11. Pynchon proofs have been issued in small quantities and carefully guarded prior to publication in recent years, and few have made it into the market. Fine in wrappers. \$750

174. **(PYNCHON, Thomas). *Almanacco Letterario Bompiani 1965*.** Milan: Bompiani, 1965. An Italian periodical, printing, (in Italian), “In Which Esther Gets a Nose Job” (“In cui Esther si fa fare la fattura al naso”), a seven-page excerpt from *V*, Pynchon’s first novel, published in 1963. Also included is work by Burroughs, Ginsberg, Gaddis, Eco, Barthelme, Hubert Selby, Jr., Chandler Brossard, Frank Yerby, and others. Thick quarto; creased at spine, with the glue drying just enough for the text block to begin separating, thus a good copy in wrappers. \$50

175. **(RANKIN, Ian). REGILD, Christoffer. *Intense Scotland*.** (Copenhagen): Politisk Revy (2001). A bilingual picture book with brilliant color photos by Regild and a two-page introduction by Rankin (two pages in English; two pages in Danish). Quarto. Very small bumps at the lower board edges; else fine without dust jacket, as issued. An attractive and uncommon book. \$200

176. **ROBINSON, Marilynne. *Absence of Mind*.** New Haven: Yale University Press (2010). The advance reading copy of the third book of nonfiction, essays on science and religion, by the Pulitzer Prize-winning novelist. A few nicks to front cover from label removal, and a small bit of staining to the rear cover; very good in wrappers. Scarce in an advance issue. \$125



177. **(ROBINSON, Marilynne). *The Brown Reader: 50 Writers Remember College Hill*.** NY: Simon & Schuster (2014). The advance reading copy of this collection of original writing by Marilynne Robinson, Rick Moody, Jeffrey Eugenides, Donald Antrim, Edwidge Danticat, Susan Cheever, Lois Lowry, Andrew Sean Greer, Meg Wolitzer, David Shields, Jincy Willett, and many others reminiscing about their time at Brown. A collection notable both for the extraordinary and amusing range of experiences included and also, frequently, for its behind the scenes glimpses of these authors as, not just emerging writers, but emerging adults. Robinson contributes “Higher Learning,” about, among other things, discovering the writing of Jonathan Edwards. Because of the extent to which publishers’ promotional efforts have become digitally oriented in recent years, printed advance copies like this one have become increasingly scarce, even more so than they had been in prior years when their numbers were already only a tiny fraction of the numbered of copies published. Trace wear to the spine ends; very near fine in wrappers. \$125

178. (RODGERS, Jimmie). *America's Blue Yodeler, 6 Issues.* (Lubbock): (Jim Evans)(1952-1954). The first six issues (Volume 1, Nos. 1-4; Volume 2, Nos. 1 & 2) of the newsletter of the Jimmie Rodgers Fan Club, devoted to one of the first superstars of country music, who is often called "the father of country music," and who influenced generations of singers and songwriters. Rodgers died in 1933 at the age of 35, and the fan club was the brain child of a collector who spent more than a decade trying to assemble a complete collection of Rodgers' recordings. Rodgers was one of the first three inductees to the Country Music Hall of Fame, was inducted into the Rock and Roll Hall of Fame as an early influence on rock, and has been the subject of a number of tribute albums, including one put together by Bob Dylan. Each newsletter is one sheet folded to make four pages; the first two issues are folded in sixths and fourths, respectively; the last four issues are folded in half vertically. Each has a small price in ink in the upper right corner. The set is very good.

\$150

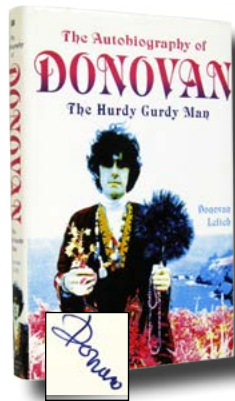
179. SERLING, Rod. *As Timeless as Infinity, Vols. 1, 2, and 3.* (Colorado Springs): Gauntlet Press, 2004-2006. The first three volumes of *The Complete Twilight Zone Scripts* of Rod Serling, edited by Tony Albarella. Each is the numbered limited edition: Volume One is Copy 314 of 750; Volume Two is Copy 86 of 750; and Volume Three is Copy 266 of 750. Each volume is signed by Carol Sterling and has the bookplate of another author on the front flyleaf. A monumental tribute to a ground-breaking television writer, who won six Emmy Awards and consistently challenged his industry to pursue higher standards. In today's "golden age" of quality television productions, *The Twilight Zone* looms larger than ever as a seminal influence, and an example of TV that could educate and inspire as well as entertain. Apart from a couple of small corner bumps, the set is fine in fine dust jackets. The series went to 10 volumes, but the early volumes, especially the first, are scarce.

\$1500

180. SERLING, Rod. *"I am the Night * Color Me Black."* Colorado Springs: Gauntlet, 2005. A chapbook designed as a promotional piece for Gauntlet's *As Timeless as Infinity*, but with material "exclusive to this publication." This is the second chapbook in the series and shows two drafts of three scenes of the above *Twilight Zone* episode. Printed in an edition of 500 copies. Fine in stapled wrappers. \$150

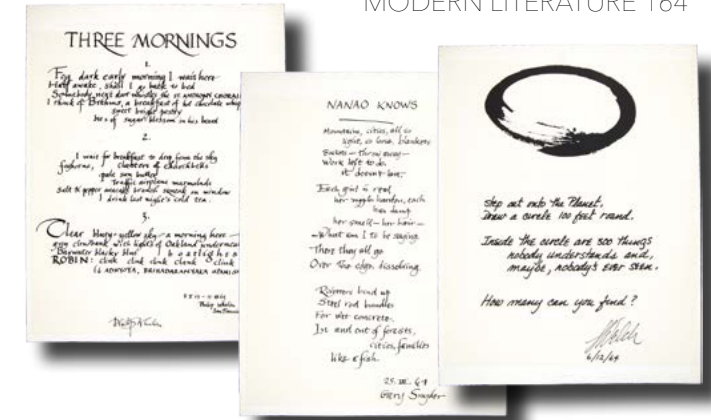
181. (Sixties). HUNTER, Robert. *The Storming of the Mind.* Garden City: Doubleday, 1971. A collection of essays on the "Consciousness Revolution" created by psychedelic drug use and fostered by rock music and other aspects of the 1960s counterculture. This is a complimentary copy, with Doubleday stamp on pastedown and a Compliments of Doubleday slip laid in, with the handwritten name of Dick McCullough, possibly of John Wiley & Sons. Fine in a near fine dust jacket with light wear at the crown. \$65

182. (Sixties). LEITCH, Donovan. *The Autobiography of Donovan, the Hurdy Gurdy Man.* NY: St. Martin's (2005). The autobiography of the folk singer who, in the 1960s, was said to be the British answer to Bob Dylan. Signed by the author. Donovan—he was known by the one name—wrote some of the most popular and memorable songs of the 1960s, and was friends with the Beatles, Jimi Hendrix, Dylan, and others, including Brian Jones of the Rolling Stones. Donovan wrote some of the lyrics for the Beatles' "Yellow Submarine"; he is credited with originating "Celtic rock"; and he was the first Western musician to play a sitar in a rock concert. After becoming a world-famous celebrity, he turned his back on the music industry and essentially disappeared from public view for nearly four decades. The publication of this book coincided with the issuing, on CD, of a career retrospective box set of music and videos. Fine in a near fine dust jacket. \$250

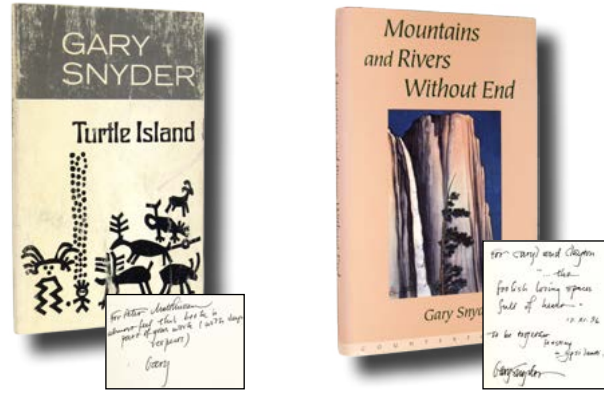


183. (Sixties) VONNEGUT, Kurt and BIJOU, Bob. *Consider It Among Friends.* Vancouver: Poppin Publications, 1970. A small press production in which Bijou's black-and-white photographs are accompanied by text from Vonnegut's *Cat's Cradle*, for an upbeat late 60's/early 70's feel. A bit of sunning, small chip threatening at base of spine; near fine in wrappers. By all appearances, quite scarce. \$175

184. (Sixties). *Outlaws of Amerika. Communiques from the Weather Underground.* (NY): (Liberated Guardian)(1971). Pamphlet printing numerous articles about actions taken by the Weather Underground during their first year of existence, including a number of the most famous acts of political violence from the Sixties era—the bombing of the Marin County courthouse; the burning of the Bank of America at Isla Vista; and more—including the escape of Timothy Leary from jail, which was aided by members of the Weather Underground. Pages darkening, a couple small stains to covers; still near fine in stapled wrappers. \$175



185. SNYDER, Gary; WELCH, Lew; WHALEN, Philip. *Broadside Set.* (San Francisco): (Four Seasons Foundation)(1963-1964). Three broadsides: Gary Snyder's *Nanao Knows*, Lew Welch's *Step Out Onto the Planet*, and Philip Whalen's *Three Mornings*. [McNeil A7.] Each 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 the three poets at Longshoreman's Hall, San Francisco, June 12, 1964. Each broadside is signed by its author. Snyder, Welch and Whalen first met when they attended Reed College, a progressive school in Oregon; the friends later became three of the most influential poets of the Beat generation. Don Carpenter, a friend of Richard Brautigan and an important figure in the Bay Area literary scene, organized the Free Way Reading with the three poets; Don Allen, another key figure in the Bay Area literary scene—his nascent publishing company, the Four Seasons Foundation, would later publish both Snyder and Brautigan—printed the broadsides to commemorate the reading. An important occasion, linking three key poets of their time. Welch disappeared in the Sierra Nevada mountains in 1971; Snyder found a suicide note at his camp, but no body was ever found and his fate remains one of the mysteries of that time. Each broadside is 9 1/2" x 12 1/2", and mildly sunned as though previously framed; near fine. A nice set. \$1000



186. **SNYDER, Gary. *Turtle Island***. (NY): New Directions (1974). Winner of the Pulitzer Prize for poetry. This is the simultaneous issue in wrappers. Inscribed by Snyder to Peter Matthiessen: “For Peter Matthiessen/ I almost feel this book is part of your work (with deep respects)/ Gary.” Moderate rubbing and staining to covers; very good in wrappers. A wonderful inscription and an excellent association copy. \$1000

187. **SNYDER, Gary. *A Place in Space. Ethics, Aesthetics, and Watersheds***. Washington, DC: Counterpoint (1995). The hardcover edition of this collection of prose—essays, articles and talks. Inscribed by Snyder to poet Clayton Eshleman in 1996. Snyder has also written, “when you find your place practice begins.” Eshleman’s annotations to the text in a number of places. Fine in a fine dust jacket. A nice inscription and a nice association: Eshleman and Snyder are two of the contemporary poets who have shared an interest in archaic arts and ethnopoetics. \$250

188. **SNYDER, Gary. *Mountains and Rivers Without End***. Washington, DC: Counterpoint (1996). The first publication of the complete sequence of poems under this title, which Snyder began in 1956 and of which sections had been published over the years in literary magazines and a chapbook in the early 1960s. Inscribed by Snyder to poet Clayton Eshleman and his wife in the year of publication: “For Caryl and Clayton ‘...the foolish loving spaces full of heart.’ 17.XI.96. To be together feasting in Ypsilanti... Gary Snyder.” Fine in a fine dust jacket. \$250

189. -. Same title. The uncorrected proof copy. From the library of Clayton Eshleman, and with Eshleman’s notes in the text. A hint of spine sunning, else fine in wrappers. \$85

190. -. Same title, a French-language edition, *Montagnes et Rivières sans fin*. (Monaco): Éditions du Rocher (2002). Inscribed by Snyder to Clayton [Eshleman] in Kitkitdizze, Snyder’s home, in 2002. Fine in wrappers, with a snapshot of Snyder—outdoors, with backpack, smiling—laid in. \$125

191. **SNYDER, Gary. *Danger on Peaks***. Washington, DC: Shoemaker Hoard (2004). A collection of poems. Inscribed by Snyder to Peter Matthiessen in the year of publication, with “gracias,” and the quote: “If you ask for help it comes/ but not in any way you’d ever know.” Fine in a fine dust jacket. \$200

192. **(SNYDER, Gary). SCOTT, Peter Dale. *Coming to Jakarta. A Poem about Terror***. (NY): New Directions (1989). A single long poem by Scott, 150 pages, heavy with political and historical material revolving around the uprisings and massacre in Indonesia in the mid-1960s, and extensively footnoted to that effect. No Snyder contribution, but this copy has a gift inscription by Snyder [as Gary] to Clayton E. [Eshleman] in Oakland in 1993. Fine in wrappers. \$125

193. **(SNYDER, Gary). *Two Announcements for Readings***. 1992 and 1996. The first announcement is for a poetry reading by Snyder at Eastern Michigan University (where Clayton Eshleman taught for many years). Includes a brief Snyder bio. One sheet folded to make four pages, then folded again; near fine. The second piece is an invitation (in French) for a reading/lecture (in English) by Snyder and Eshleman in Paris in 1996 at La Librairie a tire-daïles. 8 1/4" x 4". Fine. Nice documentation of a small part of the history these two poets have shared. For both: \$100

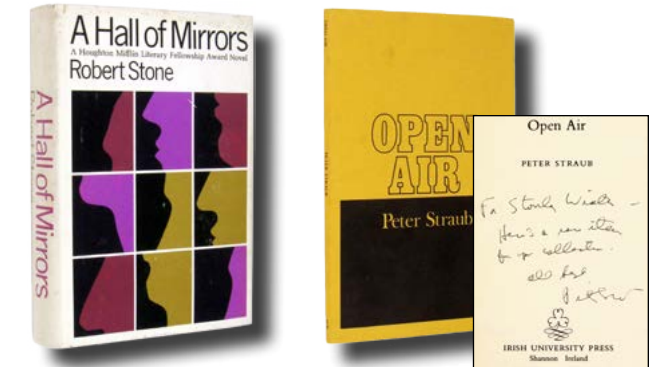
194. **SORRENTINO, Gilbert. *Steelwork***. (NY): Pantheon (1970). The uncorrected proof copy of his second novel, which chronicles the changes, and breakdown, of a Brooklyn neighborhood from the 1930s to the 1950s, the period of the author’s own childhood in Brooklyn. Inscribed by the author to a well known bookseller and book collector. The text reproduces corrections, or intended corrections, to layout. A padbound proof: the front cover is detached but present, thus only a good copy. A scarce proof and especially scarce signed. \$150

195. **STONE, Robert. *A Hall of Mirrors***. Boston: Houghton Mifflin, 1967. His first book, a novel of drifters in New Orleans in the early Sixties caught up in the web of a quasi-religious political machine. Winner of the William Faulkner Award for best first novel of the year as well as a Houghton Mifflin Literary Fellowship Award. Inscribed by the author. Near fine in a very good, lightly foxed dust jacket with a creased tear to the lower rear panel. Basis for the film *WUSA* (the call letters of the right-wing radio station that figures prominently in the book), starring Paul Newman, Joanne Woodward and Anthony Perkins. \$950

196. **STONE, Robert. *Death of the Black-Haired Girl***. Boston/NY: Houghton Mifflin Harcourt, 2012. A novel that uses the form of a police procedural—the inquiry into a college student’s accidental death—to inquire about larger issues of faith, love and accountability, as well as madness and the ability to deceive oneself. Signed by the author. Fine in a fine dust jacket with one scratch on the front panel. Stone did not sign many copies of this book. \$125

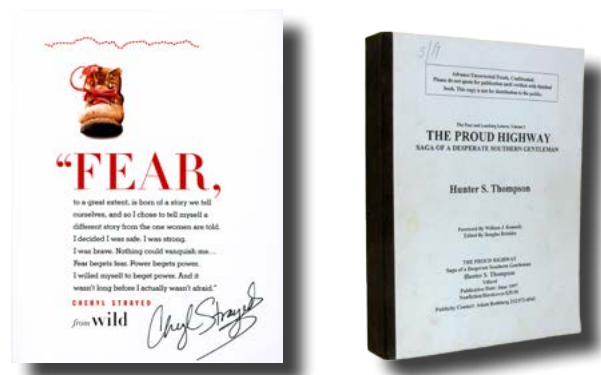
197. **STOPPARD, Tom. *Rough Crossing***. London: Faber and Faber (1985). The hardcover edition of Stoppard’s adaptation of Ferenc Molnár’s *Play at the Castle*. Mild age toning to pages, else fine in a fine dust jacket. Scarce in the hardcover edition. \$200

198. **STOPPARD, Tom. “Galileo” in *Areté***. (Oxford): Arété (2003). The full text of Stoppard’s previously unpublished 1970 screenplay, published here as the entire Issue 11 of *Areté*, with a contemporary introduction by Stoppard. Fine in self-wrappers. Although known primarily as a playwright, Stoppard was nominated for an Academy Award for the screenplay of *Brazil* in 1985, and he won the Academy Award for the screenplay of *Shakespeare in Love*, in 1998. \$175



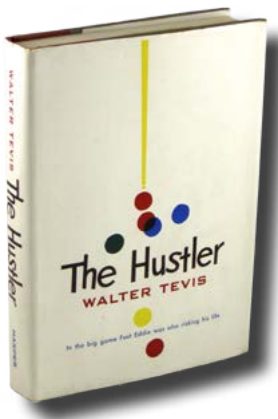
199. **STRAUB, Peter. *Open Air***. Shannon: Irish University Press (1972). A chapbook, the author’s second book, after another chapbook earlier the same year. Inscribed by the author: “For _____ - Here’s a rare item for your collection. All best, Peter Straub,” with the bookplate of another author on the half title. Fine in wrappers and near fine dust jacket. Scarce. \$250

200. **STRAYED, Cheryl.** "Fear...," *Wild Broadside*. (n.p.): [Knopf], [2012]. A broadside excerpt from her acclaimed and bestselling memoir, *Wild*, which was made into a well-received film. "Fear, to a great extent, is born of a story we tell ourselves, and so I chose to tell myself a different story... Fear begets fear. Power begets power. I willed myself to beget power. And it wasn't long before I actually wasn't afraid." No publication information, but reportedly issued by Knopf, and illustrated with the one hiking boot from the cover of the book. This copy is signed by Strayed. 8 1/2" x 11". Framed; fine. \$250



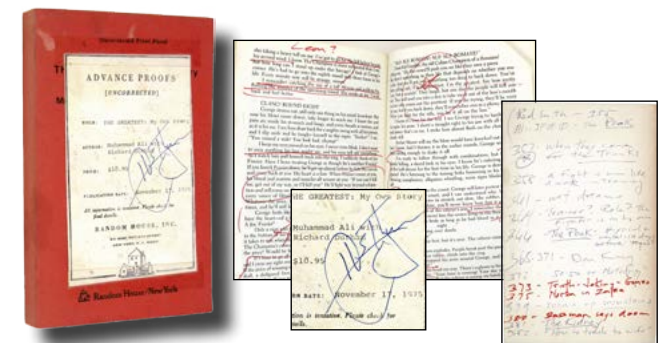
201. **(STYRON, William).** *DU PLESSIX GRAY, Francine. Lovers & Tyrants*. NY: Simon & Schuster (1976). William Styron's copy of the uncorrected proof. Signed by Styron on the title page. Styron provided a blurb for the novel, calling it, "A novel of extraordinary richness and power. Sensual, witty, vividly evocative in every sentence. A fine book which achieves the real texture of life so often absent from fiction, and as such is not only entirely satisfying but resonantly memorable." Heavily foxed covers and fragile, tall padbound wrappers, with the cover detaching. A good copy. \$100

202. **TEVIS, Walter.** *The Hustler*. NY: Harper (1959). His uncommon first book, basis for the Paul Newman/Jackie Gleason movie that became a cultural milestone in the early Sixties. Tevis also wrote *The Man Who Fell to Earth*, which became a well-received movie in the 1970s, and *The Color of Money*, a sequel to this book that was filmed in 1984, again with Paul Newman. Slight sunning to board edges and shallow push to spine; near fine in a near fine, unfaded dust jacket with a shallow, unobtrusive repair to the crown. One of the nicest copies of this book that we have seen. \$2500



203. **THOMPSON, Hunter S.** *The Proud Highway*. NY: Villard (1997). An advance copy, the first issue proof, of Volume One of "The Fear and Loathing Letters," printing Thompson letters from 1955-1967. 8 1/2" x 11" sheets, tapebound in cardstock covers. Spotting/handling to covers; near fine. Date ("3/19") on front cover. There was an advance reading copy of this title in pictorial wrappers, which is common; an uncorrected proof copy in perfectbound white wrappers, which is uncommon; and this issue, preceding and scarcer than both; we've seen only one other copy of this issue offered for sale. \$450

204. **THOMPSON, Hunter S.** *Fear and Loathing in America*. NY: Simon & Schuster (2000). A review copy of the second of three volumes of his "Gonzo Letters," following *The Proud Highway*. With an "Author's Note" by Thompson. Signed by Thompson on a bookplate on the front flyleaf. Fine in a fine dust jacket, with a form letter serving as a review slip announcing the December 13 publication of this title as well as the simultaneous publication of a trade edition of *Screwjack*, which had previously only been available in a long since sold out signed limited edition. This copy also has a "Gonzo" drink coaster laid in. \$500

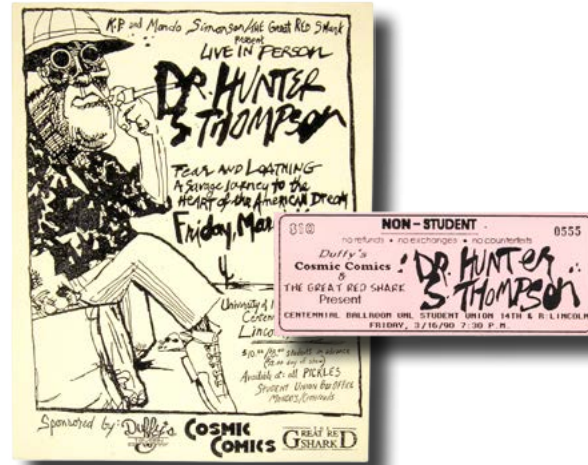


205. **(THOMPSON, Hunter S.). ALI, Muhammad and DURHAM, Richard.** *The Greatest: My Own Story*. NY: Random House, 1975. Hunter Thompson's copy of the uncorrected proof copy of Ali's autobiography, heavily annotated by Thompson and signed by him on the front cover. In 1974, *Rolling Stone* sent Thompson and Ralph Steadman to Zaire to cover the Ali-Foreman "Rumble in the Jungle." They did not, reportedly choosing instead to hunt for pygmies, or get high, or buy ivory, or hang out in the hotel pool, or some combination of the above. Thompson got a rematch in 1978, when Ali faced Leon Spinks in Vegas: the result was a two-part story for *Rolling Stone* called "Last Tango in Vegas: Fear and Loathing in the Near Room"—a portrait of Ali as a gonzo performer in his own field, the analogue to Thompson in his. Thompson later called him "one of my very few heroes" and wrote that "He came, he saw, and if he didn't entirely conquer—he came as close as anybody we are likely to see in the lifetime of this doomed generation." This proof appears to have been Thompson's resource material, at least prior to his actually meeting Ali: the last 200 pages are heavily marked, and Thompson's notes cover the last two blanks and the rear cover. Many page corners turned, mild sunning, spine creased to the point of separation of the text block; at this point, the condition can only be called "good" but the provenance is exceptional—essentially Thompson's working notes for one of his signature pieces, about one of the most famous and controversial figures of his time. Unique. \$3500



206. **(THOMPSON, Hunter S.).** *Colt .45 Magazine, Signed*. 1985. Used seven-round magazine for a Colt .45 automatic pistol, one of many guns Thompson owned. Inscribed by Thompson (via scratching the metal): "Turn Pro Fra Pro [?]/ Nice Shooting! [double underlined]/ HST/ Owl Farm/ July 4th 1985[underlined]." An elaborate inscription, given the medium; it's not clear to whom or what Thompson was referring with the "Turn Pro Fra Pro" exhortation or phrase, but the rest of the inscription is pretty self-explanatory. Thompson was famous for having many guns, enjoying shooting, and inviting visitors to Owl Farm to shoot with him. He famously shot some of his own books and other works, and they later became desirable literary/artistic artifacts. One of the most iconic images of Thompson is of him pointing a long-barreled .44 Magnum revolver in the general direction of the photographer/viewer, giving the gun an aspect that makes it seem twice as long as it actually is. A unique artifact from one of the iconoclastic figures of our time, highlighting one of his famous interests/pursuits, and the only such artifact we have ever seen of his. Fine. \$1500

207. (THOMPSON, Hunter S.). **Poster for "Fear and Loathing: A Savage Journey to the Heart of the American Dream."** Lincoln: University of Nebraska [1990]. A Ralph Steadman depiction of Thompson dominates this poster announcing Dr. Hunter S. Thompson "Live in Person" at the University of Nebraska, March 16, 1990. Thompson was reportedly 90 minutes late for his reading/talk/performance, which was described in later reports as "public inebriated ramblings," but according to the promoter, who later became a friend of Thompson, the audience was happy with the show despite the author's foibles, or perhaps because of them. 11" x 14", fine with a fine ticket to the event included. \$350



208. (THOMPSON, Hunter S.). **STEADMAN, Ralph. Vintage Dr. Gonzo.** (Lexington): (Joe Petro III)(1995). A color silkscreen of a classic Steadman image of Thompson, taken from *Fear and Loathing in Las Vegas*. (This is the image that is the basis for the poster listed above.) Initialed by Thompson and signed by Steadman. Steadman is a renowned contemporary artist in his own right, but his images of Thompson are iconic. Only two of his prints were ever signed by both Steadman and by Thompson, this being one of them. A four-color image—the image is black-and-white with the exception of Thompson's Hawaiian shirt—there were 500 numbered copies; this copy is labeled "A/P," an Artist's Proof, presumably a much smaller number of these were done. 16 1/2" x 19". Rolled, fine. \$6000



209. **TOIBIN, Colm. The Street.** (Dublin): Tuskar Rock Press (2010). A limited edition of a single story from Toibin's collection *The Empty Family*. Copy 17 of 50 Roman-numeraled copies bound in full leather and signed by the author. Published by the fine press that Toibin and his literary agent, Peter Straus, set up to publish fine collectible editions of modern literary works. A very handsome production. Fine in a fine cloth slipcase. \$500

210. **TYLER, Anne. Dinner at the Homesick Restaurant.** NY: Knopf, 1982. Her ninth novel, and her breakthrough book: it was nominated for a Pulitzer Prize, the PEN/Faulkner Award, and the National Book Award. It was also her first *New York Times* bestseller. Critics gave the book high praise; John Updike wrote in *The New Yorker*: "Her art needed only the darkening that would give her beautifully shaped sketches solidity...In her ninth novel, she has arrived at a new level of power." Tyler has said that it is her favorite of all her books. Inscribed by the author in the year of publication on the title page to a woman who was a neighbor in Baltimore. Recipient's name on front flyleaf; fading to top stain, corners a bit rounded, and shallow reading crease to spine. A very good copy in a very good, spine and edge-tanned dust jacket with modest edge wear. \$175

211. **UPDIKE, John. Bath After Sailing.** (Stevenson): (Country Squire)(1968). A single poem, and his first book to be issued as a limited edition. Copy number 43 of 125 numbered copies signed by the author. The slightest hint of edge sunning; else fine in saddle-stitched cardstock covers. \$450

212. **UPDIKE, John. A Conversation with John Updike.** (Schenecady): (Union College)(1971). Printed as a special issue of *The Idol* and featuring the text of a conversation with Updike. 32 pages, fine in glossy stapled wrappers with a pencil sketch of Updike on the cover. This copy is inscribed by Updike. An uncommon piece, and scarce signed. \$375

213. **UPDIKE, John. A Good Place.** (n.p.): Aloe, 1973. The lettered issue of one of his scarcer, early limited editions, from the time before they proliferated: a five-page essay on his home town of Ipswich, Massachusetts. This is Copy W of 26 lettered copies, signed by the author. Fine in saddle-stitched self wraps. \$550

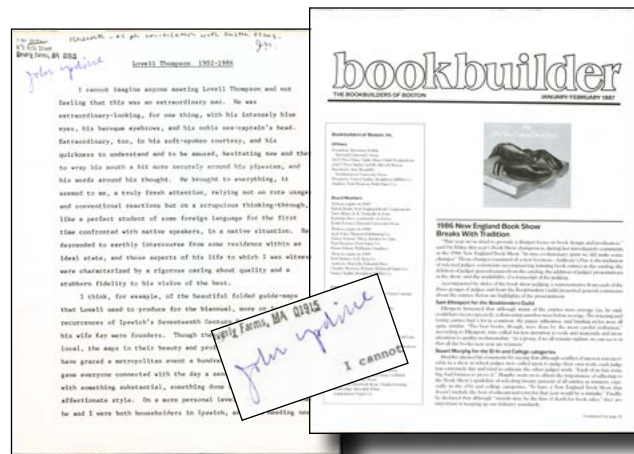


214. **UPDIKE, John. Couples: A Short Story.** Cambridge: Halty Ferguson, 1976. Of a total edition of 276 copies, this is copy number 16 of 250 numbered copies signed by the author. Fine in wrappers. This copy is also inscribed by Updike—he has personalized the signature on the colophon in a different color ink—and it includes a brief signed note by Updike on the prospectus, with a hand-addressed mailing envelope. By all appearances, Updike informed the collector of the existence of this edition by sending him a prospectus with a note saying "I thought you should be aware of this" and then the collector ordered the book and Updike personalized the signature for him. A mini-footnote to the relatively early years of Updike's being a highly collected author with numerous signed limited editions to his credit, with a glimpse of Updike's active involvement in helping a collector build his collection. \$500

215. **UPDIKE, John. The Lovelorn Astronomer.** (Boston): G.K. Hall and Marquis Who's Who, Inc. (1978). A poem by Updike, published as a holiday greeting card. Signed by the author. Fine, with original (unused) mailing envelope. *Together with* a presumed proof copy, with the copyright notice handwritten (in an unknown hand) rather than printed on the rear cover. Also fine. Both housed together in a G.K. Hall envelope. A scarce ephemeral piece, especially uncommon signed, and notably rare in the variant with the handwritten copyright notice. \$1500

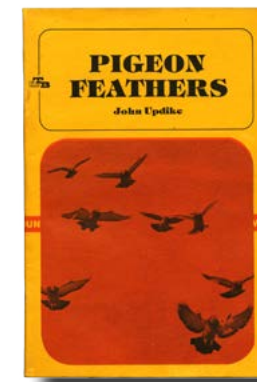
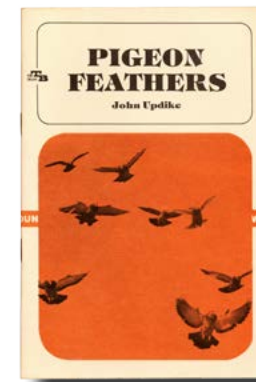
216. **UPDIKE, John. Typescript of a Review of Bernard Malamud's *God's Grace*.** 1982. A seven page typed review by Updike of Bernard Malamud's *God's Grace*. Published in *The New Yorker* as "Cohn's Doom" and later collected in *Odd Jobs*. Signed by Updike on the top of the first page. A few corrections, apparently those of a copy-editor. Scuff marks on the first and last page; near fine. Since Updike's papers have been institutionalized, few original manuscripts of his have shown up on the market. \$1500

217. **UPDIKE, John. *Lovell Thompson 1902-1986*.** 1986. A remembrance by Updike of his friend Thompson, read at Thompson's memorial service. Two photocopies, each four pages, folded in thirds, stapled, and stamped with Updike's address. Reproduces a couple holograph corrections and one note of transmittal. One copy is however actually signed by Updike. Near fine, and together with a copy of *Bookbuilder*, January/February 1987, the newsletter of the Bookbuilders of Boston, where the tribute was printed. \$575



218. **(UPDIKE, John). *The John Updike Newsletter, 16 Issues*.** (Northridge): (Herb Yellin), 1977-1980 and (Northridge): (Lord John Press), 1992. Sixteen consecutive issues (with an 11 year hiatus between Number 14 and Number 15), a complete run of the only serial publication dedicated exclusively to Updike and his work. Issued by Herb Yellin, the founder of Lord John Press and publisher of a number of limited editions of works by Updike. Issue Number One has a tiny edge crease; issue Number 16 has the annotation "You probably have this" in the hand of a bookseller, presumably addressed to the collector who assembled the lot. The double issue Number 11 and 12 does have the 3-page insert "The Coup" laid in. Issue Number Two does not contain the laid in broadside *Raining at Magens Bay*. Otherwise the lot is fine. Note that issue Number 10 and 11 is smaller than the usual 8 1/2" x 11" format. \$1000

219. **(UPDIKE, John). *Pigeon Feathers*.** (Logan): (Perfection Form Co.)(1979). An educational pamphlet consisting of the title story of Updike's 1962 story collection, with exercises based on the story. DeBellis & Broomfield A75-a2, apparently: this seems to be the cream-colored variant (no priority established between a1 and a2). Uncommon. Fine in stapled wrappers. \$175



220. -. Same title. Neither the beige nor cream of DeBellis & Broomfield A-75-a1 or a2, these wrappers are more yellow or gold. Corner crease to rear cover; near fine in stapled wrappers. \$175

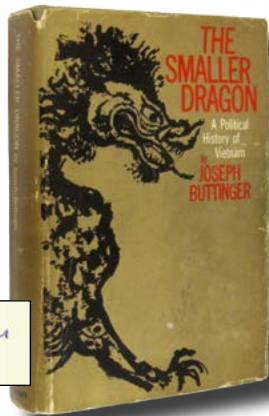
221. **VAN DINE, S.S. *The Gracie Allen Murder Case*.** NY: Scribner's, 1938. A Philo Vance mystery, written pseudonymously by Willard Huntington Wright. This was the eleventh, and next-to-last, book in the popular series. Basis for the 1939 film starring Gracie Allen and Warren William, the other books in the series were the basis for more than a dozen other movies from the late 1920s to the 1940s. The mysteries were formulaic—puzzles primarily—and the main character was viewed as arch and pretentious: Raymond Chandler famously mocked him in several books, including in his essay "The Simple Art of Murder." Still, Vance/Van Dine is credited with reviving the mystery novel as a form in the 1920s, enabling much of the growth of the field that Chandler and others helped foster. Very near fine in a near fine, price-clipped dust jacket with a touch of rubbing. A very attractive copy of a book that, because of its largely black dust jacket, usually appears much more obviously worn. \$450

222. **(Vietnam War). ASHURST, Jay. *I Am an American Fighting Man*.** [Washington, DC]: [U.S. Air Force Lithograph Series][1985]. Number 36 in the U.S. Airforce Lithograph Series. Two images of an American aviator with a stylized map of Vietnam between the two. In the image on the left, the flyer is in uniform; on the right he is dressed in the garb of a POW. "I am an American fighting man" are the first words to the Code of Conduct for the U.S. Fighting Man. Much of that code of conduct concerns what his behavior will be if he becomes a prisoner of war. Number 201 of 500 (or 800—denominator unclear) copies signed by the artist, Jay Ashurst. The artist's printed signature is on the lithograph; the numbered edition has the actual signature in addition. This copy is also signed by four high-profile Vietnam POWs: Brigadier General Robinson "Robbie" Risner, USAF; Colonel Carlyle "Smitty" Harris, USAF; Captain Eugene "Red" McDaniel, USN; and Colonel Warren "Bob" Lilly, USAF. All four were aviators who were shot down and captured and served long terms in North Vietnamese prisons—three of them over seven years, the fourth just under six. Despite the relatively large limitation, we have found little evidence of copies being available; a copy such as this, signed by four prominent, high-ranking former POWs, is by all appearances exceedingly scarce. The provenance and the names of the POWs have been detailed on the verso. 16" x 20". Very small, shallow stain top margin, one nick along bottom edge, else fine, in original mailing envelope that now bears a bookseller's mailing label. \$750



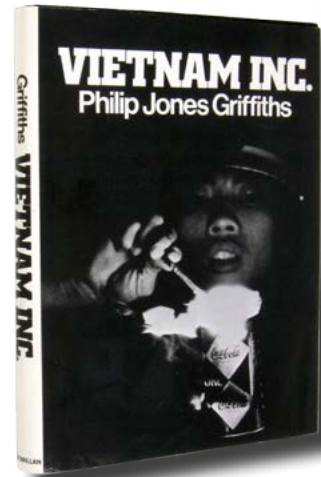
223. (Vietnam War). BRYAN, C.D.B. *Typescript of Friendly Fire*. NY: Putnam's [1976]. A photocopy of the typescript, issued prior to publication. More than 500 pages, reproducing authorial corrections. An important nonfiction work, which was made into a television miniseries, *Friendly Fire* chronicles the radicalization of a patriotic Midwestern family after their son is killed by "friendly" (i.e., U.S.) fire, and they try to get the details from a balky government, seemingly more interested in protecting those responsible, but still living, than honoring the dead. An early and unusual state of this book. Near fine, and housed in a very good cardboard file box, labeled with the author and title and "Corrected Typescript Copy Issued Before Publication." *Friendly Fire* documented a watershed event in the history of the Vietnam War—the point at which the antiwar movement began to be populated by the patriotic middle class, and not just students, radicals and other social outliers. An uncommon issue of the book as a work-in-progress. \$250

224. (Vietnam War). BUTTINGER, Joseph. *The Smaller Dragon. A Political History of Vietnam*. NY: Praeger (1958). An early, classic study of Vietnam, one of the first full-length works to be published after the division of Vietnam into two separate countries in the Geneva Accords, to end the French Indochina war. This study was built upon repeatedly by later analysts and historians, including the author himself in his *Vietnam: A Dragon Embattled*, published in 1967 and itself another classic of history and analysis. Signed by the author. Very good in a very good dust jacket with multiple small chips. An important book, uncommon signed. \$250



Joseph Buttinger

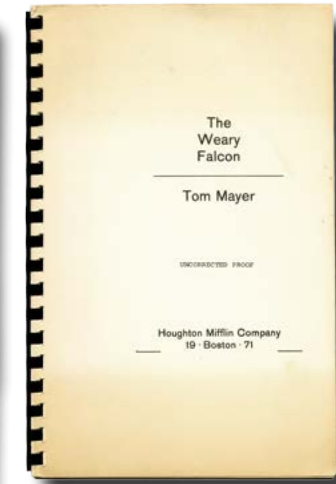
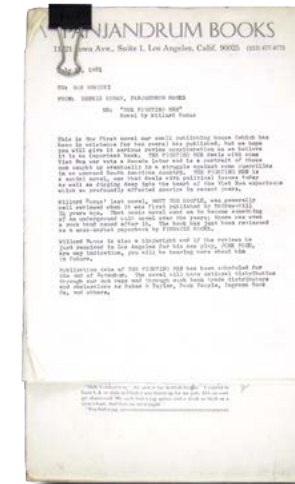
225. (Vietnam War). GRIFFITHS, Philip Jones. *Vietnam Inc.* NY: Macmillan (1971). The rare hardcover issue (thought to number 200 copies) of this classic book of photojournalism of the Vietnam war, which focused on the effects of the war on both participants and victims rather than the fighting itself. Welsh Magnum photographer Griffiths was one of the first to capture the true horror of the Vietnam war, both in its catastrophic impact on the civilian population of the impoverished agricultural nation of Vietnam and in its perversion of American values in the dehumanizing power and scale of the modern industrial war machine, and to effectively convey those ideas and images to an American audience, helping to change the general consensus view of the war by Americans. This is an ex-library copy, as evidenced by a bookplate on the front flyleaf (stamped "Withdrawn") and a circulation list and card pocket on the rear flyleaf. The pastedowns show some evidence of the removal of a previous jacket protector, under flaps. Some play in the binding, only a very good copy but in a surprisingly fine dust jacket. The hardcover is very scarce: at this moment in publishing history, "trade paperbacks" were a novel idea, able to be marketed to a younger and more impecunious audience than hardcover books, and several publishers opted to limit hardcover publication numbers of new titles in order to print more softcovers, priced lower, and aimed at college students and other young people. The Collier edition of this title is the Macmillan softcover that was issued simultaneously, and turns up many times more often than the hardcover does. In all likelihood, the hardcovers were largely targeted to the library market, which would explain the provenance of this copy. \$1250



226. (Vietnam War). LARTEGUY, Jean. *Presumed Dead*. Boston: Little Brown (1976). The uncorrected proof copy of the first American edition of this novel based on the disappearance of two American journalists, Sean Flynn and Dana Stone, who disappeared in Cambodia during the Vietnam war. Larteguy is most famous for his two volumes on the Algerian war, *The Centurions* and *The Praetorians*. Near fine in wrappers with a short tear at the upper front joint. \$75

227. (Vietnam War). LE QUANG BA. *The Story of a Vietnamese Freedom Fighter*. (Los Angeles): (Support Our Soldiers)(n.d.). A 14-page, photocopied production of the story of a Vietnamese peasant who became a founding member of the Viet Minh and one of the leaders of the nationalist movement against the French at the end of World War II. Le Quang Ba was a high-ranking friend of Ho Chi Minh. This short memoir was published as an antiwar pamphlet in the U.S., undated but probably mid-to-late 1960s. The attributed printer/publisher—"Support Our Soldiers"—is an unironic indication of the fact that the antiwar movement, at least early in the war, viewed itself as supporting the lower-level military personnel and protecting them from being victimized by their superiors and the country's politicians. Fine in stapled yellow wrappers, with several illustrations, including line drawings and photographs. \$100

228. (Vietnam War). MANUS, Willard. *The Fighting Men*. Los Angeles: Panjandrum, 1981. Galley sheets of a novel about a group of Vietnam vets fighting in Central America. Vietnam forms the backdrop for the novel, and much of the action of the novel involves reminiscences about the characters' experiences there or actual descriptions of them. Includes a brief synopsis of the book and Manus' writing career and a cover letter from the publisher requesting review attention, and identifying this as the first novel to be published by the house. At least three iterations of holograph changes and edits shown in the pages—one set of them photo-reproduced on the galley sheets, another set of original changes in ink, and a third set of original changes in pencil. 8 1/2" x 14"; near fine. \$150



229. (Vietnam War). MAYER, Tom. *The Weary Falcon*. Boston: Houghton Mifflin, 1971. The uncorrected proof copy of this collection of short stories by a writer who went to Vietnam twice, in 1966-67 and again in 1969, both times as a reporter. Mayer had published a well-received collection of stories seven years earlier, and he had been a Wallace Stegner Fellow at Stanford's writing program, which had also graduated such writers as Larry McMurtry, Robert Stone, Ken Kesey, Tillie Olsen, Wendell Berry, and others. Short, potent stories of the war, and one of the most accomplished, and least common, of the literary offerings on Vietnam. One of our "25 Best Books on the Vietnam War." Spiralbound proof, printed from galley sheets. Covers unevenly sunned, with a few small stains to the rear cover; very good. The book itself is somewhat uncommon, having been published at the height of public antipathy toward the war. The proof is rare. \$250

230. (Vietnam War). MECKLIN, John. *Mission in Torment: An Intimate Account of the U.S. Role in Vietnam*. NY: Doubleday, 1965. Written by the man who was Public Affairs Officer for the U.S. Embassy in Saigon, May 1962 to January 1964, and whose counseling of President Kennedy influenced important policy decisions during that time. Inscribed by the author to Osgood Caruthers, a bureau chief for the Associated Press, *New York Times*, and *Los Angeles Times*, and (1961 through roughly the time of this inscription) a press spokesman for the United Nations. The inscription reads, in part: "Welcome home from the game preserve." Caruthers' bookplate front pastedown. A nice association copy. Cloth mottled; very good in a very good dust jacket. \$125

231. (Vietnam War). MOORE, Robin. *The Country Team*. NY: Crown (1967). A novel of a fictional Southeast Asian peninsula nation embroiled in war. Inscribed by Moore to film director and producer Otto Preminger, with "respect" in the year of publication. Preminger had directed the John Wayne World War II epic *In Harm's Way* in 1965. Moore's *The Green Berets* was filmed in 1968, starring and co-directed by Wayne. Moore's book *The French Connection* was made into a film in 1971, winning five Academy Awards. Like several of Moore's other novels, this was based on fact. Very good in a very good, rubbed dust jacket with moderate edge wear. A nice association copy. \$125

232. (Vietnam War). NGUYEN Thi, NGUYEN Trung Thanh, NGUYEN Loc. *The Little Shoeblack of Saigon*. South Vietnam: Giai Phong Publishing House, 1972. Three short stories about young people in the war published by the left-wing liberation press of South Vietnam; notably the colophon asks readers to send comments or opinions about the book to an address in North Vietnam. Rubbing to covers, otherwise near fine in wrappers. \$75



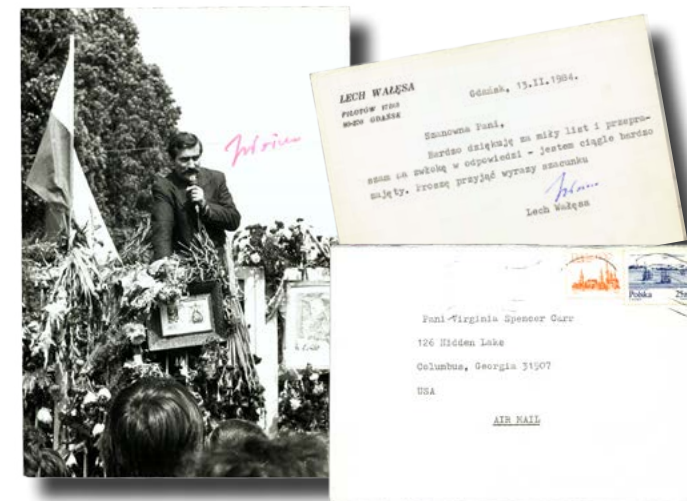
233. (Vietnam War). *Photographs of Bombing*. 1972. Four panoramic panels (constructed from nine individual images) of post-bombing destruction. Only one of the images is labeled, on verso: "Nam Ngan hamlet, Don Soc district, Thanh Hoa province, destroyed by US bombs dropped from B.52's at 2:30 hrs, April 26, 1972." Black and white photographs, mounted on mat board. These were given to members of a U.S. peace contingent visiting Hanoi in late October 1972, just before the Presidential election that year, in hopes that their content would be publicized in the U.S. upon their return. The high-profile entourage of women consisted of Jane Hart, wife of Senator Philip Hart; the poet Denise Levertov; and the novelist Muriel Rukeyser. They met with the Vietnam Committee for Solidarity with the American People and the Vietnam Women's Union. Richard Nixon, running on a "Peace With Honor" platform, won the election in a landslide over George McGovern, who ran as an explicitly antiwar candidate. The peace delegation had little but symbolic impact: it reiterated, as had been the case for years, that the bulk of the artistic community in the U.S. was soundly antiwar, and it showed—as had also been the case for some time—that the antiwar movement now included part of the mainstream of American life, in this case represented by a moderate Senator's wife. Three are 20" x 7"; one is roughly 26" x 6". Near fine. In our experience, unique. \$1500

234. (Vietnam War). YOUNG, Perry Deane. *Two of the Missing. A Reminiscence of Some Friends in the War*. NY: Coward McCann Geoghegan (1975). The uncorrected proof copy of this account of the disappearance of two journalists, Sean Flynn—son of swashbuckling movie star Errol Flynn—and Dana Stone, written by a friend who was also a journalist. "Received" date stamp first blank; near fine in wrappers. The nonfiction analogue to the Jean Larteguy novel above. \$75

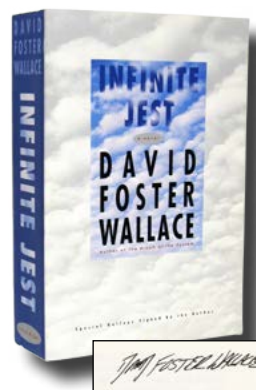
235. VONNEGUT, Kurt, Jr. *Breakfast of Champions*. (NY): Delacorte Press (1973). The uncorrected proof copy of this novel that was Vonnegut's fiftieth birthday present to himself and his characters: in the book Vonnegut grants many of his previous characters their freedom (most notably Kilgore Trout who, unable to make it on the outside, returns in later books). Tall sheets, bound in green wrappers. A few strips of sunning and a corner crease on the rear cover. Near fine. \$600

236. VONNEGUT, Kurt. *If This Isn't Nice, What Is?* NY: Seven Stories Press (2014). An advance copy, in the form of comb-bound 8 1/2" x 11" sheets, of this posthumously published collection of some of Vonnegut's graduation speeches, chosen and introduced by Vonnegut's longtime friend (and fellow Hoosier) Dan Wakefield, and with illustrations of Vonnegut's, from *Breakfast of Champions*. Fine. In an era when prepublication materials are most frequently distributed in digital format, physical proof copies are seemingly scarcer than they've ever been. This is the only copy of this we've seen, and it won't surprise me if we don't see another. \$250

237. WALESA, Lech. *Typed Note Signed and Signed Photograph*. February 13, 1984. Written two years after the Solidarity movement he founded was outlawed, and the year after he won the Nobel Peace Prize, the note (on a Lech Walesa notecard) says (in Polish): "Dear Madam, Thank you for the nice letter and sorry for the delayed response - I am still very busy. Please accept the words of respect. Lech Walesa." Signed "Walesa" above his typed name. With a signed photograph included. Fine. Mailing envelope retained. \$350

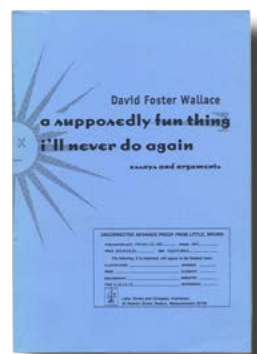


238. **WALLACE, David Foster. *Infinite Jest*.** Boston: Little Brown (1996). The advance reading copy of his magnum opus. Signed by the author. A huge book (nearly 1100 pages), which impressed many critics and readers with its scope and its satirical critique of popular culture as well as with the author's erudition. When Wallace committed suicide in 2008 he had published only two novels—his first book, *The Broom of the System*, and this one. His other books were collections of short pieces, including nonfiction. Nonetheless, he was widely viewed as one of the leading American writers, largely on the basis of the impact of this novel. In 2005 *Time* magazine selected it as one of the 100 best American novels published since 1923. There were reportedly 1000 copies of this issue sent out for promotional purposes. Shallow corner creasing to cover and some pages; and small nick and scratch to lower covers. Near fine in wrappers, with reader response card laid in. \$750



David Foster Wallace

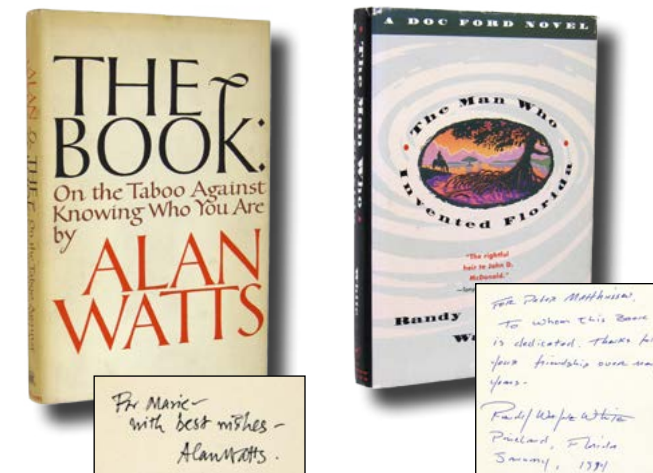
239. **WALLACE, David Foster. *A Supposedly Fun Thing I'll Never Do Again*.** Boston: Little Brown (1997). The uncorrected proof copy of this collection of essays and other short pieces. Textual variations exist between this and the published version. The piece "Joseph Frank's Dostoevsky" only appears in the proof; it was later published in *Consider the Lobster*. Tiny spine tap, else fine in wrappers. \$750



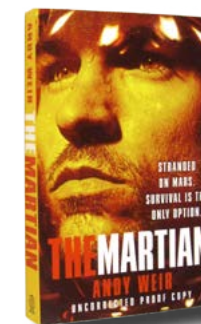
240. **(WALLACE, David Foster). *Sonora Review* 11, 12, and 13.** (Tucson): (University of Arizona)(1987). The literary magazine of the University of Arizona, where Wallace went to pursue his Master of Fine Arts degree, after graduating from Amherst College in 1985. Wallace completed his MFA in 1987. Three issues. Wallace served as fiction editor for Issues 11 and 12. In Issue 13 he is no longer on the staff and instead has contributed the 27 page story "Solomon Silverfish." Republished in the 2009 tribute issue of *Sonora Review*; not otherwise collected. All volumes are very near fine in wrappers. \$450
241. -. Same title. Issue 13 only, with his story "Solomon Silverfish." Trace wear at crown, else fine in wrappers. \$150

242. **WARREN, Ed and Lorraine. *Graveyard. True Hauntings from an Old New England Cemetery*.** (NY): (St. Martin's)(1992). A "special collector edition" of this book about New England ghosts and haunted buildings. Inscribed by the authors in 1994. Flyer for a program featuring the Warrens laid in—"America's Top Ghostbusters!"—along with the recipient's notes on the evening. The pair were well known for investigating paranormal occurrences, including the Amityville case, which was the basis for a book and later a movie. Recipient's stamp inside the front cover; fine in stapled wrappers. From the library of modern horror writer Stanley Wiater. \$150

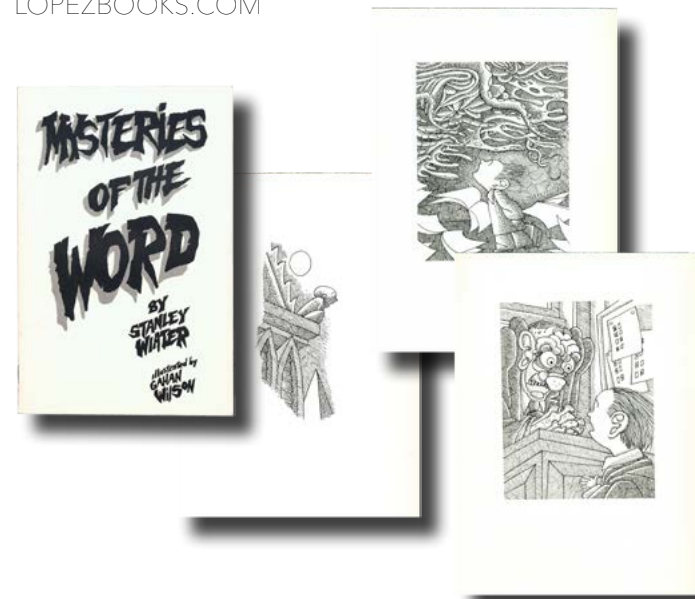
243. **WATTS, Alan. *The Book: On the Taboo Against Knowing Who You Are*.** NY: Pantheon (1966). The book that most succinctly stated Watts's case for an interpretation of human nature that borrowed from Eastern religions and the mystical experience to attempt to shed the mind-body dualism of Western culture and religion, which he argues artificially—and incorrectly—separates us from our environment, our world, and ultimately ourselves. Watts was one of the early advocates of Zen in the West, and his books typically have an aspect of comparative religion, translating one culture's concepts into another's vocabulary. This one is the one that attempts most resolutely to delineate his insights and definitions in terms that are secular and Western; it also helped to provide the vocabulary for a generation that was experimenting with consciousness-altering psychedelic drugs, whose effects were often described in terms borrowed from the literature of Eastern mysticism. Inscribed by the author. Large but light stains to boards; very good in a very good, spine and edge-sunned dust jacket with a couple closed edge tears. A key volume in Watt's oeuvre, and seldom encountered signed. \$650



244. **WEIR, Andy. *The Martian*.** (n.p.): Del Rey (2014). The advance reading copy (marked "Uncorrected Proof") of the first British edition of the novel that Weir initially self-published on Amazon in 2012. Reportedly being made into a Ridley Scott/Matt Damon film in 2015. The first "physical" edition of a book that previously existed only in digital—virtual—format. Not surprisingly, the physical preview edition seems to be scarce; we've only seen this one copy. Presumably, like most other books these days, most publicity and prepublication materials will be digital rather than "hard copy." Near fine in wrappers. \$250



245. **WHITE, Randy Wayne. *The Man Who Invented Florida*.** NY: St. Martin's (1993). A dedication copy of the third of White's popular Florida mysteries featuring marine biologist, Doc Ford. Inscribed by White to the author Peter Matthiessen: "For Peter Matthiessen, to whom this book is dedicated. Thanks for your friendship over many years. Randy Wayne White/ Pineland, Florida/ January, 1994." Matthiessen is the sixth of 15 people White names on the dedication page as "allies who have, during many travels and trails, proven steadfast in their friendship and unfailing in their support." White has been called "the rightful heir to John D. MacDonald" for his Doc Ford series; Ford is a marine biologist and the mysteries have been highly praised for their sensitivity to the Florida environment and ecology. Light foxing to the endpages and page edges; near fine in a near fine dust jacket with a bit of wear to the crown. \$1000

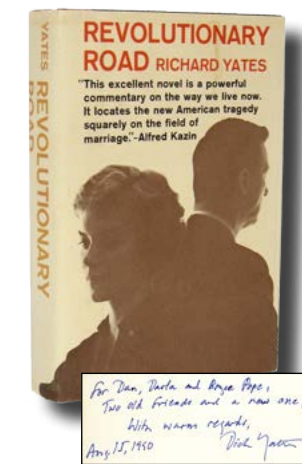
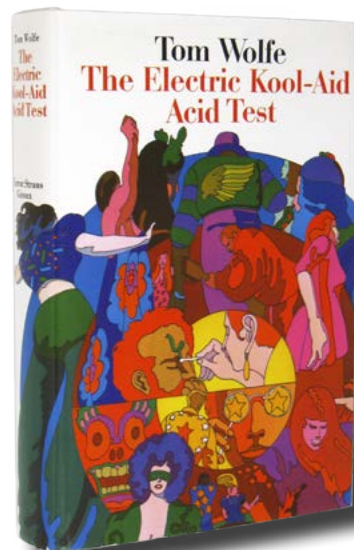


246. **WILSON, Gahan and WATER, Stanley. *Mysteries of the Word*.** Holyoke: Crossroads Press, 1994. A pamphlet printing “a dark fable” by Water—a retelling of an “urban legend”—with illustrations by Wilson and an introduction by Jack Ketchum. Copy No. 247 of 250 numbered copies, signed by the author, the illustrator, and Ketchum. Fine in stapled wrappers. Together with 9" x 12" prints of the three Wilson illustrations, on heavy cardstock. Fine. \$200

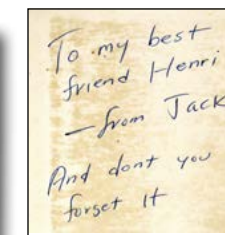
247. **WILSON, S. Clay. *Wilson's Grimm*.** San Francisco: Cottage Classics (1999). Wilson provides the illustrations for seven tales by the Brothers Grimm, and he makes it impossible to miss the dark side of such stories as “Snow White and the Seven Dwarfs” and “Hansel and Gretel.” Of a total edition of 1250 copies, this is Copy 176 of 300 hardbound numbered copies signed by Wilson. Fine. \$175

248. -. Same title. One of 1250 copies of the trade edition. Fine in wrappers. \$45

249. **WOLFE, Tom. *The Electric Kool-Aid Acid Test*.** NY: FSG (1968). Wolfe's landmark account of Ken Kesey and the Merry Pranksters and their bus trip across the country. An example of, and perhaps the epitome of, the “New Journalism” that Wolfe helped to bring about in the Sixties; it was called at the time “the most penetrating piece of writing yet done on the ethos and dynamics of the hippie,” and it remains a classic of the time, and the most definitive, sympathetic and insightful account of the seminal events of the 1960s counterculture—the cross-country bus trip taken by Kesey and the Pranksters and the LSD-fueled gatherings—“acid tests”—that defined the Bay Area counterculture community in the mid-1960s, when LSD was still legal. Fading to and foxing to top edge and a couple faint foredge smudges, else fine in a fine dust jacket. A beautiful copy. \$850



250. **YATES, Richard. *Revolutionary Road*.** Boston: Little Brown (1961). His influential first novel, made into a well-received film almost fifty years after the book's publication. Inscribed by the author in 1980. Yates was nominated for the National Book Award for this novel, along with Joseph Heller's *Catch-22* and Walker Percy's *The Moviegoer*, also first novels. (Percy won.) Yates later taught at the Iowa Writers' Workshop, where he became a mentor to a group of writers that included Raymond Carver and Andre Dubus, among others. Fine in a very near fine dust jacket with one light, blended stain and the faint edge-shadows of a previous dust jacket protector. \$4500



•ADDENDUM•
KEROUAC, Jack. *On The Road*. (London): Andre Deutsch (1958). First U. K. edition of Kerouac's landmark second book, which defined the Beat Generation and redefined postwar American literature. This copy is inscribed by the author to his longtime friend Henri Cru: “To my best/ friend Henri/ – from Jack/ And don't you/ forget it.” A spectacular association copy: Henri Cru was Kerouac's oldest and most longstanding friend. The two met in high school at Horace Mann, long before Kerouac met any of the other major Beat figures, and they remained friends for the rest of Kerouac's life. Cru appears in *On The Road* as “Remi Boncoeur” – a name Cru had himself listed under in the New York phone book his whole life – and he appears in several other of Kerouac's books as “Deni Bleu.” Cru and Kerouac hit it off in high school where, according to Kerouac biographer Gerald Nicosia, “they responded to each other's basic, childlike kindness and decency and to their mutual joie de vivre.” Cru introduced Kerouac to Edie Parker, his girlfriend, and she eventually became Kerouac's first wife. The best association copy of this novel to appear in the market, in our opinion: no other inscribed copy has turned up to such a close and important figure in Kerouac's life. The Rechler copy inscribed to his editor Joyce Johnson represented an important but short-lived connection. Airick Kredell's copy with the Susquehanna Ghost was inscribed to John Montgomery, an admirer of Kerouac after he became famous. The Janie Adams copy that sold last year at Sotheby's was not only a lesser association but referenced Cru in the inscription. The Cassady copy was not inscribed, as far as we know. The fact that Kerouac gave him a U.K. edition is probably explained by its simply being one of the author copies the U. K. publisher sent him upon publication. A touching inscription to a longtime and dear friend and a unique association copy of one of the great books of 20th century American literature. Very good in a very good, supplied second impression dust jacket. \$85,000

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