

A Cool Million

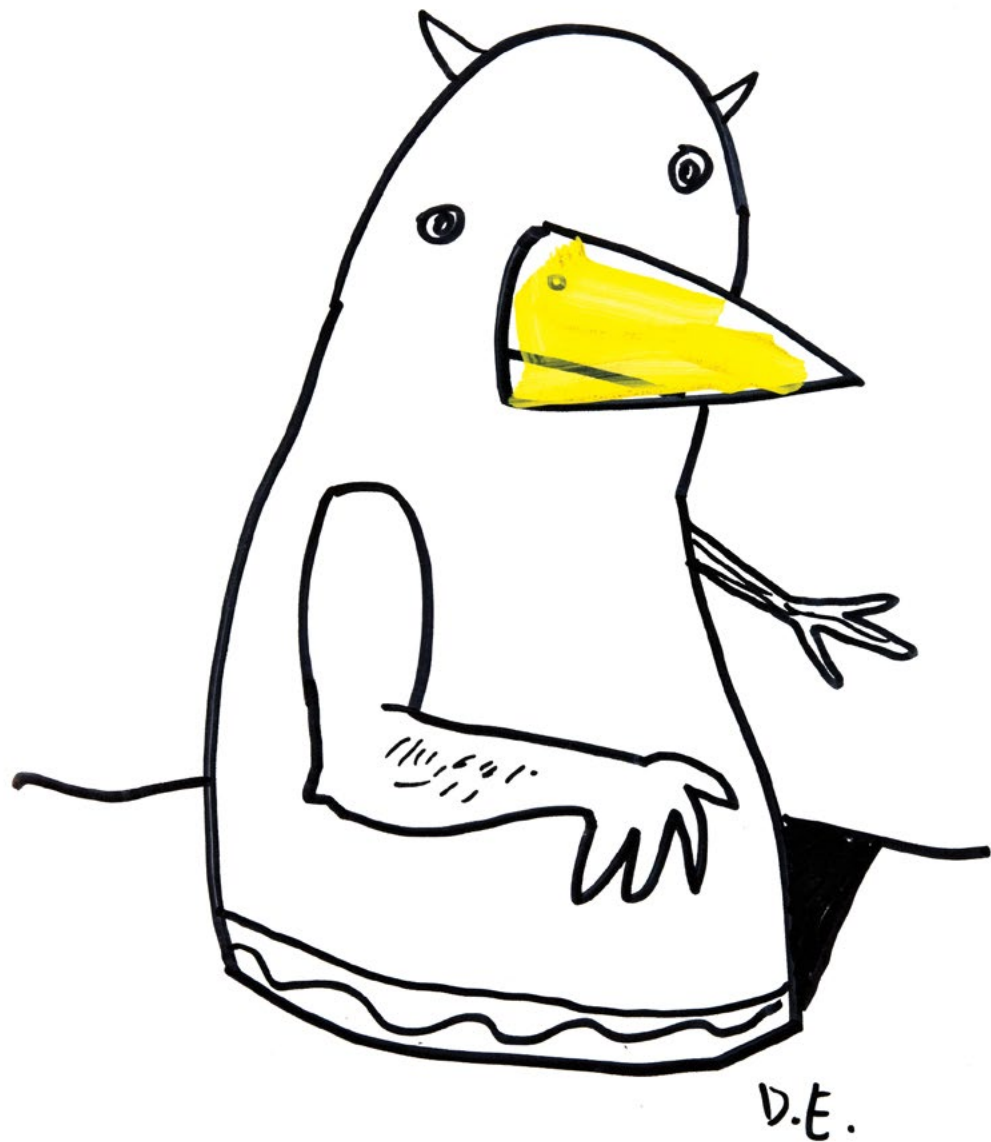
THE DISMANTLING OF LEMUEL PITKIN



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CATALOG 166 — MODERN LITERATURE

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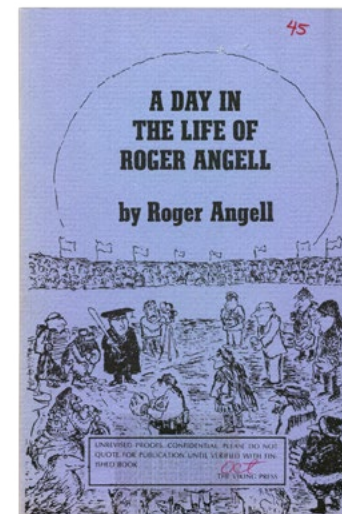
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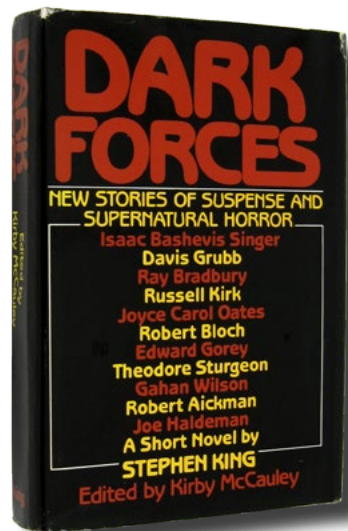
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MODERN LITERATURE 166

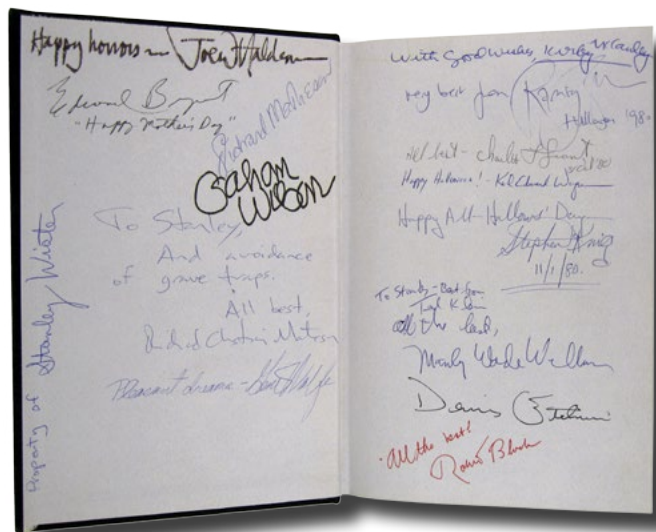
1. (ALLEN, Woody). *Jem*, March, 1957. (Jersey City): (Body Beautiful)(1957). A men's magazine, one of the many that sprang up in the wake of the success of *Playboy*, which had been launched in 1953. This is the third issue of *Jem* and has a one-liner by Woody Allen, on page 47. An early appearance in print by Allen, from the time (age 21) when he was writing for television (The Ed Sullivan Show; The Tonight Show), and preceding even his stand-up career. His first film wasn't released until years later; his first book wasn't published until a decade later. This issue also includes a (clothed) Tina Louise layout, from the pre-Ginger era. Near fine. \$75



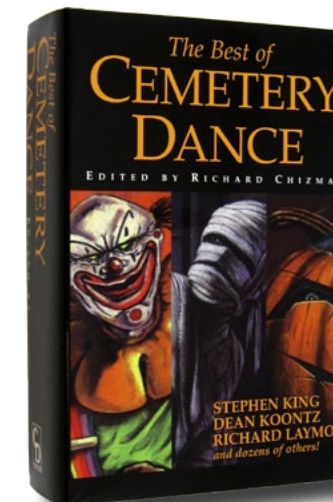
2. ANGELL, Roger. *A Day in the Life of Roger Angell*. (n.p.): (Viking) (1970). The uncorrected proof copy of his second book, a collection of essays from *The New Yorker*. Angell, a former fiction editor at *The New Yorker*, is also considered one of the best writers ever on baseball—his books *The Summer Game* and *Five Seasons* are universally viewed as classics. His baseball reporting for *The New Yorker* elevated the genre of sportswriting to the realm of true literature, in many critics' and readers' opinions. He received the first ever PEN/ESPN Lifetime Achievement Award for Literary Sports Writing in 2011. Near fine in wrappers, with a small "45" on the front cover, presumably the copy number. \$100



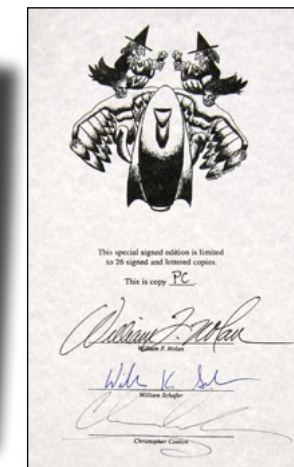
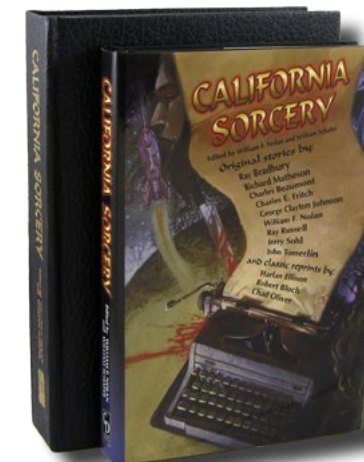
3. (Anthology). **KING, Stephen; et al. *Dark Forces***. NY: Viking, 1980. A collection of previously unpublished stories of suspense and horror, edited by Kirby McCauley. A landmark volume in the history of the Modern Horror genre, assembled as Stephen King was just becoming a bestselling author after five novels that would eventually be seen as classics but at the time had sold little and garnered limited serious critical attention. This anthology attempted to put the new horror writers, including King, into a context and tradition that was much broader than the genre, and more readily considered to be “literary.” Thus, in addition to King and such upcoming young writers as T.E.D. Klein, Gene Wolfe and Ramsey Campbell, the collection includes such mainstream writers as Joyce Carol Oates, Davis Grubb and Isaac Bashevis Singer, and such well-established genre writers as Ray Bradbury, Theodore Sturgeon and Robert Bloch. This copy is signed or inscribed by fifteen writers, including King, Bloch, Richard Matheson, Joe Haldeman, Gahan Wilson, Campbell, Wolfe, Richard Christian Matheson, Dennis Etchison, Karl Edward Wagner, Manly Wade Wellman, Edward Bryant, Charles L. Grant, and the editor, Kirby McCauley. With the ownership signature of fellow horror writer Stanley Wiater, and with Wiater’s Gahan Wilson-designed bookplate on the verso of the front flyleaf. Stephen King’s contribution is “The Mist,” a 130+ page novella that was nominated for a World Fantasy Award and a Locus Award. It was collected five years later in *Skeleton Crew*. Light ink stains throughout the first several pages of the introduction, not obscuring any text; near fine in a near fine dust jacket with light wear to the corners. A unique copy of a seminal collection that helped define the genre. \$3000

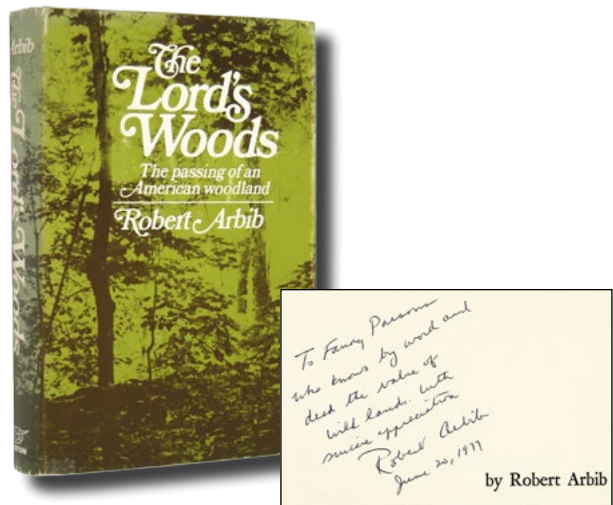


4. (Anthology). **KING, Stephen; MATHESON, Richard; CAMPBELL, Ramsey; LANSDALE, Joe R.; LAYMON, Richard; KOONTZ, Dean; et al. *The Best of Cemetery Dance***. Baltimore: Cemetery Dance, 1998. A “Publisher’s Copy” (PC) of the limited edition (400 copies) of this selection of the best stories from the first 25 issues of *Cemetery Dance* magazine, which began publication in 1988. Specializing in horror and dark fantasy, the magazine won the World Fantasy Award in 1990 and 1992 and began publishing books in 1992; the publication house won the World Fantasy Award again in 1999. Nearly 800 pages long, this collection is a virtual Who’s Who of the horror and dark fantasy field, and this limited edition is signed by more than 60 authors, including King, Matheson, Campbell, Lansdale, Laymon, Koontz, Ray Garton, Ed Gorman, Jack Ketchum, Graham Masterton, Bill Pronzini, Poppy Z. Brite, Douglas Clegg, the publication’s founder Richard Chizmar and many more. Bookplate of another horror author on the front flyleaf. Fine in a fine dust jacket and slipcase. \$750

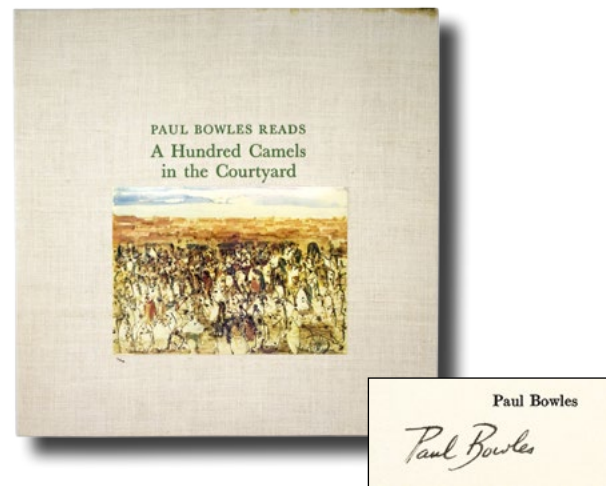


5. (Anthology). **BRADBURY, Ray; MATHESON, Richard; BEAUMONT, Charles; NOLAN, William F.; et al. *California Sorcery***. (Abingdon): Cemetery Dance, 1999. A “Publisher’s Copy” (PC) of the limited edition (26 copies) of this collection of original stories by the science fiction and dark fantasy writers who came to be known as the “California School,” including Bradbury, Matheson, Beaumont, Nolan, Charles E. Fritch, Ray Russell, Jerry Sohl, John Tomerlin, and George Clayton Johnson, with additional classics by Harlan Ellison, Robert Bloch, and Chad Oliver. Signed by Bradbury, Matheson, Ellison, Nolan, Tomerlin, Sohl, Fritch, and others. Stamp of another author front flyleaf; fine in a fine dust jacket, in the publisher’s printed tray case. \$650





6. **ARBIB, Robert.** *The Lord's Woods. The Passing of an American Woodland.* NY: Norton, 1971. Winner of the 1972 John Burroughs Medal, for a distinguished book of natural history. Examines thirty years of life in and the premature death (in 1958) of a tract of land on Long Island, once owned by a family named Lord. Inscribed by Arbib: "To Fanny Parsons/ who knows by word and deed the value of wild lands. With sincere appreciation. Robert Arbib/ June 20, 1977." The recipient had recently donated a substantial piece of property to the Westchester County Marshlands Conservancy. Small owner label (apparently over another name) on the front flyleaf; near fine in a very good, modestly rubbed and spine-faded dust jacket internally tape-strengthened at the spine base. Other winners of the John Burroughs Medal have included Rachel Carson, John McPhee, Peter Matthiessen, Barry Lopez, Aldo Leopold, etc. \$200

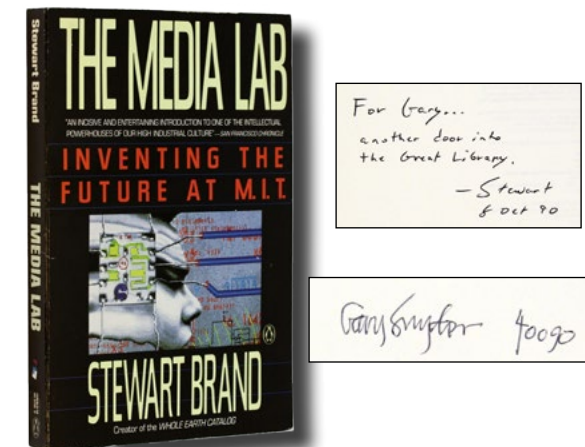


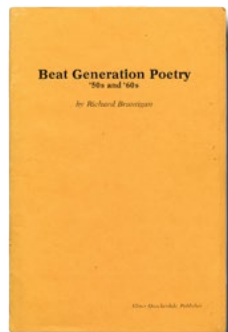
7. **BOWLES, Paul.** *Paul Bowles Reads A Hundred Camels in the Courtyard.* Santa Barbara: Cadmus Editions, 1981. The limited edition of this 2 LP set of Bowles' reading four stories. This is copy #29 of only 100 copies signed by Bowles on the inserted sheet that serves as both introduction and colophon. Erratum sheet present declaring the reversal of labels for side one and side two. Fine in a near fine cloth sleeve, with a bit of darkening to the upper edge, likely from the glue that, by design, adheres the two sides of the sleeve. Quite scarce, in our experience. \$250



8. **BRADBURY, Ray.** *Match to Flame: The Fictional Path to Fahrenheit 451 and The Dragon Who Ate His Tail.* (Colorado Springs): Gauntlet (2006). A collection of the fictions that Bradbury wrote in the nine years prior to his classic novel of 1953, all of which contained some seeds or ideas that later composed the famous novel. Some of these stories have been reprinted many times, some only published once, and others were unpublished prior to this volume. A "Publisher's Copy" (PC) of the limited edition (750 copies) of *Match to Flame*, signed by Bradbury. Slight corner taps, else fine in a fine dust jacket. Issued together with *The Dragon Who Ate His Tail*, which here has the ownership stamp of another author inside the front cover and slight corner taps; very near fine in wrappers. For the two: \$500

9. **BRAND, Stewart.** *The Media Lab. Inventing the Future at M.I.T.* (NY): Penguin (1988). First thus, a Penguin softcover published a year after the original Viking hardcover edition, with a new preface by Brand. Inscribed by Brand to poet Gary Snyder in 1990: "For Gary...another door into the Great Library. - Stewart." And with Gary Snyder's ownership signature (and the year 40090, dating the modern era from its archaic origins). Snyder is quoted in the text, in a section entitled "Communication Ecologists." Brand, a former Merry Prankster on Ken Kesey's legendary bus, founded the *Whole Earth Catalog* in the 1960s, and in the early 1970s wrote one of the first books on computer culture after visiting MIT, the Stanford Artificial Intelligence Laboratory, and the Xerox Palo Alto Research Center (PARC), the place where, over a decade later, the Graphic User Interface—aka Apple's Macintosh interface and later Microsoft's Windows—was developed. Very light general wear; near fine. A nice association copy between two counterculture figures whose paths could not have been more different but who nonetheless have shared a great deal in terms of their philosophical orientation. \$200





10. **BRAUTIGAN, Richard.** *Beat Generation Poetry '50s and '60s*. (n.p.): Quackerdale (ca. 1968 or later). A Brautigan poetry collection, apparently pirated, "published" by "Elmer Quackerdale." 33 Brautigan poems and an epigraph from *The Pill Versus the Springhill Mine Disaster*. Brautigan's *Trout Fishing in America* was published in 1967 and quickly became an underground bestseller, going into multiple printings – his first book to do so – and encouraging his publisher to issue his next book, *In Watermelon Sugar*, the following year. By this time, however, Brautigan's collections of poems that had been published in the late 1950s and early 1960s were long out-of-print and this collection reprints a number of those as well as several more recent poems. We have never seen this collection before, and can find no record of its existence: there is no mention of it online at brautigan.net, a clearinghouse for information on the poet, and OCLC has no listings for it. It is possible it is a one-off, unique item, but the typesetting and the fictitious publisher name both suggest that it is an unrecorded piracy, circa late 1960s or 1970, designed to bring together a number of Brautigan's hard-to-find poems along with some of his recent and iconic ones, such as "All Watched Over by Machines of Loving Grace." Printed on unbound gold sheets, a single poem per page, folded to make a booklet roughly 5 1/2" x 8 1/2". Slight creasing to the rear cover; very near fine. **SOLD**

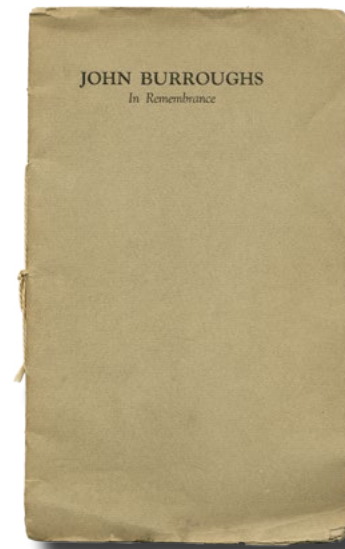


11. **BUKOWSKI, Charles.** *2 By Bukowski [2 Poems]*. (Los Angeles): (Black Sparrow)(1967). The first book of Bukowski's to be published by Black Sparrow Press, which had been started the year before by John Martin to publish Bukowski and other "literary outsiders." Martin is credited with encouraging Bukowski to give up his job at the Post Office in 1969 and become a full-time writer. This is copy No. 93 of 96 numbered copies, of a total edition of 99 copies, signed by Bukowski; one of the smallest limitations of a Bukowski title. The cover states "2 by Bukowski"; the title page states "Charles Bukowski/2 Poems." The poems are "Family, Family" and "A Little Atomic Bomb." Fine in saddle-stitched wrappers. An early rarity both for the author and for the press that became his primary publisher for the rest of his life. \$1500

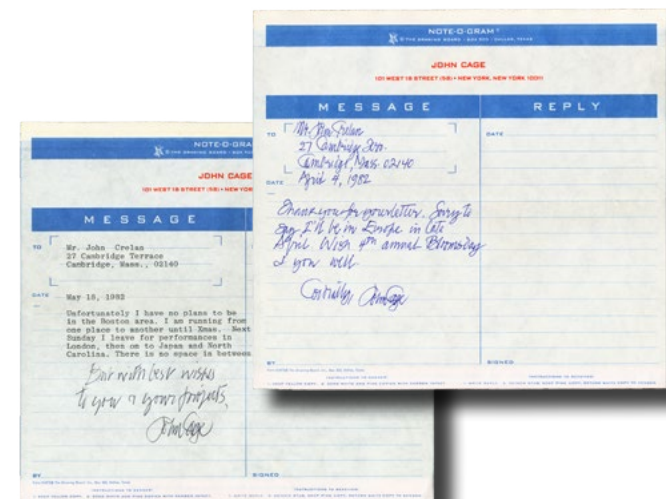
12. **(BUKOWSKI, Charles).** *The Outsider 3*. New Orleans: Loujon Press, 1963. The third issue of this influential small magazine, which began as a letterpress production in the early 1960s and published a virtual Who's Who of underground and avant garde writers, many of whom reached their first substantial readership via this magazine. This issue features Bukowski as "Outsider of the Year." Contributors include Bukowski, Kenneth Patchen, Gary Snyder, William Burroughs, Henry Miller, Robert Creeley, and many others. A near fine copy in printed wrappers. \$300



13. **(BURROUGHS, John).** *John Burroughs. In Remembrance*. 1921. Tall, stringbound chapbook printing the readings and remembrances from Burroughs' funeral services held at Riverby and at the graveside. 24 pages, printing Biblical passages; poetry by Emerson, Wordsworth, and others; a selection by Earl W. Williams that, according to the chapbook, was, several years earlier, deemed appropriate for the occasion by Burroughs himself; "Selections from the Earliest and Latest Writings of John Burroughs," including the poem "Waiting" and excerpts from "Accepting the Universe"; poems for Burroughs by Charles Buxton Going, Edwin Markham, May Morgan, and Jean Dwight Franklin; and two tipped-in images: one of Burroughs in "The Nest" at Riverby, and one of C.S. Pietro's sculpture of Burroughs, entitled "The Seer." Ownership signature, in pencil, of Elspeth A. Edington. Minor wear and creasing to yapped edges; covers splitting at lower spine; very good in wrappers. Uncommon. \$250

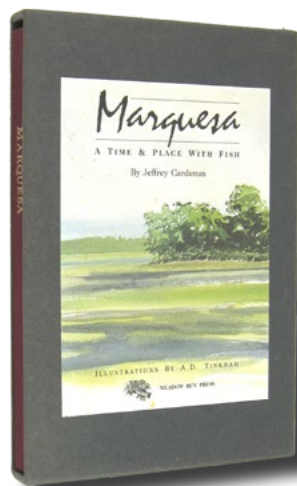


14. **CAGE, John.** *Autograph Note Signed and Typed Note Signed*. 1982. Two notes, both on "Note-O-Gram" paper, one handwritten and one typed, each to John Creelan, director of an annual Bloomsday celebration in the U.S., and saying he will be out of the country and unable to participate. The first adds, "Wish 4th annual Bloomsday and you well." Both fine, with Cage's own letterhead envelopes. Cage was one of the leading figures of the 20th century avant garde, as a composer, artist, and writer, particularly on music and music theory, and material signed by him, outside of a few signed limited editions, seldom shows up on the market. \$400

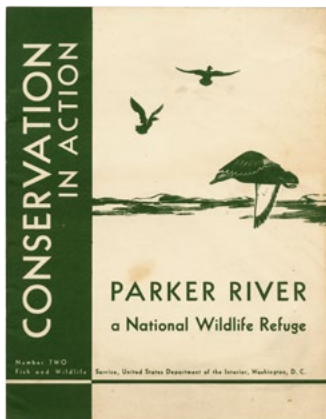




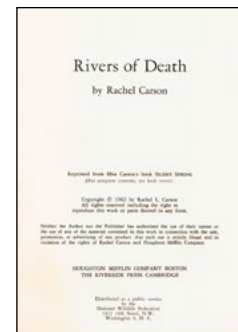
15. **CANIN, Ethan. *For Kings and Planets*.** NY: Random House, 1998. An advance copy in the form of a bound photocopied typescript. 467 pages, double-spaced and double-sided, with the title header "Orno & Marshall" and the date header "11/4/97," and significant textual variations between this and the published text. Sent by a Random House editor to Peter Matthiessen, hoping for a publicity comment. An additional handwritten letter is laid in, from John [Sterling?] to Matthiessen's wife, expressing happiness that the Matthiessens will be coming to Sun Valley [likely the Writers Conference]: "It will be a social zoo, of course, but we will have one another (and Mark Salzman's humor) as comfort." Tapebound, with an acetate cover; near fine. An early—and at this point possibly unique—version of the second novel by Canin, with distinguished provenance. \$250



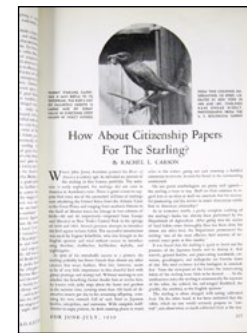
16. **CARDENAS, Jeffrey. *Marquesa*.** (Stone Harbor): Meadow Run Press (1995). A fishing guide's account of six weeks he spent in the Marquesa Keys, west of Key West, isolated from civilization, fishing for tarpon and permit, and reflecting on fish, fishing, and the natural world. The first printing: one of 1500 copies. Fine in a fine slipcase, with promotional postcard laid in. With a letter from the publisher dated January 23, 1995, transmitting the book to author Peter Matthiessen on behalf of Cardenas. The book sold out prior to publication; this issue precedes the deluxe edition. \$350



17. **CARSON, Rachel. *Parker River: A National Wildlife Refuge*.** Washington, D.C.: Fish and Wildlife Service, 1947. Issued as *Conservation in Action* No. 2, a 14-page illustrated booklet written by Carson. Uncommon; only the second copy we've handled. Light creasing and spotting to cover; near fine in stapled wrappers. \$350

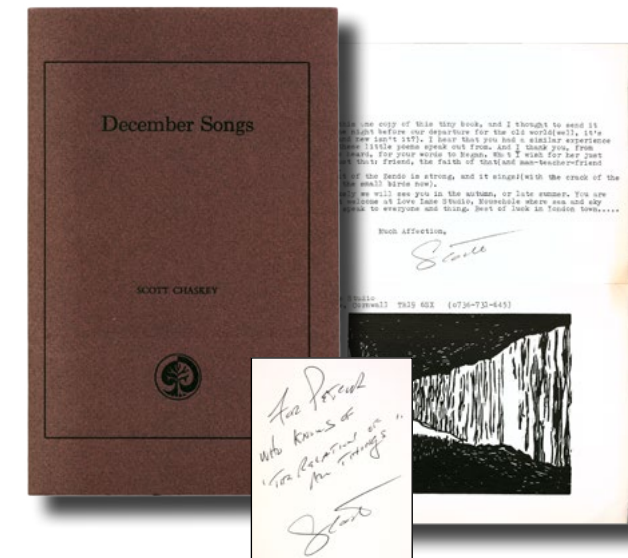


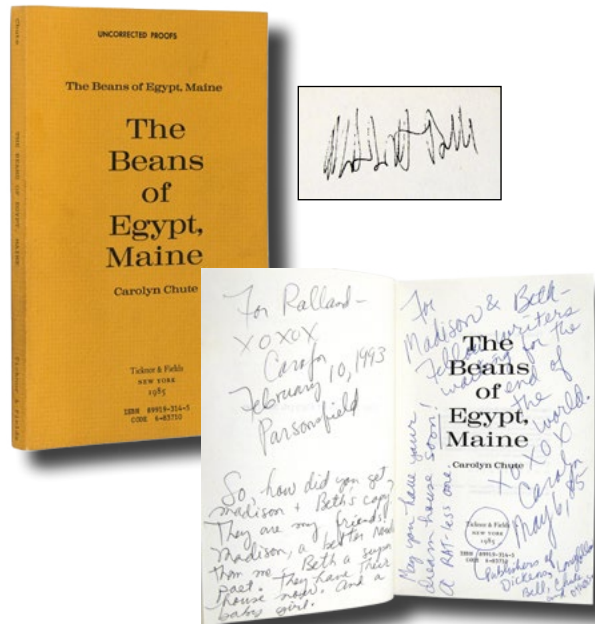
18. **CARSON, Rachel. *Rivers of Death*.** Boston: Houghton Mifflin, 1962. An offprint from *Silent Spring*, printing Chapter 9 (pp. 129-152, plus footnotes). "Distributed as a public service by the National Wildlife Federation." Corner crease to one inner page, else fine in stapled wrappers. A scarce, ephemeral publication; we could find no listing for this in OCLC. Carson was posthumously inducted into the National Wildlife Federation's Conservation Hall of Fame. \$375



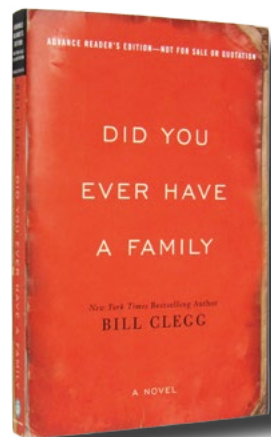
19. **(CARSON, Rachel). "How About Citizenship Papers for the Starlings?" in *Nature Magazine*.** (Washington, D.C.): (American Nature Association), 1939. A 3-page article in which Carson argues that starlings, introduced to the U.S. nearly 50 years prior, are more than earning their keep. Eugene Scheiffelin, head of the American Acclimatization Society, introduced two flocks into Central Park, one in 1890 and one in 1891; his motive (not mentioned by Carson) was a desire to import every bird ever mentioned in a work by Shakespeare (starlings had been mentioned once, in *Henry IV*.) This issue (June-July) is here bound together with the issues for the remainder of 1939, in a hand-lettered university library binding (with "discard" stamp inside the front cover and a circulation pocket at rear). The Carson issue is fine; the binding has a corner bump and is very good. A scarce Carson appearance. \$275

20. **CHASKEY, Scott. *December Songs*.** Porthenys: [Self-Published?], 1988. Copy #58 of 100. Inscribed by the author to Peter Matthiessen and with a typed letter signed laid in: "I found this one copy of this tiny book, and I thought to send it to you the night before our departure for the old world (well it's all old and new isn't it?). I hear that you had a similar experience to what these little poems speak out from..." Chaskey continues in the letter with more personal news. More than 100 words. Poet-farmer Chaskey was the longtime head of Quail Hill Farm in Amagansett, New York, in eastern Long Island, and is considered "the spiritual father of the community farming movement." His first full-length book, the influential *This Common Ground*, was published in 2005; this chapbook precedes that book by nearly two decades. Near fine in self-wrappers. \$200



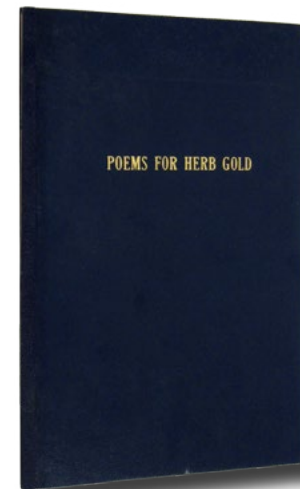


21. **CHUTE, Carolyn.** *The Beans of Egypt, Maine*. NY: Ticknor & Fields, 1985. The uncorrected proof copy of her first book, a novel of a backwoods Maine family which was both critically acclaimed and a surprise bestseller. With a long inscription from Chute to fellow Ticknor & Fields author Madison Smartt Bell, whose novel *Waiting for the End of the World* was published the same year. "For Madison & Beth [Bell's wife, the poet Elizabeth Spires] - fellow writers waiting for the end of the world. xoxox Carolyn/May 6, 85/[Publisher's name circled] Publishers of Dickens, Longfellow, Bell, Chute and others. May you have your dream house soon! A RAT-less one." With Madison Smartt Bell's ownership signature. Further inscribed by Chute, eight years later, to famed [and later, murdered] book collector Rolland Comstock: "So, how did you get Madison and Beth's copy? They are my friends! Madison, a better novelist than me. Beth, a super poet. They have their house now. And a baby girl." Faint crease to front cover, likely from so much inscribing; near fine in wrappers. Laid in is a folded five-page press release from Ticknor & Fields, the text of which is a transcription of excerpts of the highly entertaining correspondence Chute sent to her editor during the pre-publication process. A wonderful, unique association copy. \$500

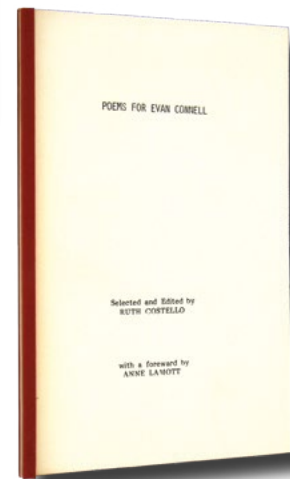


22. **CLEGG, Bill.** *Did You Ever Have a Family*. NY: Scout Press (2015). The advance reading copy of Clegg's first novel and the first book from Scout Press. Longlisted for the National Book Award and the Booker Prize. Fine in wrappers. Uncommon: we find no U.S. advance copy currently listed online, and one U.K. copy; printed proofs and galleys are tending to be much scarcer, and receive much more limited distribution, than was the case in years past—and even then they were scarce relative to the published editions. \$125

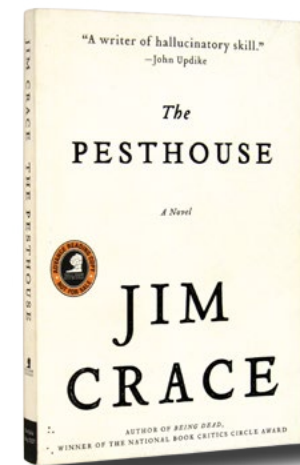
23. **COSTELLO, Ruth.** *Poems for Herb Gold*. Self-Published, undated [ca. 1980s]. A collection of 12 poems, velobound, in gold-stamped plastic covers, by a writer who was closely involved with the San Francisco Bay Area literary scene for decades. Herbert Gold was one of the many writers who made his home in the Bay Area during that time, and this collection includes one poem titled after each of Gold's books of fiction up until 1980 (with one book un-poemed). Near fine. Unmarked, but from the library of Peter Matthiessen. Unusual, highly uncommon artifact of one of the great literary centers of postwar America. \$150



24. **COSTELLO, Ruth.** *Poems for Evan Connell*. Self-Published, undated [ca. 1980s]. A collection of 14 poems, each poem titled with Connell's book titles, "selected and edited by Ruth Costello," although no other author is given. With a foreword by novelist Anne Lamott, the adoptive daughter of one of Costello's close friends, Mary Turnbull, a "literary champion and patron of the arts," and later a longtime bookstore owner in Marin County. Unmarked, but from the library of Peter Matthiessen. Near fine. Laid in is a printout of a 1985 Costello poem, "For Lama Anagarika Govinda," with a note in Matthiessen's hand on the verso. \$150



25. **(CROWLEY, John). CRACE, Jim.** *The Pesthouse*. NY: Talese/Doubleday (2007). The advance reading copy of Crace's novel: this copy was used by John Crowley for review purposes and bears his markings in the text and three pages of notes in the prelims, in Crowley's calligraphic hand. Crowley's review appeared in the *Washington Post*. There is also a blurb by Crowley (about Crace's *Being Dead*) printed on the rear cover of this advance reading copy. Near fine in wrappers. \$150

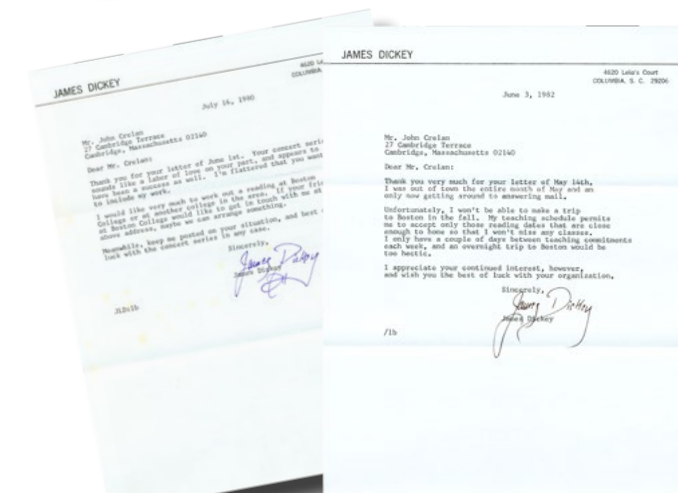
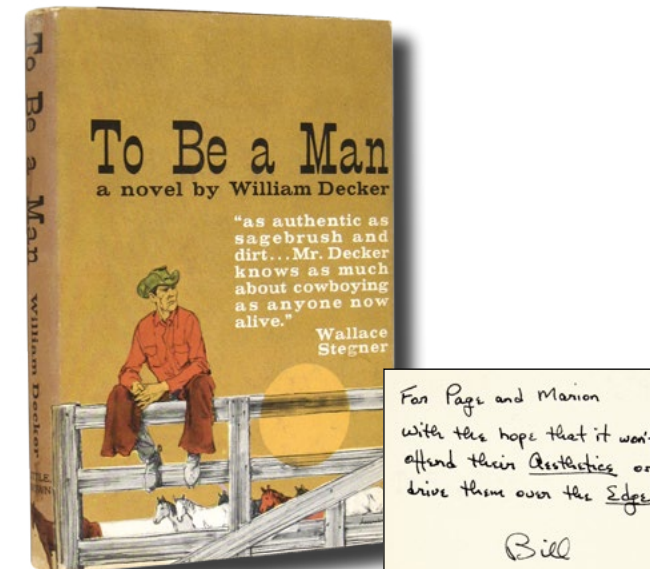




26. **CRUMB, R. Original Portrait of Charles Bukowski.** 1988. Original unpublished, unique ink rendering of Bukowski, signed by Crumb and dated '88. Crumb worked with Bukowski several times in the 1980s, illustrating two short books, *Bring Me Your Love* and *There's No Business*, that were published by John Martin's Black Sparrow Press. Around the same time, Crumb produced three writers' portraits – Jack Kerouac, Allen Ginsberg, and William Burroughs – for a series of posters (and later t-shirts) entitled "Meet the Beats," published by Water Row press. This portrait of Bukowski was reported to its previous owner as having been prepared for a second round of author portrait posters, but was never used. Crumb published many images of Bukowski over the years, but we can find no evidence that this one—the most "formal" portrait we have seen of Bukowski by Crumb—was ever published. 11" x 14" (presumably, standard sketchbook size), now framed to 12 1/2" x 15 1/4". Fine. A unique work of art linking the preminent underground cartoonist with one of the preminent writers of his time, whose work provided a link between the Beat generation and the 1960s counterculture and beyond. \$15000

27. **DECKER, William. *To Be a Man.*** Boston: Little Brown (1967). His first book, a novel of contemporary cowboy life that was selected by the *New York Times* as one of the 10 best novels of the year. Inscribed by Decker to Wallace Stegner's son, the writer Page Stegner and his first wife, Marion: "For Page and Marion/ with the hope that it won't offend their Aesthetics or drive them over the Edge/ Bill." Two of Page Stegner's books were titled *The Edge* and *Escape into Aesthetics*, hence the wording of the inscription. A nice association copy of a highly regarded Western novel. Decker went on to become an editor at several publishing houses, and edited such writers as Ernest Gaines, Larry McMurtry and Wallace Stegner himself. Fine in a very good dust jacket with a few small stains to the spine and rear panel, which also sports a very supportive blurb by Wallace Stegner, part of which is also reproduced on the front panel. \$375

28. **DICKEY, James. *Typed Letters Signed.*** 1980, 1982. Two letters from Dickey to John Creelan, director of the Boston-based cultural organization Arts and Society. The first (1980) says he may be willing to do a reading; the second says that his teaching schedule only permits local (South Carolina) appearances. Foxing to the first letter; near fine. The second letter is fine, with envelope. \$200





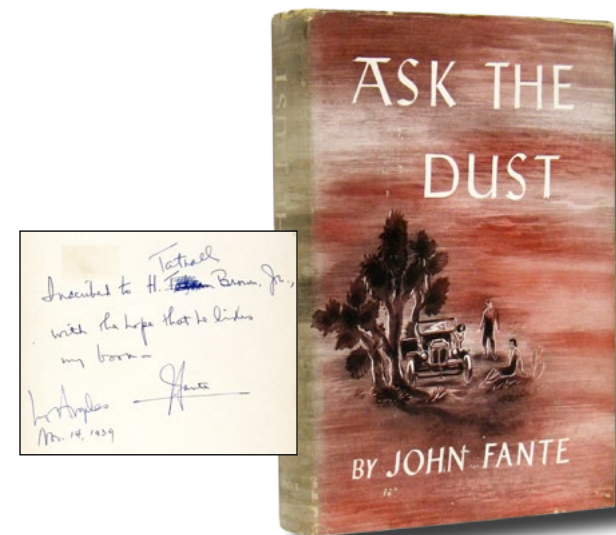
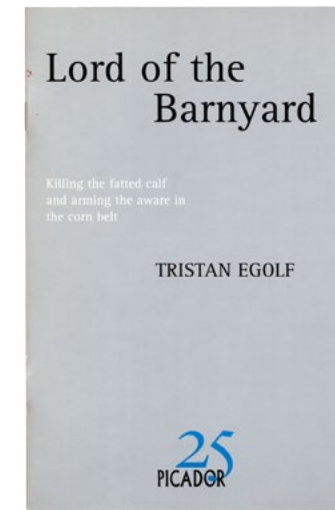
29. **(DOCTOROW, E.L.). STOPPARD, Tom. *Billy Bathgate*.** London: Peters Fraser and Dunlop, 1990. Stoppard's "Revised First Draft" screenplay for the film based on Doctorow's novel, released in theaters in 1991, directed by Robert Benton and starring Dustin Hoffman, Bruce Willis, Loren Dean, and Nicole Kidman. Included is a Paramount Pictures internal memo from the year before, summarizing the novel and weighing the challenges of bringing it to the screen, and concluding, "Despite the difficulties here, if a way can be found to bring Billy's journey to the screen with even some of its force and vision intact, this could make a compelling, classy, big film." Paramount, however, ultimately passed on the idea: the film was released, with a Stoppard screenplay, by Touchstone Pictures. The memo is stapled once and folded once; near fine, laid into the screenplay, which is bradbound in plain blue cardstock covers with a small abrasion on the front and a wrinkled corner on the back; near fine. The title is written on the spine and foredge. An interesting look at Hollywood's take on a classic literary novel, and a look at an early version of the film: difficulties in adapting the material to the screen—as suggested in the Paramount memo—led to changes in the storyline that caused Doctorow to distance himself from the film, and presumably contributed to the film's relatively poor critical reception and commercial success. Uncommon. \$650

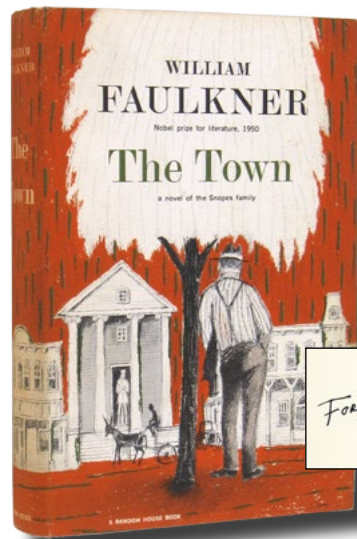
30. **DODGE, Jim. *A Book of Ku*.** (n.p.): Tangram (2013). A collection of seven-syllable poems. One of 200 copies in saddle-stitched self-wrappers. Dodge is a novelist and poet, and author of *Fup, Not Fade Away*, and *Stone Junction*, among others. Small spot to rear cover, else fine. Laid to this copy is a letter from the publisher, Jerry Reddan, to Peter [Matthiessen] transmitting the copy and saying that Dodge's health and teaching commitments had delayed the title for about 7 years. Uncommon. \$250

31. **DREW, Elizabeth. *Washington Journals. The Events of 1973-1974*.** NY: Random House (1975). The personal journals of one of the leading Washington political writers, kept during the months that the Watergate scandal was unfolding, leading up to the resignation of President Nixon. As a Watergate history it was eventually overshadowed by Woodward and Bernstein's *All the President's Men*, but this book retains the immediacy of those days and those developments, recorded in real time. Inscribed by the author to a well-known New York philanthropist: "For _____, With warm personal best wishes - Elizabeth Drew." Near fine in a very good dust jacket with a couple of small edge chips. An uncommon book signed. \$175

32. **EGOLF, Tristan. *Lord of the Barnyard*.** (London): Picador (1998). An advance reading excerpt of the first British edition (and first English-language edition) of this first novel which, after being rejected by some 70 U.S. publishers, was published in France in a French translation. From there, world English rights were sold to Picador, who published the novel to substantial praise, with reviewers comparing the writing to Thomas Pynchon's and the book's publishing history to that of John Kennedy Toole's *A Confederacy of Dunces* (which, sadly, would also come to include the author's suicide). After the book's success in England, it was finally published in the U.S. This advance excerpt has 19 pages of text, from two different sections of the book, and while no major textual differences were noted, there is a change in the first sentence, which here begins, "Baker High's fall term....", and in the published version becomes "Holborn High's fall term..." Very near fine in stapled wrappers. \$150

33. **FANTE, John. *Ask the Dust*.** NY: Stackpole (1939). The second book in his semi-autobiographical "Bandini quartet," based on the author's life and experiences in Depression-era Los Angeles. Made into a film in 2006 by Robert Towne, who reportedly called it the best novel ever written about Los Angeles. The film starred Colin Farrell, Selma Hayek and Donald Sutherland. Inscribed by Fante in the year of publication to the collector (and bibliographer of Christopher Morley) Henry Tatnall Brown, Jr., "with the hope that he likes my book," and dated November 14, 1939, apparently at a promotional event for the book. Brown's bookplate front pastedown, slight offsetting from the bookplate; else a fine copy in a near fine, spine-sunned dust jacket with very light edge wear. A very nice copy of Fante's most famous and acclaimed book, seldom found with a notable association. \$8500

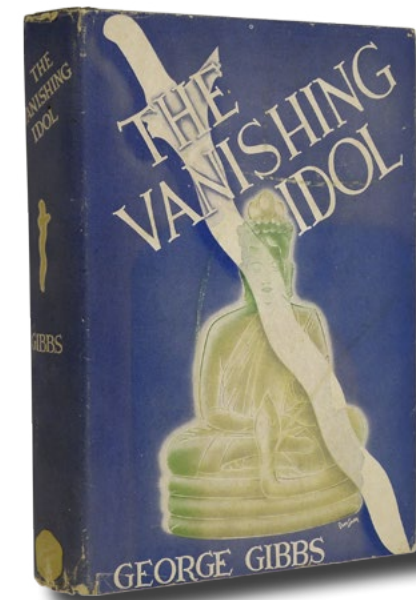
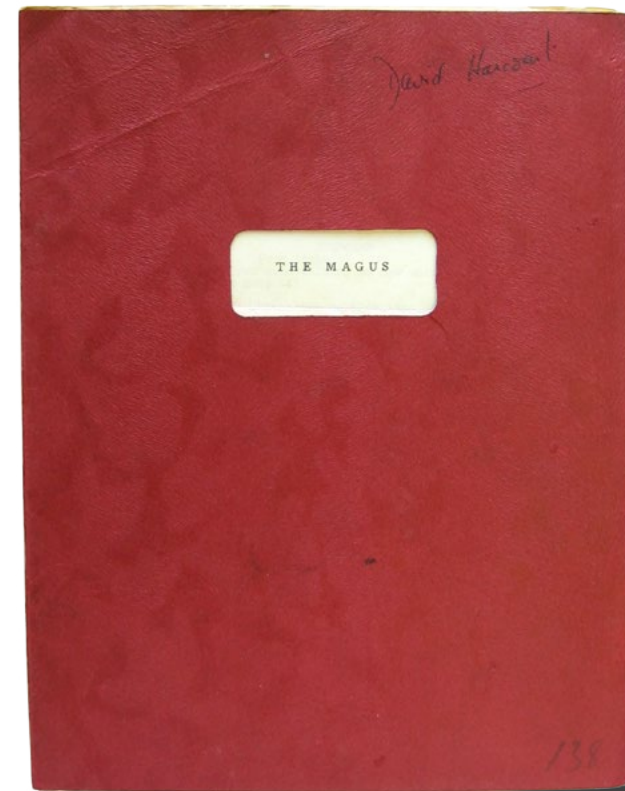




THE TOWN
For Miss Adeliade & Chuck Miller
With love
Bill Faulkner

34. **FAULKNER, William. *The Town*.** NY: Random House (1957). The second book in Faulkner's Snopes Trilogy, this being the first issue, in red cloth with threaded gray endpapers, in the second issue dust jacket without the "5/57" on the front flap. Signed in full by Faulkner on the title page and additionally inscribed by the author: "For Miss Adeliade [sic] & Chuck Miller/ With love/ Bill Faulkner" on the half title. Very near fine, with a tiny tear at the crown, in a near fine dust jacket with mild foxing at the flap folds and on the verso. A very attractive copy of his first novel after winning the Pulitzer Prize for fiction and the National Book Award in 1955 for *A Fable*. Faulkner signatures or inscriptions in trade editions are notoriously uncommon: although he did a number of signed limited editions, Faulkner was famously prickly about being asked to sign books, and often declined to do so. \$12,500

35. **FOWLES, John. *The Magus*.** London: Blazer Films, 1967. Fowles' screenplay for the 1968 film of his second novel, set on a Greek island and involving a young expatriate Englishman who is drawn into the fantastic designs of a self-styled psychic. The film, with Anthony Quinn, Michael Caine, Candice Bergen and Anna Karina, gained a cult following in the Sixties. The cast included two of the best-known male leads of their time (Quinn & Caine), an up-and-coming young actress who had been nominated for a "Most Promising Newcomer" Golden Globe two years earlier (Bergen), and Anna Karina, a staple in the films of French *avant garde* director Jean-Luc Godard. The director was Guy Green, a former cinematographer, and while the material may have been a bit much for Green, whose previous movies had been more straightforward than the partly fantastic plot that Fowles' novel presented him with, the film was nominated for a British Academy award for cinematography. This script bears the name of David Harcourt and has revision sheets dated September 4, 7 and 12, and November 25, 1967. Harcourt is listed as a camera operator on a production schedule (laid in) dated August 15, 1967. Also laid in is the shooting schedule for November 11. These sheets are torn and sunned, but the script itself is near fine and claspbound in very good red covers. An early piece of writing by Fowles and likely the scarcest item in his bibliography. It is Fowles' only screenplay to have been produced, and we have never heard of another copy turning up. \$4500



36. **GIBBS, George. *The Vanishing Idol*.** NY: D. Appleton-Century, 1936. A novel of "mysterious, exotic French Indo-China" in which "the weird and mysterious working of the Orient descend with harrowing developments... upon all the members of the [archaeological] expedition" that drives the story. Gibbs was a popular novelist of his time; his first book was published in 1901. Small owner stamp front flyleaf; spine lean and trace rubbing to spine extremities; still near fine in a very good, mildly faded and rubbed dust jacket with minor edge wear. Novels set in southeast Asia from this time period are uncommon. This title appears to be especially scarce in its dust jacket. \$275

37. **GRATEFUL DEAD and KESEY, Ken.** *Excerpts from the Acid Test.* San Francisco: Sound City Productions [1966]. The first recording by the Grateful Dead, who, up until a month earlier, had been known as The Warlocks. A 7" 33 RPM promotional record, labeled "For Radio Play Only, Not for Sale," with excerpts from the Acid Test album that Sound City was producing. The recording was made at the Sound City studio which was the site of the seventh Acid Test: the Acid Tests were communal events/happenings that Kesey and others had developed that were open to the public and at which LSD—aka "acid," which was still legal in California at the time—was distributed to the attendees. The Sound City Acid Test, because it took place in a recording studio, was more of a private event than earlier, or later, Acid Tests. It was also the last one Kesey himself participated in. He had been arrested for marijuana possession for the second time two weeks earlier, and had had to show up in disguise at the sixth Acid Test a week earlier at Longshoremen's Hall in San Francisco, in order to avoid reporters and the police. Within a week of the Sound City Acid Test, with his court case pending, Kesey left the country and went into hiding in Mexico. The Grateful Dead had been the house band for the Acid Tests since they began in 1965, but under their earlier name of The Warlocks. By December 1965 they were starting to use their new name, and at the Acid Tests in January they were being billed as The Grateful Dead. This is the first time they were recorded as the Dead in a recording made for general release. The promo record was issued in March, 1966, and preceded the full length album released later that month. The only earlier recordings of the Grateful Dead are private ones that have made it into circulation as bootlegs or survive in their archives; this, and the Acid Test album from which it was excerpted, were not only intended for public release

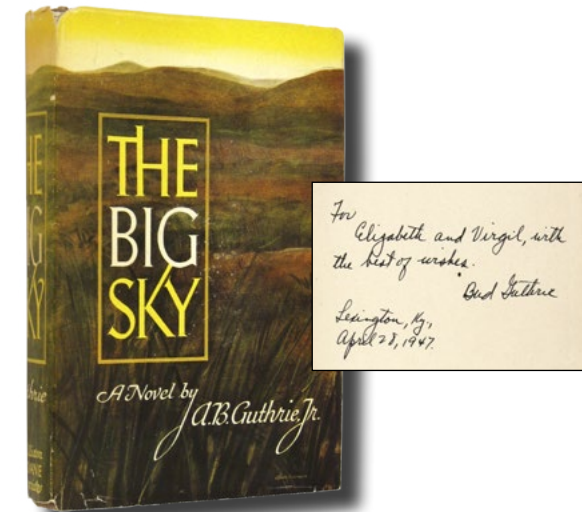


but were also covered by "a couple of radio stations and a photographer for *Look* magazine" according to the Sound City press release, although the *Look* article apparently never appeared. "The purpose of the recording was to produce an album of unusual sounds, mental manipulations of the sometimes considered genius of Mr. Kesey and his cohorts during the actual happenings of a 'sugar' [i.e., LSD] party. The results are different to say the least..." The Acid Test album itself is quite scarce; it was re-released in the 1980s in a limited edition. This promotional giveaway record is exceedingly uncommon, and a landmark for one of the most influential and long-lasting rock and roll bands to come out of the San Francisco Bay Area of the 1960s. The Grateful Dead went on to a 30-year career and became the most popular improvisational "jam band" of its time, triggering any number of similar jamming, touring bands in its wake, and capturing an essence of the hippie counterculture that has lived on long after its historical moment passed. Fine, in a plain white sleeve. A scarce recording from the San Francisco counter-culture, and a seminal recording of one of the great rock bands of all time. \$1500

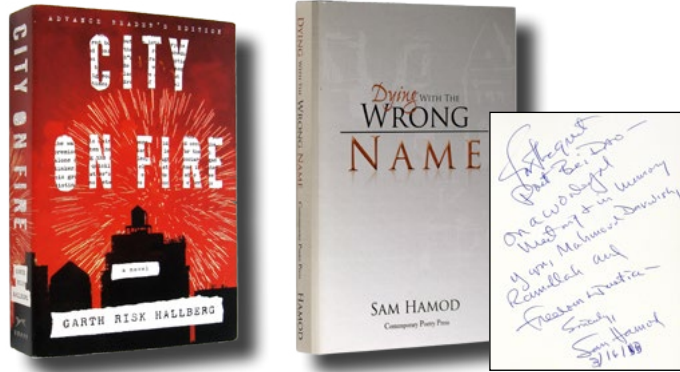


38. **GROFF, Lauren.** *Fates and Furies.* NY: Riverhead, 2015. The advance reading copy of this novel that was a finalist for the National Book Award and perhaps the most talked-about book of the year, landing, according to the *Wall Street Journal*, on more best-of-the-year lists than any other title. Amazon.com named it its Book of the Year, and President Obama famously commented that he liked it more than any other book he'd read in the past year. Fine in wrappers. As has become the norm, physical advance reading copies are scarce these days, with much of their promotional function being taken up by digital materials of one sort or another. \$150

39. -. Same title, the advance reading copy of the British edition. London: Heinemann (2015). Fine in wrappers. Again, apparently uncommon; this is the only copy we've seen to date. \$125

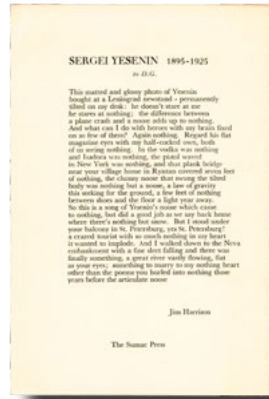


40. **GUTHRIE, A.B., Jr.** *The Big Sky.* NY: Sloane (1947). The first in his series of historical novels about the settling of the American west in the 19th century. The second book in the series, *The Way West*, won the 1950 Pulitzer Prize for fiction. This book was a Pulitzer Prize nominee in 1948, is one of Jeff Dykes's "Western High Spots," and was the basis for the 1952 Howard Hawks movie starring Kirk Douglas that was nominated for two Academy Awards. Inscribed in Lexington, Kentucky in the year of publication to fellow Lexington residents: "For Elizabeth and Virgil [Steed], with the best of wishes," and signed "Bud Guthrie." Guthrie spent 22 years as a reporter and editor for the *Lexington Leader*, before moving back to Montana shortly after *The Way West* was published. Moderate dampstaining to cloth, with loss to the spine lettering; very good in a very good, spine-sunned dust jacket with small, internally tape-reinforced edge chips. \$575



41. **HALLBERG, Garth Risk.** *City on Fire*. NY: Knopf, 2015. The advance reading copy of Hallberg's 900+ page novel of 1970s New York: his first novel, which brought the author a nearly \$2 million dollar advance and saw the film rights sold prior to publication. The advance copy has a letter from the publisher bound in dated March 2015; the book was published in October 2015, and received wide critical praise. The advance reading copy is scarce. Fine in self-wrappers. \$125

42. **HAMOD, Sam.** *Dying with the Wrong Name*. Princeton: Contemporary Poetry Press (2013). First published in 1980, this is a new edition, with a foreword by Carlos Fuentes. This copy is inscribed by the author to the Chinese poet Bei Dao: "For the great poet Bei Dao — on a wonderful meeting and in memory of [?], Mahmoud Darwish, Ramallah and freedom and justice." Near fine in a near fine dust jacket. Laid in is a typescript copy of Hamod's poem "Sabra/Shatilla: In Sorrow," which does not appear in the collection. \$150



43. **HARRISON, Jim.** *Sergei Yesenin 1895-1925*. (n.p.): Sumac Press [ca. 1971]. Broadside poem, 6" x 9", memorializing Yesenin, and dedicated "to D.G.," Harrison's co-founder of *Sumac*, Dan Gerber. This is the first poem in Harrison's collection *Letters to Yesenin*. One of 33 copies only according to Harrison, although Gerber has put the number between 80 and 100 copies; still, one of the rarest Harrison "A" items. Unmarked, but from the library of Peter Matthiessen, a longtime friend of Harrison. And *together with* Dan Gerber's own Sumac Press broadside, *Sources*. The Gerber broadside, also 6" x 9", has a little edge-foxing, otherwise both items are fine. \$850

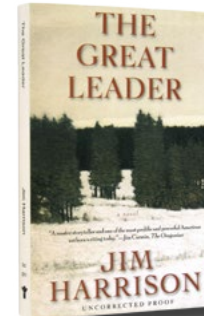


44. **HARRISON, Jim.** *Legends of the Fall*. (NY): Delacorte (n.d.)[1979]. The uncorrected proof copy of this collection of the three novellas *Legends of the Fall*, *Revenge*, and *The Man Who Gave Up His Name*. The title novella is the basis for the well-received film. This is the second issue proof in red wrappers; there were reportedly about ten copies of the first issue proof, in tape-bound white wrappers. Unmarked, but from the library of Peter Matthiessen. Spine-sunned; near fine in wrappers. A scarce proof, even as the second issue. \$450



45. **HARRISON, Jim.** *Old Bird Boy*. [Tucson]: New Michigan Press, 2007. A broadside, printing a previously unpublished poem by Harrison, on the occasion of his visit to Grand Valley State University, the Michigan institution that had recently acquired his literary archive. This is copy No. 129 of 500 copies and although not stated to be a signed edition, this copy is signed by the author. 10 1/4" x 6 7/8". Fine. While a limitation of 500 copies for a broadside seems to be a relatively large one, no copies of this are recorded in OCLC and we suspect it got very limited distribution in the Allendale, Michigan, area. \$500

46. **HARRISON, Jim.** *The Great Leader*. NY: Grove (2011). The advance reading copy of Harrison's take on the detective story, a "faux mystery" as the published version indicates, although that phrase is nowhere present in this edition. A "black-comic detective novel" reminiscent of the books of James Crumley, it features Detective Sunderson and his 16 year-old sidekick. A follow-up novel in the series was published in 2015. Fine in pictorial wrappers (marked "Uncorrected Proof" by the publisher). An uncommon advance issue. \$125

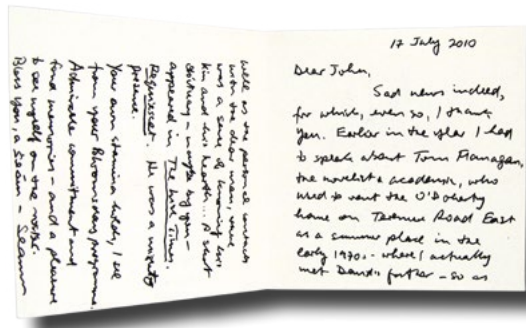


47. **HARRISON, Jim.** *The Big Seven*. NY: Grove (2015). The advance reading copy (marked "Uncorrected Proof") of his follow-up to *The Great Leader*: a Detective Sunderson novel, a highly praised comic send-up of the detective novel, the first such genre fiction in Harrison's long and prolific writing career. Fine in wrappers, and uncommon. \$125

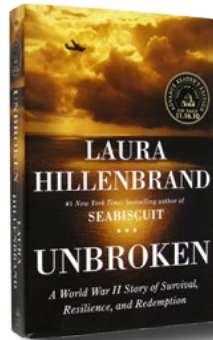


48. **HEANEY, Seamus.** *From Clearances*. Undated. A one-page reproduction of typescript by the Irish Nobel Prize winner, inscribed by Heaney at the bottom of the page. One stanza (the fifth) from his poem "Clearances," first published in 1986 and collected in *The Haw Lantern* in 1988. Photocopy, with a photocopied change by hand made to the last line, from "Inscribed with love in sheets she'd sewn from flour sacks," to "Inscribed in sheets she'd sewn from ripped-out flour sacks," the published version. Inscribed by Heaney to John Creelan: "John - Sorry this took so long to get to you. Seamus." Mat tape to upper corners; inscription slightly faded; near fine. \$400





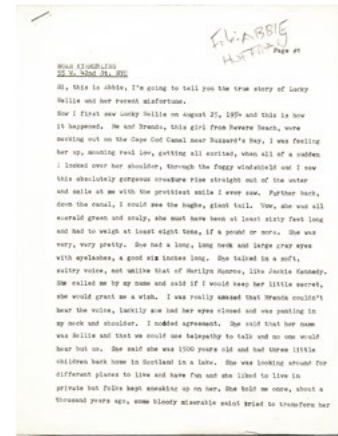
49. **HEANEY, Seamus. Autograph Letter Signed.** 2010. More than 100 words, written across both sides of the inside of a notecard depicting “A Parliament of Foxes.” Written to John [Crelan], commiserating over the death of a mutual friend, David O’Docherty, an Irish painter and traditional musician who had died while swimming off Martha’s Vineyard a few days earlier. Heaney mentions that earlier in the year he had given a talk about Thomas Flanagan, the Irish novelist and academic, and that Flanagan used to rent the O’Docherty home as a summer place in the early 1970s, and that he—Heaney—had visited there, knew the man’s father, and thus had a sense of not only O’Docherty but of his kin and hearth. He also offers Crelan kind words about Crelan’s ongoing Bloomsday productions. Fine, with hand-addressed envelope. A glimpse of the closely knit nature of the Irish literary and artistic community. \$450



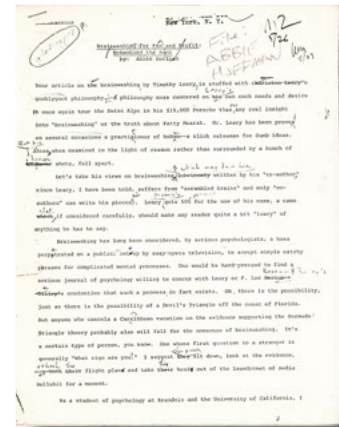
50. **HILLENBRAND, Laura. Unbroken.** NY: Random House (2010). The advance reading copy of her second bestseller (after *Seabiscuit*) and her second book to be turned into a film. This one recounts the story of Louis Zamperini, Olympian (in Berlin) and then a P.O.W. in World War II. Casual examination reveals a couple small changes between this version and the finished version: the addition of a footnote on page 72, regarding “dive-bombing,” and the reversal of the direction of the airplane on the spine. A couple of tiny creases to the covers; very near fine in wrappers. \$125



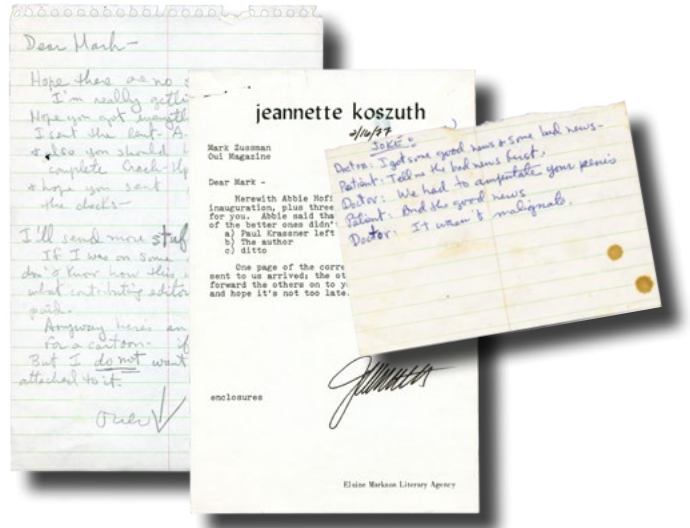
51. **HITCHCOCK, Jane S. Ruby.** (n.p.): (n.p.)(n.d.). Bound typescript of what seems to be an unpublished novel, by a writer who specializes in murder mysteries set among the wealthy and whose mother, the actress Joan Alexander, was reportedly swindled out of \$60 million by her financial adviser. Hitchcock’s first novel was nominated for an Edgar Award. Her books chronicle the lives of the New York social elite, typically set in the Upper East Side and in the Hamptons on Long Island. Double-spaced, single-sided, 223 pages. Labeled “First Draft.” Comb-bound in plain navy plastic covers. In an envelope address to Peter Matthiessen (but the return address is not Hitchcock’s). Several penciled notations in the text in what appears to be Matthiessen’s hand, confined to the first handful of pages; fine. \$150



52. **HOFFMAN, Abbie. Typescript of “In Search of Loch Ness Nellie.”** [1976]. A 6-page ribbon-copy typescript (here untitled) of a story about his 22-year friendship with “Lucky Nellie,” a mythical sea creature with parallels to the Loch Ness Monster, and their shared tales of lives as fugitives. With the name and address of the recipient typed as a header. Written by Hoffman, one of the leading activists of the 1960s counterculture, while he was living underground, having jumped bail after his conviction on drug charges. Unsigned, but beginning, “Hi, this is Abbie....” Published in *Oui* magazine in December 1976 as “Loch Ness Nellie Calls on Me: Two Fugitives Issue a Communique, a fable by Abbie Hoffman,” and later, with textual variations, in *Square Dancing in the Ice Age*, a collection of his underground writings, as “In Search of Loch Ness Nellie.” Stapled in the upper left hand corner, final page detached. “File: Abbie Hoffman” written in pencil in the upper margin. Near fine. Manuscript material by Hoffman is uncommon. \$1000

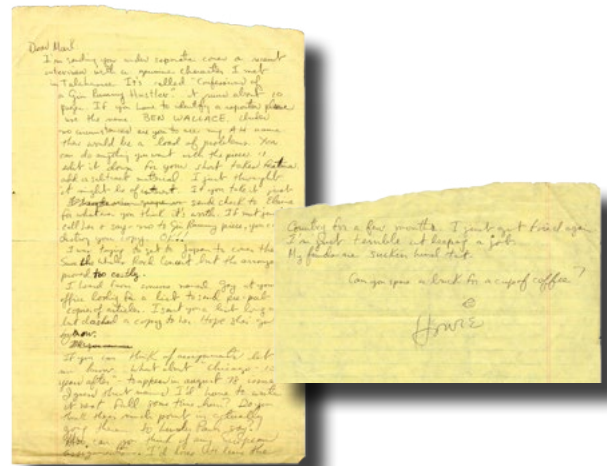


53. **HOFFMAN, Abbie. “Brainwashing for Fun and Profit: Debunking the Bunk.”** ca. 1976. Photocopied typescript, reproducing copy-editor’s corrections, of Hoffman’s response to Timothy Leary’s article about his encounter with Charles Manson in Folsom Prison for *Oui* magazine, in the August 1976 issue. Hoffman relies on his studies of psychology at Brandeis and the University of California, with, among others, Abraham Maslow, to discredit what was apparently Leary’s take on the Manson murders, i.e., that brainwashing had played a large part. Hoffman also criticizes Leary for grandstanding—something he himself was frequently accused of. The split between the two icons of the counterculture is especially noteworthy in light of their shared history: both were credited with being co-founders of the Youth International Party in the 1960s—the Yippies—and Leary testified on Hoffman’s behalf in the Chicago Seven trial. Four pages. Not published, as best we can tell. “File: Abbie Hoffman” written in pencil at top. Corner stapled; near fine. Among the photocopied changes, the above title is crossed out. \$750

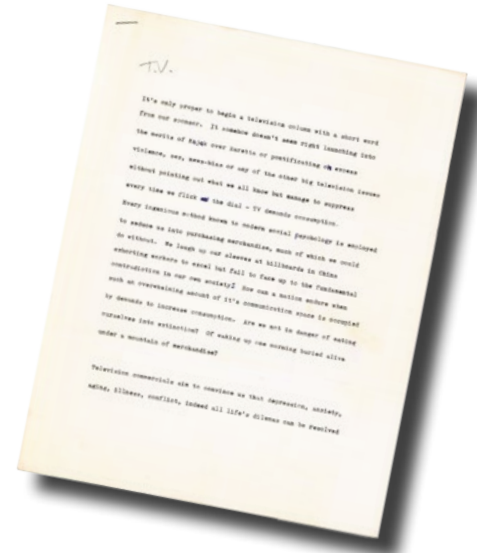


54. **HOFFMAN, Abbie. Autograph Letter, with Jokes.** ca. 1976. A handwritten letter from Hoffman to the editor of *Oui Magazine*, bringing him up to speed on what has been and what will be submitted, wondering about how payment works, saying he's trying to work out a schedule to cover the inauguration [of President Carter], amid "all the security hassles," and mostly, submitting the caption of a sex-themed cartoon, which he emphatically states he does not want his name attached to (likely for the above-mentioned security reasons). Two other jokes by Hoffman are included here on a separate half-page of paper. The lot is unsigned, but the references within and the provenance all support Hoffman's authorship. Also included here is a letter to the same editor, Mark Zussman, from Hoffman's agent, from 1977, submitting Hoffman's completed piece on the inauguration (not present). The letter is fine, the half-page of jokes has some moderate staining and is very good. \$350

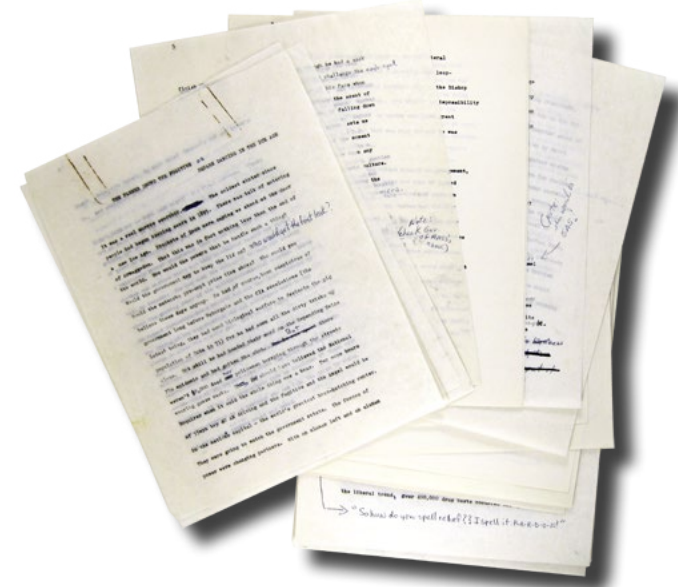
55. **HOFFMAN, Abbie. Autograph Letter Signed.** 1977. A letter addressed to the editor of *Oui Magazine*, informing him that he'll be sending along an interview entitled "Confessions of a Gin Rummy Hustler," and that under no circumstances is it to be published using "my AH name," suggesting instead that it be published under the name "Ben Wallace," in order to avoid "a load of problems." Hoffman asks the editor for assignments, particularly European ones, as "I'd love to leave the country for a few months. I just got fired again." He says he wanted to get to Japan to cover the Save the Whales Rock Concert, but "the arrangements proved too costly," and suggests the possibility of an article on "Chicago - 10 years after," to appear in 1978 (ten years after the Chicago Seven trials, rising out of various charges related to protests at the 1968 Democratic Convention). More than 200 words, running a full legal page, with a few lines on the verso. His sign off reads, "Can you spare a buck for a cup of coffee?" Signed by Hoffman as "Howie," with a smiley face. Folded in fourths for mailing; minor edge wear; very good. Mailing envelope included. \$400

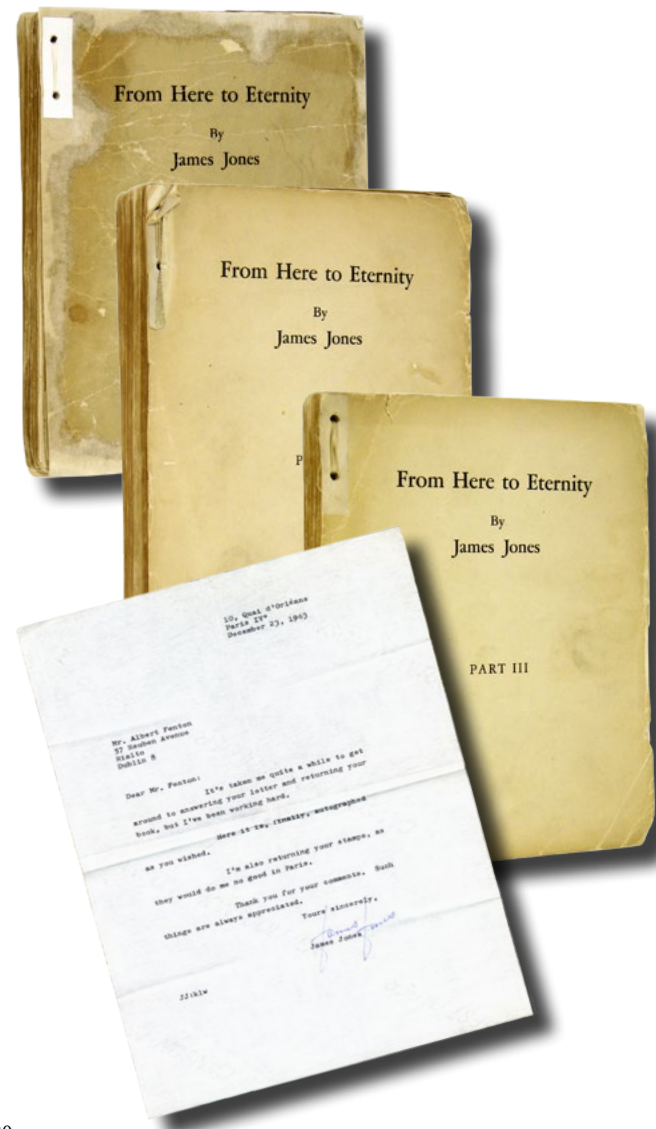


56. **HOFFMAN, Abbie. Typscript of a Television Column.** Undated. 7-page typescript—photocopied?—beginning, "It's only proper to begin a television column with a short word from our sponsor," with the remainder of the article being a diatribe against advertising ("Unfortunately Mrs. Robinson we do know what became of Joe DiMaggio") and unchecked consumerism. Humorous, angry critique of insidious advertising techniques and excessive television watching, and an endorsement of the recently published book, *Subliminal Seduction*, a purported exposé of the advertising industry and its use of imagery to influence viewers below the level of conscious awareness. A characteristic Hoffman criticism of the status quo in bourgeois American society, of the sort that fueled his political writings and his celebrity standing in the counterculture. Signed (in type) with Hoffman's pen name, "B. Wallace." Holograph corrections in an unknown hand; marginal staining; folded in thirds; very good. Unpublished, as best we can tell. \$500



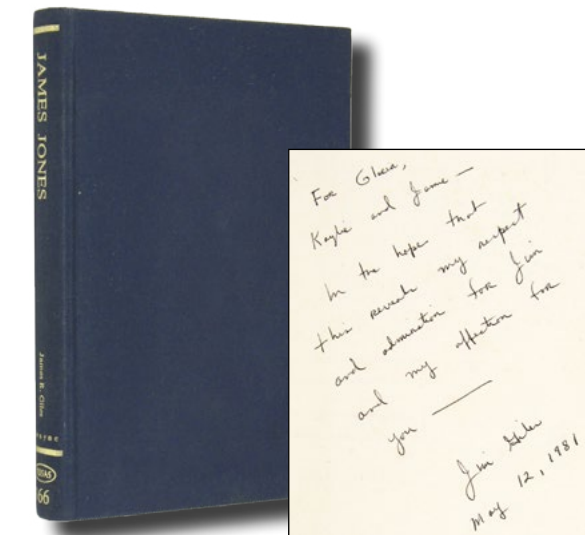
57. **HOFFMAN, Abbie. Typscript of "The Farmer Snows the Fugitive, Or, Square Dancing in the Ice Age."** Undated, ca. 1978-1982. 21-page typescript of a section of Hoffman's 1982 book, *Square Dancing in the Ice Age*, representing about 14 pages of the published book. Seven pages here are photocopied or at least on heavier paper than the onionskin typescript, but most of those, as well as most of the original onionskin pages, have numerous corrections in Hoffman's hand and in another, unknown, hand. Most of these changes were made prior to publication, and still this version has textual differences from the published version. Large paperclip marks on the first page, otherwise very near fine. A substantial manuscript from one of the key counterculture figures of the 1960s. \$1500



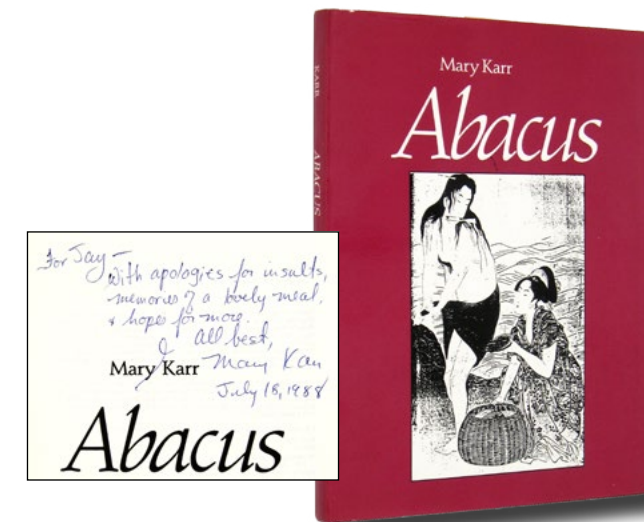


58. **JONES, James. *From Here to Eternity*.** [NY: Scribner, 1951]. An advance copy of Jones's first book, winner of the National Book Award and the basis for a film that won eight Academy Awards, including Best Picture. 860 sheets, string-bound, printed on rectos only, and seemingly arbitrarily divided into three sections. Casual inspection reveals a couple slight textual differences from the published book. Together with a (secretariially) typed letter signed by Jones, dated in Paris in 1963, conveying a signed book (not included here) to a fan in Dublin, apologizing for the delay, "but I've been working hard." The sheets are fragile at the edges and have professional restoration to the first several pages, but are near fine and preserved in a custom folding chemise and slipcase; cover sheet has several faded numbers marked on it in pencil; the letter is fine, folded in fourths, and laid in. Included here for comparison to the sheets is an early printing of the book, in a dust jacket mentioning "the superb Columbia Pictures production." This is the only such proof copy we have seen of this title, one of the most famous novels of World War Two, one of the earliest winners of the National Book Award, and a selection of the Modern Library as one of the 100 best novels of the 20th century. \$2500

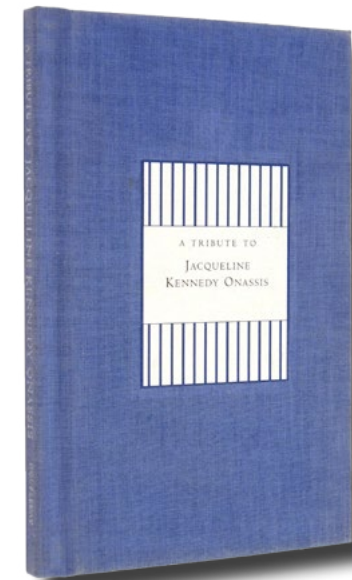
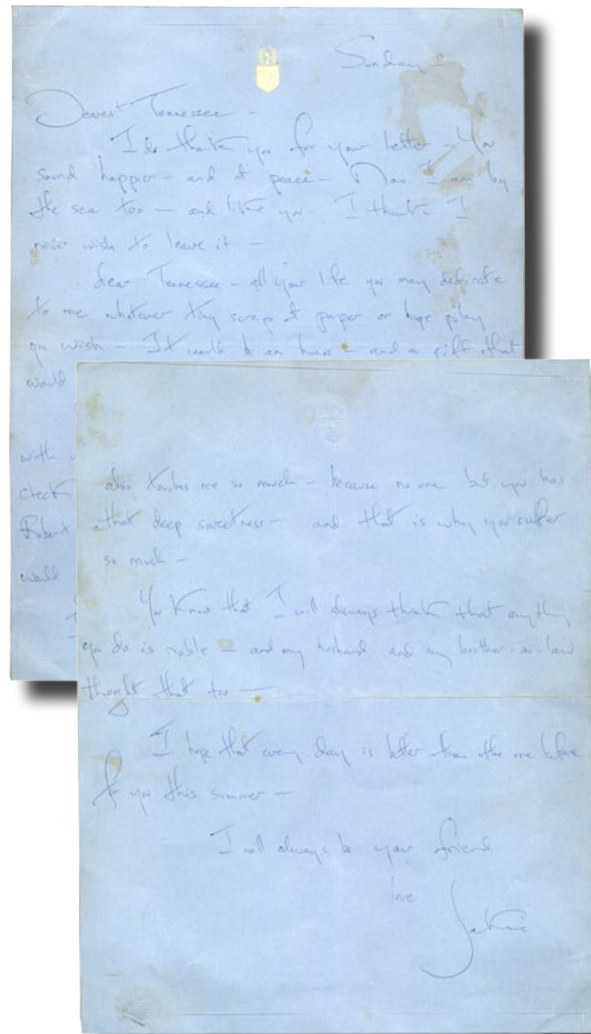
59. **(JONES, James). GILES, James R. *James Jones*.** Boston: Twayne (1981). One of the dedication copies of this critical study of Jones's fiction. Inscribed by Giles to Jones's widow, Gloria, and their children, Kaylie and Jamie: "In the hope that this reveals my respect and admiration for Jim and my affection for you." The book is dedicated to "Three Beautiful People: Wanda, Morgan, and Kaylie." Kaylie Jones is mentioned in Giles's Acknowledgments for her "rare kind of courage in talking about her father and taking me to places on the Island that evoked him because they had been special to him. She also took me to James Jones's grave." From the library of Peter Matthiessen; Jones and Matthiessen were friends, and lived nearby each other in eastern Long Island. Boards foxed; a very good copy, without dust jacket, presumably as issued. \$250



60. **KARR, Mary. *Abacus*.** Middletown: Wesleyan University Press (1987). The first book, a collection of poetry in the Wesleyan New Poets series, by the author of the acclaimed memoirs, *The Liars' Club* and its sequels, and the recently published nonfiction, *The Art of Memoir*. This collection precedes her first memoir by eight years. This is the hardcover issue. Inscribed by the author to another writer in 1988: "For ___ — with apologies for insults, memories of a lovely meal, & hopes for more." Fine in a very near fine dust jacket with faint edge creasing to the rear panel. Uncommon in hardcover, especially signed and as an association copy. \$500



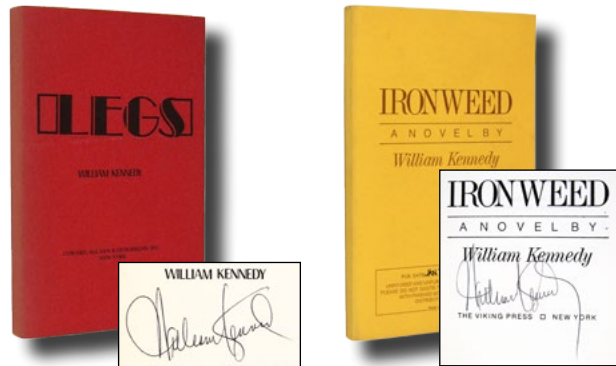
61. **KENNEDY, Jackie.** *Autograph Letter Signed to Tennessee Williams.* July, 1968. A long, warm autograph letter signed from Kennedy to Williams, written in the month following Robert Kennedy's assassination, and apparently replying to a letter written prior to that event, in which Williams had asked if he may dedicate a play to her, and apparently also asking if his being for Robert Kennedy might cost RFK more votes than it would gain him. Kennedy calms Williams on both counts. In part: "All your life you may dedicate to me whatever tiny scrap of paper or huge play you wish. It would be an honor — and a gift that would always almost bring tears...You know that I will always think that anything you do is noble — and my husband and brother-in-law thought that too." Signed, "I'll always be your friend. Love, Jackie." Just shy of 200 words, running two sides of one sheet of blue Kennedy stationery, with the Kennedy coat of arms embossed in white at the top. With a hand-addressed mailing envelope included, addressed to Williams in Key West, signed "Jacqueline Kennedy," (unfortunately in the corner under the postmark), with the hand-written return address of Hyannis Port on the verso. Several faint stains to both the letter and the envelope, not affecting legibility. A touching letter, revealing both the gracefulness for which she was well-known throughout her life, and also her literary sensibility as an admirer of Williams and his writing. Near fine, in an 11 1/2" x 9" double-sided frame. \$6000



62. **(KENNEDY, Jackie).** *A Tribute to Jacqueline Kennedy Onassis.* NY: Doubleday (1995). A compilation of tributes to Kennedy in her role as an editor, by some of her writers, including Louis Auchincloss, George Plimpton, Ruth Praver Jhabvala, and others. Laid in is a business card inscribed by the publisher, Nan Talese, to the wife of Peter Matthiessen, saying it was good to see them both. Also laid in is a printed card stating that "Doubleday would like you to have this special tribute honoring the publishing career of our beloved colleague and friend Jacqueline Kennedy Onassis." The Doubleday card is foxed; the book has a hint of foxing on the half-title but is still very near fine, without dust jacket, as issued. \$450

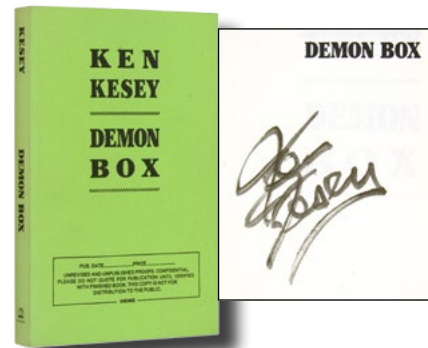


63. **(KENNEDY, John F.).** "A Challenge to Youth" in *Vim.* Washington, D.C.: President's Council on Physical Fitness (1964). The President's Council on (originally) Youth Fitness was established under Eisenhower, but languished there (mostly under Vice President Nixon) until the Kennedy administration, where fitness gained emphasis as part of Kennedy's "New Frontier." Kennedy went so far as to try to reprise Theodore Roosevelt's directive that Marines be able to walk 50 miles in a set time (often reported as 20 hours), an idea that became a bit of a fad, with walkers including then Attorney General Robert Kennedy. This booklet, *Vim: A Complete Exercise Plan for Girls 12 to 18* (there was a corresponding booklet, *Vigor*, for boys) was issued in 1964 under Lyndon Johnson, but concludes with a posthumous message from President Kennedy "prepared especially for this book in November, 1963." Five paragraphs, with sentiments such as "Each of you must accept—now and for the rest of your lives—responsibility for your own fitness in the great national effort to build a stronger and more vigorous America." A glimpse at a singular moment in American history, and an issue that has continued to confound the nation and its policy makers. 24 pages, stapled spine, this copy with a small tear and tape repair and a bit of edge darkening; a good copy. \$125



64. **KENNEDY, William. *Legs*.** NY: Coward McCann (1975). The uncorrected proof copy of the first book of Kennedy's Albany sequence. Signed by the author. Fine in wrappers but for mild spine fading; title written on spine. Publisher's slip written for advance readers and reviewers laid in. Kennedy's Albany Cycle has now reached eight volumes and is one of the most highly regarded fictional series of contemporary American literature. A very uncommon proof, especially signed. \$750

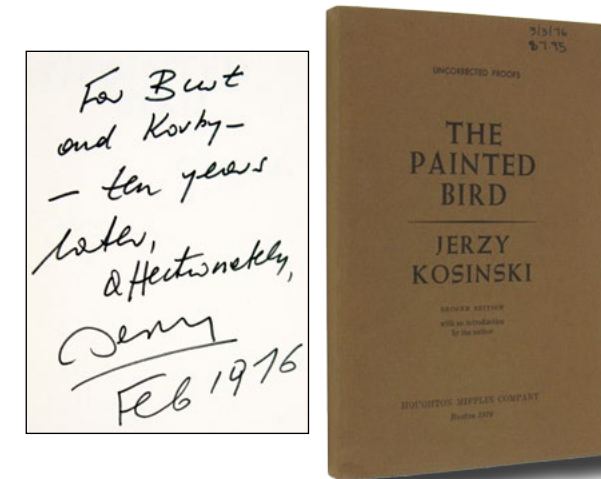
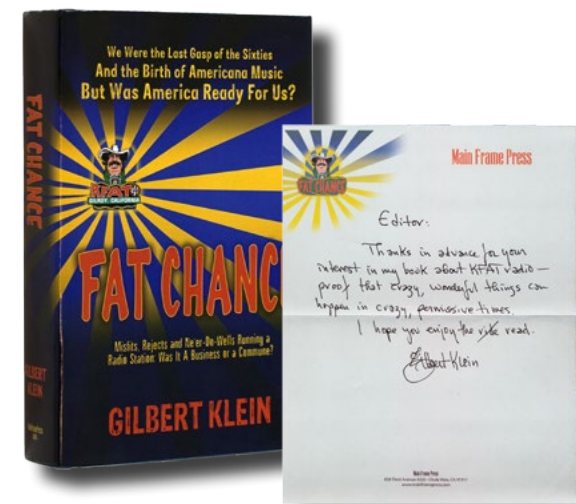
65. **KENNEDY, William. *Ironweed*.** NY: Viking (1983). The uncorrected proof copy of his Pulitzer Prize-winning book, the third title in his Albany sequence. Signed by the author. Near fine in wrappers, with a two-page letter from the publisher to a reviewer at the *Chicago Tribune* laid in, appending a copy of a blurb by Doris Grumbach. *Ironweed* was the basis for the award-winning 1987 Hector Babenco film, for which Kennedy wrote the screenplay. It starred Jack Nicholson and Meryl Streep, both of whom earned Oscar nominations for their performances. A nice copy of a scarce issue of the book that may stand as Kennedy's *magnum opus*: in addition to the Pulitzer, it was listed as one of the Modern Library's 100 great novels of the 20th century. \$450

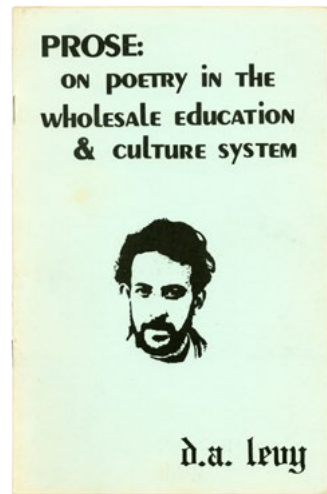


66. **KESEY, Ken. *Demon Box*.** (n.p.): Viking (1987). The uncorrected proof copy of this collection of short pieces, both fiction and nonfiction—the fiction often being thinly disguised nonfiction, with just the names of characters changed; the nonfiction, on the other hand, often lapses into stories of imaginary characters: Kesey was a consummate storyteller, and twice found himself unable to conclude a “simple” journalistic assignment for *Running* magazine without inventing a fictional story arc to contain his description of events. *Demon Box* shows both the inventive writing style of Kesey's superb first two novels and the recalcitrant and rebellious attitude of Kesey's iconic counterculture persona. At this point, he had still not written a novel—or at least published one—since *Sometimes a Great Notion* in 1964, which coincided with his famous cross-country trip with the Merry Pranksters in the school bus named “Furthur.” Signed by the author. Fine in wrappers. \$350

67. **KLEIN, Gilbert. *Fat Chance. Misfits, Rejects and Ne'er-Do-Wells Running a Radio Station*.** (Chula Vista): Main Frame Press, 2012. A review copy of this memoir of KFAT, a radio station with eclectic musical programming near Santa Cruz, California, in the late 1970s and early 1980s where, according to the author, “Americana music” was born, by virtue of the wide-ranging tastes of the individuals running the station. This copy has an autograph note signed by Klein laid in, addressed “Editor,” and serving as review slip. Fine in a fine dust jacket. \$150

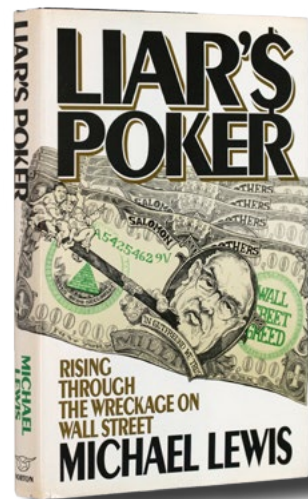
68. **KOSINSKI, Jerzy. *The Painted Bird*.** Boston: Houghton Mifflin, 1976. The uncorrected proof copy of the revised second edition of his first book, here with a new introduction (titled “Afterward”) by the author. Signed by Kosinski on the title page, and additionally inscribed by him on the first blank: “For ___ and ___ - ten years after,/ affectionately, Jerzy/ Feb 1976.” Light bump to spine base, else fine in wrappers. His powerful—and later controversial—first novel, of the Holocaust. Part of the controversy around this book stemmed from Kosinski's originally implying that it was an autobiographical novel, and the experiences of the main character—a gypsy child wandering around Eastern Europe during the war—were based on his own experiences. After publication he refrained from making such claims publicly, but even in the new introduction here, ten years after the original publication, he strongly implies that his childhood experiences in the war were of the devastating variety that the book's protagonist underwent. *The Painted Bird*, despite all the controversy surrounding it, was named by *Time* magazine in 2005 as one of the top 100 novels from 1923-2005. Kosinski, hounded by controversy and scandal, committed suicide in 1991 at the age of 57. An uncommon proof, especially warmly inscribed. \$375





69. **LEVY, D.A.** *Prose: On Poetry in the Wholesale Education and Cultural System.* (Milwaukee): (Gunrunner Press)(1968). Poetry by the legendary figure of the Cleveland underground and counterculture, author of *The North American Book of the Dead*, among others. Levy was a writer and, with bookseller Jim Lowell of the Asphodel Bookshop, a publisher and distributor of his own and others' writings. An outspoken anti-establishment writer, he committed suicide at the age of 26. This is the uncommon first edition of this title, one of 300 copies printed, although it appears scarcer than that: most of Levy's books were printed in Cleveland, and this one seems to have not survived in the quantities that some of the others, even with smaller limitations, did. It was later reprinted in 1974 and again in 1988 and in a bilingual French-English edition in 2011, with all of the later editions being more readily available than this first edition. Mild edge sunning, else fine in stapled wrappers. \$500

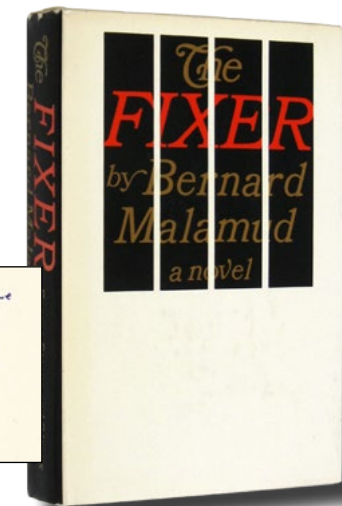
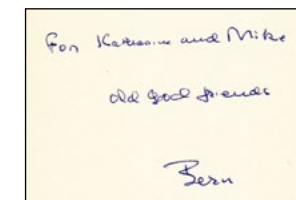
70. **LEWIS, Michael.** *Liar's Poker.* NY: Norton (1989). The first book, about Salomon Brothers and mortgage-backed bonds, by the author of *Moneyball*, *The Blindside*, *Flash Boys*, and *The Big Short*, among others. Lewis worked at Salomon Brothers for a time, the experience that fueled this well-received, and hilarious, book. Years later, when he wrote *The Big Short*, he commented on how naive he had been—as had those who read and reviewed this book—to have considered what he had experienced at Salomon as extreme or unusual; mostly, he said, those years looked like small-time play compared to the banking practices of the early 2000s. Different paper stocks used in production, resulting in three quarters of the pages being mildly aged-toned; otherwise a fine copy in a fine dust jacket with a slight push at the crown. Lewis has become a bestselling author but his first book is scarce in the first printing. A very nice copy of a now-uncommon book. \$350

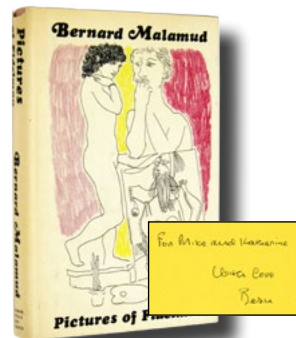


71. **LUNCH, Lydia and CERVENKA, Exene.** *Adulterers Anonymous.* NY: Grove Press (1982). Collaborative book by two of the foremost women of the punk rock movement, signed by both authors at the publication party, the event signified by a "Date Due November 2, 1982" stamp next to a Halloween sticker. An early publication for both: Lunch had only had two albums by that time; the *Boston Phoenix* later called her "one of the 10 most influential performers of the 1980s." Cervenka was the singer and co-founder of the highly regarded Los Angeles band, X, which at the time had only produced three albums. Fine in wrappers. \$175



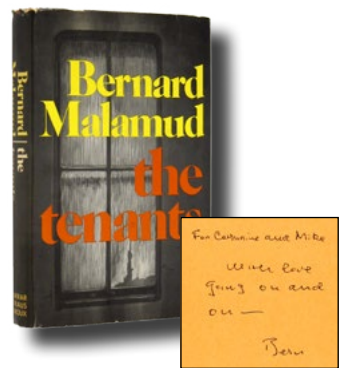
72. **MALAMUD, Bernard.** *The Fixer.* NY: FSG (1966). His fourth novel, which deals with anti-Semitism in Tsarist Russia, and which won both the Pulitzer Prize and the National Book Award. Inscribed by Malamud: "For Katharine and Mike/ old good friends/ Bern." The authors Michael Seide and Katharine Shattuck were long-time friends of Malamud's, with Malamud having gone so far as to call Seide an "influence" on him. It was Seide who indirectly found Malamud his agent: Seide was Henry Volkening's (of Russell and Volkening) first client, but when Seide recommended Volkening to Malamud and Malamud called the agency, Diarmuid Russell answered the phone, and Russell would remain Malamud's agent throughout his career. Seide wrote *The Common Thread* in 1944, and then didn't publish another book for nearly forty years. When his book *The Common Wilderness* was finally released, Malamud was there to blurb it, as "an original, energetic, language wrought, imaginative work by a daring writer." A fine copy in a near fine dust jacket with mild fading to the spine lettering and a bit of wear to the crown. An excellent association copy of a multiple award-winning novel. \$750





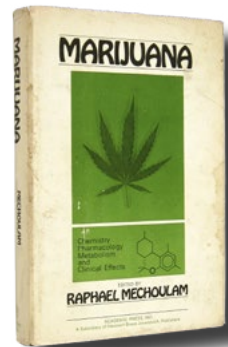
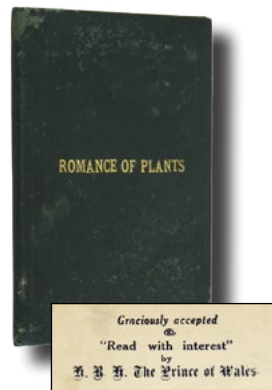
73. **MALAMUD, Bernard.** *Pictures of Fidelman*. NY: FSG (1969). A novel in the form of six related short stories, three of which had appeared in earlier collections of his, two of which were uncollected, and one of which was previously unpublished. Inscribed by Malamud, "For Mike and Katharine/ With love/ Bern," presumably his long-time friends Michael Seide and his wife. Fine in a near fine dust jacket. \$350

74. **MALAMUD, Bernard.** *The Tenants*. NY: FSG (1971). Inscribed by Malamud, "For Catharine and Mike/ With love going on and on / Bern," presumably his long-time friends Mike Seide and his wife, Katharine Shattuck, despite the misspelling of Katharine: these books were acquired with two others that had the correct spelling. Oddly, in Malamud's daughter's memoir *My Father is a Book*, Shattuck's name is also spelled as "Catherine." Fine in a near fine dust jacket with fading to the spine lettering and wear to the crown. \$250



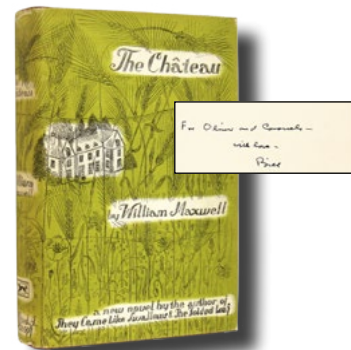
75. **(Marijuana).** **GHOSE, Asutosh.** *Romance of Plants*. Calcutta: H.C. Gangooly (1912). Small volume comprising several essays on medicinal and psychoactive plants by an Indian physician. A printed label on the half title reads: "Graciously accepted & Read with interest by H.R.H. The Prince of Wales." Sections on hemp, ganja, hasheesh, and more, all first appearing in *Indian Agriculturist*. Green cloth binding has some wear and fraying, especially at the extremities; a very good copy and apparently uncommon: OCLC lists only one copy held, that being at the British Library. \$750

76. **(Marijuana).** **MECHOULAM, Raphael, editor.** *Marijuana: Chemistry, Pharmacology, Metabolism, and Clinical Effects*. NY: Academic Press (1973). An academic study of marijuana and its effects, and an attempt to bring study of the drug up to date at a time when its use was becoming widespread in Western societies. Exhaustive chemical analysis, and a survey of the clinical studies of the drug's effects on humans and animals, with questions about its long-term effects. Mottling to cloth; very good in a very good dust jacket. \$125

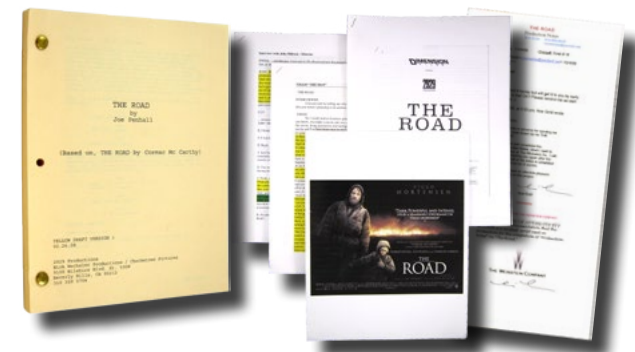


77. **(Marijuana).** **ROSENTHAL, Ed.** *Marijuana Beer*. Berkeley: Quick American Publishing & And/OR Press (1984). How to make "Hi-Brew" beer, "as told to Ed Rosenthal by U.B." General instructions for making beer with marijuana, and several variant recipes, along with a brewer's log. Fine in wrappers, with labels and stickers intact. OCLC locates only 11 copies, including two entries each for the Drug Enforcement Administration Library and the U.S. Patent Office, and one library in Amsterdam, Netherlands. In the U.S. the only academic libraries that hold copies are at Harvard, the Boston Public Library, and two libraries in the University of California system. \$150

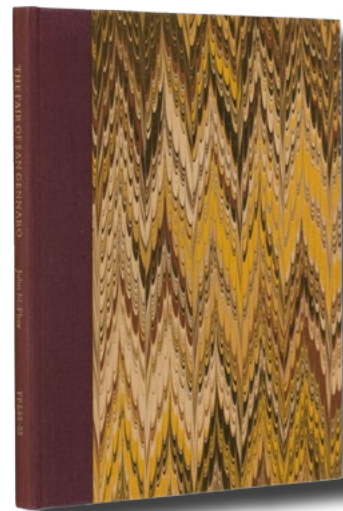
78. **MAXWELL, William.** *The Château*. NY: Knopf, 1961. A novel set in France in the aftermath of World War II. Inscribed by Maxwell to Pulitzer Prize winning author Oliver La Farge, and his wife, Consuelo: "For Oliver and Consuelo — with love - Bill." Dated March, 1961. Maxwell wrote the foreword to La Farge's 1965 collection *The Door in the Wall*. Fine in a very near fine dust jacket with a slight loss of crispness to the spine extremities. A good literary association copy. \$575



79. **(McCARTHY, Cormac).** *The Road*, Screenplay and Promotional Materials. Beverly Hills: Nick Wechsler Productions/Dimension Films, 2008. A copy of Joe Penhall's screenplay, "Yellow Draft Version 1," dated 02.26.08; 112 pages on yellow paper; bradbound: an early version of the screenplay of the well-received film based on McCarthy's Pulitzer Prize-winning novel, differing from the final version in a number of particulars—the placement of certain scenes and pieces of dialogue, and changes in the dialogue and screen direction. *Together with* a 20-page interview with Viggo Mortenson, the film's star, and a 15-page interview with director John Hillcoat. Each of these has been computer highlighted in color for ease of reading. Also *together with* 25 pages of production notes, in which Mortenson, Hillcoat, and others share their experiences bringing the book to the screen. Also one computer printout of a film poster, and a certificate of authenticity that was provided by publicist Noe Gold, who was hired by the Weinstein Company, the film's distributor, to write the production notes. Mortenson's interview has a bit of corner creasing; otherwise all elements are fine. A scarce look behind the scenes of a highly regarded film based on an even more highly regarded book: Mortenson, in particular, gives a very interesting account of his contact with McCarthy before and during the filming. Very uncommon. \$750



80. (McEWAN, Ian). HADDON, Mark. *The Curious Incident of the Dog in the Night-time Promotional Card*. London: David Fickling, 2003. A promotional postcard for Haddon's Whitbread Award winning book, which was released simultaneously in an edition for adults by Jonathan Cape and for children by David Fickling. Fickling issued a set of promotional postcards with Volkswagens of varying colors (of significance to the protagonist): three of the five cards featured author quotes; one had a quote from the publisher; one had a quote from the book. McEwan's card reads: "A superb achievement...a wise and bleakly funny writer with rare gifts of empathy." The other two authors quoted in this set of five are Arthur Golden and Oliver Sacks. In addition to the Whitbread, the book won the Guardian Children's Fiction Prize. Fine. \$75



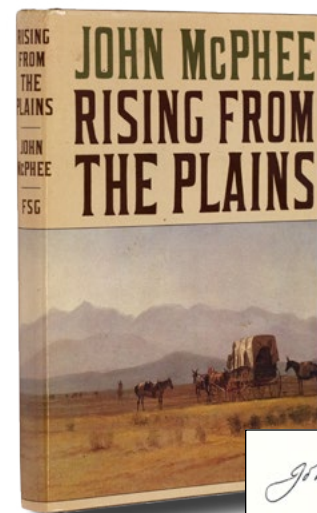
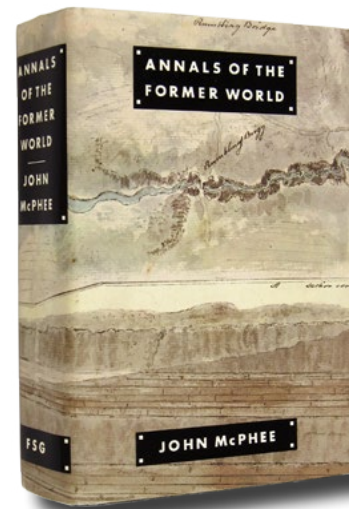
This book has been designed and printed by John Laursen at Press-22 during September, 1981.
The type is Bembo and the paper is Carris Rag, with a cover of marbled paper by Peggy Skycraft.
The edition is limited to 250 copies bound in boards, of which 200 are numbered and 50 are enclosed in slipcases and bear Roman numerals.
This is number
26
John McPhee

81. McPHEE, John. *The Fair of San Gennaro*. Portland: Press-22 (1981). McPhee's first signed limited edition and his only "book" of fiction, a story that was originally published in magazine form in 1961, four years before his first book. Published here with a new "Author's Note" by McPhee about his youthful writings. Of a total edition of 250 copies, this is Copy No. 26 of 200 numbered copies in cloth and marbled paper boards, issued without a slipcase. Signed by the author. Fine. Scarce. \$1750

82. McPHEE, John. *Rising From the Plains*. NY: FSG (1986). The third of McPhee's geology books, later incorporated into the compendium of his geological writings, published as *Annals of the Former World*, which won the Pulitzer Prize. Signed by the author on the half-title page. Mild foxing, near fine in a very near fine dust jacket with trace shelf wear. \$150

John McPhee
JOHN McPHEE

D J Cram
Annals of
the Former World



John McPhee

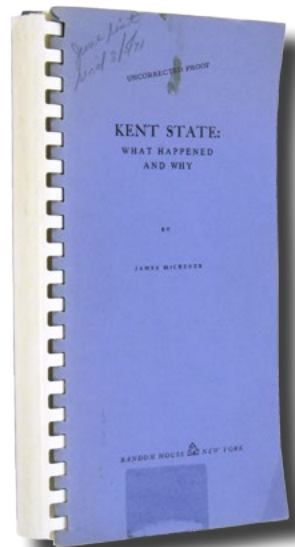
83. McPHEE, John. *Annals of the Former World*. NY: FSG (1998). McPhee's Pulitzer Prize-winning geological history of North America. A massive volume, and a 20+ year project, it comprises four books published during those years—*Basin and Range*, *In Suspect Terrain*, *Rising From the Plains* and *Assembling California*—plus a new piece entitled *Crossing the Craton*. In addition, McPhee wrote "A Narrative Table of Contents" for this volume, in which he explained the project. This copy is signed by the author. McPhee has long been considered one of our finest writers of narrative nonfiction on any subject, but geology has come to be his signature theme, and this collection is clearly his *magnum opus*, the longest sustained exploration of any subject that he has undertaken, and probably the longest sustained writing on geology, earth's history and geological time ever attempted for a lay audience. Even with the lucidity of McPhee's prose, it is a difficult subject to wrap the mind around because of the enormous spans of time involved, but occasionally in McPhee's hands the history and evolution of the earth takes on the some of the character of a symphony—constantly changing but with underlying and ongoing themes and characteristics, and an extraordinary harmoniousness. A remarkable accomplishment, which vindicates the notion—put forth by McPhee and other "New Journalists" in the 1960s—that nonfiction could be elevated to the stature of Literature, with elegant form and structure, and soaring and transcendent meaning. In addition to McPhee's signature opposite the title page, this copy has, on the half title, the signature of 1987 Nobel Prize winning chemist Donald J. Cram (here "D.J. Cram"), who was a professor at UCLA for more than three decades (and an avid surfer); Cram would have been 79 at the time of this volume's publication. A bit of shelf wear to the lower edges of the cloth; slight spine lean; a very near fine copy in a fine dust jacket. One of McPhee's least common books to find signed, an award winner, and of particularly notable and interesting provenance. \$1000



84. **McSweeney's. Timothy McSweeney's Early Tendencies: An Archive.** ca. 1999-2003. Books, magazines, journals, photographs, artifacts, props, and ephemera focused on the people and events of the company's first retail storefront, called "Store," in Brooklyn, NY., ca. 1999-2003. Assembled by the unofficial house photographer (there was also a house band and a house artist), the collection chronicles one of the underdocumented efforts of the company—its earliest venture into the public realm, as a meeting place, an art space, a venue for education, and a veritable walk-in closet of McSweeney's philosophy. Among the individuals featured: Dave Eggers, David Foster Wallace, Jonathan Franzen, Jonathan Lethem, Rick Moody, George Saunders, Haruki Murakami, Neal Pollack, Lydia Davis, David Byrne, Thurston Moore, Michael Chabon, Zadie Smith, A.M. Homes, Marcel Dzama, Nick Hornby, William Vollmann, and many others. Some of the highlights of the archive include the first 12 issues of *McSweeney's* journal, signed by dozens of the contributors; proof copies and trade

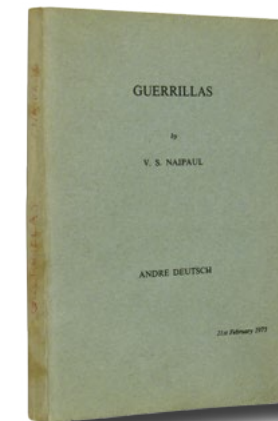
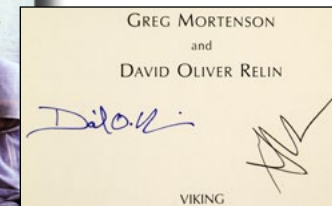
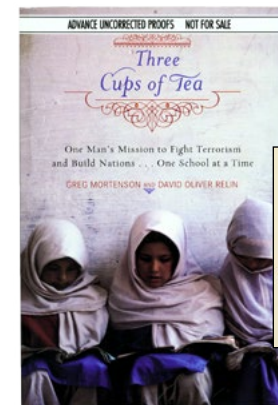
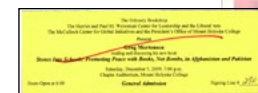
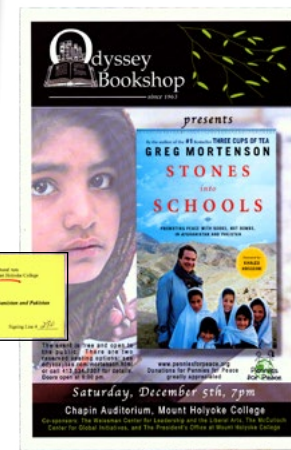
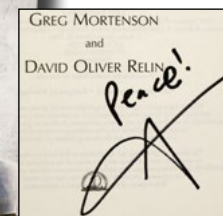
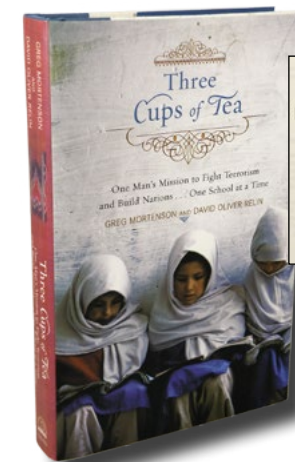
editions of Lydia Davis' *Samuel Johnson is Indignant*, signed by her and by David Byrne, who did the cover art; Marcel Dzama's first appearance in print; four variant advance copies of Dave Eggers' first book, *A Heartbreaking Work of Staggering Genius*, all signed by him, one with the comment "Lies All Lies"; a collection of *Might* magazine, the precursor to *McSweeney's*; original photo collage of the interior of Store, which appeared in *The Art of McSweeney's*; various stickers, signs and a shopping bag from the Store; photos of visitors and performers, some published, others not; and much more. The original Store closed in 2003 and a later retail outlet was opened elsewhere in Brooklyn a year later, as well as a store in San Francisco that gave birth to the McSweeney's nonprofit literacy ventures 826 Valencia and 826NYC. The original Store, however, which contained the seed elements for the later ventures, remains little documented outside of this archive. A rare piece of literary history, which helped define out literary era. An inventory is available. \$30,000



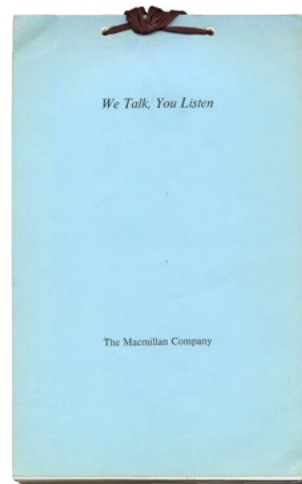


85. **MICHENER, James. *Kent State: What Happened and Why?*** NY: Random House (1971). An uncorrected proof copy of the bestselling novelist's relatively little-known nonfiction account of the events leading up to the shooting deaths of four Kent State University students by National Guardsmen called out to quell the antiwar demonstrations against the recent U.S. "incursion" into nominally neutral, neighboring Cambodia in the spring of 1970. Nine other students were wounded. It was the culmination of the increasing polarization around the Vietnam war that had occurred through the 1960s, and Michener's account was an attempt to examine it without the bias that the antagonistic parties—youthful protesters vs. government/Establishment—brought to the subject. Tall sheets, comb-bound. Pencil date and annotation to front cover, and ink publication date and proposed price on the first leaf. Overall near fine, and scarce. We've never had a copy of this before. \$350

86. **MORTENSON, Greg and RELIN, David Oliver. *Three Cups of Tea. One Man's Mission to Fight Terrorism and Build Nations One School at a Time.*** (NY): (Viking)(2006). Two volumes: signed copies of both the advance reading copy and the first edition. The first edition is signed by Mortenson; the advance reading copy is signed by both Mortenson and David Relin. *Textual differences exist between the advance copy and the first edition.* An inspirational, then infamous, account of Mortenson's quest to build schools in Pakistan (and later Afghanistan) in response to kindnesses bestowed on him by locals while he was lost in Pakistan after an unsuccessful ascent of K2, a quest that led to his founding the Central Asia Institute and to a still-ongoing effort that has resulted, to date, in the building of more than 190 schools. The hardcover edition sold only 20,000 copies; the paperback sold over four million copies in more than 40 countries and stayed on *The New York Times* bestseller list for more than four years, until, in 2011, author Jon Krakauer revealed on *60 Minutes* that Mortenson and Relin had taken liberties with the narrative and, in Mortenson's case, liberties with his financial relationship to the Central Asia Institute. The book is uncommon in the first printing, and with the original subtitle which referred to terrorism rather than to peace. This is the only copy of the advance reading copy we have seen. The first edition is signed by Mortenson, who has added the word "Peace!" The advance reading copy is signed by Mortenson and by Relin, who at one point claimed sole authorship of the book, saying it was published with Mortenson as co-author over his objections. Relin committed suicide the year after the controversy broke. The advance reading copy has a mild corner tap and slight cover splaying and is very near fine. The first edition is fine in a fine dust jacket, with a ticket and a program for a Mortenson reading (of the sequel, *Stones Into Schools*) laid in. Each book has a custom clamshell case. A bestselling story of a Nobel Peace Prize-nominated attempt to achieve peace through education, flawed only by being more inspirational than true. \$1000

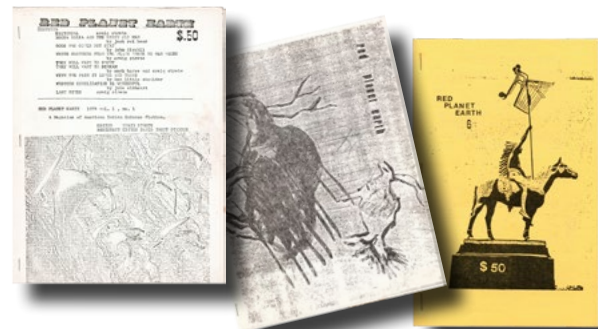


87. **NAIPAUL, V.S. *Guerrillas.*** (London): Deutsch (1975). A novel set in an unidentified post-colonial Caribbean island, based on the author's native Trinidad, which the *New York Times Book Review* called the best novel of the year, and which was the Nobel Prize winner's "breakthrough" book in terms of his dealing with political, social, and personal issues in a critical, fully mature, and nuanced way: no one else was writing about these kinds of ethnically-driven political and social issues with the personal experience, insight, critical capacity and articulateness of Naipaul up to that time, wherein every cultural assumption was called into question and subject to critical scrutiny, and neither the status quo nor its politically correct inverse was allowed to go unexamined and unremarked upon. This is the uncorrected proof copy of the first edition, issued in the UK and dated the 21st of February, 1975. Spine slanted, and title and author written on the spine in red ink. A near fine copy of an extremely uncommon proof of a milestone book in the author's career, which may be seen as putting him fully onto the trajectory that led to the Nobel. \$550



88. (Native American). **DELORIA, Jr., Vine. *We Talk, You Listen***. (NY): Macmillan (1970). The galley sheets of this powerful polemic by the best-known spokesman for Native American causes to emerge in the late Sixties. His second book, after the highly praised *Custer Died for Your Sins*, and one of the early books of what has come to be called the Native American Renaissance. Roughly 60 7 1/2" x 12" sheets, printed on rectos only. String-tied (shoelace, to be specific) at the top, in blue cardstock covers printing only the title and publisher (no author). The rear cover has a partially removed label. Near fine. The galley's lack the book's appendix; casual inspection revealed only the change in the recurring spelling of one name (Foreman became Forman). Exceedingly scarce: the format suggests that only a tiny handful would have been produced, each of them assembled by hand. \$300

89. (Native American). **STRETE, Craig Kee. *Red Planet Earth, Vol. 1, Nos. 1, 2 and 6***. Dayton/Celina: [Self-Published], 1974. A magazine of American Indian Science Fiction. Strete, a Native American writer of Cherokee descent, serves as editor, illustrator and major contributor. Included here are the first two issues and the final issue (undated), #6. The first issue contains four pieces by Strete (out of 8, total), and is 27 xeroxed pages, printed on rectos only and side stapled; the second issue is 30 pages, but double-sided, and includes three pieces by Strete, out of five. Issue #6 has been photo-reduced to a smaller format; Craig serves as editor and includes a goodbye notice, in part: "Illness. This is the last issue. THANK YOU TO THOSE WHO HAVE EARNED IT. Hatred for the bad guys." Again side-stapled. Issue #2 has a penciled word across the front cover; the lot is easily near fine. Very early, self-published works by Strete, preceding his first book. His works show the same melding of Native American culture and myth with straightforward science fiction and fantasy that Jorge Luis Borges called, in the introduction to one of Strete's books, "a collection of small nightmares of great consequence." Uncommon: we have only handled one issue of this zine before. OCLC lists only six institutions with holdings of this title, most of them partial runs as this is. \$500



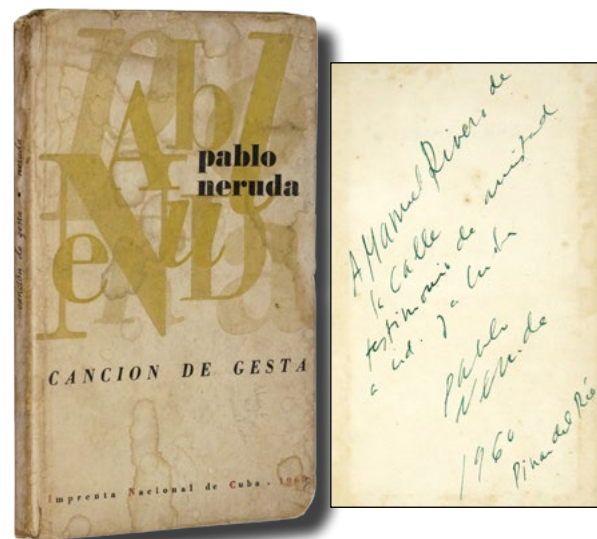
(Native American). **TAILFEATHERS, Melvin. *Original Art***. 1977. Original art by the self-taught Blackfoot artist Melvin Tailfeathers, purchased directly from the artist by a couple who lived in Browning, Montana, on the Blackfoot Reservation, in the 1970s. Tailfeathers, in addition to being a cartoonist for the *Glacier Reporter*, was the illustrator of eight volumes of the 140 stories in the Indian Reading Series that was published by the Northwest Regional Educational Library, with funding from the National Institute of Education, from 1972-1983. The images offered here are, like his illustrations, of traditional Blackfoot scenes, but rendered with a seriousness that his children's book illustrations are at some pains to soften, and done without any of the cartoonist's style that helped make the book illustrations as welcoming and accessible as they are.

90. A very detailed ink drawing of a Native American woman sitting on the ground slicing meat for strips of jerky after scraping a skin that is depicted being stretched on a drying frame outside of two tipis, and set against a mountainous background. 12" x 8", matted and framed to 17 1/2" x 14". Signed by Tailfeathers and dated 1977. Fine. \$650

91. An ink drawing of a Native American man on horseback and holding a spear, as though on lookout. Small butte in the background. 10 1/2" x 8 1/2", matted and framed to 17 1/2" x 14". Signed by Tailfeathers and dated 1977. Fine. \$350

92. A pencil, and possibly charcoal, rendering of a Native American man, with spear, seated on a hill next to his horse. Matted in an oval 13" wide and framed to 18" x 15". Signed by Tailfeathers. Any date has been obscured by the matting, but ca. 1977. The artwork is fine; the frame has several small nicks. \$350



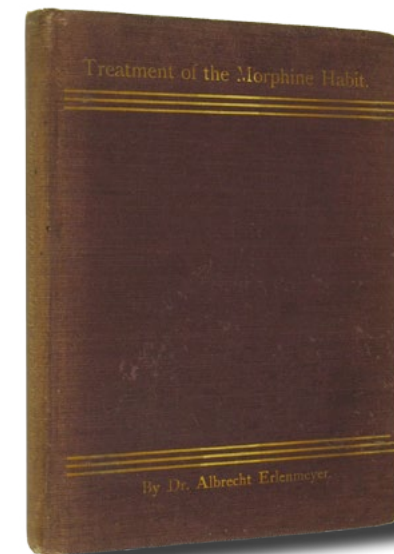


93. **NERUDA, Pablo.** *Cancion de Gesta (Song of Protest)*. (n.p.): Imprenta Nacional de Cuba, 1960. The true first edition of this collection of poems, published in Cuba when Neruda visited the island to celebrate the success of the Communist revolution. Neruda had been radicalized in Spain during the Spanish Civil War, where he had succeeded Gabriela Mistral as the Chilean consul in Madrid. Afterward, in addition to being a poet and diplomat, he became an outspoken supporter of leftist causes; at one point, before the Party was outlawed, he had served in the Chilean Senate as a member of the Communist Party. These poems are focused on oppression and revolution in the Caribbean—Cuba most especially and Puerto Rico as well—and elsewhere in Latin America. A coda to the collection

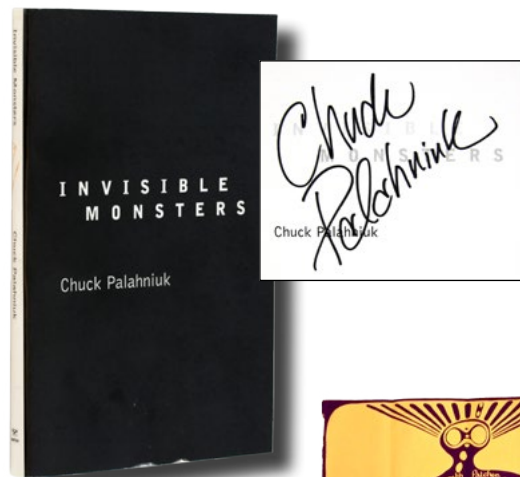
is a poem written from the perspective of the year 2000, looking back on the revolutionaries of the Sierra Maestra. On Neruda's visit to Cuba in 1960, when he sought to visit the Cuban countryside, he was accompanied by a young Cuban speleologist, Manuel Rivero de la Calle, as his guide. This copy is inscribed by the author to Rivero de la Calle in the year of publication: "To Manuel Rivero de la Calle, in testimony of friendship to you and to the struggle, Pablo Neruda, 1960, Pinar del Rio (A Manuel Rivero de la Calle, testimonio de amistad a ud. y a lucha)." The recipient later wrote an essay on Neruda as a poet and naturalist, and he went on to become a university professor and one of the most respected anthropologists in the country, an expert on the pre-Columbian art and architecture of Cuba. Mild foxing to pages; multiple dampstains to boards; tiny pencil annotations on cover; a good copy. Becco 152. Not an especially scarce edition: 25,000 copies were published in honor of the great poet's third visit to the island, but a falling out with Fidel Castro, partly on the basis of one of the poems in this collection, led to Neruda's denunciation by Cuban artists and intellectuals in 1966. The book has never been reprinted in Cuba, and despite its being a celebration of the revolution it is reportedly never even mentioned in Cuba, and it is likely that few copies survived there after Neruda was publicly shunned. Very few signed copies of this Cuban first edition have shown up on the market, and this one has particularly interesting provenance, coming from Neruda's young guide to the island at a time when Neruda was one of the most prominent advocates and supporters of the Cuban Revolution in the western world. \$2500

94. **NOVA, Craig.** *Archive of Manuscripts of His First Three Novels and Related Materials*. [n.p.: ca. 1972-1980]. The manuscript drafts and galley proofs for Craig Nova's first three novels—*Turkey Hash*, which won the Harper Saxton Prize; *The Geek*, which William Gass compared favorably to John Hawkes, and Hawkes compared favorably to Celine; and *Incandescence*, a noir fiction that John Irving called "the funniest and saddest good novel in recent times," and "the best novel about someone 'on the lam' since Donleavy's *The Ginger Man*." Nova has more recently been praised for a series of highly literary thrillers, but his early novels were more extravagant, highly praised for their inventiveness, their humor, and their darkness. This collection of manuscripts includes multiple drafts of the manuscripts of each book—including several drafts of *Incandescence* with its original title of *Mungo*—as well as multiple sets of edited galley proofs. In addition, copies of all three books are included: the copy of *The Geek* is inscribed by the author to legendary book collector Carter Burden, in whose collection these manuscripts resided. A detailed list available on request; all items near fine or better. For the archive: \$15,000

95. **(Opiates).** **ERLENMEYER, Dr. Albrecht.** *Treatment of the Morphine Habit*. Detroit: George S. Davis (1889). The first American edition, which prints only a part of one chapter of the original German edition—the portion that deals with treatment and therapy. Erlenmeyer was a physician, neurologist and psychiatrist, and he also wrote books on treating epilepsy and on reorganizing the German asylum system. A chapter in this volume debunks the apparently widespread notion that cocaine was useful in treating morphine addiction, and concludes that "the last state [cocaine abuse] is often worse than the first." The German pharmaceutical company Bayer developed two "wonder drugs" in the early 1890s, in an attempt to avoid the addiction problem that came with morphine use—*aspirin* and *heroin*. It was only later that the addictive properties of the latter were recognized. An uncommon book: no copies appear in U.S. auction records going back over 35 years; OCLC lists 23 libraries worldwide that hold copies. Spine sunned, boards rubbed; very good. \$450



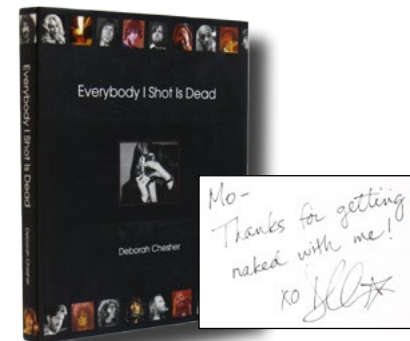
96. **PALAHNIUK, Chuck.** *Invisible Monsters*. NY: Norton (1999). The advance reading copy of the third book by the author of *Fight Club*, among others. This title was issued as a trade paperback original—no hardcover done in the first edition—and proofs of such books are typically more uncommon than proofs of hardcover books. This copy is signed by the author. Two nicks to the lower edge of the front cover; near fine in wrappers. A scarce proof, especially signed. \$200



97. **(PATCHEN, Kenneth). GOULD, Dennis.** *Punch n' Judy*. Redruth, Cornwall, U.K.: Books and Things/Red Crab Design [ca. 1972]. A broadside poem in tribute to Miriam and Kenneth Patchen. Number 5 in the Posterpoem series. Approximately 20" x 30". Unevenly folded in 16ths for mailing, and with minor edge wear; near fine. This copy is in an edgeworn envelope addressed to an employee of the St. Mary's University Library in Halifax, Nova Scotia, Canada. Uncommon: OCLC lists only one copy as being held in libraries worldwide. \$375



98. **(Peace Corps). Bibliography.** (Rabat): (n.p.), 1970. A bibliography of the Peace Corps TEFL Library in Rabat, Morocco as of September, 1970. Each entry is briefly annotated. Categories include: Language and Culture; Linguistics; Methods; Reference Grammar; Grammar Textbooks; Drill Books; Composition; Reading; Pronunciation; Conversation Dialogues, Vocabulary and Idioms; and Games and Songs. Photocopied typescript, 21 pages, printed on rectos only; lightly sunned and corner creased, staple failing; very good. A glimpse of the ground-level workings of one of the signature government programs introduced by the Kennedy administration in the 1960s. \$75

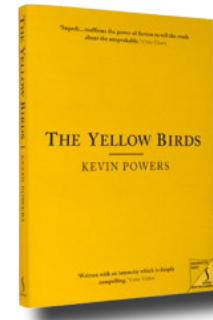


99. **(Photography). CHESHER, Deborah.** *Everybody I Shot is Dead*. (Studio City): (Cheshire Cat)(2007). Large format book of photographs of rock stars, mostly from 1974-1979, who have since died. Mostly performance photos but also backstage and casual shots. The roster of stars is a virtual Who's Who of rock and roll from that era, and includes Frank Zappa, Jerry Garcia, Marc Bolan, Mike Bloomfield, John Fahey, Lowell George, George Harrison, and many others. Inscribed by Chasher: "Mo - Thanks for getting naked with me! xo Deborah." Fine in a near fine dust jacket with a few surface scratches. \$100

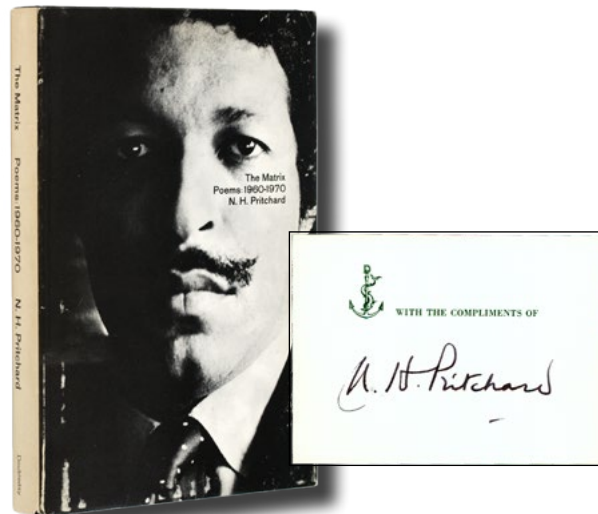
100. **POLLAN, Michael.** *The Idea of a Garden. [Second Nature]*. (NY): Atlantic Monthly Press (1991). The uncorrected proof copy of the first book by the author of *The Omnivore's Dilemma*, *In Defense of Food*, *The Botany of Desire*, and *Cooked*. Here titled *The Idea of a Garden*; published as *Second Nature: A Gardener's Education*. Selected by the American Horticultural Society as one of its 75 Great American Garden Books. This proof is shot from typescript and reproduces holograph page numbers. Mild wrinkling to a couple of pages, apparently in production; fading to spine; near fine in wrappers. The earliest appearance in print of any book-length work by this author whose writings have become instant bestsellers and touchstones for our times. Scarce. \$250



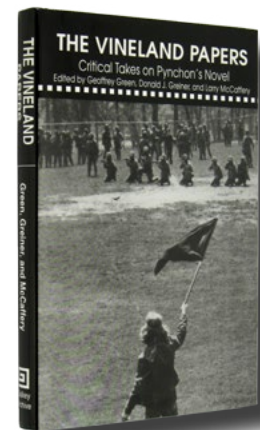
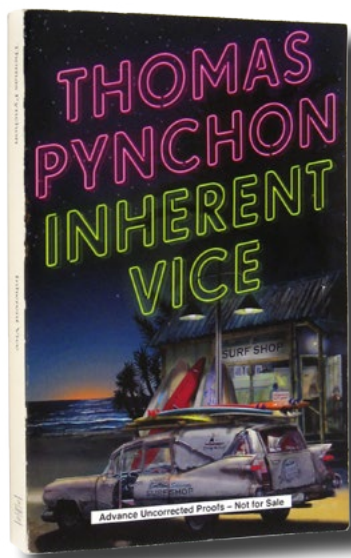
101. **POWERS, Kevin.** *The Yellow Birds*. [London]: (Sceptre)(2012). Two volumes: the first and second issue uncorrected proof copies of the true first (British) edition of Powers' highly praised first novel: winner of the PEN/Hemingway Award, the Guardian Book Prize, a finalist for the National Book Award, and one of *The New York Times* ten best books of the year. The first issue proof is shot from photo-reduced typescript, bound in light yellow wrappers with three blurbs on the rear panel, by Colm Toibin, Chris Cleave, and Philipp Meyer. Faint handling apparent to covers; very near fine in wrappers. The second issue proof is typeset, bound in medium yellow wrappers with a photo of the author on the inside front cover, two blurbs on the front cover and only one blurb (by Philipp Meyer) on the rear cover. Fine in wrappers, with publicity sheet laid in. \$350



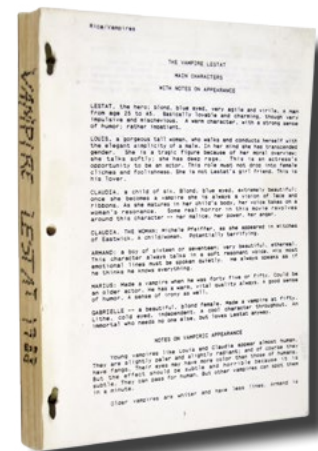
102. **PRITCHARD, N.H.** *The Matrix. Poems 1960-1970*. Garden City: Doubleday, 1970. A complimentary copy, with a Doubleday "Compliments of" card laid in signed by the author. A collection of concrete poetry, about which Richard Kostelanetz wrote in 1973: "Only one one-man collection of visual poetry... has ever been commercially published in the United States, even though 'concrete' is reportedly 'faddish'; and since that single book, N.H. Pritchard's *The Matrix* (1970), was neither reviewed nor touted, it seemed unlikely that any others would ever appear—another example of how the rule of precedent in literary commerce produces de facto censorship." Dust jacket blurb by Allen Ginsberg, among others. Modest glue bleed to the hinges, light corner tap; near fine in a near fine dust jacket. \$150



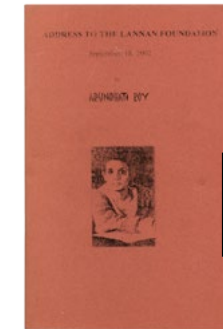
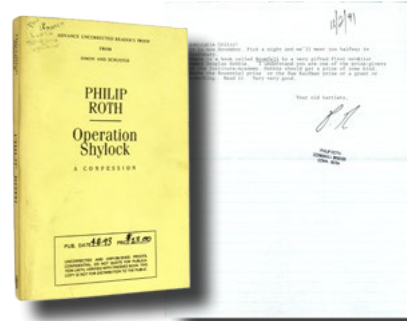
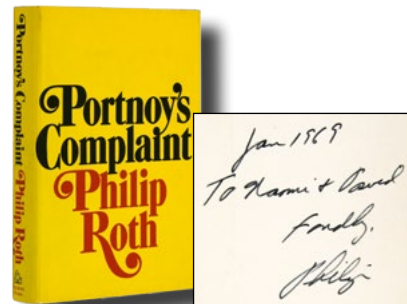
103. **PYNCHON, Thomas.** *Inherent Vice*. NY: Penguin Press, 2009. The advance reading copy, issued in very limited quantities to sales reps and reviewers. Book review editor's name and affiliation on title page, as is rumored to be the case on all copies, so that any pre-publication abuses could be traced. Light wear and crease to foredge of covers; thus near fine in wrappers. Extremely scarce; we have only handled one other copy, even though we have had the also-very-scarce advance issue of *Against the Day* multiple times. It's possible that this is the scarcer of the two, as it was treated almost more as a novelty—Pynchon's take on the Hard-Boiled American Detective Novel—rather than a full-fledged literary event, as his major novels tend to be. Basis for a Hollywood movie—not surprisingly, the first of Pynchon's books to be adapted to the screen—but it received mixed reviews: it's hard to imagine that a Pynchon book could ever be directly translated to film and be as coherent (if that's the right word) as the book. A contemporary rarity. \$2500



104. **(PYNCHON, Thomas).** *The Vineland Papers*. Normal: Dalkey Archive Press (1994). The hardcover issue of these "Critical Takes on Pynchon's Novel," edited by Donald Greiner, Geoffrey Green and Larry McCaffrey. *Vineland* was Pynchon's first novel in 17 years, and his first since *Gravity's Rainbow*, making it one of the most anticipated books in recent American writing, and the subject of considerable controversy as to whether it "lived up to" its predecessor. Here, a number of scholars and critics tackle that and other questions. There was a simultaneous issue in wrappers; the hardcover issue is much less common. Fine in a fine dust jacket. \$175



105. **RICE, Anne.** *The Vampire Lestat Film Proposal*. 1988. Rice's own "bible-script" for a film "based on material in the novels *Interview with the Vampire*, *The Vampire Lestat* and *The Queen of the Damned*," and is apparently named for the protagonist of all three novels rather than the title of the series' second book. This precedes the release of the film *Interview with the Vampire* (for which Rice wrote the screenplay) by six years. Development of a new version of *The Vampire Lestat* followed the success of that first film, but went nowhere and the film rights reverted to the author. A film of *The Queen of the Damned* followed in 2002, for which Rice did not write the screenplay and which contained many elements of *The Vampire Lestat*: neither Rice nor the critics approved of the sequel. This "bible-script" of Rice's seems destined to remain the series' missing link. Included here, in addition to Rice's 185 page script, are her list of "main characters, with notes on appearance" (2 pages); her 12-page treatment of a *Queen of the Damned* film; and one page on the "virtually endless" possibilities for more films (probably correct, as the 11th book in the series was published in 2014). Three hole-punched; mechanically reproduced sheets bound with two brads; title and date written on spine. Printed on rectos only with the header changing from "Rice/Vampires" to "Vampire/Rice" to "Vampire Chronicles." Small tears to the last page at the upper brad; near fine. A rare original work by Rice related to her most famous series of books, which rekindled the use of vampires in literature and the arts as stand-ins for human desire—a trend that has persisted to the point that it is now a pervasive part of contemporary popular culture. We have been unable to find any record of another copy of this work appearing in the market, nor any evidence of it in institutional collections. \$3500



by
ARUNDHATI ROY

106. **ROTH, Philip. Typed Note Signed.** September 8, [1962]. A brief typed note signed: "Dear Mrs. Micou: Thank you for your kind note. I'm glad that you liked the book, and that you thought to write to tell me. Sincerely, Philip Roth." Although not stated, this note was written in 1962, and the book in question was Roth's first full-length novel, *Letting Go*. More than 50 years after this letter, Ann McKinstry Micou received her doctorate from Drew University with a dissertation on the power of place in the New Jersey fiction of Philip Roth, Richard Ford, and Junot Diaz. On paper that has been clipped down to 5" x 5", folded at the upper and lower margins. Mildly age-toned; near fine. \$100

107. **ROTH, Philip. *Portnoy's Complaint*.** NY: Random House (1969). His landmark fourth book, a comic novel and one of the defining volumes of its time. Inscribed by the author in the month of publication to the photographer Naomi Savage and her husband, the artist David Savage. Naomi Savage, who was Man Ray's niece and apprenticed with him early in her career, had a photo shoot with Roth during or prior to 1968 that produced one of the most iconic (and most reproduced) photographs of the author. A bit of offsetting to the endpages and between pages 200-201; small spot to topstain; near fine in a very near fine, corner-clipped but not price-clipped dust jacket with the slightest wear to the spine extremities. Roth has come to be considered one of the great American novelists of the 20th century: in the 1990s he won virtually every major literary prize given in this country. Association copies of his books, especially his earlier books, seldom appear on the market. \$2500

108. **ROTH, Philip. *Operation Shylock*.** NY: Simon & Schuster (1993). Harold Bloom's copy of the uncorrected proof copy of Roth's novel, winner of the PEN/Faulkner Award and *Time* magazine's Book of the Year; also voted one of the best works of American fiction in a quarter century in a *New York Times Book Review* survey. Bloom is perhaps most famous for his controversial book *The Western Canon*, which argued against "the Balkanization of literary studies" and presented an exhaustive list of what he considered to comprise the canon. Six Philip Roth books made it onto Bloom's list, including this title. With a typed note signed by Roth, from two years prior, laid in, in which Roth raves to Bloom about Douglas Hobbie's first novel, *Boomfell*. The note is folded, else fine. The proof has Bloom's notations on the front cover and summary page; handling apparent to covers; very good in wrappers. A good association copy between one of the leading novelists of his time and one of the leading critics of the day. \$1500

109. **ROTH, Philip. *The Plot Against America*.** Boston/NY: Houghton Mifflin, 2004. Literary critic Harold Bloom's copy of the advance reading copy of Roth's "alternate history" novel, which imagines a pro-Nazi Charles Lindbergh defeating Franklin Delano Roosevelt in the 1940 presidential election. With Harold Bloom's signature. Age-toning to pages; near fine in wrappers. \$350

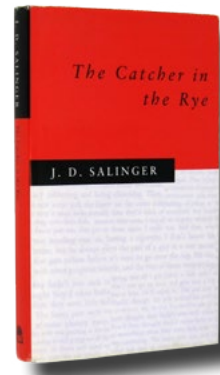
110. **ROY, Arundhati. *The God of Small Things*.** (n.p.): (n.p.)(ca. 1997). Tapebound typescript of this Booker Prize-winning first novel. 248 pages, 8 1/2" x 11", bound in printed light green cardstock covers, and shot from word-processed sheets rather than typeset ones. No indication of publisher (which, in the U.S., was Random House). After the considerable success of this book in England, where it was reprinted numerous times, Random House decided to do a glossy advance reading copy in pictorial wrappers. Consequently, few copies of the standard proof were done. We are aware of another, "in-house" state of the advance copy, which, if we remember correctly, was also 8 1/2" x 11" tapebound sheets, but typeset and in blue covers and listing the publisher on the inner pages. Uncommon; we've never seen this issue of the book before. Unmarked, but from the library of Peter Matthiessen. Near fine. \$500

111. **ROY, Arundhati. *Address to the Lannan Foundation*.** (n.p.): (Klean Karma Press), 2002. A 15-page chapbook printing Roy's address, given during the months leading up to the Second Iraq War, and questioning the U.S. government's thinking and rhetoric on Iraq's weapons of mass destruction and the War on Terror in general. Signed by Roy, apparently at a reading in 2014, according to a print-out laid in. Fine in stapled wrappers, with one duplicate leaf of the text laid in for unknown reasons. Uncommon. An attractive chapbook, but the production values have the appearance of a homemade production or a bootleg: we can't find anything more out about the book or the publisher. OCLC locates only one copy. \$450

112. **RUDGE, Mary R.** *Typescript of Share the Seed: A Farmworkers Anthology*. 1979. An apparently unpublished compilation of the voices of the Farmworkers Movement, edited by Rudge, peace activist and poet (who, in her later years, was the poet laureate of Alameda, CA). Signed by Rudge at the end of her foreword to the volume. Perhaps a hundred voices, providing narratives, poems, songs, "documentary," and photographs (in photocopy). Hundreds of pages, assembled photocopies of varying quality, but with many holograph corrections and emendations, in what appears to be the authors' and the editor's hand. Velobound in brown vinyl covers. Several pages are adhered, possibly due to the use of Whiteout. Several pages missed the binding and are thus laid in. Also laid in is the obituary of one of the contributors, as well as several ephemeral pieces from the Movement: a printed Thanksgiving letter from Cesar Chavez, 1969, commemorating the fifth Thanksgiving of the farm workers' struggle; *El Malcriado*, "The Voice of the Farm Worker" newsletter for both November and December, 1969; *The Picket Line*, July 18, 1975; "The Children of Delano invite you to meet with Cesar E. Chavez" [1969]—a one-page legal-size handbill promoting an event sponsored by the UFWOC [United Farm Workers Organizing Committee] Defense Fund Committee. These last two pieces are sunned and folded, otherwise the ephemeral items are near fine, as is the typescript itself. A unique document of one of the major social justice movements of the 1960s and 70s, which touched on contemporary racial issues and anticipated present day issues of immigration, citizenship, and undocumented workers. Here the voices of the people themselves prevail, rather than those of analysts or policy makers. \$2500

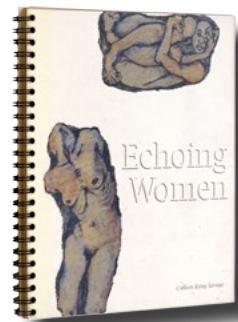


113. **SALINGER, J.D.** *The Catcher in the Rye*. London: Hamish Hamilton (1994). First thus, the first printing of the first British edition with the original American text intact, most notably ending the four-decade long wait for the inclusion of the word "fuck." A little-known publishing breakthrough, with regard to the original text of one of the most famous, most reprinted, and most widely read American novels of the last half of the 20th century. Fine in a very near fine dust jacket with trace edge wear. \$250



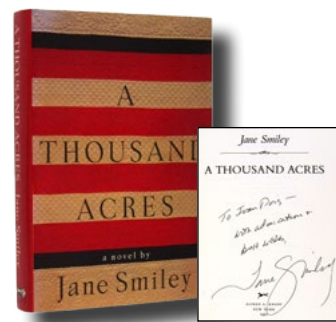
114. **(Santa Claus). CHURCH, Francis P.** *Small Archive Related to Yes, Virginia, There is a Santa Claus*. (1956, 1968). In 1897, eight year-old Virginia O'Hanlon wrote a letter to the editor of the *New York Sun*, asking, in part, "Papa says, 'If you see it in *The Sun* it's so.' Please tell me the truth; is there a Santa Claus?" The reply of Editor Francis P. Church read, in small part, "Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would be the world if there were no Virginias...." Church's response became the most reprinted English language newspaper editorial in history. When Virginia O'Hanlon died, in 1971, friends formed a press to publish the editorial and its back story as a children's book; in 1974, the book became an Emmy Award-winning animated television special; and, in 2009, it became a CGI animated television special entitled simply, "Yes Virginia." The items offered here all predate the story's book and animation fame, and include the typescript of a 1956 television appearance by O'Hanlon, a *Sun* broadside of the editorial, and *Two Christmas Classics*, which is likely the editorial's first appearance in book form, in 1968. The lot is as follows: 1. The 3-page typescript of a 1956 segment of the television show *The Children's Hour*, hosted by Ed Herlihy, with guest appearances in this episode by Santa Claus and by Virginia O'Hanlon, who would have been in her late 60s. In it, Santa asks Herlihy if there really is a Virginia, and Herlihy introduces "Dr. Laura Virginia O'Hanlon Douglas," using her married name (kept after her divorce), acknowledging her doctorate (from her career as an educator), and revealing that "Virginia" was actually her middle name. Herlihy then recounts the story of the editorial, and O'Hanlon is given unscripted time to talk about events since, followed with her own reading of Francis P. Church's famous response to her younger self. These pages are stapled to: 2. An undated *New York World Telegram/The Sun* broadside of the full

editorial, entitled "Is There a Santa Claus?," and adding a paragraph at the bottom on "How Editorial Happened to Be Written." 3. A cover letter is included, written on *New York World Telegram* letterhead and dated October 21, 1956, from a former employee of the paper to "Miss Clements" (Alice Clements, producer of *The Children's Hour*), saying that he is acquainted with O'Hanlon and feels he can convince her to appear on the show, adding, "Each and every year during the month of December I was shocked by the nation-wide demand for reprints of the Virginia O'Hanlon story." These three items are folded in half, and the corner staple is rusted; they are otherwise near fine. 4. *Together with* the chapbook *Two Christmas Classics*, issued by Columbia University Press, ca. 1968, and printing both Church's editorial and Clement Moore's *A Visit from Saint Nicholas* ("Twas the night before Christmas") as a holiday keepsake, as both Church and Moore were graduates of Columbia College. (Coincidentally, O'Hanlon received her Masters Degree from Columbia.) The chapbook also prints brief, anonymous, introductions to each. Approximately 4 3/4" x 6 1/2", edge-sunning to the front cover; near fine in stapled wrappers, with a holiday greeting laid in that is signed by Carl B. Hansen, of Columbia University Press. A relatively early grouping of items in the enduring legacy of one child's curiosity and Church's timeless response embodying the meaning of Christmas. \$2000



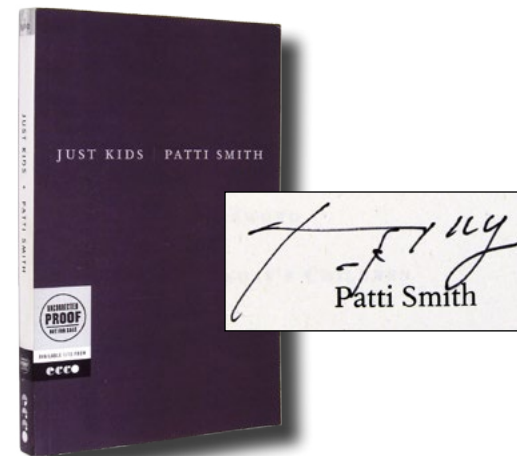
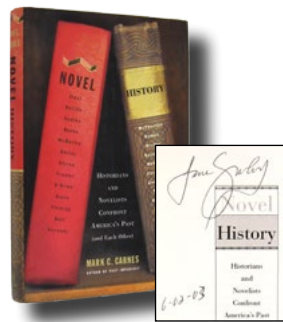
115. **SARRIS, Andrew. Typed Letter Signed.** 1976. A one-paragraph letter, on *Village Voice* stationery, saying he can not recommend *The Good Soldier Schweik* in his column as he hasn't seen it, though he would like to and, despite not having seen it, goes on to say "It is the quintessential German story about the absurd worship of uniforms, and I think it should be shown for its sociological interest." Sarris was the longtime film critic for the *Voice* and was a key proponent of the *auteur* theory of filmmaking and film criticism. Folded in thirds for mailing; fine, with envelope. \$100

116. **SAVAGE, Colleen Kong. Echoing Women.** [Self-Published], 2001. A self-published artist's book, of a story that takes place over the last 91 minutes of one August day in 2001. Text and illustrations by Savage. Signed: "Artist's Proof 2001, CHS" on the final page. Ring-bound, with rubbed acetate covers; else fine. This material inspired a dance piece by Jennifer Chin, although we have found no evidence of its having been formally published nor listings for it in OCLC. \$200



117. **SMILEY, Jane. A Thousand Acres.** NY: Knopf, 1991. Her breakthrough book, a novel of an Iowa farm family which won the Pulitzer Prize. Inscribed by Smiley to Ivan Doig, "with admiration and best wishes." Doig was an award-winning Montana novelist, memoirist, and journalist. His first book, *This House of Sky*, was a finalist for the National Book Award, and is considered a contemporary classic of the American West. A good literary association copy. Fine in a fine dust jacket. \$275

118. **(SMILEY, Jane). "Not a Pretty Picture" in Novel History.** NY: Simon & Schuster (2001). Essays by historians about historical novels, with (in most instances) responses by the novelists. This copy is signed by Smiley, who responds to "The Historical Imagination of *A Thousand Acres*" by John Mack Faragher. Otherwise unpublished thoughts by Smiley on her Pulitzer Prize-winning novel, in part: "I have always felt somewhat removed from my most famous novel," which, for the record, she does not consider a historical novel. Also includes original pieces by Don DeLillo, Tim O'Brien, John Updike, Charles Frazier, Larry McMurtry, William Kennedy, and others. Upper corners tapped, else fine in a fine dust jacket. \$150

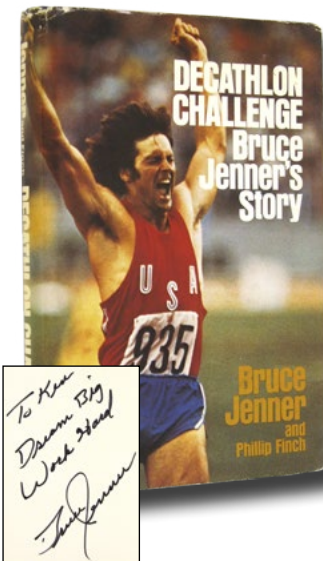


119. **SMITH, Patti. Just Kids.** (NY): Ecco/HarperCollins (2010). The uncorrected proof copy of Smith's National Book Award-winning memoir of her pre-fame life with Robert Mapplethorpe, with textual differences from the published version. One of the most highly regarded memoirs to come out of the counterculture of the 1960s and 70s. This copy is signed by the author. Trace rubbing to the spine lettering; still fine in wrappers. An uncommon proof, especially signed. \$500

120. **(Sports and Fitness). MUSIAL, Stan. Typed Letter Signed, with Vim and Vigor.** May 15, 1964. Hall of Famer Musial ("Stan the Man") played baseball for the St. Louis Cardinals from 1941 to 1963 (minus one year in the Navy); in February, 1964, he began a three-year term as Consultant to the President on Physical Fitness, under President Lyndon Johnson. This (form) letter, written on White House stationery, addressed to the Public Relations Director of the L.A. Dodgers, and signed by Musial as "Stan," asks for help, "since we don't have funds for advertising" in publicizing "two new books — *Vim* for girls, *Vigor* for boys — which explain how important [exercise] can be to their future." Included here are copies of *Vim* and *Vigor*, "A Complete Exercise Plan for Girls/Boys 12 to 18." [Washington, D.C.: President's Council on Physical Fitness, 1964]. Each is 24 pages, leading off with a Presidential Message from Johnson and concluding with a message from President Kennedy "prepared especially for this book in November, 1963." The 50+ year old advice is surprisingly current, and the advice across the two genders is surprisingly balanced. The letter is fine; the booklets are very good (*Vim*) and near fine (*Vigor*) in stapled wrappers. An example of the youthful President Kennedy's foresight in his emphasis on physical fitness, and the subsequent President taking up the mantle to continue his effort with the help of one of the athletic superstars of the day. \$750

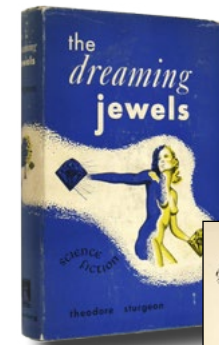
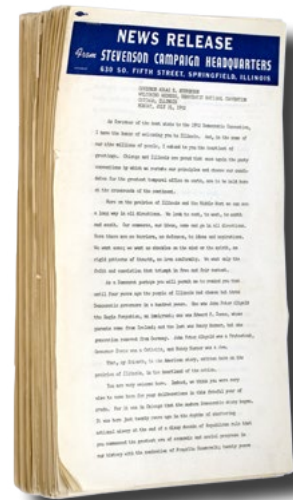


121. (Sports and Fitness). **JENNER, Bruce** [Caitlyn]. *Decathlon Challenge. Bruce Jenner's Story.* Englewood Cliffs: Prentice-Hall (1977). Jenner's first book (authored with Phillip Finch), published the year after Jenner won the Olympic Gold Medal for the decathlon at the Montreal Summer Games. Inscribed by the author: "To Ken/Dream Big/ Work Hard/ Bruce Jenner." Finch writes: "From [1970] until the late evening of July 30, 1976, he measured both of his most

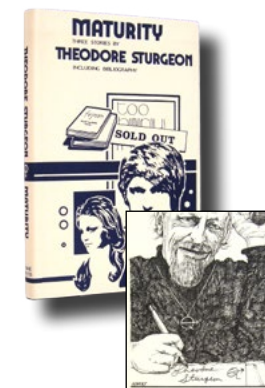


trivial and most momentous decisions by a single standard: Will it make me better in the decathlon?...This standard governed his diet, his sleeping habits, his daily routine. It was, alarmingly enough, surely one of his considerations when he decided to marry." Jenner: "You've got to be ready to be great. I know that may sound silly, but it's true. Being on the threshold of doing something that you've always dreamed of doing is a very scary experience." Jenner set the world record in the decathlon twice leading up to the 1976 Olympics, and he set it again in the Olympic competition. After the Olympics, he became a celebrity in other fields, including film and television. In 2015, Jenner became one of the most famous openly transgender women in the world. A fine copy in a very good, price-clipped dust jacket. \$375

122. **STEVENSON, Adlai.** *Archive of 1952 Presidential Campaign Speeches.* Springfield: Stevenson Campaign Headquarters, 1952. The transcriptions of 56 speeches given by Stevenson during the Presidential election season of 1952, beginning with his welcoming address to the Democratic National Convention on July 21, when he was speaking as Governor of the host state of Illinois and before he was drafted as the Democratic Party's Presidential candidate. The second speech here begins: "I accept your nomination and your program. I should have preferred to hear those words uttered by a stronger, wiser, better man than myself." 54 more speeches follow, all issued as news releases and most on Stevenson Campaign Headquarters letterhead. The final speech was given on November 1 (Election Day was November 4). Stevenson lost to Eisenhower, winning 44% of the popular vote but carrying only 9 states. A chronological record of Stevenson's entire first run for President: each release runs 3-10 pages, so hundreds of pages of Presidential politics from a half century ago, with equal opportunity to note how much things have changed and how much they have not. Photo-reproduced legal-sized sheets; minor edge wear; a few pages detached from corner staples; large coffee ring on the first page of the second news release. In all, a near fine lot, representing these speeches' first appearance in printed form. A number of them were published in book form by Random House prior to the 1952 election, with a Foreword by John Steinbeck. \$1500



To Ken
my warmest
regards
Theodore Sturgeon
Sept '75

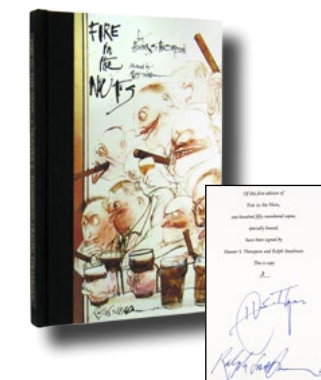


123. **STURGEON, Theodore.** *The Dreaming Jewels.* NY: Greenberg/Corwin (1950). The first novel by this science fiction writer who was an influence on the New Wave of young science fiction writers of the 1960s, and was admired by such writers as William Burroughs and Kurt Vonnegut. Sturgeon's second novel, *More Than Human*, posited a change in consciousness as the next step in the evolution of human beings, an idea that fit well with the drug experimentation among the counterculture of the Sixties. Inscribed by the author in 1975, with "my warmest regards." Slight sunning to board edges and tanning to endpages; near fine in a near fine, lightly rubbed dust jacket. With reader response card laid in. \$250

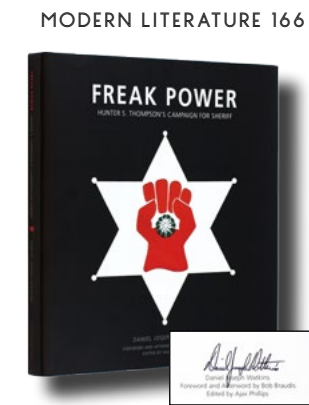
124. **STURGEON, Theodore.** *Maturity.* (Minneapolis/St. Paul): Rune Press/Minnesota Science Fiction Society (1979). Three stories by Sturgeon, plus a 30+ page bibliography. A limited edition. Of a total edition of 750 copies, this is number 337 of 700 numbered copies. Signed by the author. Fine in a near fine, very slightly sunned dust jacket. \$75

125. **THOMPSON, Hunter S. and STEADMAN, Ralph.** *Fire in the Nuts.* Woody Creek/Loose Valley/Blue Grass/High Desert: Gonzo International/Steam Press/Petro III Graphics/Sylph Publications (2004). A limited edition of an early, previously unpublished story by Thompson, with 13 illustrations by Steadman. Of a total edition of 176 copies, this is Copy Number 3 of 150 numbered copies signed in full by Thompson and Steadman. Quarterbound in black Asahi cloth with illustrated panels and leather spine label stamped in gold. Fine. \$1250

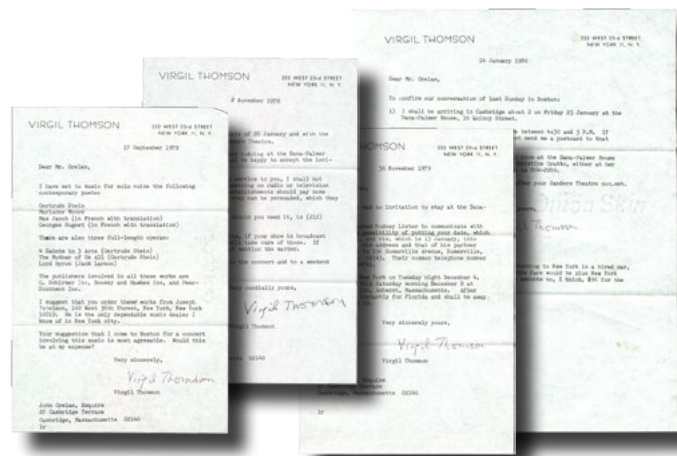
126. **(THOMPSON, Hunter S.). WATKINS, Daniel Joseph.** *Freak Power. Hunter S. Thompson's Campaign for Sheriff.* (Aspen): (Meat Process Press)(2015). The definitive coffee table book on Thompson's campaign for Sheriff of Aspen, Colorado, in 1970—a moment in the history of the 1960s counterculture unlike any other. This comprehensive look at that moment reproduces hundreds of articles, flyers, posters, photographs, artwork and other documents of that time, along with text that provides historical context, and numerous quotes of Thompson from a variety of sources. Signed by the author, Daniel Joseph Watkins. Foreword and afterword by Bob Braudis; edited by Ajax Phillips. Fine in a fine dust jacket. \$100



100 copies of
this book were
distributed to
the members of
the Hunter S. Thompson
Foundation
in 1979.
Signed by
Hunter S. Thompson and
Ralph Steadman
in 1979.

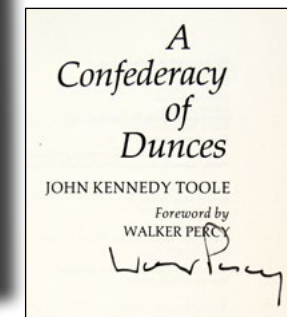
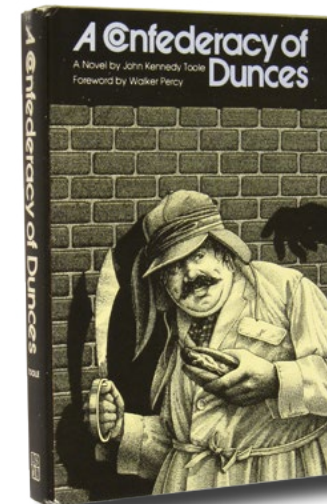
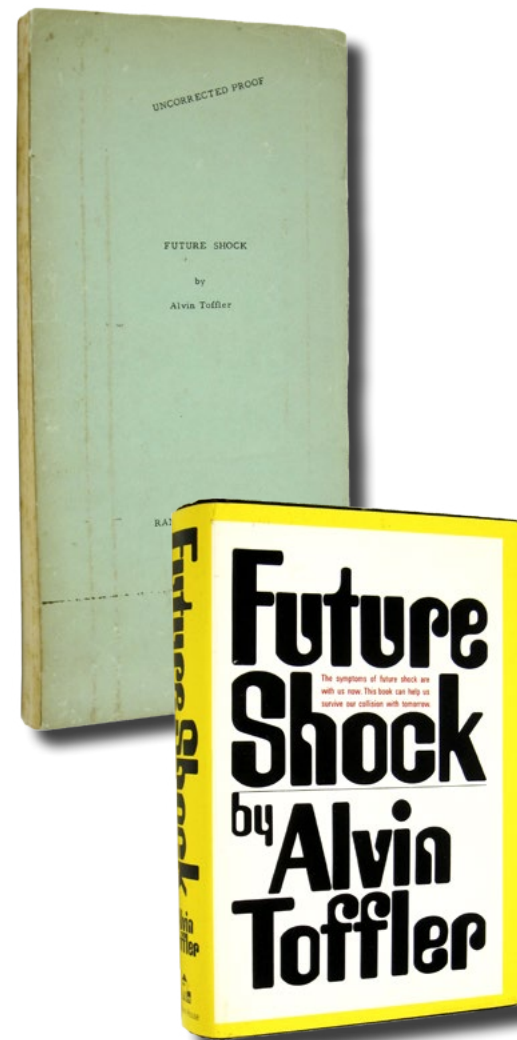


Daniel Joseph Watkins
Foreword and Afterword by Bob Braudis
Edited by Ajax Phillips



127. **THOMSON, Virgil. Four Typed Letters Signed.** 1979, 1980. Four letters from Thomson, widely considered one of the most important and influential American composers and music critics of the 20th century. Written to John Crelan, founder and director of the cultural organization Arts and Society. The first informs Crelan that he has set to music for solo voice work by the poets Gertrude Stein, Marianne Moore, Max Jacob, and Georges Hugnet, and that he also has three full length operas (two featuring work by Stein and one featuring work by Jack Larson), and further that he finds Crelan's suggestion of a concert in Boston involving his work "most agreeable." The second letter confirms the date and venue and inquires about payment if there is to be a radio or television broadcast. The third and fourth continue to speak of the types of travel arrangements that were necessary in the era when one might need to send a postcard to a hotel should the timing of an appointment change. All letters fine, with mailing envelopes included. \$400

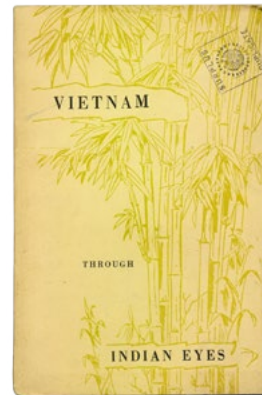
128. **TOFFLER, Alvin. Future Shock.** NY: Random House (1970). Two volumes: both a review copy of the first edition and the uncorrected proof copy of Toffler's massively successful book naming the disorientation caused by the accelerated pace of cultural and technological change. The first edition has some mild edge-foxing and is near fine in a very near fine dust jacket with a shallow crease to the rear panel. Folded in fourths and laid in are three different 2-legal-page press releases: "Future Shock May Be Key Disease of Tomorrow," "Movement for 'Responsible Technology' Needed to Combat Future Shock," and "To Prevent Future Shock, Schools Must Teach About Tomorrow." From the first: "When people complain they can't cope, what is it they can't cope with?" From the second: "... technological questions can no longer be answered in technological terms alone. 'They are political questions...we need a machinery for screening machines.'" From the third: "Today events are moving so swiftly that only another [post-John Dewey] radical shift in our 'time-bias' can save our children. The schools must develop future-consciousness." *Together with* the uncorrected proof copy, which is a tall, fragile, pad-bound proof, the text block of which seems perfectly fine, but the covers and spine have some staining and insect damage, and the covers are likely to detach in time. Because of the fragile nature of the proof, only a cursory search was made for textual variations from the published version, which revealed only that the Acknowledgements were moved from front to rear (and the spelling changed) and a change was made to the book's dedication. Uncommon advance states of one of the bestselling books of its time, and a book whose title became a part of the vernacular. \$1500



129. **TOOLE, John Kennedy. A Confederacy of Dunces.** Baton Rouge: Louisiana State University 1980. Signed by Walker Percy. A posthumously published novel that was the first work of fiction published by the LSU Press, and which had a very small first printing (reportedly 2500 copies). Initially the book was rejected by dozens of publishers and the author committed suicide in 1969. Years later the author's mother brought the manuscript to Walker Percy, insisting that he read it. Percy overcame his initial hesitations and championed the book, arranging for its publication and contributing an introduction. Excellent reviews and word of mouth led to its becoming a best-seller, and it won the Pulitzer Prize. One tiny foredge spot, else a fine and tight copy (the boards tend to splay on most copies) in a very near fine, first issue dust jacket with only trace wear to the corners and a hint of rubbing near the spine crown. A high spot of American fiction over the last half century. \$10,000

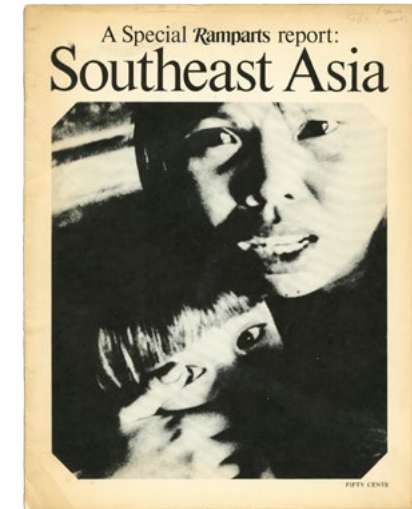


130. **TYLER, Anne. Typed Letter Signed.** March 11 [1979]. A typed letter signed by Tyler, responding to a woman who had written to her, apparently after reading Tyler's article "Please Don't Call It Persia" in *The New York Times Book Review*, in which Tyler reviewed three Iranian novels, including *Identity Card* by F.M. Esfandiary. In part: "You are the first person I've ever heard of who's read *Identity Card*. I was beginning to think it was a figment of my imagination. (There's only one copy in the state of Maryland, which I go to enormous lengths to relocate every few years.)" She also mentions that she has heard from someone who knew Esfandiary personally and that "Esfandiary says he'll never write another novel, which makes me sad." Tyler also relates to her correspondent's tendency to follow impulses, saying that she herself, at 37, is just entering that stage and is "a little amateurish about it so far but trying hard." Lastly she says she will save the recipient's address, but that she hadn't been in New York since she was pregnant with her first child, "now 13." Folded in sixths for mailing. Fine. A warm response by the author to a seemingly intelligent and supportive letter from a fan. \$125

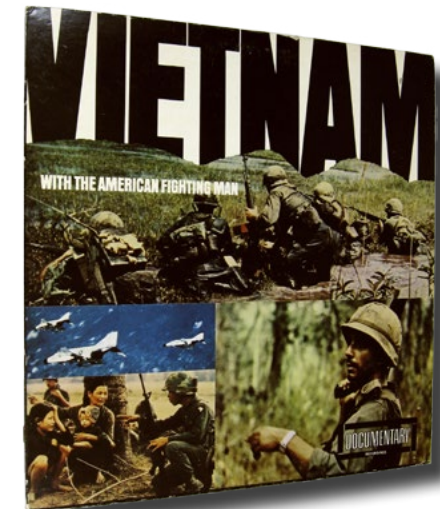


131. **(Vietnam War). Vietnam Through Indian Eyes.** New Delhi: Consulate General of the Republic of Vietnam (n.d.). A collection of contemporary essays on South Vietnam, by Indian authors. Stamped "with the Compliments of the Consulate General of the Republic of Viet-Nam in India." An interesting publication from the interim period between the end of the French war and the beginning of the unrest which led to the overthrow of Diem. With photographs of Diem and Madame Nhu, and much optimistic coverage of the current situation. "Library of Congress Surplus Duplicate" stamp on front cover. Small ink scribble to flyleaf; one hole punch to rear cover; lower spine split. Very good in wrappers. An uncommon item: OCLC locates only 12 copies worldwide, variously dated 1957, 1958, or 1959. \$125

132. **(Vietnam War). Southeast Asia.** (n.p.): Ramparts Magazine, 1965. "A Special Ramparts report." Four views of the war, with an introductory essay on "the Vietnam Lobby." One of the earliest widely distributed critiques of the American efforts in Vietnam and, according to the Editors' introduction, the first to question the basis for the war as opposed to the practicalities of strategy and policy. *Ramparts* was founded in 1962, was associated with the New Left, and became one of the vanguard critics of established American politics and policy during the 1960s and early 1970s. A number of its staff members became important political and cultural figures in the coming years, including Eldridge Cleaver who joined the Black Panthers, and Jann Wenner and Ralph Gleason, who founded *Rolling Stone* magazine. Sunned, with a few small stains and with spine splitting; about very good in wrappers. \$75



133. **(Vietnam War). Vietnam.** (Los Angeles): Documentary Productions (1966). A Long-Playing (LP) record documenting, in sound, the experience of "the American Fighting Man" in Vietnam. The contents of the LP include a narrative and sounds of the soldier's experience in Vietnam in 1966, from arrival on jet transport and troopship, training sounds, sounds of artillery and jungle patrol, sniper rounds, mortar attack and artillery response, Vietnamese children, downtown Saigon, etc.; covers the ground war, air war and river war, and the propaganda war with radio excerpts from Armed Forces Radio, Radio Hanoi, and Radio Peking. An unusual, intense and ambitious production, and the only one of its kind we have encountered. It was apparently sold in Vietnam at the time of production; it's not clear if it was also distributed in the U.S. Includes sixteen pages of text and photos inside the fold-out front cover and a Vietnam conflict map folded into the sleeve. The record album and the map are fine; the sleeve is rubbed; near fine. \$100



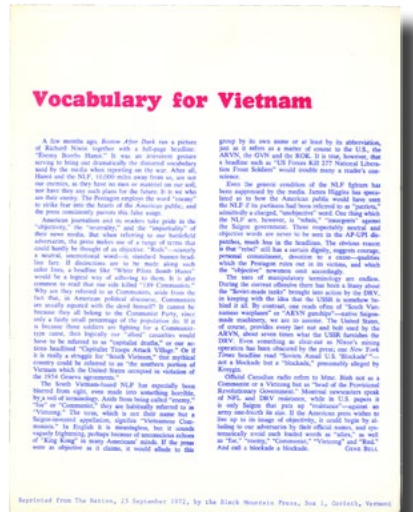
134. (Vietnam War). **“We Burned Every Hut.”** NY: Clergy and Laymen Concerned About Vietnam, 1967. A broadside of a letter to the editor first printed in the *Akron Beacon Journal* on March 27, 1967. “A G.I.’s Dad” wrote to the *Journal* with tales of atrocity excerpted from his son’s letter home. The father’s preface to the letter explains that his son enlisted in the Army and asked to be sent to Vietnam because he backed the government’s strong policy toward the war. The harrowing and horrifying tale that follows—beginning with “Dear Mom and Dad: Today we went on a mission and I’m not very proud of myself, my friends or my country...”—is a classic case of the kind of experience that radicalized the American middle class against the war, not to mention helping to create a generation of veterans suffering from post-traumatic stress. Folded in thirds; worn at the edges and folds and foxed on the verso; a good copy. OCLC locates one copy printed by a different antiwar group than this one, and no copies of this issue. \$125



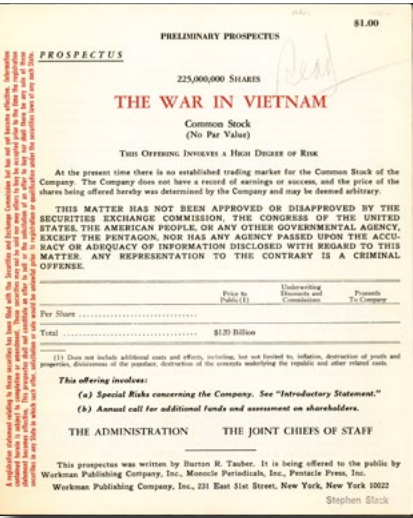
135. (Vietnam War). **Vietnam Genocide.** (NY): (Guardian)(1969). A special supplement on U.S. genocide in Vietnam, published by *The Guardian* newsweekly, the largest independent radical weekly in the U.S. at that time. Eight pages, with a long piece on the My Lai (Song My) massacre by the controversial radical newsman Wilfred Burchett; a commentary on Song My by the Vietnamese Provisional Revolutionary Government, which was engaging in peace negotiations with the U.S. in Paris at the time; an excerpt from a 1967 statement “On Genocide” by French philosopher Jean Paul Sartre; a piece on the massacre by Donald Duncan, a former U.S. Green Beret, and more. Newsprint, with small corner chips; near fine. Powerful anti-American and antiwar polemic. Uncommon: OCLC lists three copies. \$150

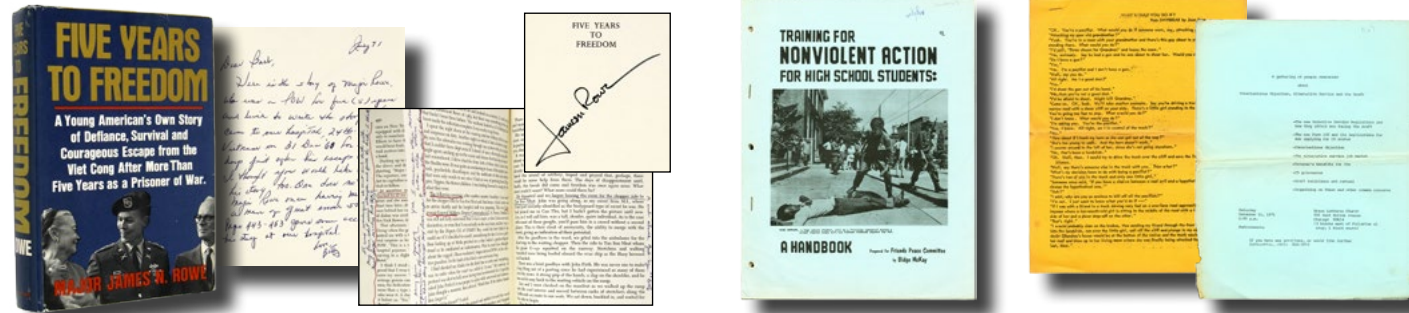


136. (Vietnam War). **BELL, Gene. Vocabulary for Vietnam.** (Corinth): (Black Mountain Press)(1969). A broadside printing an article from *The Nation* on the use of “loaded” language and terms by the mainstream U.S. media during the Vietnam war, and providing counter-examples to the standard usage that illustrate the heavy-handedness and distortion implicit in the conventional terms. An uncommon broadside; we could find no copies on OCLC or listed online. This incarnation of “Black Mountain Press”—which presumably borrowed its name from the famous artists’ college and press of the 1950s—seems to have existed for only a few years, primarily issuing pamphlets reprinting antiwar works that had originally appeared elsewhere. 8 1/2" x 11". Fine. \$125



137. (Vietnam War). **Preliminary Prospectus/225,000,000 Shares/The War in Vietnam.** NY: Workman (1970). Elaborate parody prospectus, offering shares in the Vietnam war and suggesting what a good investment such shares would be: “The Company’s advertising is carried on domestically by its Chief Executive Officer on network television at prime time, free of charge...Since statements made by the management are not subject [sic] to standards of truth imposed on other advertisers...the Company believes that it will always be able to obtain its objectives through advertising and public relations campaign.” Other sections detail the “Risk Factors”: “The Company has been actively engaged in business for over six years and operations to date have not been profitable.” A thorough parody, tinged with the cynicism and bitterness that characterized the polarized debate on the war at that point in time. 16 pages; folded once vertically, by design; the word “Read” in pencil on the front; else fine in stapled wrappers. \$150





138. **(Vietnam War). ROWE, Major James N. *Five Years to Freedom*.** Boston: Little Brown (1971). One of the early P.O.W. accounts, written by a Special Forces Major who was captured by the Viet Cong in 1963 and escaped five years later. Signed by the author. Additionally, this copy is inscribed and annotated by Elizabeth Starkey, a nurse at the 24th Evac. Hospital in Long Binh where Rowe was taken, identified in the text by Rowe as “my special benefactress, a nurse lieutenant colonel.” About a dozen pages of the text tell of Rowe’s stay at the hospital, and about half of those pages are annotated by Starkey. Inscribed by Starkey on the first blank, with a long paragraph telling her story, in part: “One does not forget Major Rowe once having met him—a man of great inner strength.” A near fine copy in a very good dust jacket with some internal tape-mending. A unique, noteworthy and informative copy of this P.O.W. account; Rowe was later responsible for helping to develop the Survival, Evasion, Resistance, and Escape (SERE) course for American military Special Forces. He was assassinated in 1989 in the Philippines where he was working on counter-insurgency. \$450

139. **(Vietnam War). McKAY, Bidge. *Training for Nonviolent Action for High School Students: A Handbook*.** Philadelphia: Friends Peace Committee, 1971. A handbook for training high school students in nonviolent protest and activism, including instructions for setting up courses, discussion of methods, evaluating courses and results, etc. Includes a bibliography of readings on nonviolence. Photocopied typescript, printed on three-hole punched paper; owner name and corner crease to front cover; sunning to rear cover; otherwise near fine in stapled pictorial wrappers. Uncommon ephemeral production from a time when antiwar protests, and other protests, had become so commonplace as to warrant training courses for the high school students likely to be involved in such actions. 48 pages, printed on a single side of each sheet. \$125

140. **(Vietnam War). *A Gathering of People Concerned about Conscientious Objection, Alternative Service and the Draft*.** Chicago: Grace Lutheran Church, 1971. Handbill announcement for a meeting, together with a 3-page reprint of the Joan Baez article on pacifism, “What Would You Do If?” from her book *Daybreak*. The handbill announces the date and time of the meeting and also the subjects on the agenda. The Baez reprint comprises a dialogue between a self-proclaimed pacifist and an inquisitor who creates hypothetical scenarios to challenge the pacifist’s moral stance. Three pages total, folded in half; minor edge sunning and edge wear; very good. Scarce antiwar ephemera. \$125

141. **(Vietnam War). SMITH, John Russell. *Post Traumatic Stress Disorder: A Seminal Archive of Research and Treatment Materials*.** (Various places): (ca. 1972-1985). An archive of materials showing the development of the understanding and treatment of Post Traumatic Stress Disorder in the first decade after the end of the Vietnam war, when the symptoms of the syndrome were first becoming evident, often with a considerable delay between the end of the veteran’s service in Vietnam and the appearance of such symptoms. Compiled by John Russell Smith, a Marine Vietnam veteran who was one of the early researchers into PTSD and later earned a Masters degree in clinical psychology from Duke University, the archive consists of Smith’s research materials; diagnostic and clinical tools developed for identifying PTSD; original papers by Smith and others on issues involved with Vietnam service and PTSD, including Smith’s testimony before Congress on the subject; and treatment notes, including group therapy (“rap group”) accounts and other clinical papers. Smith served as a consultant to the US Army’s drug education program in the US, Southeast Asia and Europe, and was a delegate of the Catholic Commission of Inquiry. He organized a construction company to train veterans with bad discharges in construction skills and ran a prison program for Vietnam veterans leaving the New York state prison system. In 1974 he was elected Director of the Vietnam Era Veteran National Resource Project charged with coordinating, funding and promoting 400 local veteran self-help projects. From 1975 to 1980 he served as consultant to the American Psychiatric Association in drafting the category on Post Traumatic Stress Disorder in its new Diagnostic Manual. By 1981, when he testified before Congress, Smith had been working on these issues for a dozen years. He became the first Director of the National Veterans Administration Stress Center in Cleveland and later expanded his work to include

treating first responders, including the families of police officers and firefighters killed in the line of duty. The archive is a revealing look at the development of a methodology for addressing a catastrophic psychological syndrome that appeared in the aftermath of what was, up to that point, the longest war in American history, the first war that America “lost,” and a war that polarized the nation for a generation or more, taking a particularly great toll on those who served in it. Of particular interest in the archive are a carbon transcript of a discussion between several researchers, including Smith, on the establishment of a task force for defining catastrophic stress reactions, and a heavily edited draft of a paper by two of them—Smith and Chaim Shatan, an MD who specialized in Vietnam veterans’ postwar psychological problems—that emerged from their study. Also included: a four-volume training manual for Operation Outreach, a Veterans Administration program for treating PTSD in Vietnam vets; research materials Smith found relating PTSD to earlier wars’ problems of “shell shock” and “combat fatigue” and the military’s treatment strategies for them over the previous 50 years; the author’s military records, as well as a number of plaques he earned for his work; and the books he collected or were given to him. An inventory is available. A seminal archive by one of the early and important researchers in the field, and one of the only ones who served in Vietnam.

\$3500

142. (Vietnam War). HEINLEIN, David. *Mieru Mono*. Piscataway: (Self-Published), 1995. One of 15 self-published copies of the second edition of these poems by a Vietnam vet heavily influenced by Asian culture. First published in 1972 in an edition of 225. Fine in stapled wrappers, with an autograph note signed by the author laid in. \$75



143. (Vietnam War). PATTERSON, Charles F. *The Petrified Heart*. Livermore/Rockbridge Baths: Signal Tree Publications (2002). Poetry about the war written by a Marine veteran and published by a small press that specializes in military-related books. Bump to crown; else fine in like dust jacket. Uncommon. OCLC identifies 16 libraries holding copies. \$75

144. VONNEGUT, Kurt. *Poems Written During the First Five Months of 2005*. (n.p.): (Self-published), 2005. Seventeen poems by Vonnegut, computer printed, ringbound, and signed by Vonnegut on the front cover in blue pen, dated 5/26/05. Vonnegut made velobound photocopies of this collection for friends, but this is apparently the original copy he made: the only other one we have seen reproduced the signature and date on the front cover, whereas this signature and date are original. The poems herein were published, individually and in pairs, in issues of the *Cornell Daily Sun* beginning in October, 2005. They have not been published or collected elsewhere, other than this production that Vonnegut himself did. As it is, unique, and more of a typescript than an edition: the copies made from this one would constitute the edition. Fine.

\$1500



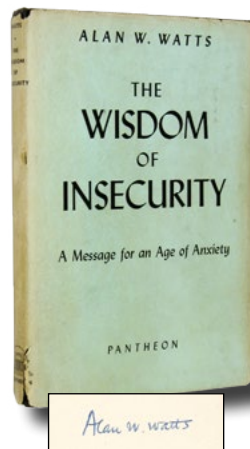
145. VONNEGUT, Kurt. *Kurt Vonnegut Drawings*. (n.p.): (Impress)(2012). A collection of more than thirty of the 145 drawings Vonnegut completed in the 1980s. Inscribed by the publisher, Hans Teensma, to Peter [Matthiessen]: "Since meeting Kurt at your house, this is a special gift to you." Also signed by Teensma in the rear of the book. Tall, thin quarto: 9 1/2" x 12 1/2". Splaying to covers, else fine. Scarce, virtually unknown publication; a different volume with the same title was published in 2014. \$400



146. (WARHOL, Andy). BERRIGAN, Ted, ed. *C: A Journal of Poetry. Vol. 1 No. 4*. New York: Lorenz Gude & Ted Berrigan, 1963. The fourth issue of this mimeographed poetry journal, this issue being devoted to the work of poet Edwin Denby, with contributions by him as well as pieces about his work by Berrigan, Frank O'Hara and John Wieners. It is most famous at this point for the cover, which "was designed by Andy Warhol from photographs of poets Edwin Denby and Gerard Malanga." Warhol took a number of Polaroid photographs of Denby and Malanga and then created a silk screen from them for the covers. The clarity and resolution of the images vary from copy to copy of the production, either as a result of the screen getting clogged by re-use or as a result of deliberate manipulation by Warhol; in this copy, the images on the front are clearly two individuals but the resolution is limited and the image presents almost as an abstraction; the rear cover, which is a shot of the two poets kissing, is in this copy virtually entirely abstract. An early and important Warhol production: this is the first known instance of Warhol using Polaroid photographs for making silkscreen images, a practice he came back to later and became his standard approach for portraits. Some edge wear to the covers and the spine, and a tear at the base of the spine; overall very good in stapled wrappers. \$8500

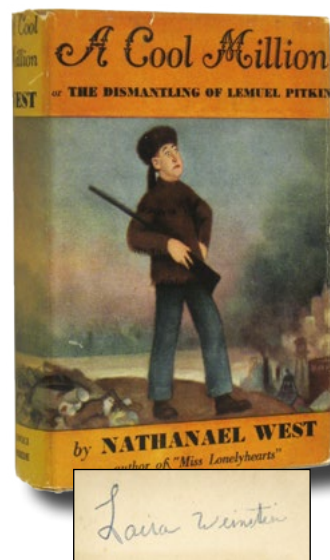


147. **WATTS, Alan W.** *The Wisdom of Insecurity*. (NY): Pantheon (1951). An interpretation for Western readers of Eastern thought and the implications of the mystical experience, by the foremost exponent of Zen and Oriental philosophy in the West for the better part of the century. Signed by the author. Watts's writings about Zen and other Eastern religions date back to the Thirties, and he became an important figure to the Beat movement and later the counterculture as the most accessible purveyor of information about those philosophies and disciplines—an enormously important role for a generation that was experimenting with altered states of consciousness. These days, when the New Age movement has made every spiritual discipline commonplace, it is hard to imagine a time when information about these ideas and practices was hard to come by and, when found, was more likely to be couched in the analytical terminology of an outsider examining an alien subject than grounded in cultural sensitivity and respect for the human values being represented. Watts's writings helped break down the barriers between East and West and usher in a new level of awareness both about foreign cultures and about universal human truths. Near fine in a good, fragile dust jacket that is spine faded and chipped at the corners and spine extremities and separated at the front fold. With a gift note tipped to the rear free endpaper. Watts's signature is uncommon, particularly from the period before he became an icon and celebrity.



\$750

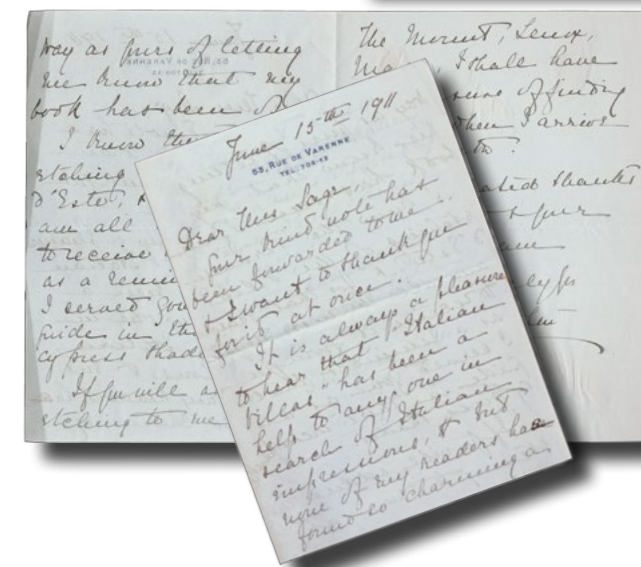
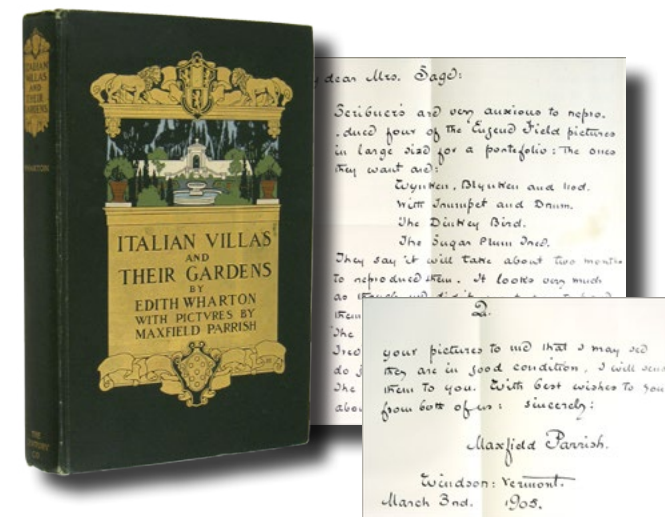
148. **WEST, Nathanael.** *A Cool Million*. NY: Covici Friede (1934). The third book by the author of *Miss Lonelyhearts* and the classic Hollywood novel *The Day of the Locust*. This is West's sister's copy, with her ownership signature, "Laura Weinstein," on the front flyleaf. West dedicated this copy to his college friend, the comic writer S.J. Perelman, who married Laura in 1929; she was Perelman's co-writer on several screenplays, including *Around the World in Eighty Days* and two Marx Brothers films, among others; she would later be the dedicatee of West's *The Day of the Locust*. Nathanael West was born "Nathan Weinstein." Although his sister, Lorraine Weinstein, would later change her name to Laura West and then to Laura Perelman, this book and other of her brother's books that came out of S.J. Perelman's library (and are now in the Special Collections of Brown University) were signed as "Laura Weinstein." Modest foxing to boards, endpages and page edges; a very good copy in a very good dust jacket with a bit of sunning on and near the spine and a few very small edge chips. A much nicer than usual copy of this novel and a unique family association copy as well as being owned by the wife of the dedicatee; one of the best copies imaginable. In a custom clamshell case.

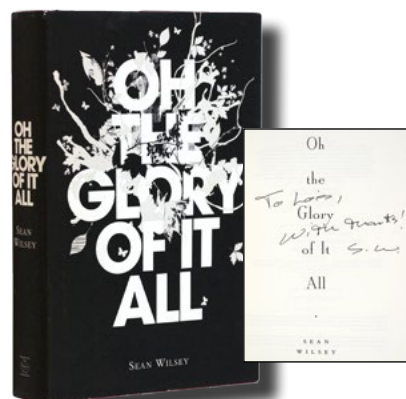
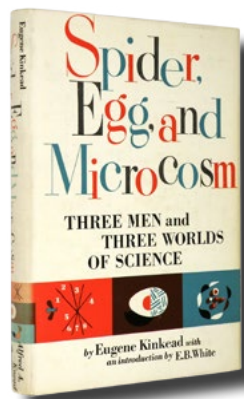


\$7500

149. **WHARTON, Edith and PARRISH, Maxfield.** *Italian Villas and Their Gardens with Autograph Letters Signed*. NY: Century, 1904. The first and only edition of this nonfiction volume, heavily illustrated with photographs, drawings, and 26 full-color plates by Maxfield Parrish. This copy has a three-page autograph letter signed from Edith Wharton tipped in, written to Mrs. Sage, who, along with her husband, were friends of Maxfield Parrish and collectors of his paintings. Wharton's letter is a gracious response: apparently Mrs. Sage had indicated that Wharton's book had been a great help to her and that she was sending Wharton a Piranesi etching of Villa d'Este as a thank you. Also tipped-in is a two-page autograph letter signed from Parrish, written in his elegant, calligraphic hand, and referring to four of his paintings from the Eugene Field children's book, *Poems of Childhood*, that the Sages own and that Scribner's wanted permission to reproduce. The Field book was the first publication in which Parrish's paintings were reproduced in full color. One of the paintings mentioned, *Wynken, Blynken and Nod*, sold recently at Sotheby's for \$845,000. This copy of *Italian Villas and Their Gardens* has been extra-illustrated, presumably by Mrs. Sage, with images of various Italian villas, including a large image of Villa d'Este on the front free endpaper and another on the verso of the Parrish illustration of it in the body of the text. The owner's small, tasteful bookplate adorns the front pastedown. A unique copy of this beautiful book, with a history of personal connections to the author and illustrator and subject matter.

\$10,000





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

151. WILSEY, Sean. *Oh the Glory of It All*. NY: Penguin, 2005. A well-received coming of age memoir by an editor of *McSweeney's Quarterly*, who grew up in a super-rich, socially elite family in San Francisco and then traveled the world with his mother after his parents' divorce having a range of experiences of the sort only available to the upper echelon of society, and largely unintelligible to the young boy. Inscribed by the author. Fine in a near fine dust jacket rubbed at the edges and the folds. \$75

152. WOLFF, Geoffrey. *The Duke of Deception*. NY: Random House (1979). Folded and gathered sheets (f&gs) of Wolff's acclaimed memoir of his (and his brother Tobias') father. A Pulitzer prize finalist, and a book that reinvigorated the genre of personal memoir, foregoing the standard conventions and developing the narrative arc of an extravagant picaresque novel. Wolff has written a number of other acclaimed books, but *The Duke of Deception* is perhaps his most influential in the way that it opened up the genre to a new level of candidness. Noted memoirist Mary Karr, author of the award-winning memoir *The Liar's Club*, was so stunned and moved by Wolff's book when she read it in high school that she tried to get her school to bring him in for a reading and talk. Mild foxing to foredge and top edge; near fine. A scarce format of an important book: f&g's are usually only done in a handful of copies. \$200



