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THE BRUCE KAHN COLLECTION

KEN LOPEZ BOOKSELLER | BETWEEN THE COVERS RARE BOOKS

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CATALOG 150

The Bruce Kahn Collection

All books are first printings of the first edition or first American edition unless otherwise noted. Our highest grade is fine.

New arrivals are listed in our catalog prior to their appearance on our website or their listing in any online database. We try to notify customers about specifically requested titles in advance of catalog mailings. Want lists are welcome.

We recommend that books be reserved by phone, fax or e-mail. New customers are requested to pay in advance; existing customers may pay in 30 days; institutions will be billed according to their needs. All major credit cards accepted. Any book may be returned for any reason within 30 days, but we request notification.

Domestic shipping is free. Foreign shipping is \$15 for the first book and \$10 for each additional book and these orders are sent Air Mail. Shipping to Canada is \$10 for the first book and \$5 for each additional book.

Massachusetts residents please add 5% sales tax.

Although we specialize in Modern Literary First Editions, we also issue occasional catalogs in the fields of the *Literature of the 1960s and the Vietnam War*, *Native American Literature*, and *Nature Writing*. If you are interested, please contact us or visit our website.

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We are actively buying fine books in our field.

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A NOTE ABOUT THIS CATALOG

This catalog is made up of books from the collection of Bruce Kahn. We have selected a number of the “high spots” in his collection to list together because of the remarkable condition of so many of the books, including ones that almost never appear in such condition: it is only occasionally that a single copy of one of these titles comes on the market in the kind of stunning condition that typifies this collection. It is truly notable when such a large group, especially of such significant modern titles, comes on the market at once.

Bruce Kahn is a lawyer in Michigan specializing in mergers and acquisitions. He has been a collector since he was a teenager in the 1950s & 60s, starting with comic books and then building a comprehensive collection of science fiction first editions. He learned early on the mantra that the three most important factors in the collectibility of a modern book are, as they say, “condition, condition, and condition.” He also learned early on the value of distinguishing his copies, even from others in superior condition, by getting them signed or inscribed by their authors. Many, if not most, of his science fiction first editions were signed by their authors when he sold his collection in the mid-1980s.

At that time he started collecting “mainstream” modern literature, along with modern mystery and detective fiction. It was a good time to begin such a collection: fine copies of some of the keynote titles of the postwar era were scarce but were nonetheless much more readily available than they are now, nearly a quarter century later. Beautiful copies of such books as *To Kill a Mockingbird*, *On The Road*, and *The Catcher in the Rye* could be had if one were patient and persistent, and Bruce Kahn was both.

He collected in the style of the old-time book collectors—that is, he collected authors in depth, pursuing all their published titles, variant editions such as proofs, advance copies, and broadsides, and in many cases U.K. editions as well as U.S. ones. As a result, the author collections themselves end up being bibliographically significant, especially for those authors for whom there is not yet an “official” or definitive bibliography. Bruce has had a particular interest in the writings of Jim Harrison, and his collection contributed significantly to the forthcoming Harrison bibliography. In this catalog, we have merely sampled the author collections, rather than listing any given author exhaustively; but one gets a sense of the depth and range of the collection.

We are issuing this catalog at a moment when our economy has experienced the most dramatic turmoil in decades. However, it may prove opportune to remember, as one of my colleagues recently wrote me, that the books and literature that “we deal in will endure, and contains the seeds of knowledge and spiritual nourishment.” It is the understanding of this value—of what underlies monetary value—that can and should reassure us: these books are an important part of our cultural makeup and our intellectual and moral heritage. That is and will remain true. After economic hard times have passed, these will still be the books that have shaped our society’s evolution; in that respect their value will remain unchanged, and they will still be among the important works of literature of the 20th century. If books are still collected—and there is little doubt they will be—the books of the Bruce Kahn collection will still be among the most desirable copies of the most important titles of our time. We are honored to present such a comprehensive collection of such excellent quality.

This catalog has been jointly prepared and is being jointly offered by Between the Covers Rare Books and Ken Lopez Bookseller, both of us longtime dealers in 20th century literature. For ease of logistics, the books are in one place, in Hadley, Massachusetts, and the catalogs have been mailed from there. Please call or email Ken Lopez Bookseller with your orders or inquiries. Thank you.

Ken Lopez

THE PROBLEM WITH BRUCE KAHN

I have been dealing with Bruce Kahn for at least two decades. He has always been a pleasant and genial fellow. He is an articulate and engaging conversationalist on many subjects, and most particularly literary subjects, and despite being a successful and very busy attorney, is always willing to make time to talk about them. For an attorney he is unusually hip: he is an accomplished musician with a wide range of interests in cultural and counterculture issues, and has a ready store of interesting and amusing anecdotes. He is a generous host. For all I know, like a Boy Scout, he is also probably cheerful, thrifty, brave, clean, and reverent. So what’s the problem with Bruce Kahn?

That’s easy: Jeez, he was a pain in the ass to sell books to. He always wanted his books to be in perfect condition, and even the slightest flaw would be either unacceptable, or if he finally decided he could overlook some nearly microscopic flaw, it had damn well better be mitigated by being a unique copy or an exceptionally rare book, or an important association copy, or preferably both. What’s a bookseller to do? This set a pretty high standard for selling him books, and to some degree it is amazing that he has managed to assemble a collection of about 15,000 books in beautiful condition, many of which you will be seeing in subsequent catalogues from Ken and I.

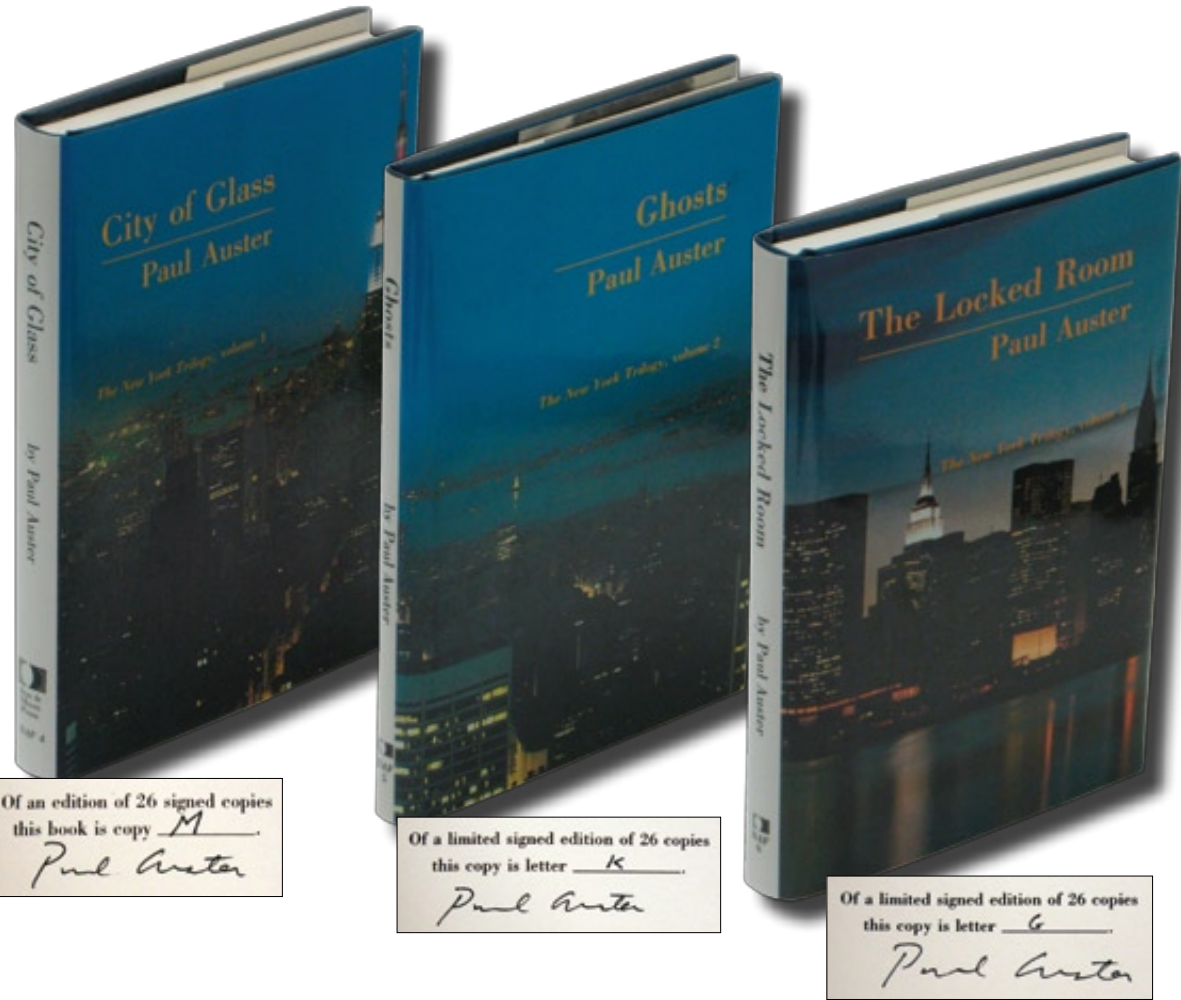
However, the flip side of the ordeal of selling books to Bruce, was that now when it has come time to sell the books, there isn’t very much for prospective buyers to complain about. Indeed the reason Ken is the “general editor” of this catalogue is that I got sick of writing “Very fine in very fine dustwrapper. Signed by the author.” Where’s the fun in that, anyway?

In any event, in the sometimes perilous and occasionally anxious activity of buying modern first editions, the question of whether these books are going to be nice enough for you probably isn’t going to come up. So I’d advise that if these titles appeal to you, get them while you can. You probably won’t be seeing better copies.

Tom Congalton



THE BRUCE KAHN COLLECTION

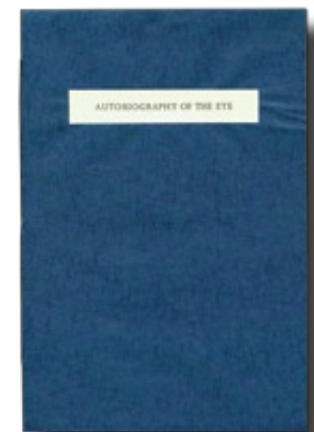
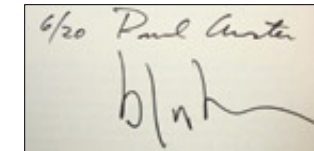
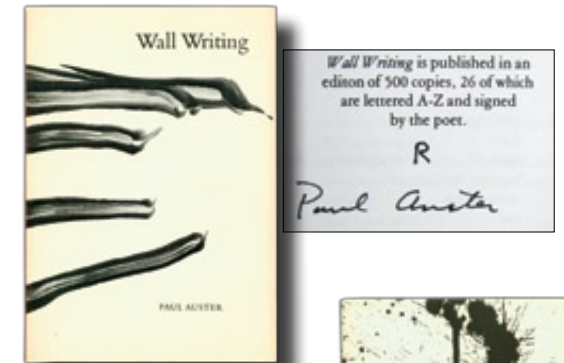


1. AUSTER, Paul. *Wall Writing*. (Berkeley): The Figures (1976). The lettered limited edition of his second book, a collection of poetry published in an edition of 526 copies, this being one of 26 lettered copies signed by the author. Fine in wrappers. Very uncommon issue of this early book by Auster. Drenttel A2. \$1250

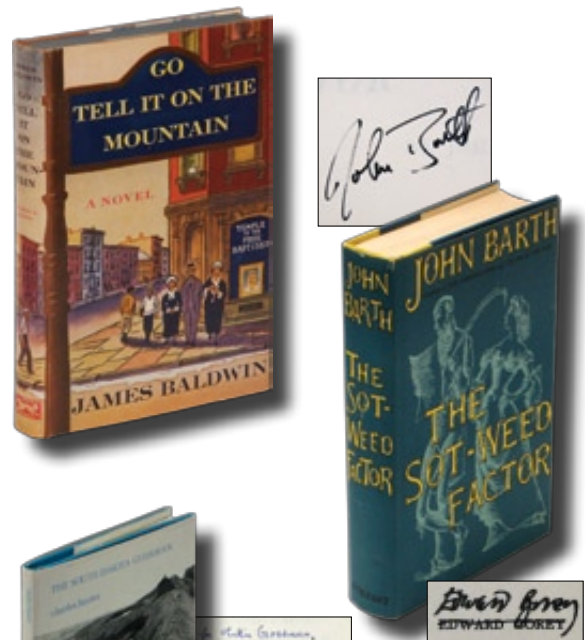
2. AUSTER, Paul. *Fragments from Cold*. (Brewster): Parenthèse (1977). The limited edition of this title, which had a total printing of 750 copies; this is one of only 20 numbered copies signed by the author and the illustrator. Fine in stapled wrappers and dust jacket. One of the smallest limitations of an Auster work, and extremely scarce these days. \$1750

3. AUSTER, Paul. *City of Glass, Ghosts and The Locked Room*. Los Angeles: Sun & Moon Press, 1985 and 1986. One of 26 lettered copies signed by the author of the three volumes of his acclaimed New York Trilogy. *City of Glass* was nominated for an Edgar Award, given each year by the Mystery Writers of America for the best (mystery) novel of the year. Prior to *City of Glass*, Auster had been known as a poet, translator and essayist, but his fiction was little-known and generally considered to be of the post-modern, meta-fiction variety. Ironically, his Edgar nomination—and his deliberate use of the conventions of the mystery genre as a frame on which to hang a metaphysical and meta-fictional exposition—served as a breakthrough for him to a much wider audience, after years of being published by small presses (his own included). He has since become well-known, and acclaimed, for his fiction and for his screenplays. In addition to all the volumes being signed on the colophon, Volume 1, *City of Glass*, is inscribed by the author on the title page. Each volume bears a different letter on the colophon; each volume is fine in a fine dust jacket, with a price sticker on the rear cover of *Ghosts*. For the set: \$7500

4. AUSTER, Paul. *Autobiography of the Eye*. (Portland): (Beaverdam Press) (1993). A poem by Auster, attractively printed and bound in saddle-stitched wrappers by Portland, Oregon, bookseller Charles Seluzicki's fine press, with a tipped-in photographic frontispiece. One of only 35 copies, of which half were reportedly reserved for the contributors, according to the bibliographer. Fine in original envelope. Drenttel A23. \$750



5. **BALDWIN, James.** *Go Tell It on the Mountain.* NY: Knopf, 1953. The author's first book, an autobiographical novel based on his teenage years as a revivalist preacher in Harlem. Fine in a fine and bright dust jacket, housed in a cloth chemise and slipcase, with leather spine label. An African-American highspot that is particularly susceptible to wear; this is an immaculate copy. \$9500



6. **BARTH, John.** *The Sot Weed Factor.* Garden City: Doubleday, 1960. Barth's massive third novel, which secured his reputation as one of the leading experimental writers of his generation, and helped set the standard for the postmodern fiction that dominated the 1960s. Signed by the author. Slight foxing to top edge and slighter splaying to boards; a very near fine copy in a very near fine dust jacket by Edward Gorey, and signed by Gorey on the rear flap. A very nice copy of a bulky book, seldom found in this condition; this is the nicest copy we have seen in years, and probably as nice as it gets at this point. \$2500

7. **BAXTER, Charles.** *The South Dakota Guidebook.* (NY): New Rivers Press, 1974. The scarce hardcover issue of his second book, a collection of poetry. The total edition was 600 copies, of which 200 were cloth and 400 were issued in wrappers. Well-known these days as a writer of fiction, Baxter's first novel wasn't published until 1987, seventeen years after his first book and thirteen years after this title. Inscribed by the author in 1982. Fine in a slightly rubbed, else fine dust jacket. \$1000



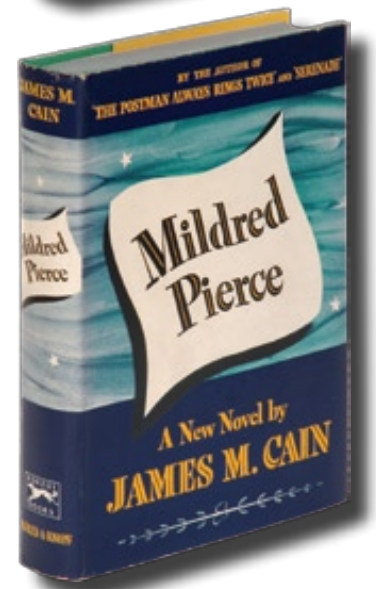
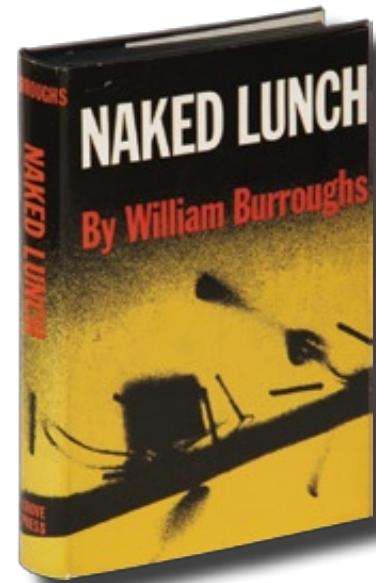
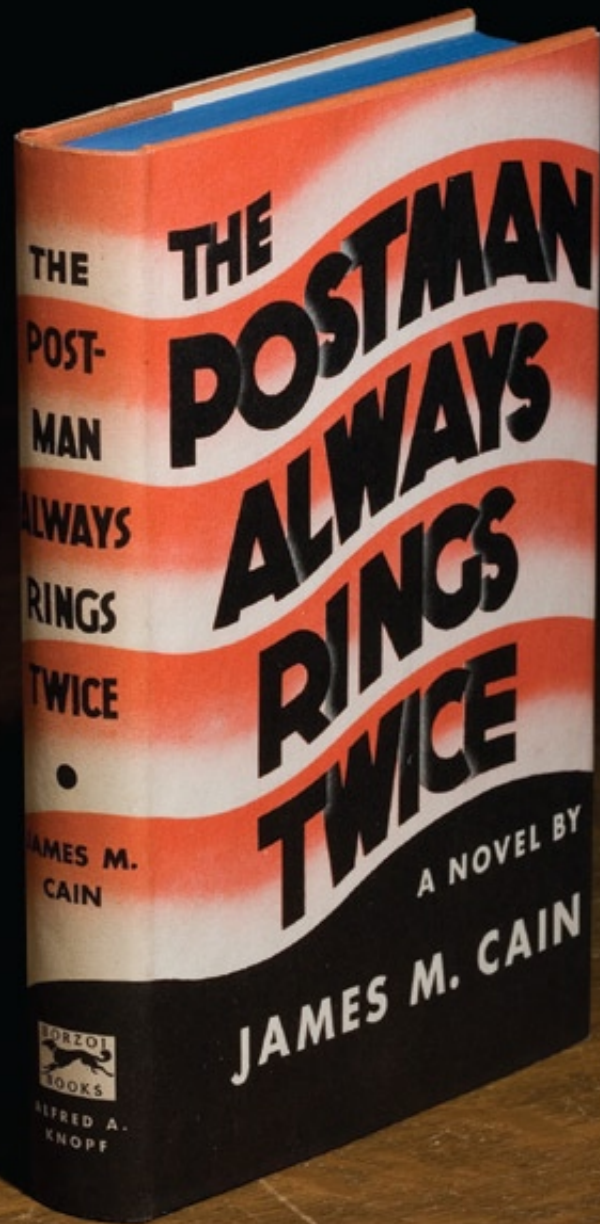
8. **BELLOW, Saul.** *The Victim.* NY: Vanguard Press (1947). A review copy of his second book, an early masterpiece which explores the symbiotic underpinnings of racism. Burgess 99. Review slip and author photo laid in. Small and light pencil signature of reviewer Milton Merlin on the front fly and slight offsetting from review material, else fine in a fine dust jacket. A lovely copy of a book usually found well-worn, and seldom found in any sort of advance, prepublication state. \$6500



9. **BELLOW, Saul.** *Seize the Day.* NY: Viking, 1956. The author's increasingly uncommon fourth book, in incomparable condition. Fine in a fine dust jacket. A remarkably difficult title to find in fine condition: the pale yellow dust jacket fades easily and is unlined, meaning it is subject to nicking and fraying at the slightest provocation. A beautiful copy. \$3000

10. **BOWLES, Paul.** *The Sheltering Sky.* London: John Lehmann, 1949. His first and best known book, in which a disaffected American couple meets the harsh reality of the Moroccan desert, with less than happy results. One of the seminal novels of the Beat and counterculture era: Bowles's accounts of experimenting with north African hashish and kif became the keystones of a new attitude toward recreational drug use during those years. Filmed in 1990 by Bernardo Bertolucci with Debra Winger, John Malkovich, and the author in a small role, in a not completely successful adaptation of the book. The first printing was only 4000 copies: Bowles had only published one chapbook prior to this novel, consisting of two poems, and issued 16 years earlier, in 1933. *Time* magazine included it on its list of the 100 best English-language novels from 1923-2005. Fine in a fine, first issue dust jacket, with the white portion around the publisher's name completely unblemished, and the spine completely unfaded. The nicest copy we've seen. \$10000

11. **BURROUGHS, William S.** *The Naked Lunch, The Soft Machine, The Ticket That Exploded.* Paris: Olympia Press (1959, 1961, 1962). Three volumes: the books that defined Burroughs' accomplishment as one of the key writers of the Beat generation; *Naked Lunch* is considered one of the three key texts of that movement, along with Allen Ginsberg's *Howl* and Jack Kerouac's *On The Road*. The other two volumes in the Olympia trilogy are examples of the cut-up technique used by Burroughs during this era, which challenged the assumptions behind traditional literature and writing. They are, in effect, excerpts from his ongoing one great work at that time, which he called his Word Horde. *The Soft Machine* is inscribed by the author. Fine in wrappers and dust jackets. A beautiful set, housed in a cloth chemise and full morocco slipcase by R. Patron. \$10000



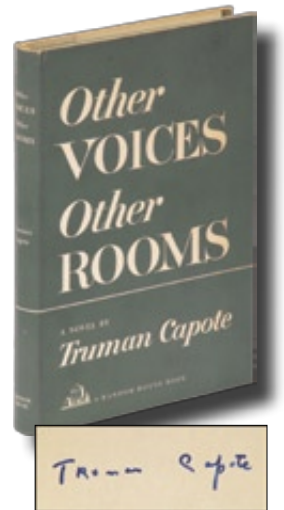
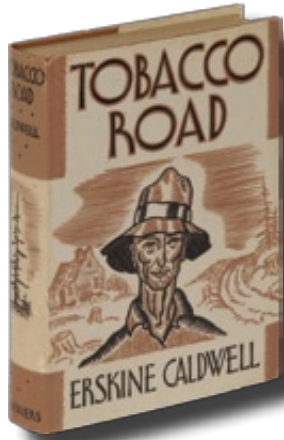
12. BURROUGHS, William. *Naked Lunch*. (NY): Grove Press (1959)[c. 1962]. The first American edition of this classic novel of the Beat generation, which was not published in the U.S. until three years after its Paris publication, and until a legal challenge to its banning was successful. Such authors as Norman Mailer testified as to the literary value and accomplishment of Burroughs' work. Basis for the 1991 David Cronenberg film featuring Peter Weller, Judy Davis, Ian Holm, Julian Sands, and Roy Scheider. Fine with the topstain bright, in a fine, unrubbed dust jacket. A superb copy, and seldom found this way. \$2000

13. CAIN, James M. *The Postman Always Rings Twice*. NY: Knopf, 1934. Cain's first novel, and a milestone of hardboiled literature that was the basis for the classic 1946 film featuring Lana Turner and John Garfield (as well as at least three other versions). A Haycraft-Queen Cornerstone. Fine in a fine dust jacket, with topstain impossibly bright; essentially a flawless, perfect copy. While it is pretty much an unalterable rule that somewhere in the world there will *always* be a better copy, this copy breaks the rule. \$27500

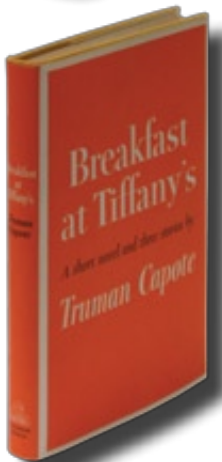
14. CAIN, James M. *Serenade*. NY: Knopf, 1937. Cain's second novel, another hardboiled classic. Fine in a beautiful, fine dust jacket. A spectacular copy. \$5000

15. CAIN, James M. *Mildred Pierce*. NY: Knopf, 1941. His third novel, a noir-ish tale that became the basis for the excellent Michael Curtiz film with Oscar-winner Joan Crawford in the title role as the hard-working mother of an ambitious harlot, also with Eve Arden and Ann Blyth (both of whom were nominated as Best Supporting Actresses), Zachary Scott, and Butterfly McQueen. Fine in a fine dust jacket. An incomparable copy. \$6500

16. CAIN, James M. *The Moth*. NY: Knopf, 1948. Fine in a fine and bright, price-clipped dust jacket. A relatively common book in uncommon condition. \$500



Truman Capote



17. CALDWELL, Erskine. *Tobacco Road*. NY: Scribner's, 1932. A classic Southern novel of the Great Depression, which became a hugely successful Broadway play, running for an astonishing eight years, throughout the entire duration of the Depression and beyond. It was Caldwell's first full-length novel; he went on to a writing career that lasted more than 50 years. Nunnally Johnson scripted (and sanitized) the unusual, serio-comic 1941 John Ford film in which Charley Grapewin reprised his stage role as cheerful, ne'er-do-well Jeeter Lester. Also with Gene Tierney, Dana Andrews and others. Tiny spot of foxing on a blank leaf, still easily fine in a fine dust jacket with very slight toning on the spine, with no restoration. A lovely copy. The fact that this collection has a less than perfect copy is an indication of how difficult this title is to find in fine condition. \$10000

18. CALDWELL, Erskine. *God's Little Acre*. NY: Viking, 1933. His second full-length novel, which was censored in New York and led to the author's arrest and prosecution on obscenity charges. Fine in a very near fine dust jacket, with a tiny chip at the top of the front spine fold and a tiny tear at the bottom of the front panel. A beautiful copy, doubtless one of the finest, if not *the* finest copy extant. \$7500

19. CAPOTE, Truman. *Other Voices, Other Rooms*. NY: Random House (1948). Capote's first book, a collection of stories that put the author on the literary map at the age of 22. Fine in a fine dust jacket with the white spine-lettering completely white. Signed by the author. A beautiful, fresh and bright copy of his first book. \$3500

20. CAPOTE, Truman. *Breakfast at Tiffany's*. NY: Random House (1958). Perhaps his most famous novel, due to the classic 1961 film, which won two Oscars and for which Audrey Hepburn was nominated for an Academy Award for her portrayal of Holly Golightly, an iconic role and the most memorable in a long and distinguished career. Fine in a fine dust jacket with a couple of tiny nicks along the bottom edge of the front panel. Completely unfaded on the spine, and rare thus. One of the nicest copies we've seen. \$5000

21. CARVER, Raymond. *Near Klamath*. (Sacramento): (English Club of Sacramento State College) (1968). Carver's first collection of poems and his first regularly published book: he had two offprints of individual poems printed previously. An unknown number of copies were printed, generally thought to be between 100 and 200, with the lower number more likely than the higher. Most copies had disappeared long before Carver began to gain a literary reputation in the late 1970s. Signed by the author. Small faint cup ring on the front cover, otherwise fine in wrappers. One of the scarcest first books of the latter half of the 20th century: despite Carver's universally recognized importance, only one copy of *Near Klamath* has ever appeared at auction, and that was 15 years ago. \$12500

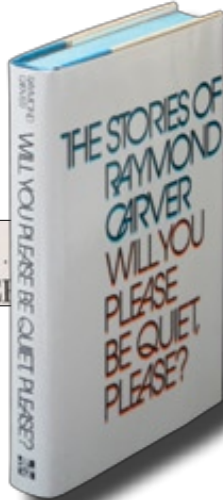
22. CARVER, Raymond. *Will You Please Be Quiet, Please?* NY: McGraw-Hill, 1976. Carver's breakthrough book of short stories, his first book published by a major publisher and one of the most influential books in the renaissance of the short story form in the 1970s and beyond. Carver's stories were compared to those of Hemingway and Flannery O'Connor. Signed by the author. Fine in a fine dust jacket. Probably the nicest copy we have ever seen. \$5000

23. -. Same title. The uncorrected proof copy. Laid into this proof is a slip of paper that has been signed on both sides by Carver as well as an autograph note signed, apparently to his typist or editor, requesting certain corrections be made to several pages of an unidentified work (not, apparently, this proof). Publisher's information slip pasted to front cover and again to title page; fine in wrappers. Housed in an attractive custom quarter leather clamshell box. \$6500



poems by Raymond Carver

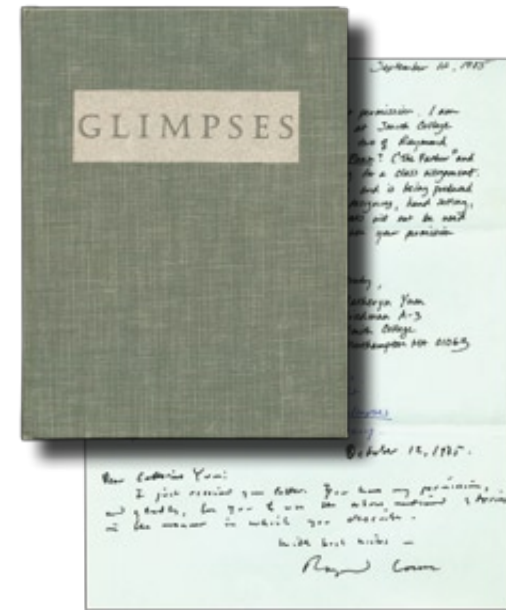
RAYMOND CARVER



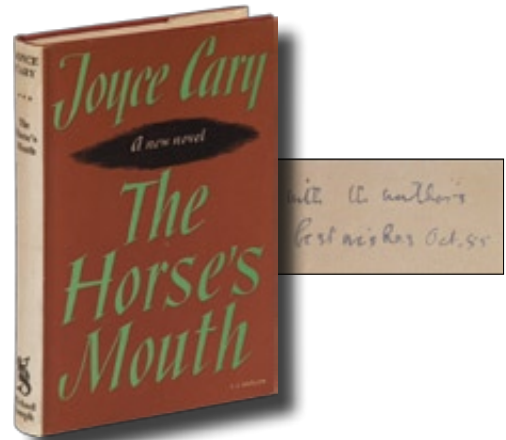
RAYMOND CARVER

Please try to do the corrections
as soon as possible on a lined
draft.
This is it!
Thanks.
Ray.

24. **CARVER, Raymond.** *Glimpses*. Northampton: Basement Press, 1985. Of a total edition of 15 numbered copies, this is copy number 15, and is signed by Catheryn Yum, the book's designer and printer. This copy belonged to Yum, and laid into it are several pieces of ephemera pertaining to the production of the volume: most notable among these is the original autograph letter from Yum to Carver's publisher, requesting permission to reprint two stories for a project for her typography class. Interestingly, she wrote to McGraw-Hill, publisher of *Will You Please Be Quiet, Please?*, for permission to use two stories that she did not end up using. At the bottom of the sheet, Carver has written his personal reply to her, which reads, in part: "You have my permission, and gladly, for you to use the above mentioned stories in the manner in which you describe." Yum has appended a note on the same sheet indicating that this was the only response that Carver wrote himself; the permission to use the stories she actually ended up using, which came from a book published by Knopf, came in the form of "your basic form letter from a secretary." A separate sheet details, in Yum's hand, the total extent of the edition, the number of print runs and the type of media and hardware used. Lastly, she has laid in a photocopy of a two-page letter she wrote Carver after the book was finished (apparently enclosing a copy for him). A fine copy of one of the scarcest of Carver's items, together with his letter of permission to the publisher and her details of the book's production. Unique. \$4500



25. **CARY, Joyce.** *The Horse's Mouth*. London: Michael Joseph (1944). Cary's most famous book, the third volume of his "First Trilogy." Signed by the author on the title page and inscribed by him on the front fly: "With the Author's best wishes Oct. 55." Basis for the 1958 Ronald Neame-directed film featuring Alec Guinness and Kay Walsh, for which Guinness wrote the screenplay and was nominated for an Oscar and a BAFTA for his work. Fine in a fine dust jacket. An absolutely beautiful copy of this fragile wartime volume, by far the author's best-known work. \$4500



26. **CONROY, Pat.** *The Boo*. Verona, Virginia: McClure Press (1970). The first book by the author of *The Great Santini*, *The Lords of Discipline* and *Prince of Tides*, among others. Signed by the author and dated by him in the year of publication, as well as signed by the subject of the book, Lt. Colonel T.N. Courvoisier, i.e. "The Boo." Fine in a bright and fine dust jacket, with a "Boo's Immortals" card laid in. A beautiful copy of his uncommon first book, a tribute to a beloved Commandant of Cadets at his alma mater, The Citadel, in Charleston. Because it was printed and distributed outside of normal publishing channels, *The Boo* has become one of the scarcest first books of the last several decades. \$7000

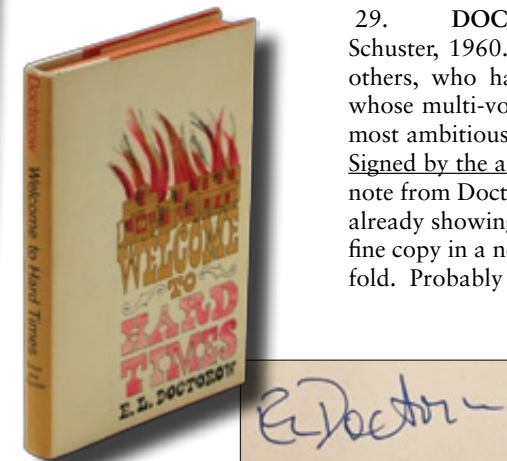


27. **CONROY, Pat.** *The Great Santini*. Boston: Houghton Mifflin, 1976. Signed by the author. His splendid first novel, basis for the excellent film with Robert Duvall in the title role. Fine in a fine dust jacket. An increasingly scarce first edition. \$800

28. -. Same title, the limited advance edition. One of reportedly 35 copies of the uncorrected proof, and proof jacket, bound in leather. This copy is signed by Conroy. A bit of handling to covers, still very close to fine. The text of the front jacket flap was changed between this version and the published version: "...his daughters to provide their husbands (Marines, naturally) with a good lay" was changed to "with a good home." An unusual and uncommon edition, and especially scarce signed. \$2500



29. **DOCTOROW, E.L.** *Welcome to Hard Times*. NY: Simon & Schuster, 1960. The first book by the author of *Ragtime*, among many others, who has won every major literary award in this country and whose multi-volume fictionalized history of New York City is one of the most ambitious and successful ongoing literary achievements of our time. Signed by the author. Pages darkening with age, as usual—according to a note from Doctorow dating from the mid-Sixties, copies of this book were already showing their age through the browning of the paper; otherwise a fine copy in a near fine dust jacket with a small edge tear at the front spine fold. Probably the nicest copy we've seen of this cheaply made book. \$2500





30. ELLISON, Ralph. *Invisible Man*. NY: Random House (1952). His first book, winner of the National Book Award and one of the most celebrated African-American novels of all time. In a poll conducted in 1965, 200 critics, authors and editors judged *Invisible Man* to be “the most distinguished single work” published in the previous 20 years. A high spot of 20th century American literature—both a classic of African-American fiction and a book that transcends such a racial identification to stand as a literary landmark on its own terms. Fine in a fine dust jacket with two tiny creases near mid-spine and a bit of rubbing on the front flap fold, but still one of the nicest copies we have ever seen of this book, given a dark dust jacket that shows wear very readily. \$7500

31. FAULKNER, William. *The Hamlet*. NY: Random House, 1940. A fine copy of the first issue, in a very near fine, price-clipped, first issue dust jacket with the slightest of rubbing, and a short, barely noticeable tear on the rear panel. A beautiful copy of the first volume of the Snopes trilogy, and one that has grown exceptionally uncommon in collectable condition. \$13500

32. FAULKNER, William. *Intruder in the Dust*. NY: Random House, 1948. A novel about murder and the mass mind, the popularity of which was instrumental in gaining Faulkner the Nobel Prize. Basis for the 1949 Clarence Brown film, considered one of the most powerful films about racial prejudice ever made. Haycraft-Queen Cornerstone. Fine in a bright, fine dust jacket, in a custom cloth clamshell case. A superb copy. \$3500

33. FAULKNER, William. *Collected Stories of William Faulkner*. NY: Random House, 1950. In the first issue binding. Fine in a bright, fine dust jacket. A great copy of a book invariably encountered worn. \$4500

34. FAULKNER, William. *The Town*. NY: Random House (1957). The first issue of the second volume of the Snopes Trilogy. Top corners slightly bumped and a little foxing to the endpapers, else fine in a fine dust jacket. Once a relatively common book, exceptionally fresh copies such as this are rapidly becoming a memory. \$650

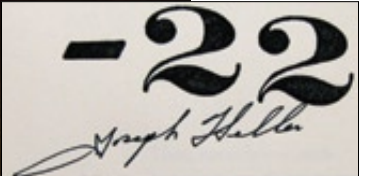
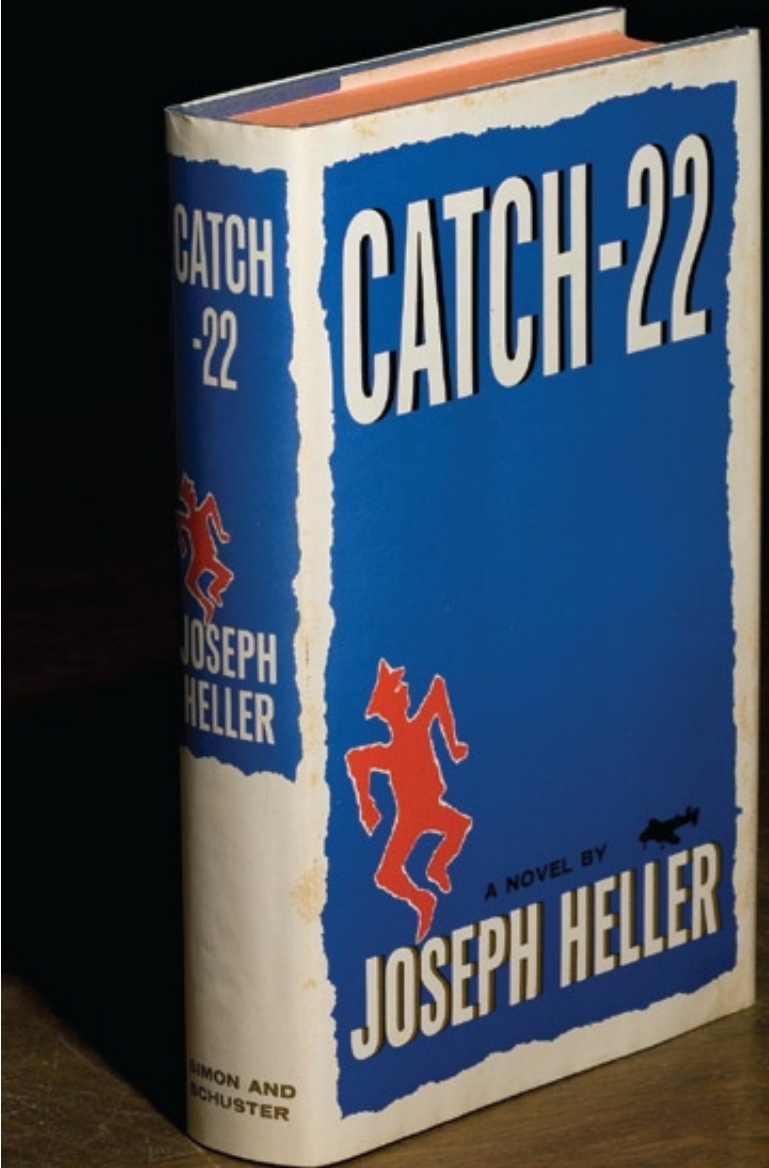
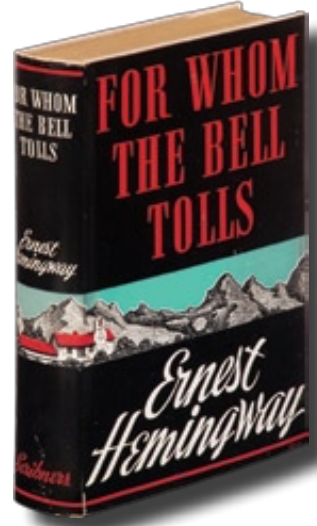
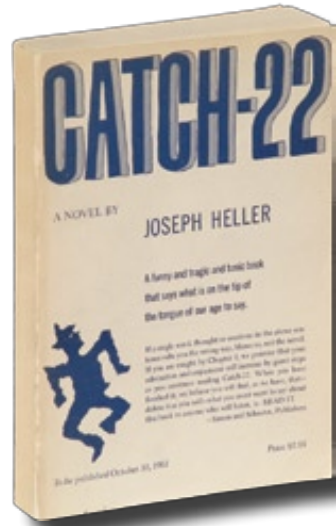


35. FAULKNER, William. *The Mansion*. NY: Random House (1959). Fine in a fine dust jacket. A beautiful, flawless copy of the final book in Faulkner’s Snopes trilogy. Burgess 99. \$850

36. GARCIA MARQUEZ, Gabriel. *One Hundred Years of Solitude*. NY: Harper & Row (1970). The first American edition of his masterwork, one of the most important novels of the century, which introduced magical realism to a wide audience and helped bring the boom in Latin American literature to this country. At the end of the 1970s this book was voted by the editors of *The New York Times Book Review* to be not only the best book published in the last ten years but the one most likely to still be read and still be important one hundred years hence. Fine in a very near fine first issue dust jacket, with minute wear at the spine extremities. Extremely scarce in such condition. \$6500

37. -. Same title. The uncorrected proof copy of the Colombian Nobel Prize winner’s masterwork, his second book published here and first novel. This proof copy is in the very fragile “pad-bound” format, which presumably accounts for its extreme scarcity: pad-bound proofs, because of the way they’re constructed, tend to lose their front or rear covers over time; what was undoubtedly a scarce proof to begin with is now exceptionally rare. This proof differs from the published edition by the inclusion of a review of the Spanish language edition of the book. A near fine copy. \$7500

38. GIBSON, William. *Neuromancer*. London: Gollancz, 1984. The first British, and first hardcover edition, of Gibson’s first novel, the book that defined the cyberpunk genre and in doing so won the Hugo, the Nebula, and the Philip K. Dick Award—a literary “triple” which had never before been accomplished. Signed by the author. Gibson has been credited with coining the term “cyberspace” in 1982, to refer to computer-generated realities. *Neuromancer* was first published in the U.S. as a paperback original. Timothy Leary and William Burroughs reportedly worked on adapting the novel to software, as the first of the “Mind Movies” to go with Leary’s “Mind Mirror” software. Fine in a fine dust jacket. A beautiful copy of a landmark book. \$3500



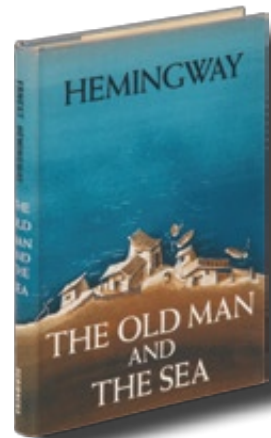
39. **HARRISON, Jim.** *Legends of the Fall*. (NY): Delacorte (n.d.) [1976]. The very scarce first issue proof of Harrison's collection of three novellas, issued in white wrappers in a small (5 1/2" x 7 1/4") format and tape-bound, a crude format that indicates that few copies were made this way. The best information we have is that only 10 such copies were produced: the regular proof, bound in red wrappers, was a more normal size and a more polished production, with a standard perfectbound format, and is later. A "stopper" for almost all Harrison collections. \$5000

40. **HELLER, Joseph.** *Catch-22*. NY: Simon & Schuster, 1961. Heller's first book, a black comedy of World War II and military life whose title has become a part of the language, signifying a contradictory set of instructions or constraints. This book was both the basis for a well-received movie and also one of the novels that helped define the ethos of the 1960s—funny, irreverent, and critical of established authority and bureaucracy. Signed by the author. A bit of foxing on the front free endpaper but still fine in a very near fine dust jacket with a small amount of foxing at the extremities. No fading to the spine panel, and no rubbing to the rich blue front panel; bright, unfaded orange topstain. Extremely scarce thus. One of the nicest copies we've seen offered in the past several years, and probably the nicest signed copy we've ever seen. Housed in a custom clamshell box. One of the few books to be listed on each of the Modern Library, Radcliffe, Waterstone's and New York Public Library lists of the great books of the 20th century. \$12500

41. -. Same title, the advance reading copy. Fine in wrappers with the slightest tanning to the spine. Laid in is the seldom-found printed card with the summary of the book and author biography. \$5000

42. **HEMINGWAY, Ernest.** *For Whom the Bell Tolls*. NY: Scribner's, 1940. Fine in a fine, first issue dust jacket. A beautiful copy with almost none of the usually aggressive rubbing to the black jacket. A relatively common first edition, but rare in this condition. \$12500

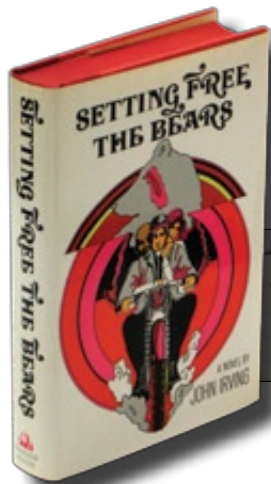
43. **HEMINGWAY, Ernest.** *The Old Man and the Sea.* NY: Scribner's, 1952. Winner of the Pulitzer Prize and one of Hemingway's most beloved books, seen by many as a late-career return to form. The title that cinched the Nobel Prize for the author. Basis for the John Sturges film with Spencer Tracy. A couple of tiny spots on the front board, else fine in a fine dust jacket. A beautiful copy. Burgess 99. \$4500



44. **HUXLEY, Aldous.** *Brave New World.* London: Chatto & Windus 1932. Huxley's masterpiece, a bleak and despairing vision of future society. Fine in a fine dust jacket with a faint crease on the front flap. A lovely copy, easily the nicest we've seen. Increasingly rare in collectable condition, and especially so as immaculate as this one is. Connolly 100. \$15000

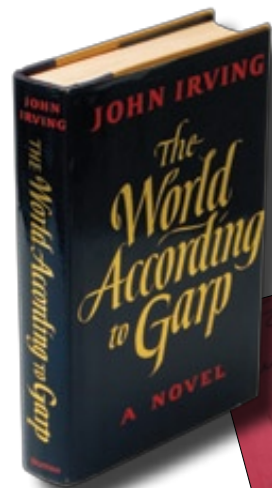


45. **IRVING, John.** *Setting Free the Bears.* NY: Random House (1968). The first book by the author of such bestsellers as *The World According to Garp* and *A Prayer for Owen Meany*, among others. Unlike his later books which, after *Garp*, sold literally hundreds of thousand of copies—millions, if one includes the paperback sales—this book sold slightly over 6000 copies in two printings. Signed by the author. Fine in a fine dust jacket. \$5000



46. **IRVING, John.** *The World According to Garp.* NY: Dutton (1978). His fourth novel, and his breakthrough book, which went into numerous printings, became a multi-million copy bestseller and a National Book Award winner in its paperback release. Basis for the well-received movie. The first printing of *Garp* was 35,000 copies—far larger than any of Irving's previous novels but far short of any of the books that came later: his next novel, *The Hotel New Hampshire*, had a 100,000 copy first printing and since then all his books have had first printings well into six figures. Inscribed by the author over two pages. On the verso of the front flyleaf: "For Hugh Moorhead/ John Irving." On the facing half title: "The meaning of life? 'We are all terminal cases' [the closing words of the novel], but I find that no surprise and no cause for cynicism or depression. It's all the more reason to live purposefully and well." Moorhead was a Philosophy professor at Northeastern Illinois University who wrote to 250 authors to ask them what they thought the meaning of life was, and then

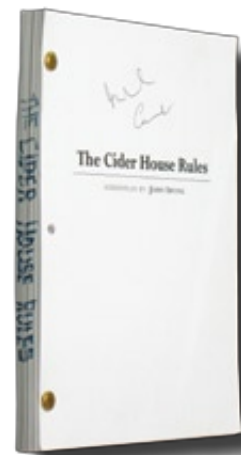
JOHN IRVING
John Irving



The meaning of life?
'We are all terminal
cases,' but I
The World
According to Garp
find that no
surprise and
no cause for
cynicism or
depression.
It's all the
more reason to
live purposefully
and well.

published their answers in a depressing book that suggested nobody had much of a clue. Shallow dents to board edges; near fine in a very near fine dust jacket with just a touch of rubbing. By far the best inscription we have seen in a copy of *Garp*, and probably in any John Irving book. Irving is famously reluctant to sign books these days; this inscription would seem to date from an earlier time, when the press of celebrity had not yet stolen the joy of connecting with his readers in this way. \$3500

47. **IRVING, John.** *The Cider House Rules.* (n.p.): (n.p.), (n.d.). Printer copy of Irving's Academy Award-winning screenplay from his novel of the same name. Clean copy, 3-hole punched and bradbound with the title written on spine. Slight creasing to cover; else fine. This copy is signed by Michael Caine, who won an Oscar of his own for the role of Larch. Never published in this format, this copy came from the library of Michael Caine; we have never seen another one offered for sale. A unique item, of exceptional provenance. \$3000



48. **IRVING, John.** *A Widow for One Year.* (Amsterdam): Anthos (1998). The first Dutch edition and the first trade edition, preceded only by the limited advance issue of the British edition. Apparently, like the main character in the novel—an American novelist with an affinity for Amsterdam, who arranges to have the first edition of her new book published in the Netherlands prior to its issuance in her home country—Irving requested this publication sequence. The reason for an advance English edition preceding the Dutch edition reportedly had to do with the fact that the Dutch books were printed in England, and the advance English copies were released while the printed books were enroute to the Netherlands. Scarce: it can be assumed that the publication of an English-language edition in a non-English speaking country with a population 1/20th that of the U.S. would be done in very small numbers. Fine in a fine dust jacket. Signed by the author. It's been years since we've seen one of these offered for sale, and that copy wasn't signed. \$2500

John Irving

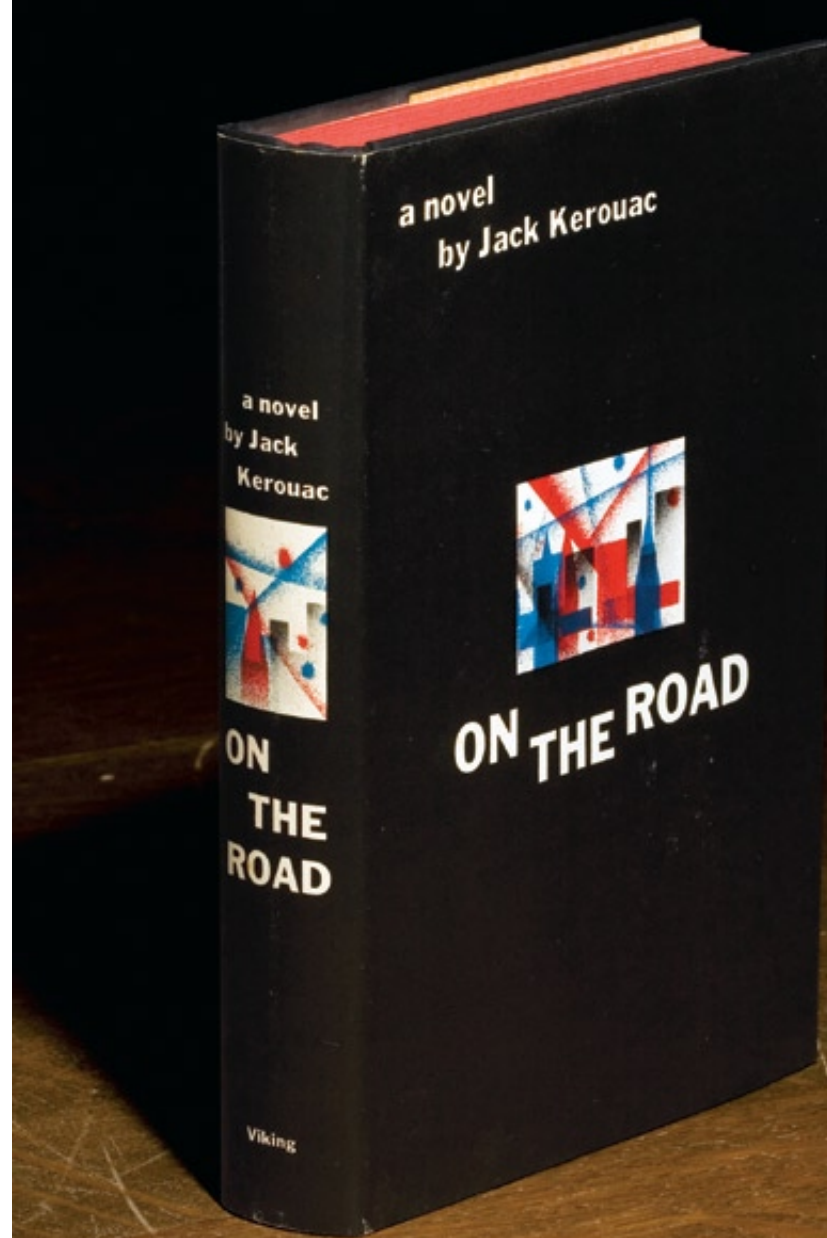
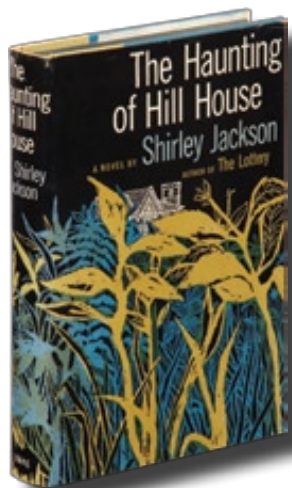
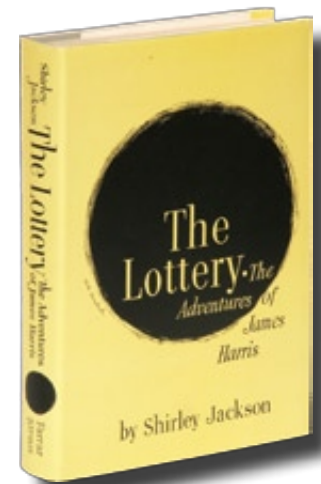
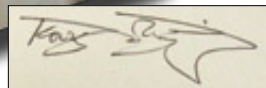
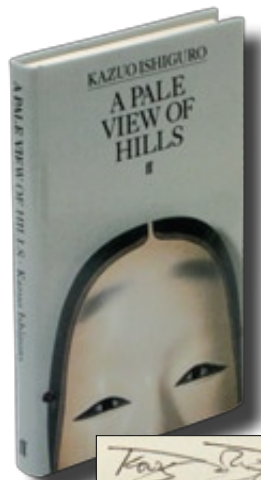
49. **ISHIGURO, Kazuo.** *A Pale View of Hills.* (London): Faber & Faber (1982). His acclaimed first novel, a view of postwar Nagasaki, Japan—the author’s birthplace—through the eyes of a middle-aged Japanese woman now living in England. Signed by the author. Fine in a fine dust jacket. \$2500

50. **JACKSON, Shirley.** *The Lottery or The Adventures of James Harris.* NY: Farrar, Straus, 1949. A collection of short fiction, well-crafted tales of psychological horror, including the justly-celebrated and much-anthologized title story which, when it was initially printed in *The New Yorker*, caused a furor and elicited more letters than any story up to that time. Fine in a fine dust jacket. A pretty nearly perfect copy of the author’s most sought after title. \$5000

51. **JACKSON, Shirley.** *The Haunting of Hill House.* NY: Viking, 1959. Basis for the chilling Robert Wise film *The Haunting*, as well as the recent Jan de Bont remake with Liam Neeson and Catherine Zeta-Jones. Fine in a fine dust jacket with the slightest of wear. A superb copy of this modern horror classic. \$2750

52. **JOYCE, James.** *Ulysses.* NY: Random House, 1934. The first American edition. Fine in a fine dust jacket with the slightest of soiling (and with the Reichel jacket point, considered by many to be the first issue). Housed in a custom cloth chemise and slipcase with a slightly worn leather spine label. A beautiful copy of an increasingly scarce edition of one of the most important novels of the 20th Century, particularly in this condition. Connolly 100. \$5000

53. **KEROUAC, Jack.** *On The Road.* NY: Viking, 1957. His second novel, the quintessential “road novel” and the book that defined the Beat generation. Kerouac’s fictionalized account of his exploits with his friend Neal Cassady—here depicted as “Dean Moriarty”—became a cultural landmark, helped promote the popularity of Zen Buddhism and other Eastern traditions in the West, and popularized the concept of “recreational” drug use, a novel idea in the Fifties but taken for granted a decade later. Unlike many self-consciously “hip” novels, both before and since, it continues to be read and admired today, retaining its freshness by virtue of the immediacy of its writing, the clarity of its youthful perceptions, and the authenticity of the characters’ quests. All by itself, it ensures Kerouac’s standing as an important American writer. A fine copy in a nearly perfect dust jacket with trace foxing to the rear panel but none of the rubbing to the predominantly black jacket that is so typical of this title. Bright top edge stain to the pages and a complete absence of fading to the spine make this perhaps the nicest copy of this postwar classic that we have ever seen—certainly the nicest in the past couple of decades, at least. In a custom full leather slipcase and cloth chemise. \$25000



54. **KEROUAC, Jack.** *The Dharma Bums*. NY: Viking, 1958. A review copy of this classic of Beat literature, by consensus Kerouac's best-loved book after *On the Road* and the novel that introduced Beat poet Gary Snyder to the world as "Japhy Ryder." Fine in a very close to fine dust jacket, with only a tiny bit of rubbing to the largely black jacket. Very scarce thus. With review slip and promotional photograph by Robert Frank laid in. \$2750

55. **KESEY, Ken.** *One Flew Over the Cuckoo's Nest*. NY: Viking (1962). A review copy of Kesey's landmark first book, a pivotal novel of the Sixties, which helped to shape a generation's attitudes on issues of authority, power, madness and, finally, individuality. The early printings of the U.S. edition contain text that was later excised and changed after a lawsuit was brought against Kesey and his publisher by a woman who was a nurse at the institution which Kesey used as a model for the novel; she charged him with portraying a character that was based on her (and had the same first name) in a disparaging manner. The character was rewritten after the third hardcover printing, and later editions, including the mass market paperback and the "definitive" text in the Viking Critical Library Series, have an alternate character in her place. A fine copy, with topstain uncharacteristically rich, in an unfaded, nearly perfect dust jacket with just a couple of tiny spots of rubbing. Inscribed by the author in 1992. With publisher's review slip laid in. By a significant measure, the nicest copy of this book we've ever seen, probably as nice a copy as exists. In a custom quarter leather clamshell box. \$25000

56. **KESEY, Ken.** *Sometimes a Great Notion*. NY: Viking (1964). Kesey's second novel, the presumed first issue, with Viking ship logo on first half-title, in the first issue dust jacket with photo credited to Hank Krangler instead of Hank Kranzler. Inscribed by Kesey with a full-page drawing on the front free endpaper—a drawing of a shelf of books, the titles of which comprise the inscription, above a record player, the music of which is represented and gives the message "I'll be seeing you/ Ken Kesey." The inscription reads as follows: "For Bill & Ann.. - / [The following as book titles on a shelf] So/ until/ more/ time or place/ when face to face/ we try one/ other scene/ or what I mean/ is/ when again/ we see/ what then/ ?/ and lock/ our horns/ in trial and/ laff and/ talk.../ [As music] I'll be seeing/

[As knobs on an amplifier/ YOU/ [signed] Ken Kesey." The image also contains what appears to be a supersonic jet flying over the bookshelf, with the annotation "ROAR" trailing behind it. The recipients were Bill Gilliland and his wife, Ann. Gilliland was a Texas friend of Larry McMurtry, who worked in a bookstore with McMurtry in the early and mid-1960s and who, as a result of his friendship with McMurtry—who was a good friend of Kesey's—hosted Kesey when he came to Dallas in 1964, shortly after the publication of *Sometimes a Great Notion*, to give a reading and talk at the Wellesley College Club Books & Authors luncheon. McMurtry and Kesey had become friends at Stanford University, where they both participated in Wallace Stegner's Writing Workshop, and McMurtry hung out with Kesey at Perry Lane, where an early psychedelic scene flourished, which later moved to La Honda, where the Merry Pranksters were born. McMurtry's Perry Lane time was recounted in his novel *All My Friends Are Going to Be Strangers*. Kesey's talk at the Wellesley College Club was controversial and in some respects famously unsuccessful. He was invited because he was a promising, up-and-coming young author of a critically acclaimed second novel, just recently published; but Kesey was already embarked on the trajectory that would lead him away from the literary life and toward becoming an icon of the counterculture, having recently completed his cross-country trip with the Pranksters in the school bus they called Furthur. Instead of simply giving a reading as everyone expected, Kesey turned the occasion into a piece of performance art, engaging the audience—largely made up of wealthy, rather formal Dallas matrons—in unexpected and provocative ways, tossing rubber balls at them unexpectedly and generally disrupting any sense of decorum that might have prevailed on the occasion. Afterward it was made clear he would never be invited back; it wasn't clear if he would even receive the agreed-upon fee for his speaking, and when he returned home to Gilliland's house he got very stoned, if he wasn't already, and drew the inscription in this book. Gilliland described all this later, and a Dallas newspaper apparently covered the occasion as well. An early, unique inscription by Kesey, roughly contemporary with publication of the book and perhaps the closest thing to a poem that we have seen Kesey write. Probably the best Kesey inscription we've ever encountered.

\$12500



57. **KNOWLES, John.** *A Separate Peace*. London: Secker and Warburg 1959. The author's scarce and indifferently manufactured first book, a classic and influential coming-of-age novel. Filmed once theatrically (in 1972 with Parker Stevenson) and twice more for television. Nominal age toning to the pages, else fine in a fine and beautiful dust jacket. \$4500

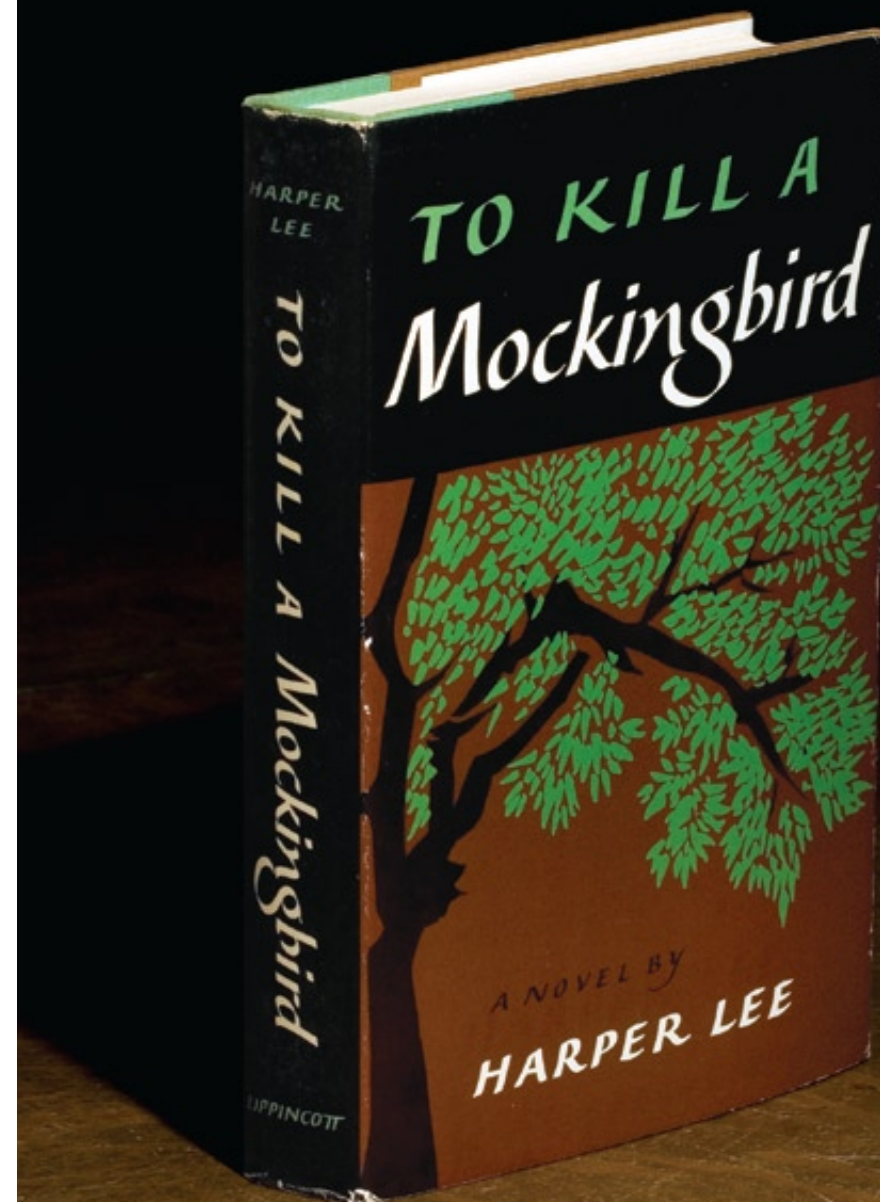
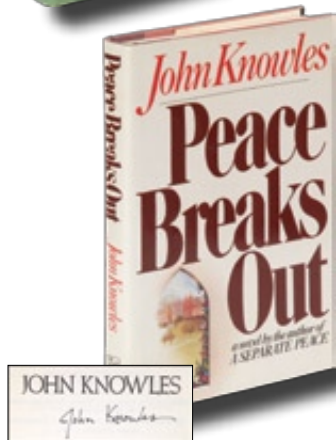
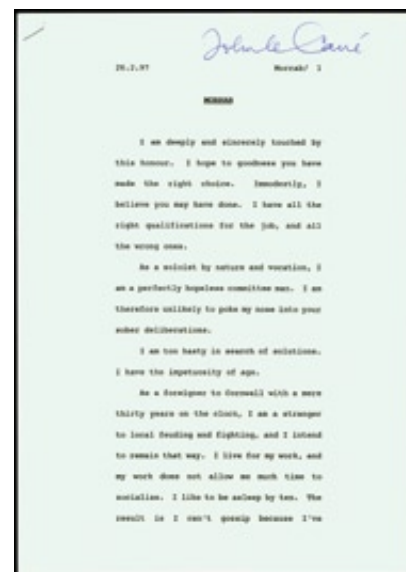
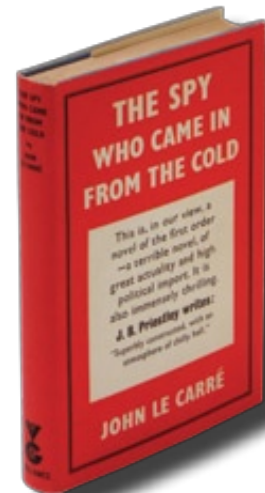
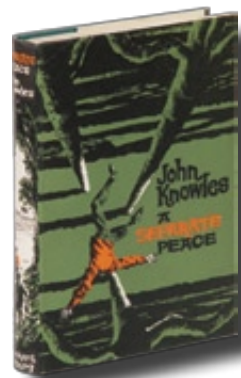
58. -. Same title, the first American edition. NY: Macmillan, 1960. Fine in a fine, first issue dust jacket. Apparently the publisher and author felt that this first issue jacket made the title look too much like a children's book and it was quickly changed; the later jacket, all text, is much more common than the first issue. \$5000

59. **KNOWLES, John.** *Peace Breaks Out*. NY: HRW (1981). The sequel to *A Separate Peace*, which by this time had become a generational classic. Signed by the author. Fine in a fine dust jacket. \$200

60. **LE CARRÉ, John.** *The Spy Who Came in from the Cold*. London: Gollancz, 1963. Le Carré's third book, the definitive Cold War novel, which brought a new level of realism to the genre of spy fiction. Le Carré's first two books had enjoyed only modest success and the first printing of this title was therefore modest; it was reprinted immediately, numerous times, becoming a bestseller on both sides of the Atlantic. Maybe a slight spine slant; still fine in a fine dust jacket, with none of the fading to the spine that is common with this title. A beautiful copy of what is arguably the most important espionage novel of the 20th century. \$3000

61. **LE CARRÉ, John.** *Morrab*. [Penzance]: [Morrab Library], 1997. Le Carré's speech accepting the presidency of the Morrab Library. Computer printout; thirteen pages; double-spaced on cream paper; one of approximately 50 copies signed by Le Carré. Fine. \$375

62. **LEE, Harper.** *To Kill a Mockingbird*. Philadelphia & New York: Lippincott (1960). Her only book, a huge bestseller upon publication which won the Pulitzer Prize, was selected for two different book clubs, and was made into an Academy Award-winning film. The first edition (i.e., first printing, which has been estimated at having been 5000 copies) is not only very scarce, it is virtually impossible to find in collectable condition due to a number of factors: a large percentage of copies of the first printing went to libraries; the dust jacket is unlaminated and printed in dark ink, which tends to rub and show the white paper through the ink; and, because it is one of the best-loved books in American literature, copies tend to have been read, handled, passed around, and re-read—and show the wear and tear of such use. This copy has a bit of a lean to the spine; otherwise it is fine in a fine dust jacket with only the most minute bits of rubbing at the folds and the spine extremities. Probably the nicest copy of this book we've ever seen, and certainly the nicest in the past decade or more. A nearly immaculate copy, completely unrestored, and virtually impossible to find in this condition. \$35000





63. MACLEAN, Norman. *A River Runs Through It*. Chicago: University of Chicago, 1976. One of the most sought-after titles in recent American fiction, two long interrelated stories of a family for whom “there was no clear line between religion and fly-fishing.” Published by the university press as a favor to a retiring professor, the book became a surprise success, first gaining readership through word of mouth recommendations and eventually necessitating many later printings, illustrated and gift editions. Basis for the Robert Redford film featuring Craig Sheffer, Brad Pitt, Tom Skerritt and Emily Lloyd. Slight foxing on top edge, else fine in a price-clipped, else fine dust jacket with very subtle spine fade. \$2500

64. MAILER, Norman. *The Naked and the Dead*. NY: Rinehart (1948). His first book, one of the great novels of World War II, and one of the top hundred classics of the last century. Fine in a fine dust jacket with the lettering bright white. A much nicer than usual copy of this stunning debut novel. Burgess 99. \$4500

65. -. Another copy. Signed by the author. Fine in a fine dust jacket: a beautiful, crisp copy, with virtually none of the rubbing to the bottom edge of the boards that typically afflicts this title, in a beautiful, crisp dust jacket, with no rubbing to the black areas and with the spine completely unfaded and unrubbed, and with the white letters on the spine astonishingly still white. A stunning copy. \$10000

66. MALAMUD, Bernard. *The Natural*. NY: Harcourt Brace (1952). His first book, one of the great baseball novels of all time and basis for a well-received movie. Inscribed by the author in the year of publication to Ray Teal who, along with Malamud, was employed at Oregon State at the time. An interesting inscription: “For Ray Teal/ in place of the wrestling/ match we never got to/ Bern,” and dated “July, 1952.” Trace shelf wear to cloth at extremities; still a fine copy in red boards, in a near fine dust jacket with a couple tiny tears at the crown. There is no priority established between the copies in red, blue or gray boards, but the red and blue states both seem to be considerably scarcer than the gray. A scarce first edition, and especially so with a contemporary inscription. Housed in a custom clamshell box. \$15000



67. MAUGHAM, W. Somerset. *The Razor's Edge*. London: Heinemann 1944. The first British edition, preceded by the American edition. Probably the author's most popular work, in no small part because of its appeal to later generations who felt spiritually bankrupted by traditional Western lifestyles. Filmed by Edmund Goulding in 1946 with Tyrone Power, Gene Tierney, John Payne, Clifton Webb, and Anne Baxter (who won a Best Supporting Actress Oscar). It was remade by John Byrum in 1984 with Bill Murray and Teresa Russell. Fine in a fine dust jacket with none of the usual spine fading, and just a touch of soiling. A nice copy of a very poorly manufactured volume, and a book that despite originally receiving a mixed critical reception has been established as a classic. Burgess 99. \$1750

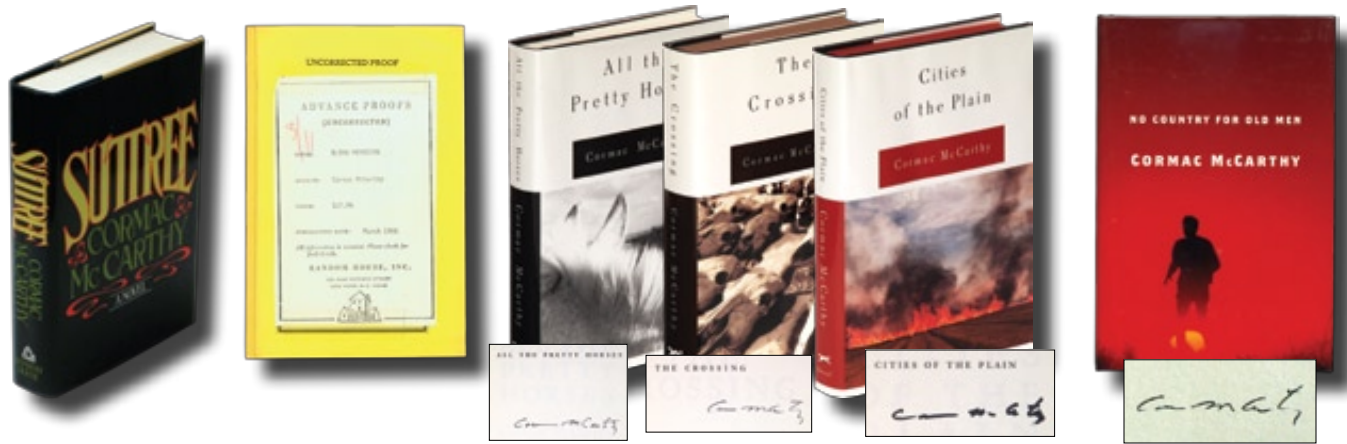
68. McCARTHY, Cormac. *The Orchard Keeper*. NY: Random House (1965). McCarthy's first book, which won a Faulkner Foundation Award for best first novel of the year. Although the book was successful enough to go into a second printing, fewer than 3000 copies were sold in total, and it was a quarter century before McCarthy's *All the Pretty Horses* won the National Book Award and the National Book Critics Circle Award and brought him recognition beyond the small, passionate circle of devotees who had been aware of him over the years. This book is notorious for several flaws: the front flap tends to detach at the fold from excessive scoring in the bindery, and the white jacket is susceptible to yellowing and soiling. This copy is fine in a fine dust jacket, without any of the aforementioned flaws. The top edge stain is still bright green, unlike any other copy we've seen. A beautiful copy of an important first book. \$6000

69. -. Same title, the uncorrected proof copy. Several tiny ink spots to rear cover and spine; very near fine in wrappers, with custom clamshell case. An uncommon advance issue of the author's scarce first book, seldom seen these days, especially in collectible condition. \$4500

70. McCARTHY, Cormac. *Outer Dark*. NY: Random House (1968). His scarce second novel, the total sales of which amounted to 2705 copies. Signed by the author. Fine in a fine dust jacket. A beautiful copy of a book that appears to be at least as scarce as his first and seldom turns up in fine condition, the soft paper jacket being especially prone to wear. \$7500

71. **McCARTHY, Cormac.** *Suttree*. NY: Random House (1979). His fourth book, which many considered his best, at least until the Border Trilogy and *The Road* (and some even still). *Suttree* sold fewer than 3000 copies in the original edition. Fine in a fine dust jacket with just a hint of a wrinkle to the lower front panel. \$2500

72. **McCARTHY, Cormac.** *Blood Meridian*. NY: Random House (1985). The uncorrected proof copy of his fifth book, a novel of the Old West, based on an actual series of events in 1849-1850 in Texas and Mexico, and rendered with an eye to bringing to life the surreal violence of the time and place. Recently voted one of the five best works of American fiction of the last quarter century in a survey conducted by *The New York Times Book Review*. McCarthy's first five books sold fewer than 15,000 copies total—this title selling only 1883 copies before it was remaindered. Tiny spot on half title page; still fine in wrappers, with publisher's promotional sheet laid in. A scarce proof, in our experience. \$3500



73. **McCARTHY, Cormac.** *The Border Trilogy: All the Pretty Horses, The Crossing, Cities of the Plain*. NY: Knopf, 1992, 1994, 1998. Three volumes. Each volume is a first edition and is signed by the author. McCarthy had for years enjoyed a small but respectable following in literary circles; *All the Pretty Horses*, with its timeless rite-of-passage themes and evocative language, backed by the enthusiasm of McCarthy's new publisher, propelled the notoriously private author to bestsellerdom. Each volume is fine in a fine dust jacket; the three are housed in a custom cloth clamshell case with leather spine label. \$4200

74. **McCARTHY, Cormac.** *No Country For Old Men*. NY: Knopf, 2005. Signed by the author on a tipped-in leaf as issued by the publisher. Basis for the Coen Brothers film that won four Academy Awards including Best Picture. Fine in a fine dust jacket. \$1600

75. **McCULLERS, Carson.** *The Heart Is a Lonely Hunter*. Boston: Houghton Mifflin Co. 1940. Slight foxing on front fly, tiny "Editorial Copy" stamp on rear endpaper; else fine in a fine dust jacket, in custom cloth clamshell case. A lovely and crisp copy of the author's excellent first book. \$9500

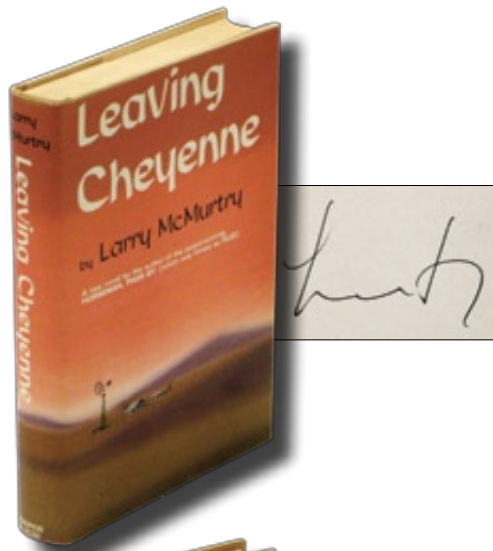
76. **McGUANE, Thomas.** *The Sporting Club*. NY: Simon & Schuster (1969). A review copy of his first book. Signed by the author. Fine in a fine dust jacket with review slip laid in. \$750

77. -. Same title, the uncorrected proof copy. Tall, pad-bound wrappers, with glue strip spine. A very fragile format and the earliest state of his first book to have surfaced. Signed by the author. A little dusty, else fine, and protected in a custom clamshell case. \$1500



78. **McGUANE, Thomas.** *Live Water*. (Stone Harbor): Meadow Run Press (1996). Essays on and tales of angling, by one of the most respected American novelists, who is also an avid angler. This is the deluxe limited edition, one of only 67 numbered copies, signed by McGuane and by the artist, John Swan. Quarterbound in blue leather and linen boards; fine in a fine clamshell box. \$750

79. **McMURTRY, Larry.** *Horseman, Pass By*. NY: Harper (1961). A review copy of McMurtry's first book, one of A.C. Greene's "50 best books on Texas," basis for the movie *Hud*, and winner of the Jesse H. Jones Award from the Texas Institute of Letters for the best novel of the year. *Horseman, Pass By*, which takes its title from the closing lines of a William Butler Yeats poem, was a breakthrough in Texas literature and in regional literature in general: by telling a raw, unadulterated story entirely fitting to its contemporary West Texas setting, McMurtry not only brought the regional novel out of its quaint gentility but gave it a universality it could not have had otherwise; it has been called a West Texas *Catcher in the Rye*, with the caveat that the lives of Texans in general were a little more crude than those of the Easterners in Salinger's novel. Signed by the author. Fine in a fine dust jacket with review slip and author photo laid in. As nice a copy as one could hope for. \$5500

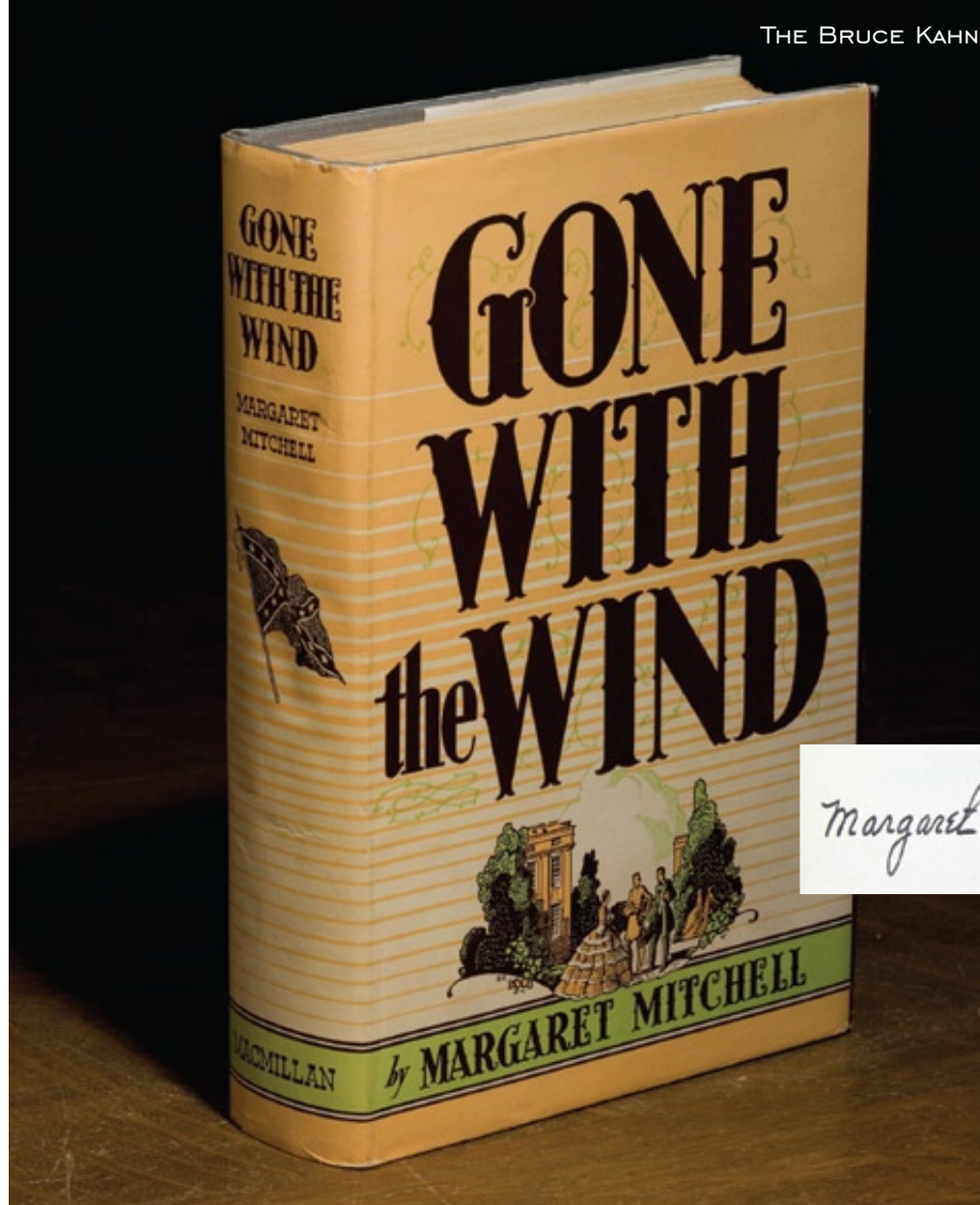


80. McMURTRY, Larry. *Leaving Cheyenne*. NY: Harper & Row (1963). His second novel, also one of the “50 best books on Texas,” according to A.C. Greene. This book was filmed as *Lovin’ Molly* in 1974. Signed by the author. Faint foxing to the lower edge of the cloth on the front cover, else fine in a fine dust jacket. The jacket is unfaded, and is the first issue, with the \$4.50 price. The price was changed to \$4.95 very quickly, and most copies one finds have been price-clipped and/or have a price sticker with the new price on it. Most “first issue” jackets—which show the original printed price—also have an adhesive shadow or residue where a sticker had been affixed and is now gone. This jacket has none of that: it is pristine, the spine absolutely the same color as the front panel, and all of it bright and unmarred. By far the best copy we’ve ever seen. \$5000

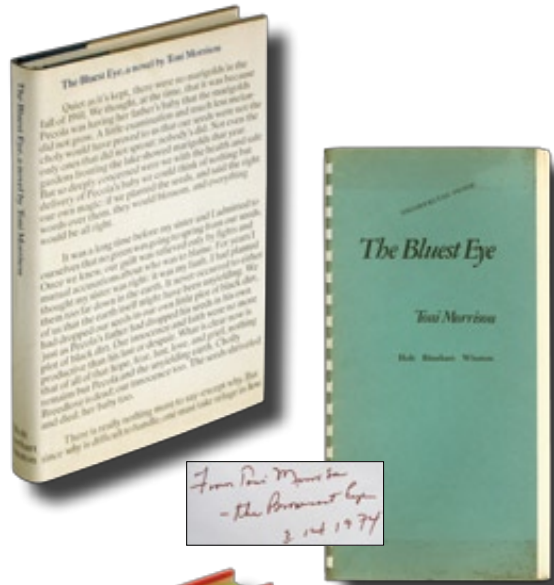
81. McMURTRY, Larry. *In a Narrow Grave*. Austin: Encino, 1968. McMurry’s first book of nonfiction, a collection of essays on Texas. Done by a small press in Austin, the first printing was so rife with typographical errors that it was destroyed; reportedly only 15 copies survived. This is one of those copies, with “skycrapers” for “skyscrapers” on page 105. Signed by McMurry on the front free endpaper. Fine in a fine dust jacket; a flawless copy. Easily the scarcest trade edition in the McMurry canon—at least that we know of—and this is as beautiful copy of it as could be hoped for. \$17500

82. -. Same title. Second printing, preceded only by the suppressed “skycrapers” edition. Signed by the author. Fine in a fine dust jacket. A very nice copy of these important essays on Texas. \$2200

83. MITCHELL, Margaret. *Gone with the Wind*. NY: Macmillan (1936). Her first and only book. This is the first issue in a first issue dust jacket. Signed by the author. A superb copy of this Pulitzer Prize-winner, a novel that helped both to cement the legend of the “Old South,” and subtly subvert it at the same time. Certainly one of the most famous and popular novels of the century and the basis for the Academy Award-winning film. Fine in a fine dust jacket with the slightest rubbing at the flap folds. One of the nicest, if not the nicest copy we’ve seen. At a glance, this copy is so fresh it appears to be a facsimile but it is not; rather it is a near-immaculate copy in original condition, housed in a beautiful, full morocco clamshell case stamped in gilt. \$55000

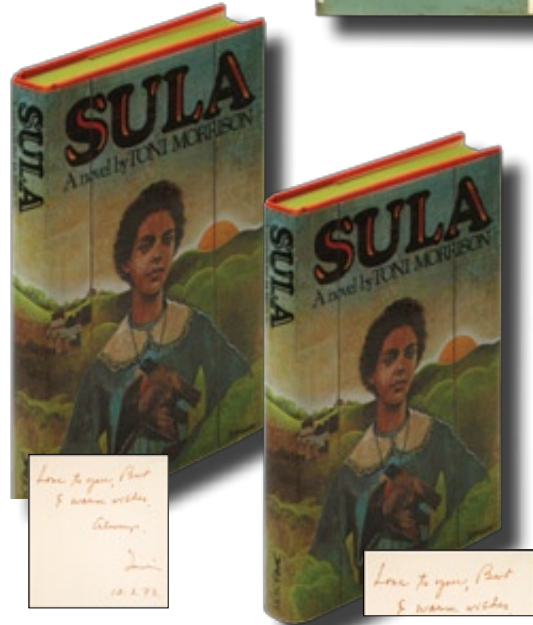


84. **MORRISON, Toni.** *The Bluest Eye.* NY: HRW (1970). Her scarce first book, a coming-of-age story about a year in the life of a young black girl who endures a series of hardships and degradations and finally becomes so fixated on the blue eyes of a friend's doll that she goes insane. With this novel, Morrison began the exploration of race in American culture and society, and especially within the black community, that has become the dominant theme of her writing. It was not until her third novel, *Song of Solomon*, was published, however, that Morrison received widespread national attention. Since then, her books have been bestsellers upon publication, and *Beloved*, her fifth book, was awarded the Pulitzer Prize for fiction in 1988, and she won the Nobel Prize for Literature in 1993. *Beloved* was also recently voted the best novel of the past 25 years by a group of writers, editors and critics that were contacted by *The New York Times*. This is a fine copy in a very near fine dust jacket with just a shade of edge-tanning. \$6000



From Toni Morrison
- The Bluest Eye
2.14.1974

85. -. Same title. The uncorrected proof copy. Inscribed by the author: "From Toni Morrison/ — the Brownest Eye/ 3.14.1974." Tall ringbound wrappers, darkened at the edges; still near fine, in custom clamshell box. A scarce book even in the regular trade edition, it is virtually unknown in proof form. This is the only proof copy we have ever seen, and it bears a remarkable inscription from Morrison, who has become increasingly inaccessible as her public stature and celebrity have grown. \$12500

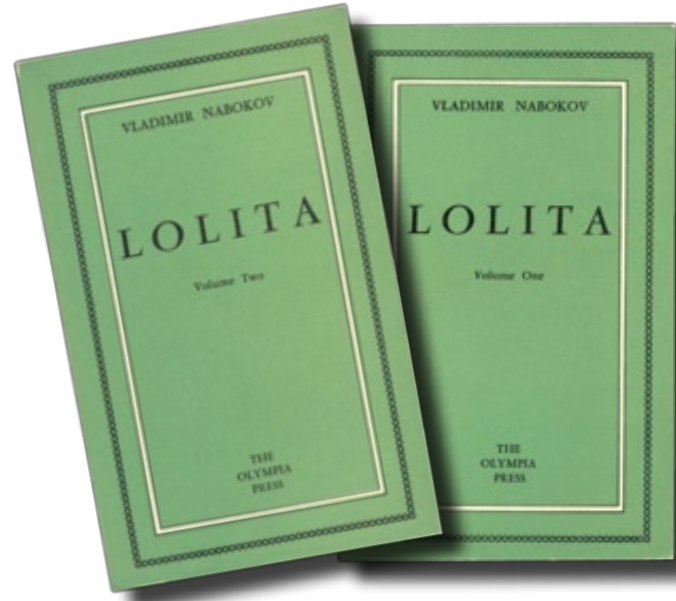


Love to you, Bert
& warm wishes
Toni
12.3.73

Love to you, Bert
& warm wishes

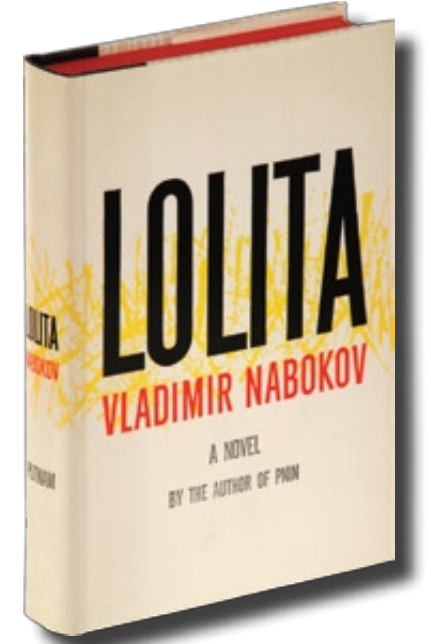
86. **MORRISON, Toni.** *Sula.* NY: Knopf, 1974. The Nobel laureate's second book. Nicely inscribed by the author before publication to one of her editors, Bert Krantz: "Love to you Bert & warm wishes, Always, Toni. 12.3.73." The book was published in January 1974, so this is a pre-publication copy. Fine in a very near fine dust jacket with two tiny tears on the rear panel. A book that seemed to be plagued by production flaws, this is a lovely copy, with a nice association. \$3750

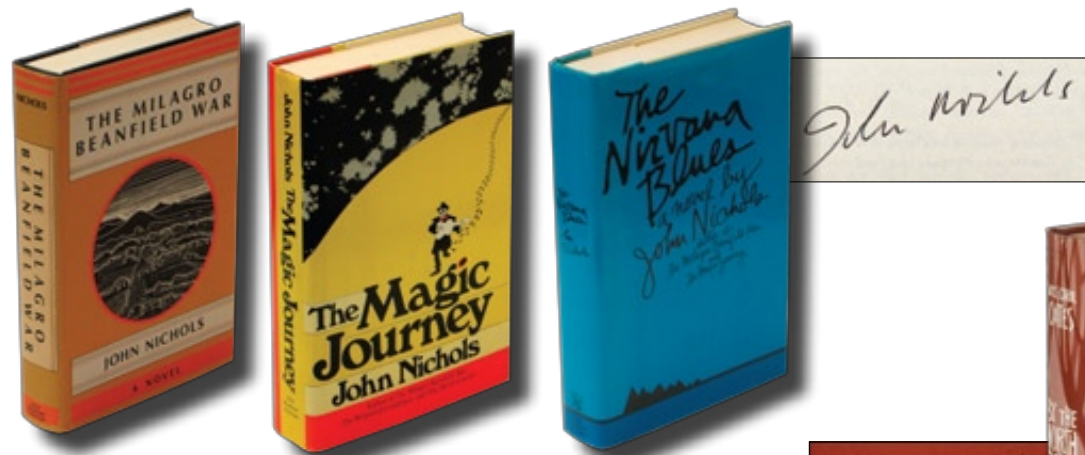
87. -. Another copy. Signed by the author. Fine in a fine dust jacket. \$3000



88. **NABOKOV, Vladimir.** *Lolita.* Paris: Olympia Press (1955). The correct first edition of Nabokov's masterwork, published in Paris by the Olympia Press, which was most widely known at that time for the pornography published in its "Travelers Companion" series. This novel, which is now viewed as one of the high spots of 20th century literature, was not published in that series, but was bound in wrappers that are essentially identical to the Travelers Companion books—presumably so that potential buyers might purchase it thinking they were buying the more hardcore erotica. Shortly after it was published, it was banned in France for three years (1956-1959). Published in an edition estimated at 5000 copies. Two volumes in wrappers, this being the first issue with the price of 900 francs and no sticker residue. Faint light crease to the front cover of Volume 1, otherwise this is a fine copy with no discoloration to the green wrappers or the white portions of the spines—and exceedingly scarce thus. Housed in a custom full leather gilt stamped slipcase and cloth chemise. One of nicest copies we have ever seen. \$13500

89. -. Same title, the first American edition. NY: Putnam (1955). Basis for two films, the 1962 Stanley Kubrick version featuring James Mason, Shelley Winters, Peter Sellers, and Sue Lyon (and which garnered Nabokov his only Oscar nomination), and the 1997 Adrian Lyne version with Jeremy Irons, Melanie Griffith, Frank Langella, and Dominique Swain. Fine with the topstain as new in a fine dust jacket. A nearly perfect copy. \$5000



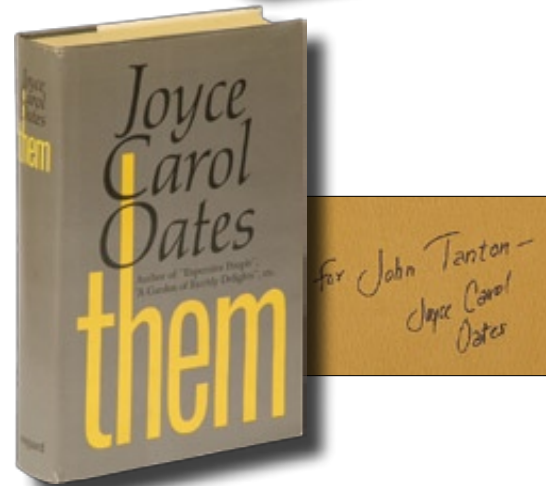


90. NICHOLS, John. *The Milagro Beanfield War*, *The Magic Journey*, *The Nirvana Blues*. NY: Holt, Rinehart, Winston (1974, 1978, 1981). The three volumes in Nichols' New Mexico Trilogy. Signed by the author in the third volume. The first volume has a very small bump to the spine base and jacket; the second volume has a short gutter tear and a tiny bit of top edge foxing, in a jacket with a mild upper edge crease; the set is for the most part stunning, still very near fine or better with no tears or fading. The first book was memorably adapted for film by Robert Redford, with Nichols co-authoring the screenplay. For the three volumes: \$1500



91. OATES, Joyce Carol. *By the North Gate*. NY: Vanguard Press (1963). The author's first book, a collection of short stories. Nicely inscribed by the author to Richard Poirier, literary critic and founder of the Library of America, in the year of publication. Fine in a fine, price-clipped dust jacket. A very nice copy. \$1250

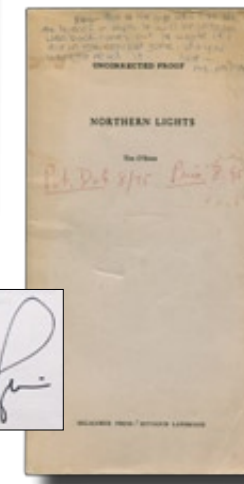
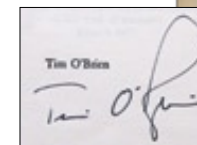
92. OATES, Joyce Carol. *Them*. NY: Vanguard Press, 1969. Her fourth book and breakthrough novel, published in a small print run when the publisher had given up on the author as a commercially successful proposition. Briefly inscribed by the author. Fine in a fine dust jacket with just a touch of rubbing. A very nice copy of this National Book Award-winning novel. \$700



93. O'BRIEN, Tim. *Fire in the Hole. War Stories of a Part-time Pacifist*. (NY): Delacorte/Seymour Lawrence (1972). The uncorrected proof copy of O'Brien's first book, printed using the title and subtitle that preceded its published title—*If I Die in a Combat Zone*. Laid in is a letter from the publisher, Seymour Lawrence, to Peter Braestrup, a former war correspondent for *The New York Times* and *The Washington Post*, soliciting comments for the dust jacket. The proof is dated August 12, 1972; Lawrence's letter is dated October 12, 1972. The book was published in March, 1973. One of the scarcest proofs of this era: we have only seen one other copy of it, and that was in Tim O'Brien's own collection. \$12500



94. O'BRIEN, Tim. *If I Die in a Combat Zone*. (NY): Delacorte/Seymour Lawrence (1973). His first book, a highly praised memoir of the Vietnam war in which O'Brien uses some of the techniques of fiction to convey the experience of Vietnam from the grunt's perspective with immediacy and power. Signed by the author. Fine in a fine dust jacket. The book has none of the fading to the extremities of the boards that is typical of this title. One of the nicest copies we've seen, if not *the* nicest. \$4500



95. O'BRIEN, Tim. *Northern Lights*. (NY): Delacorte/Lawrence (1975). The uncorrected proof copy of his second novel, a tale of two brothers in the wilderness of northern Minnesota, one of them a war veteran, the other a veteran of the protests against that war. Approximately 5 1/4" x 10 1/2", with holograph page numbers. This copy has the publication date and price handwritten on the front cover, along with a note of transmittal, in part, "...this is the guy who has all the friends in Mpls..." O'Brien is a relentless reviser and re-writer, and this proof varies from the published text in at least one substantial degree—a two-page section in the proof has been deleted from the final book. Minor corner stain, light edge-sunning and a bit of surface soiling; very good in tall wrappers. Scarce: we've only seen a couple of copies in the last two decades or more. \$3000

96. O'BRIEN, Tim. *Going After Cacciato*. (NY): Delacorte (1978). His third book, a magical realist novel about an American soldier in Vietnam who decides to walk away from the war and go to Paris overland. Winner of the National Book Award. Signed by the author. Fine in a fine dust jacket with none of the usual spine fading and increasingly scarce in nice condition. A beautiful copy. \$1000

97. -. Same title, the uncorrected proof copy. The proof is of considerable interest bibliographically, as the author changed the book substantially between the time the proof was prepared and the publication of the finished book, especially near the end of the text. This was the author's own copy, with his final changes in his hand, together with a letter dated April 1980 attesting to that fact. In addition, the proof itself is signed by the author and dated April, 1980. Spine cocked; covers somewhat creased and used; very good in tall wrappers. A bibliographically significant proof and a uniquely important copy of one of the literary classics of the Vietnam war. \$7500

98. O'BRIEN, Tim. *Speaking of Courage*. Santa Barbara: Neville, 1980. His first limited edition, a chapter that was excised from *Going After Cacciato* and later appeared, in a much reworked version, in *The Things They Carried*. Of a total edition of 326 copies, this is one of 26 lettered copies, bound in full leather and signed by the author. Fine. \$950

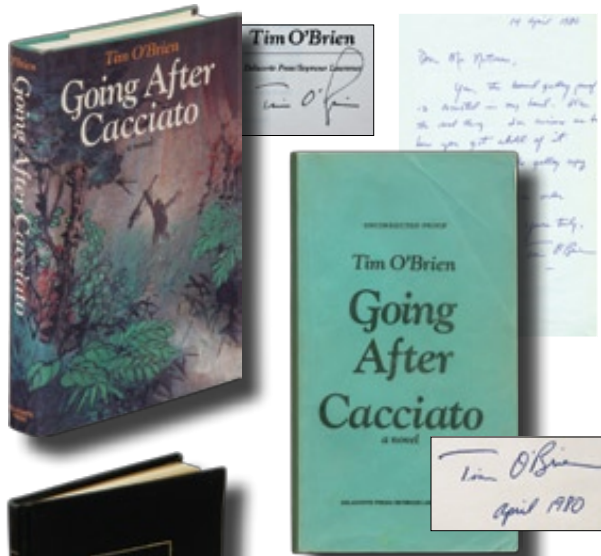
99. -. Same title, the dedication copy. The printed dedication page reads, "For Greg O'Brien, my brother." The printed colophon page, which is signed by the author, reads, "This is Greg O'Brien's copy." Additionally, the copy is inscribed by the author: "To Greg, Love, Tim." Bound in full leather. Fine. Unique. \$3000

100. -. Same title, O'Brien's own copy. The printed colophon page reads, "This is the author's copy." Signed by O'Brien on the colophon and on the title page. The text bears numerous corrections, additions and deletions in the author's hand. Bound in full leather. Fine. Unique. \$3000

101. O'CONNOR, Flannery. *Wise Blood*. NY: Harcourt Brace (1952). Her first novel. Inscribed by the author: "For Mrs. King regards from Flannery O'Connor May 1952." Modest stain at the bottom of the spine, thus near fine in a beautiful, fine dust jacket. Housed in a custom cloth clamshell case with leather spine label. A lovely copy of the author's first book, memorably filmed by John Huston in 1979. Burgess 99. \$11000

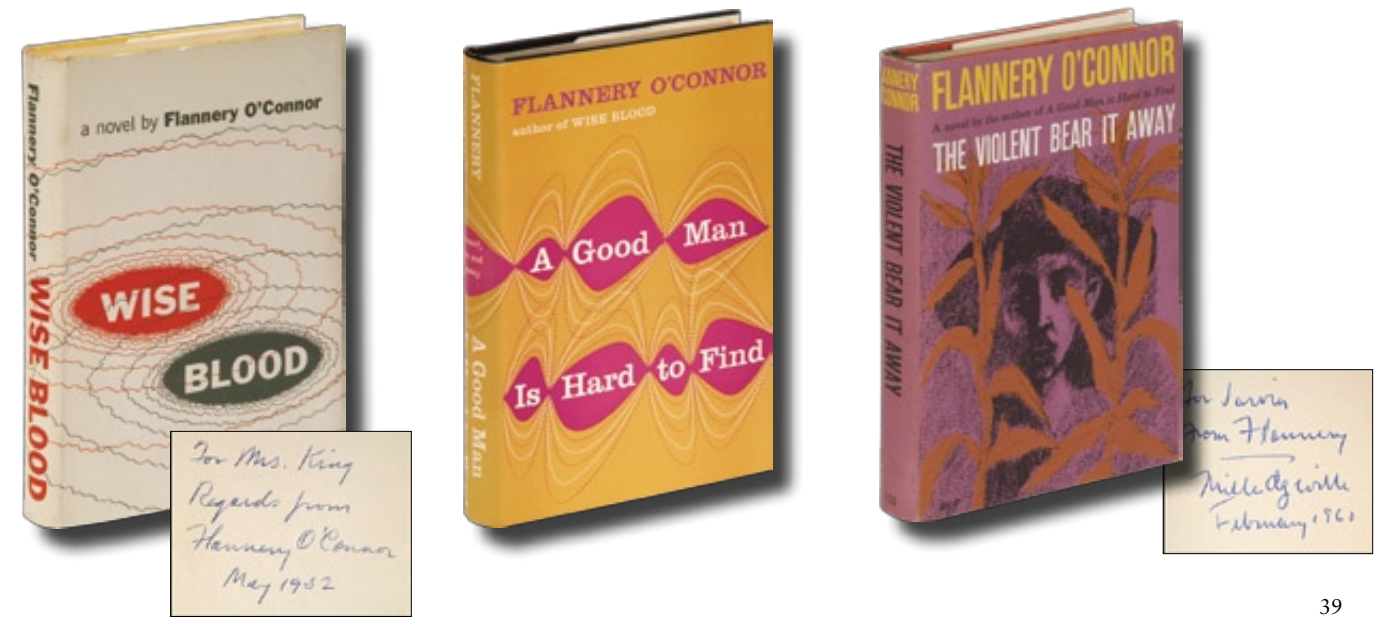
102. O'CONNOR, Flannery. *A Good Man Is Hard to Find*. NY: Harcourt Brace (1955). The author's masterpiece, her second book and first of short stories. A breathtaking collection of horror tales that probe the darkest heart of the South through the use of traditional "Southern Gothic" writing mixed with a nightmare vision seemingly derivative of German expressionism. A trifle rubbed at the bottom of the spine as always, still easily fine in a flawless and completely unfaded fine dust jacket. A stunning copy. \$6500

103. O'CONNOR, Flannery. *The Violent Bear It Away*. NY: Farrar, Straus & Cudahy, 1960. The author's second novel and the last of her three books that were published during her lifetime. Inscribed by the author: "For Jarvin from Flannery. Milledgeville February 1960" on the half-title. Signed copies of *The Violent Bear It Away* are of almost legendary rarity, as the author was quite ill and housebound by the time it achieved publication (as would be indicated by the "Milledgeville" in the inscription). One of only two or three signed copies of this title we've seen. A trifle sunned at the crown, else fine in a fine dust jacket with a touch of rubbing, housed in a custom cloth clamshell case with leather spine label. \$10000



...ven shined like a stop-motion photograph, or a memory. The town could not talk, and it would not listen, and it was really a very small town anyway. "How'd you like to hear about the time I almost won the Silver Star for valor?" he might have said. The Chevy seemed to know its way around the lake.

It was late afternoon. Along an unused railway spur, four men were erecting steel launchers for the evening fireworks. They were dressed alike in khaki trousers, work shirts, visored caps and black boots. They were talking and laughing. One of the men...





104. O'HARA, John. *Appointment in Samarra*. NY: Harcourt Brace (1934). O'Hara's famous first book, realistically detailing the three-day disintegration of Julian English in O'Hara's invented city of Gibbsville, PA. Errata slip. Fine in a fine, first issue dust jacket. The nicest copy that we have seen, and probably the nicest copy there is. Although O'Hara's literary reputation has slipped over time, *Appointment in Samarra* nonetheless was named to the Modern Library list of the best 100 novels of the 20th century. An important debut, and a stunning copy. \$30000

105. O'HARA, John. *Ten North Frederick*. NY: Random House (1955). Winner of the National Book Award and the basis for the film, written and directed by Philip Dunne and featuring Gary Cooper and Diane Varsi. Fine in a fine dust jacket. A beautiful copy. \$250

106. ONDAATJE, Michael. *The Dainty Monsters*. (Toronto): (Coach House) (1967). His first book, a volume of poetry. One of 500 numbered copies. This copy is inscribed by Ondaatje, "with best wishes," in 1968. Fine in a very near fine dust jacket with just a bit of creasing to the upper edge. \$2500

107. ONDAATJE, Michael. *The Man With Seven Toes*. (Toronto: Coach House 1969). The hardcover issue. Nicely inscribed by the author "with best wishes & love" in 1970. One of 300 numbered copies of the true first edition of this very uncommon title. Fine in a dust jacket with a touch of foxing, else fine. \$3000

108. ONDAATJE, Michael. *The Collected Works of Billy the Kid*. (Toronto): Anansi, 1970. The hardcover issue of this book, his first to win the Governor General's Award. Signed by the author. Fine in a second state dust jacket with the announcement of the award printed on the front cover; trace edge rubbing, near fine. The hardcover issue of this title is easily his scarcest trade edition, with estimates of the print run tending to be in the range of 250 copies. \$2500

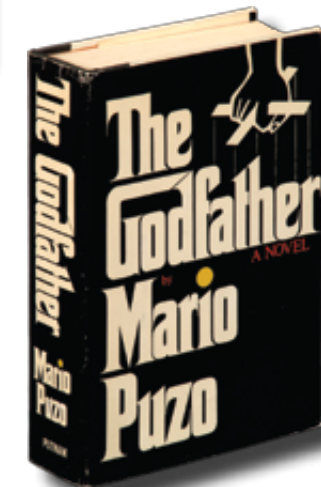
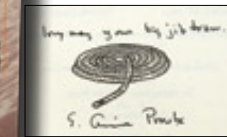
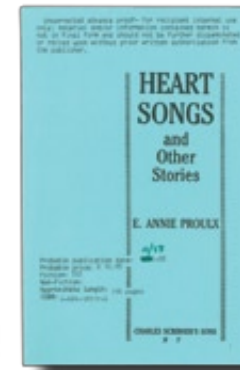
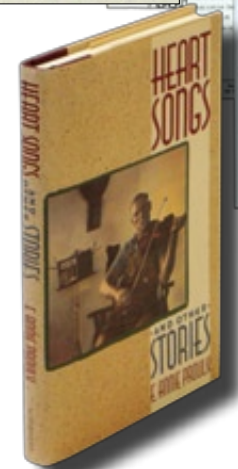
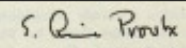
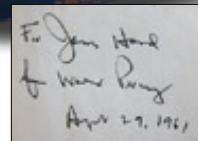
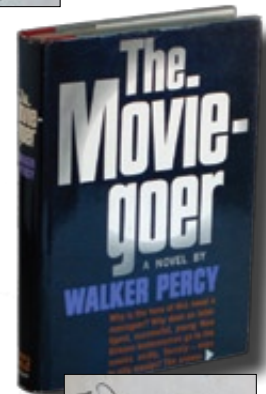
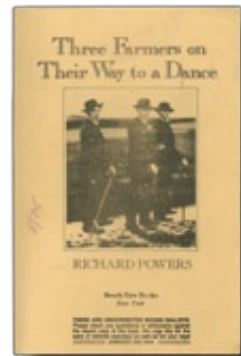
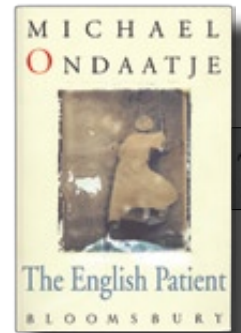
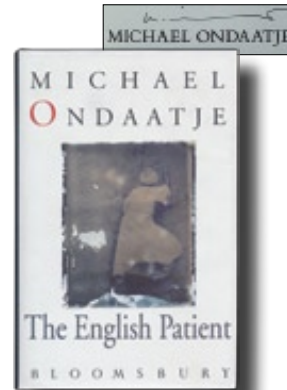
109. ONDAATJE, Michael. *Rat Jelly*. (Toronto): Coach House 1973. The hardcover issue. Signed by the author. Fine in a fine dust jacket. Only a small number were issued in hardcover. \$2250

110. ONDAATJE, Michael. *The English Patient*. London: Bloomsbury (1992). The true first edition, preceding the Canadian, American and all other editions. Signed by the author. A Booker Prize winner, and the basis for the excellent Anthony Minghella film with Ralph Fiennes and Kristin Scott Thomas. Fine in a fine dust jacket. \$500

111. -. Same title, the advance reading copy (marked "uncorrected proof"). Signed by the author. Fine in wrappers. \$1250

112. PERCY, Walker. *The Moviegoer*. NY: Knopf, 1961. His first book, winner of the National Book Award and a novel that helped establish Percy as both an important Southern writer and as a chronicler of the spiritual malaise of modern America. The Linda Hobson bibliography gives the first printing as 1500 copies although other sources indicate perhaps 3000; in either case, a very small first printing and a very scarce first book. This copy is fine in a fine dust jacket with just a hint of wear at the extremities: a beautiful copy of this book which, because of its dark, unlaminated dust jacket, readily shows wear and tear. This copy is inscribed by the author in the year of publication on the front free endpaper and additionally signed by the author on the title page. A beautiful, near-immaculate copy of an award-winning first book. \$10000

113. POWERS, Richard. *Three Farmers on Their Way to a Dance*. NY: Beech Tree Books (1985). The uncorrected proof copy of one of the most highly praised first novels of recent years—a finalist for the National Book Critics Circle Award and winner of the Rosenthal Award from the American Academy and Institute of Arts and Letters for a book of "considerable literary achievement." Publication date written on front cover; near fine in wrappers. An uncommon proof, and an important debut. \$1000



114. PROULX, E. Annie. *Heart Songs and Other Stories*. NY: Scribner (1988). A review copy of her first book of fiction, after a number of nonfiction books, mostly of the "how-to" variety. Signed by the author. Fine in a fine dust jacket with review slip, author photo and promotional sheet laid in. \$750

115. -. Same title, the uncorrected proof copy. Publication date changed by hand on front cover; fine in wrappers. \$900

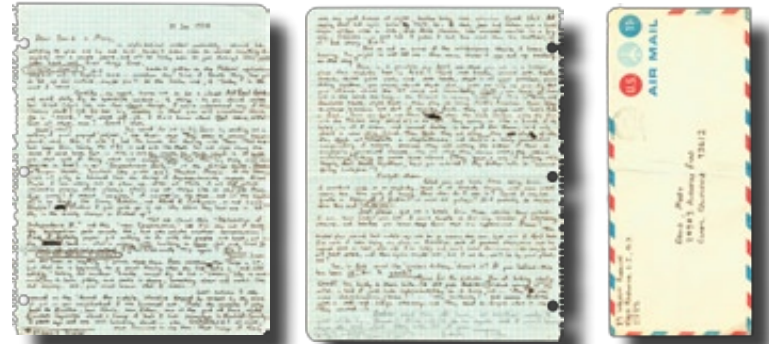
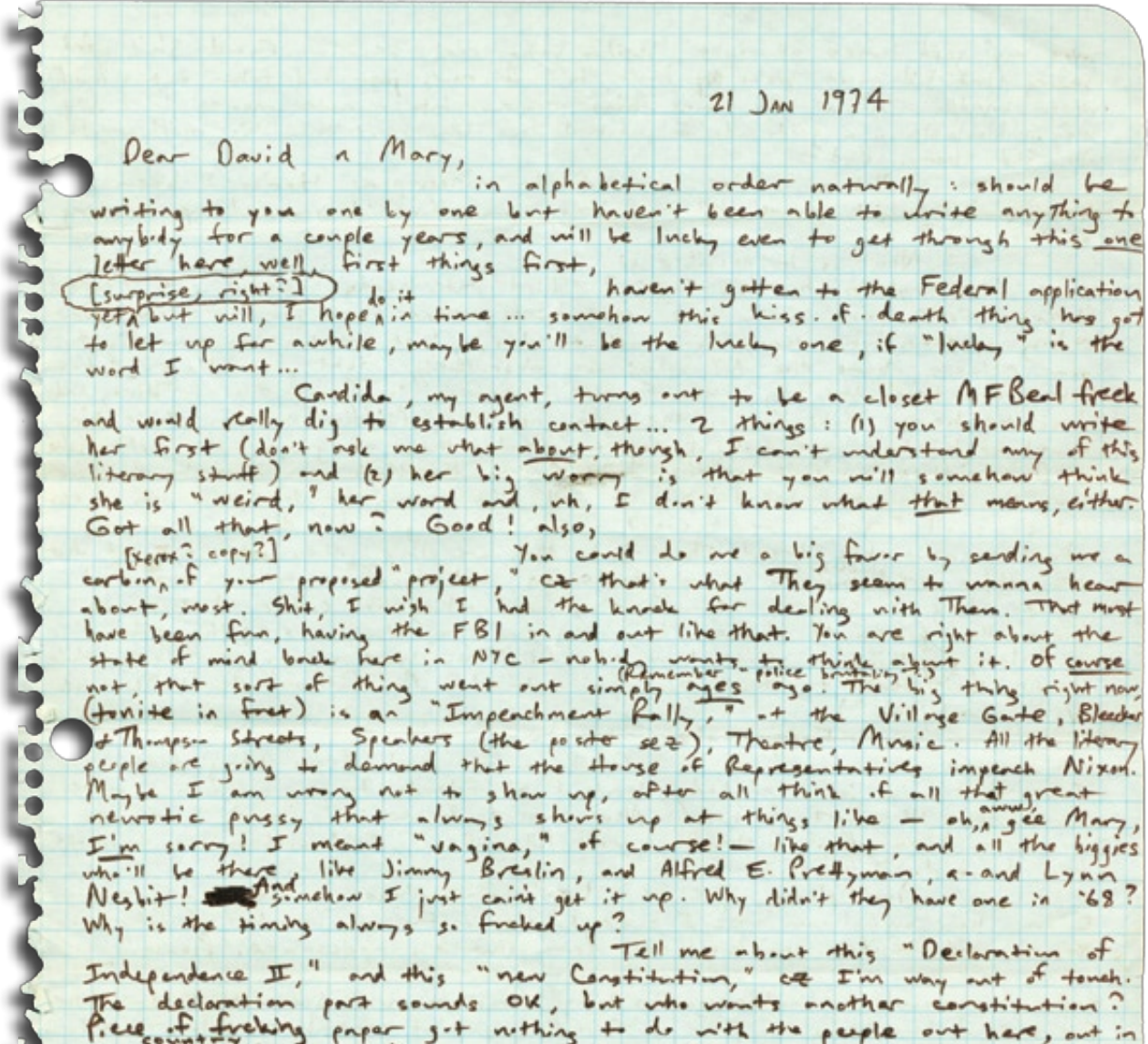
116. PROULX, E. Annie. *The Shipping News*. NY: Scribner (1993). Her second novel and third work of fiction, which won both the National Book Award and the Pulitzer Prize—a rare literary double. Signed by the author with the added sentiment, "long may your big jib draw." Fine in a fine dust jacket. \$750

117. PUZO, Mario. *The Godfather*. NY: Putnam (1969). A bestseller that was made into the acclaimed blockbuster Francis Ford Coppola movie with Marlon Brando, Al Pacino, James Caan and Robert Duval. Fine with unblemished white boards, in a very near fine dust jacket with two short tears at the crown, and just a touch of the usual rubbing. Exceptionally uncommon in this condition, without any amateur or professional restoration. \$3500

118. PYNCHON, Thomas. Autograph Letter Signed. January 21, 1974. Two tightly printed pages, on both sides of one sheet of graph paper, written to his friends, authors David [Shetzline] and his wife Mary [M.F. Beal]. Last paragraph written in pencil, including the signature "Love, Tom." A lengthy letter, over 1000 words, to two friends who date back to his college days 15 years earlier. Both Shetzline and Beal were students at Cornell, and a part of the group that came to be known as the "Cornell School" of writers, including Pynchon, Richard Farina, Shetzline and Beal. Shetzline published two novels in the late 1960s—*Heckletooth 3* and *DeFord*, which is dedicated to the memory of Farina—and Pynchon wrote blurbs for both of them. Pynchon also wrote a blurb for M.F. Beal's novel, *Amazon One*, about a group of radical activists of the 1960s. She also wrote what many consider to be the first lesbian/feminist detective novel, *Angel Dance*.

All of these elements come into play in this remarkable letter, which deals with literary matters, political matters, and the correspondents' longtime friendship. Written four months after *Gravity's Rainbow* was published, the letter sheds light on Pynchon's state of mind in the aftermath of the work of writing that novel. The letter starts out apologizing for writing to them together instead of "one by one but haven't been able to write anything to anybody for a couple years, and will be lucky even to get through this one letter here..." He goes on to tell them that his agent, the legendary Candida Donadio, "turns out to be a closet MF Beal freek [sic] and would really dig to establish contact..." He advises Mary to write to Candida but says "don't ask me what about, though, I can't understand any of this literary stuff"—a remarkable comment from someone who has just finished writing *Gravity's Rainbow*.

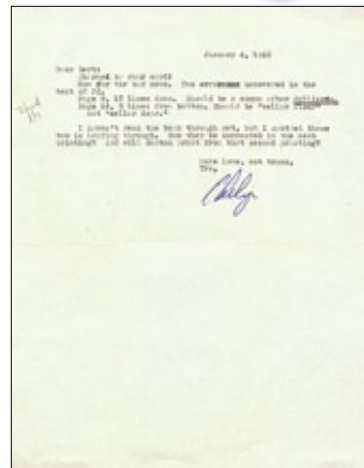
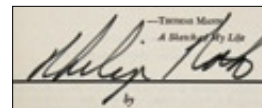
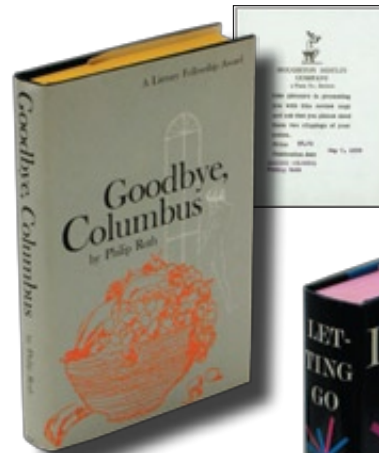
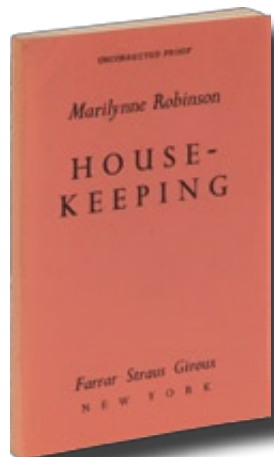
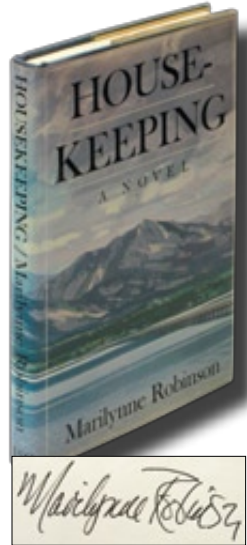
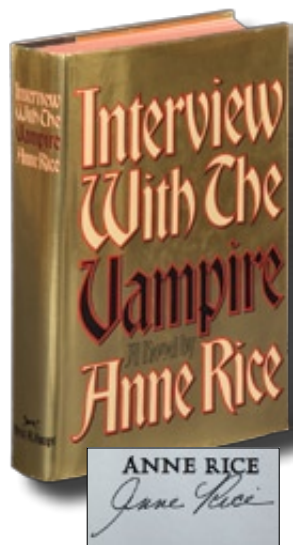
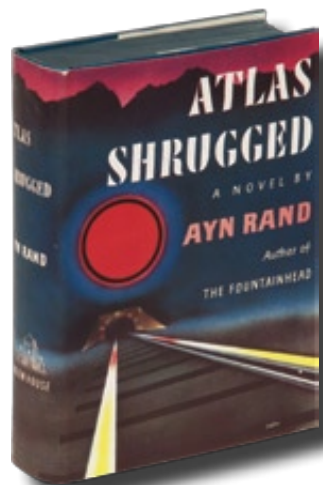
A long paragraph details events in New York City, where he is living, including an "Impeachment Rally" in Greenwich Village. Pynchon is self-consciously disdainful of this round of political activism: "Maybe I am wrong not to show up, after all think of all that great neurotic pussy that always shows up at things like -- oh, aww, gee Mary, I'm sorry! I meant 'vagina,' of course! -- like that, and all the biggies who'll be there..." He goes on to describe that he is having "what the CIA calls a 'mid-life crisis,' looking for another hustle, cannot dig to live a 'literary' life no more..." A "lump of hash I lost somewhere in Humboldt County 3 years ago" figures into what becomes an increasingly textured, complicated narrative, much



the way his fiction does, at the same time that it represents his side of an obviously ongoing dialogue, and elicits further contact from the recipients: in referring to stories of bad LSD circulating, he asks "You might as well tell me. How many times'd you end up sucking on the rug?"

A dissection of the general state of mind among the self-proclaimed hip in New York City follows, and he waxes nostalgic for the West a couple of times: "Last fall I rode around on the 'Hound for a while. Would've dropped by [their place in northern California] except by the time I got in your neighborhood I was bummed out..." Future "master plan" was "to go across the sea, but now I don't know. I've sort of been keying my plans on Geraldine, part of general resolution not to impose shit on her, also coz I'm lazy and can't make decisions... so maybe we will head west, and then again maybe not, but if we do we'll be by your place, OK?" A remarkable letter, exhibiting all of the characteristics for which Pynchon's writing is known, and many of the concerns that he raises in his writings, and addressed to two of his closest and oldest friends. Pynchon even used Shetzline's name in *Gravity's Rainbow*: Shetzline was credited with having written the "classic study" of "the property of time-modulation peculiar to Oneidine." Folded in twelfths for mailing, else fine in hand-addressed envelope folded in fourths. Housed in an attractive custom quarter leather clamshell box. In content and style, probably the best Pynchon letter we have ever seen.

\$25000



119. **RAND, Ayn.** *Atlas Shrugged*. NY: Random House, 1957. A recent study of Rand's cultural legacy concluded that no single work of the 20th Century had influenced more individual readers than this objectivist allegory. Fine in a fine, first issue dust jacket. A beautiful copy. \$5000

120. **RICE, Anne.** *Interview with the Vampire*. NY: Knopf, 1976. The author's first book, and the first entry in her Vampire Chronicles, with a particularly fresh example of the easily-worn gold-foil jacket. Basis for the Neil Jordan film with Brad Pitt, Tom Cruise, Antonio Banderas, Stephen Rea, Christian Slater and Kirsten Dunst. Signed by the author. Fine in a fine dust jacket. \$1500

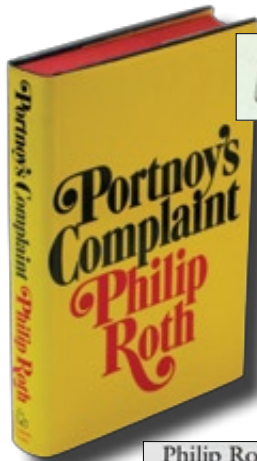
121. **ROBINSON, Marilynne.** *Housekeeping*. NY: FSG (1980). Her first book and her only novel until *Gilead*, which won the 2005 Pulitzer Prize. *Housekeeping* won the Ernest Hemingway Foundation Award, a Richard and Hinda Rosenthal Award, and was the basis for a well-received movie; it was also named one of the best works of American fiction of the last quarter century in a survey by *The New York Times Book Review*. This copy is signed by Robinson. Fine in a very near fine jacket with the slightest degree of fading to the spine. \$1750

122. -. Same title. The uncorrected proof copy. Top corner a trifle bumped, still fine in wrappers. Laid in is a letter from an editor to John Fowles asking for his comments. \$2500

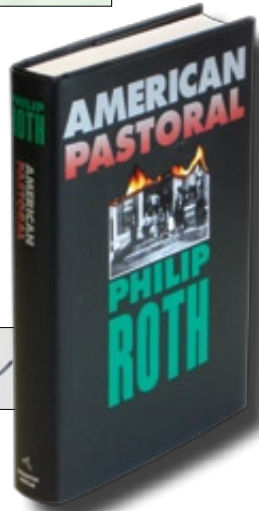
123. **ROTH, Philip.** *Goodbye, Columbus*. Boston: Houghton Mifflin, 1959. A review copy of his first book, a collection of short fiction including the title novella—which was the basis for a well-received movie in the Sixties—and five short stories. Winner of the Houghton Mifflin Literary Fellowship Award and the National Book Award. This copy is fine in a fine dust jacket, with no blemishes, no fading, no wear; even the yellow topstain on the top page edges is bright and new-looking. Review slip laid in. A beautiful, unparalleled copy of a landmark first book, and especially scarce thus as the book is rather cheaply produced: the jacket is unlined and prone to fading and wear. Since the 1990s, Philip Roth has been the most decorated author in American letters, winning every major award, some of them more than once. The Library of America has included him among its offerings, effectively making him a part of “the canon” of American literature. His first book has been scarce in fine condition for a long time; there is probably not another copy of it as attractive as this one. \$10000

124. **ROTH, Philip.** *Letting Go*. NY: Random House (1962). The author's second book, and his first full-length novel. Signed by the author. Fine in a very near fine dust jacket with just a touch of shelf wear. A very nice copy; seldom found in this condition, and especially uncommon signed. \$1850

125. **ROTH, Philip.** Typed Note Signed. January 4, 1968[1969]. A note addressed “Dear Bert [Krantz],” thanking him for a card and then quickly adding that he has found two errors in the text of “PC” (*Portnoy's Complaint*), despite not having read the book through yet. He describes the errors and asks if they can be corrected in then second printing and whether Bantam will print from the second printing. Signed: “Make love, not typos,/ Yrs, Philip.” Roth's dating of this letter is itself likely a typo: the book's official publication was in February of 1969; the letter was likely written in January of 1969. A bibliographically significant letter, pertaining to what may still be Roth's best-known work. Folded for mailing; recipient's marginal mark; author's name on verso; near fine. \$1500



Philip Roth

Philip Roth
Philip Roth

Salman Rushdie



Salman Rushdie

126. 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. Fine in a very near fine dust jacket with the barest hint of sunning to the spine. A beautiful copy of a classic. \$1500

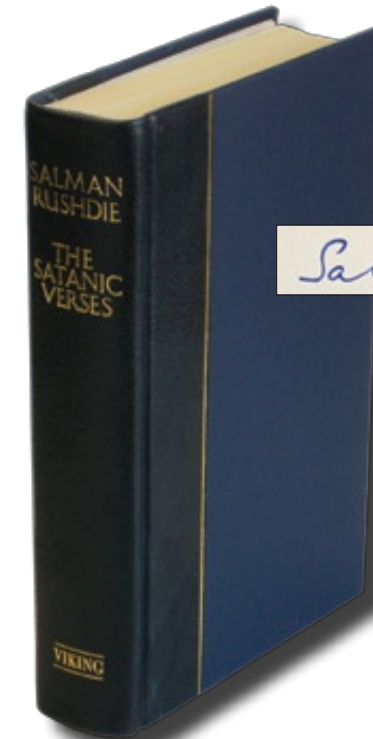
127. ROTH, Philip. *American Pastoral*. Boston: Houghton Mifflin, 1997. Winner of the Pulitzer Prize. Signed by the author. Fine in a fine dust jacket. Uncommon signed. \$1500

128. RUSHDIE, Salman. *Midnight's Children*. NY: Knopf, 1981. The first American edition of the author's second book, winner of Britain's Booker Prize and the first book in his ambitious sequence of novels of the Muslim world, which culminated in *The Satanic Verses* and the death sentence that was imposed on him by Islamic fundamentalists. The American edition is the true first, preceding the British (they were both printed in the U.S.). An important book that launched Rushdie's literary career as it represented a quantum leap from the subject matter and accomplishment of his first novel. This title was later named as the outstanding title among *all* the Booker Prize winners—the so-called “Booker of Bookers.” Signed by the author. Fine in a fine dust jacket. \$2500

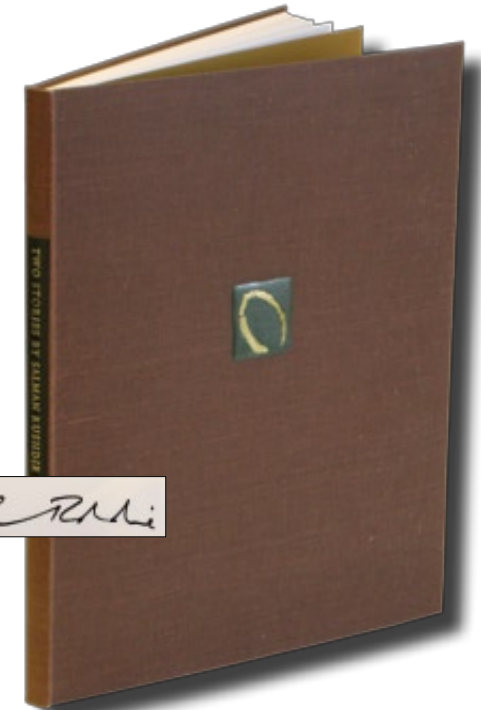
129. -. Same title, the first British edition. London: Jonathan Cape (1981). Although the American edition is the true first, the British edition is the more desirable edition for “following the flag,” and it is also considerably scarcer than the U.S. edition, with 2500 copies printed. In addition to winning the Booker Prize and being named the “Booker of Bookers,” this book was voted again in 2008 as the Best of the Bookers, and the most outstanding novel published in the past 40 years. Signed by the author. Fine in a very near fine dust jacket with just a modicum of fading to the spine and top edge. \$3000

130. RUSHDIE, Salman. *The Satanic Verses*. (London): Viking (1988). The limited edition of this controversial book, published simultaneously with the British trade edition and bound in goatskin and buckram cloth. An ambitious novel and an imaginative tour de force, the book seems destined to become part of literary history by virtue of its notoriety—it prompted a death sentence on Rushdie by Islamic fundamentalists, causing him to go into hiding for years—rather than its considerable literary accomplishment. Winner of the Whitbread Prize. One of 100 numbered copies signed by the author. Fine. \$1250

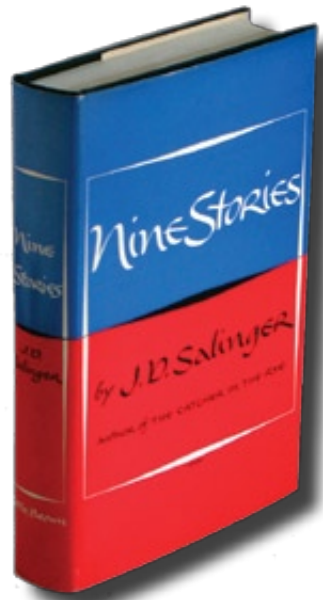
131. RUSHDIE, Salman. *Two Stories*. (Great Britain): Privately Printed, 1989. A limited edition of two stories (“The Free Radio” and “The Prophet's Hair”) by Rushdie, illustrated with five woodcuts and three linocuts by Bhupen Khakhar. Of a total edition of 72 copies, this is one of 60 numbered clothbound copies signed by the author. Fine in a fine slipcase. \$1250



Salman Rushdie



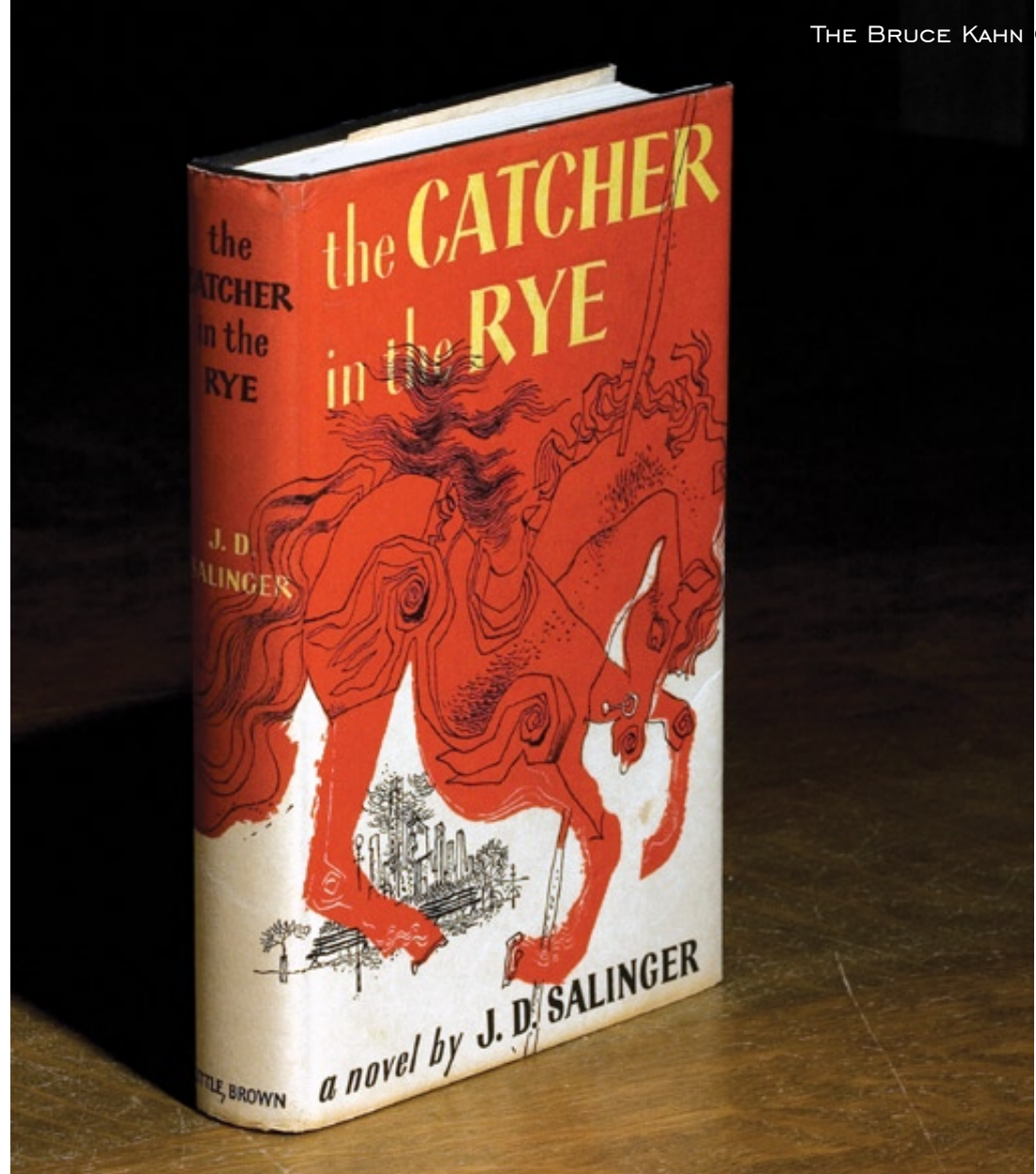
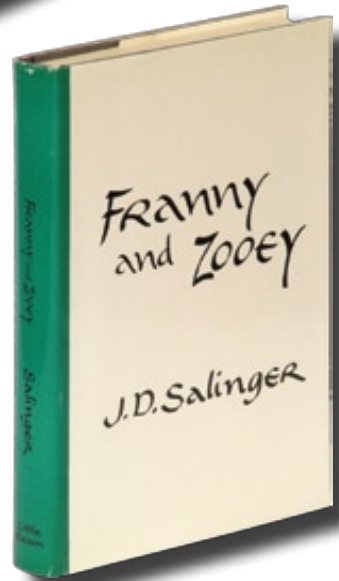
Salman Rushdie



132. SALINGER, J.D. *The Catcher in the Rye*. Boston: Little, Brown, 1951. Salinger's classic first book, a coming-of-age novel that has influenced successive generations of young people with its adolescent hero's rejection of the "phoniness" of the adult world around him combined with the authenticity of his voice. Salinger's book retains the freshness it had when first published, and it stands as one of the great fictional accomplishments of 20th century American literature, included on every list of the 100 best novels of the century, and listed as number 2 on the Radcliffe list and number 6 on the Waterstone's list. This is a fine copy in a fine, unrestored dust jacket with one tiny spot on the front panel. A beautiful copy: the pages are whiter than usual; the corners square; the spine gilt bright; and the jacket is clean with the colors bright and unfaded. A very attractive copy of this book, which seldom turns up in such condition. Housed in a custom full leather clamshell case with gilt stamping and raised bands, and a cloth chemise. \$25000

133. SALINGER, J.D. *Nine Stories*. Boston: Little, Brown (1953). His second book and first collection of short fiction, which some consider even more accomplished than his landmark novel, *The Catcher in the Rye*, and which was issued in an edition only half as large (5000 copies vs. 10,000 for *Catcher*). These stories helped establish Salinger permanently in the pantheon of American postwar writers, and his continued publication of short stories in *The New Yorker* over the next decade cemented his reputation. This copy shows evidence of the text paper aging at two different rates, as all copies do; it seems two slightly different paper stocks were used in the production of this book. Otherwise this is a fine copy in a fine dust jacket, with no fading, fraying or other wear to the jacket. Enormously scarce thus. \$9500

134. SALINGER, J.D. *Franny and Zooey*. Boston: Little, Brown (1961). His important third book, two novellas of the Glass family that first appeared in *The New Yorker*. Fine in a fine dust jacket. A beautiful, fresh copy. \$2000



135. SALINGER, J.D. *Raise High the Roof Beam, Carpenters and Seymour an Introduction*. NY: Little, Brown (1963). The first issue, which lacks a dedication page. An exceptionally scarce issue—some knowledgeable sources have speculated that as few as 20 to 30 copies of this issue were released before they were reissued with a tipped-in dedication page. Fine in a dust jacket with a tiny and barely noticeable tear at the spine, else fine. \$5000

136. SALINGER, J.D. *The Complete Uncollected Short Stories of J.D. Salinger*. (n.p.): (n.p) [1974]. Two volumes. The first issue, in text only wrappers. Salinger successfully suppressed publication of both the first and second issues of this unauthorized collection. Fine. Scarce. \$1500

137. SEBALD, W.G. *The Emigrants*. London: Harvill Press (1996). The unaccountably scarce hardcover issue of the first English-language edition of his second book. This copy is fine in a fine dust jacket. \$750

138. SHAARA, Michael. *The Killer Angels*. NY: David McKay (1974). His second novel, winner of the Pulitzer Prize and, according to many, the best novel about the Civil War battle of Gettysburg, and, with Stephen Crane's *Red Badge of Courage*, one of the best Civil War novels ever written. This copy is fine in a fine dust jacket, and exceptionally scarce thus: the cheap "perfect binding" often results in the text block coming loose in the hinges, but this copy is tight and without flaws.\$5000

139. STEINBECK, John. *Tortilla Flat*. NY: Covici Friede (1935). The fourth novel by the Nobel Prize winner, preceding his Pulitzer Prize-winning masterwork, *The Grapes of Wrath*, by four years. A scarce book, printed during the Depression in an edition of only 4000 copies, this was the first of Steinbeck's books to receive significant popular attention, because of its sympathetic portrayal of Monterey *paisanos*. This is a fine copy in a very nearly fine dust jacket. Exceptionally scarce thus: the blue topstain is rich and unfaded; the binding is clean and tight; the dust jacket is unfaded and with the exception of two tiny edge tears virtually perfect. A rarity in this condition. In a custom quarter leather clamshell case. \$15000

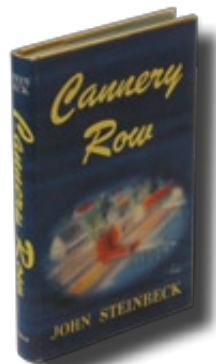


140. STEINBECK, John. *In Dubious Battle*. NY: Covici Friede (1936). A powerful novel of migrant farm workers rising up against landowners. Written at a time when much contemporary fiction was geared toward proletarian aspirations, Steinbeck's novel could have been a mere propaganda piece; instead, it is an exploration of ideals, social protest and social justice, and the relationship of mob behavior to individual values and, as such, still resonates with relevance decades later. This is a fine copy in a fine dust jacket. A beautiful copy, and nearly impossible to find in this condition. In a custom clamshell box. \$17500

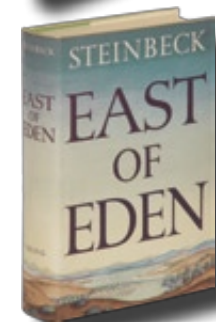
141. STEINBECK, John. *Of Mice and Men*. NY: Covici Friede (1937). Steinbeck's classic short novel of a couple of hobos drifting during the Depression, which has twice been translated to the screen. Inscribed by the author on the front free endpaper. This is the first issue, with "pendula" on page 9 and a bullet between the "8's" on page 88. A fine copy in a very near fine dust jacket with a hint of sunning to the spine but otherwise perfect. An important book, uncommon signed, and rare in this condition. In a custom quarter leather slipcase and chemise. \$12500

142. STEINBECK, John. *The Long Valley*. NY: Viking, 1938. Fine in a very near fine dust jacket with slight soiling. A nice copy. \$3000

143. STEINBECK, John. *The Grapes of Wrath*. NY: Viking (1939). The greatest novel by this Nobel Prize winner, one of the greatest American novels ever, and *the* great American novel of the Depression era. Steinbeck fused social consciousness with literary artistry, refusing to allow his writing to become doctrinaire the way so many novelists of the Thirties did. Winner of the Pulitzer Prize, and the basis for an Academy Award-winning film in 1940. A fine copy in a fine dust jacket: no wear to the binding or the book; the yellow topstain is rich and bright; the jacket is unfaded and unfrayed. An exceptionally nice copy of a book that shows wear readily. One of the nicest copies we've ever seen of this book. In a custom slipcase and chemise. \$17500



144. STEINBECK, John. *Cannery Row*. NY: Viking, 1945. The first issue, in buff cloth, of Steinbeck's homage to the people of Monterey county, where he was born. A slight novel, but one of the more lasting testaments of his body of work. A fine copy in a fine dust jacket. Rare thus. \$5000



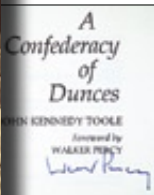
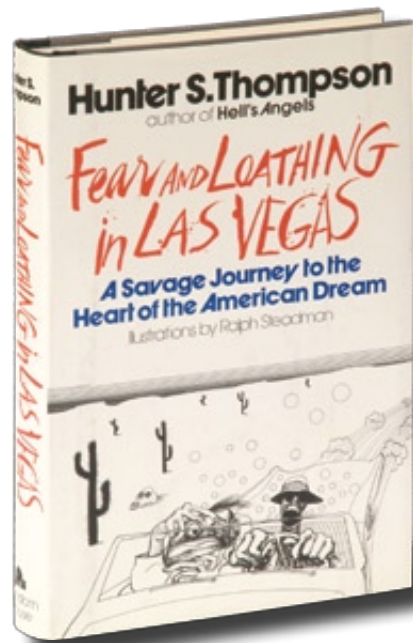
145. STEINBECK, John. *East of Eden*. NY: Viking, 1952. Basis for the splendid Elia Kazan film, scripted by Paul Osborn, with James Dean in his first starring role. Jo Van Fleet, in her film debut, won an Oscar and Julie Harris deserved one as well. Fine in a fine dust jacket. A beautiful copy. \$3000

146. STONE, Robert. *Children of Light (aka A Hall of Mirrors)*. Boston: Houghton Mifflin, 1967. The uncorrected proof copy of Stone's first book, originally entitled *Children of Light* but which had the title changed after these proofs were set as a result of the publisher learning that another novel with that title was to be published that year. The title was taken from a Robert Lowell poem and the new title, *A Hall of Mirrors*, was also taken from one of the lines of that poem—ironically, a line that was edited out of later versions of the poem by Lowell. Stone's book was awarded the prestigious Houghton Mifflin Literary Fellowship Award—an award previously given to such first novels or first books as Robert Penn Warren's *Night Rider*, Philip Roth's *Goodbye, Columbus* and Margaret Walker's *Jubilee*. It also won the Faulkner Foundation Award for best first novel of the year. The proof copy differs from the published text in two respects (that we have noted): the epigraph, the verse from the Lowell poem, is not present; and minor changes in the text have been made in two places, which resulted in two cancel leaves being inserted in the published first editions. 57 copies of the proof were printed in late 1966, with publication scheduled for "2/67," according to a label pasted inside the proof. What with the title change and the change to the text, publication was ultimately held up until August, 1967. When shown this copy of the proof of his first book, the author at first did not recognize it and then, after realizing what he was holding, inscribed the book on the half-title "For ___/ uncoverer of wonders!/ Robert Stone." He claimed he had never seen one before, including at the time of the book's publication. In over 25 years of handling Stone's books, and being on the lookout for this proof, we have never seen another copy, let alone seen one offered for sale. Our co-writer of the Robert Stone bibliography, Bev Chaney—who worked at Houghton Mifflin at the time this was published—had a copy that he kept in a bank vault, and we only ever saw a photograph of it. That copy went to an institution when Chaney's Robert Stone collection was sold in its entirety. Slight edge wear to the wrappers, and a little bit of dampstaining to the edges of them; still very good in tall ringbound wrappers. An elusive proof of an important first book. \$15000



147. THOMPSON, Hunter S. *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream*. NY: Random House, 1971. The Gonzo manifesto and how-to travel book, basis for the Terry Gilliam film featuring Johnny Depp and Benicio Del Toro. Almost none of the fading to the boards usually seen on this title: very near fine in a fine dust jacket. A beautiful copy. \$1500

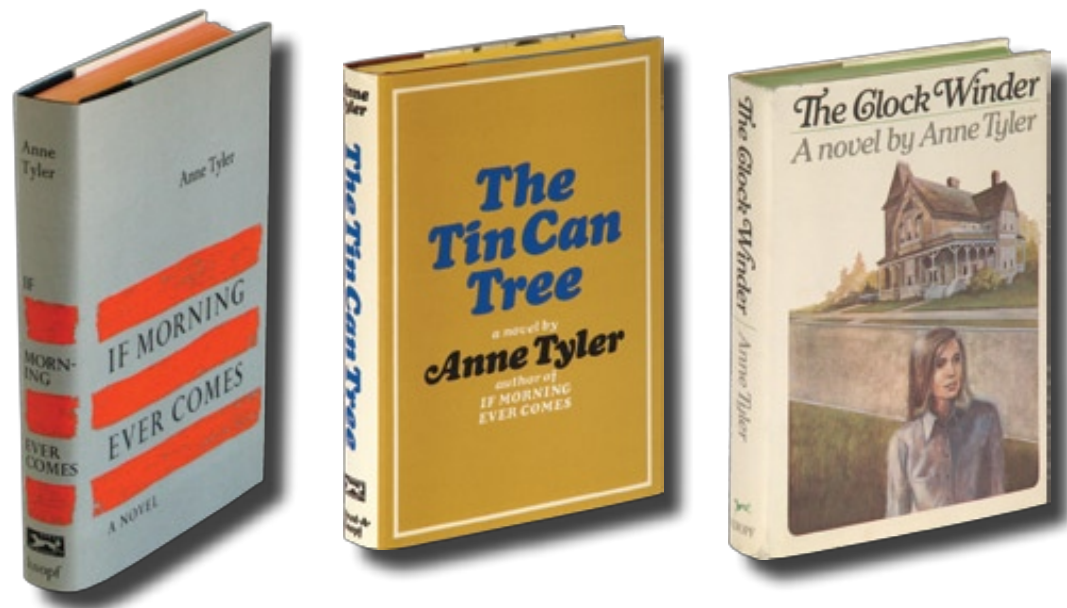
148. TOOLE, John Kennedy. *A Confederacy of Dunces*. Baton Rouge: Louisiana State University 1980. Posthumously published novel that was the first work of fiction published by LSU, and which had a very small first printing (reportedly 2500 copies). Initially the book was rejected by dozens of publishers 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 championed the book, arranged for its publication, and contributed an introduction. Excellent reviews and word of mouth led to its becoming a best-seller, and eventually it won the Pulitzer Prize. This copy is signed by Walker Percy. A fine and unusually tight copy (the boards tend to splay on most copies) in a fine and bright dust jacket. An especially nice copy of a book that has become exceptionally uncommon. Burgess 99. \$7500



149. TYLER, Anne. *If Morning Ever Comes*. NY: Knopf, 1964. The first novel by the author of *The Accidental Tourist* and the Pulitzer Prize-winning *Breathing Lessons*. Written when she was just 22 years old, and published with a small first printing of only 4000 copies. Fine in a fine dust jacket and custom clamshell box. \$2500

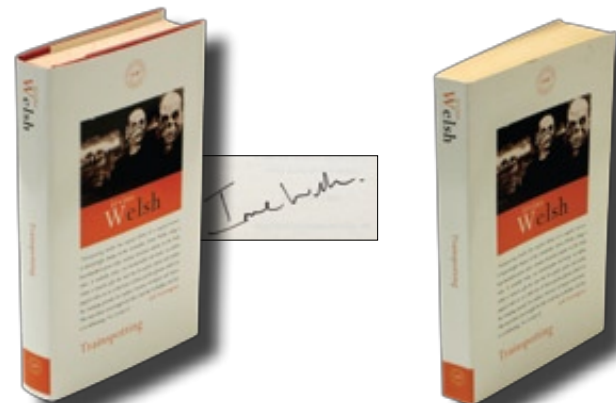
150. TYLER, Anne. *The Tin Can Tree*. NY: Knopf, 1965. Her second book. Two tiny stains on the front flyleaf; still easily fine in a fine dust jacket. A beautiful copy, with the spine snowy white and exceedingly scarce thus: we have never seen a nicer copy. \$3000

151. TYLER, Anne. *The Clock Winder*. NY: Knopf, 1972. Her fourth book, which many consider her scarcest. Signed by the author. Stain on the front board, else near fine in a very near fine dust jacket with the slightest smudging on the rear panel. \$3000

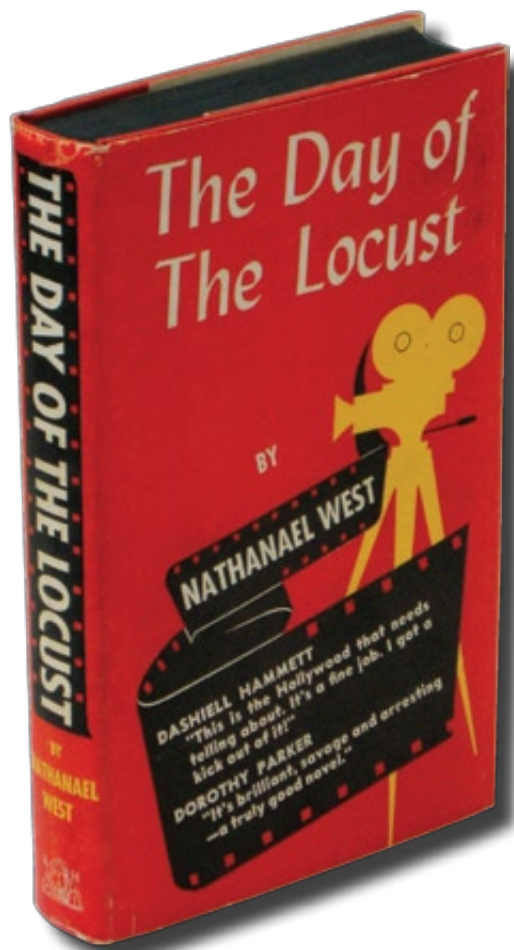


152. WELSH, Irvine. *Trainspotting*. London: Secker & Warburg (1993). His first novel, highly acclaimed upon publication and later the basis for the phenomenally successful movie that became a cultural milestone of the 1990s. This is the hardcover issue, reportedly one of only 600 copies, most of which presumably went to libraries; the bulk of the edition was issued in softcover. Signed by the author. Remainder speckling (?) to top edge; else fine in a fine dust jacket. \$3500

153. -. Same title, the softcover issue. Fine in self-wrappers. Uncommon in the first printing, especially in this condition. \$500



154. WEST, Nathanael. *The Day of the Locust*. NY: Random House (1939). The author's classic novel of Hollywood, a scathing satire based on his own experiences as a screenwriter and for which he has received something approaching literary immortality. His last novel published in his lifetime: West was killed with his wife in a car accident in 1940, apparently after becoming distraught upon hearing of F. Scott Fitzgerald's death, and failing to notice a stop sign. *The Day of the Locust* remains the crowning achievement of his career, and a novel with influence far beyond the author's overall modest output during his short career; his first book had been published only eight years earlier. A bit of foxing to the foreedges of the pages, otherwise a fine copy in a very near fine dust jacket, with none of the fading so typical of this title. The best copy we can recall seeing offered for sale in well over a decade. A beautiful copy. \$15000



An Announcement to our customers:

Reader To Reader is a nonprofit charitable organization that is devoted to sending good books, free of charge, to the nation's neediest libraries. Dave Mazor, of Amherst, Massachusetts, started it in the fall of 2002 and has already shipped almost 1,000,000 books to over 350 of the poorest school libraries in the country—from rural schools in Mississippi to inner city New Orleans schools devastated by Hurricane Katrina, to the Navajo, Pine Ridge and Arapahoe reservations, and to small, underfunded colleges across the country.

The program works by means of a continuous process of feedback and dialogue, so that the schools receive what they need, not simply what someone somewhere wants to get rid of. What has developed is a free resource lifeline of the highest quality.

Based on the campus of Amherst College, Reader To Reader has received acclaim for its grassroots efforts that bring big results at low cost. They have done spectacular work on budgets of a hundred thousand dollars per year where government and other nonprofit organizations that spend millions have failed.

Reader To Reader is run by Dave Mazor and a small handful of volunteers. The program has been growing steadily, adding new schools every month, attempting to team up with local business to increase efficiency in distributing the books, and is looking to continue to grow by putting in place models of recycling and distribution that can be transported to other regions and emulated again and again.

Reader To Reader needs your financial donations to pay for basic supplies—boxes, tape, etc.—shipping and to cover the cost of the ongoing operation. Individual and institutional donations can make a huge difference in keeping the program going, and growing, and are tax deductible. Reader to Reader is a 501(c)3 charitable organization.

Donations can be made online at the website www.readertoreader.org Monetary donations or book contributions can also be sent to:

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38 Woodside Avenue
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LOTTA *

LOTTA **

THE
POST-
MAN
ALWAYS
RINGS
TWICE

JAMES
CAGNEY

GONE
WITH THE
WIND

MARGARET
MITCHELL



ERNEST HEMINGWAY

THE

IN
DUBIOUS
BATTLE

STEINBECK

the
Nature

a novel
by Jack
Kerouac

