



157

MODERN LITERATURE

| KEN LOPEZ BOOKSELLER



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CATALOG 157—MODERN LITERATURE

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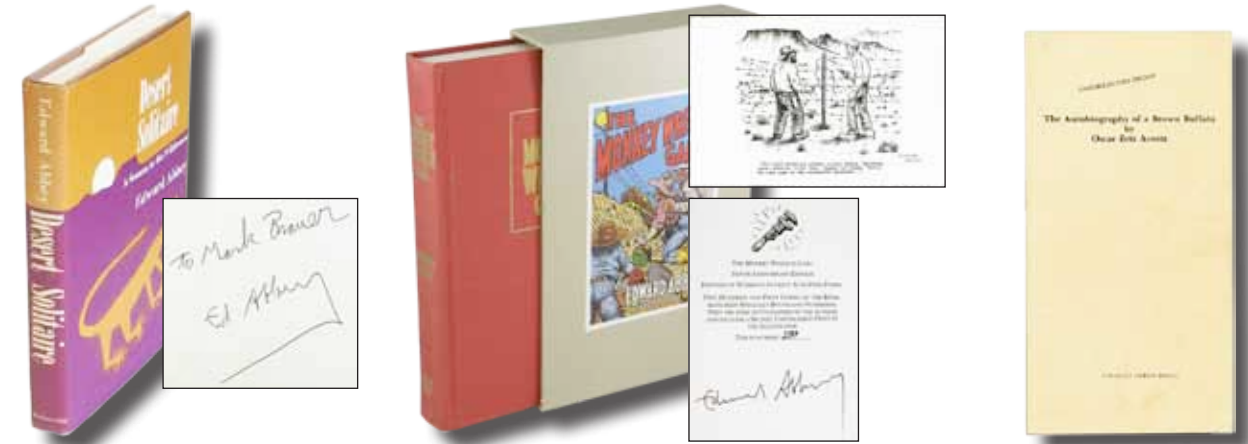
We are actively buying fine books in our field.

Cover illustrations—Front: **Item #53**; Inside front: **Item #76**; Inside rear: **Item #160**.

1. **ABBEY, Edward. *Desert Solitaire*.** New York: McGraw-Hill (1968). His first book of nonfiction, a classic of nature writing in the company of Rachel Carson's *Silent Spring* or Aldo Leopold's A Sand County Almanac. Inscribed by the author. Slight spine lean; else fine in a very near fine dust jacket with several small edge nicks. An attractive copy of this landmark work, increasingly scarce in fine condition, and especially so signed. \$3500

2. **ABBEY, Edward. *The Monkey Wrench Gang*.** Salt Lake City: Dream Garden Press, 1985. The limited issue of the Tenth Anniversary Edition of his most famous novel, a combination *roman à clef* and "how-to" manual for direct-action environmentalists. This edition includes a chapter not in the original edition. Illustrated by noted cartoonist R. Crumb, famous for his underground comix of the 1960s. One of 250 numbered copies signed by Abbey. Laid in is a signed limited print by R. Crumb: "You can't never go wrong cutting fence." Fine in a very near fine slipcase with a small corner bump. \$1500

3. **ACOSTA, Oscar Zeta. *Autobiography of a Brown Buffalo*.** (San Francisco): (Straight Arrow)(1972). The uncorrected proof copy of the first book by the iconoclastic Chicano lawyer who was characterized so vividly in Hunter Thompson's *Fear and Loathing in Las Vegas*. A legendary and elusive figure who later disappeared, Acosta remains a quintessential character of the Sixties—a gonzo lawyer plying his trade out on the edge of political unrest, social turmoil, and the personal weirdness induced by overindulgence in drugs of all types, psychedelics in particular. Tall wrappers; a few spots on the front cover and some pencil erasures there; about near fine. Straight Arrow proofs are extremely scarce: Straight Arrow Press was the publishing arm of *Rolling Stone* magazine, which at the time was still a small, cash-strapped counterculture publication. We've only seen a small handful of Straight Arrow proofs over the years, and we have only handled one other copy of this proof, and seen a listing for one more. A significant book of its time, by a larger-than-life character who embodied many of the era's aspirations and excesses. \$1250



4. **ADAMS, Douglas.** *The Long Dark Tea-Time of the Soul.* NY: Simon & Schuster (1988). The second of his comic fantasy mystery novels featuring Dirk Gently, a “holistic detective” who uses the “interconnectedness of things” to solve the *whole* crime. By the author of *The Hitchhiker’s Guide to the Galaxy*. Inscribed by the author: “To ____/ Another funny guy!” Two page corners turned; very near fine in a fine dust jacket. \$125

5. **(Altamira). BREUIL, Henri and OBERMAIER, Hugo.** *The Cave at Altamira at Santillana del Mar, Spain.* Madrid: Tipografia de Archivos, 1935. An elaborate volume on the prehistoric cave paintings of Altamira, updating a 1906 edition by Breuil and Emile Cartailhac. Large quarto with 52 plates, both black & white photographs and full color plates reproducing Breuil’s original drawings of the animals in the Altamira frescoes. A number of the color plates are double pages; all are protected with tissue guards. The caves at Altamira were discovered in the 1870s and were the first caves to be found that contained prehistoric artworks. Their Spanish discoverers were ridiculed for claiming that the paintings belonged to people of the Upper Paleolithic era, and it wasn’t until decades later, after numerous other such caves had been found around Europe, that this became a generally recognized truth. Breuil, a French archeologist, visited the site and made drawings of a number of the animals depicted on the cave walls for the 1906 monograph—notably in particular a species of bison that had been extinct in Spain for thousands of years; three decades later he updated and expanded his work, taking advantage of increased access to the cave and newly available lighting. The present volume has more plates than the earlier one, and all of the earlier images have been updated and improved. The discovery of the caves at Altamira was one of the most significant archeological discoveries of the 19th century, changing forever our understanding of our human forebears. This volume was produced during the Spanish Second Republic, the relatively brief period of liberal democracy preceding the Spanish Civil War and the subsequent forty years of fascist rule. A beautiful book, three quarter bound in leather and attractively and elaborately printed. \$2500



6. **(Anthology).** *The Pushcart Prize XIV.* (Wainscott): Pushcart Press (1989). The uncorrected proof copy of this anthology of selections from the previous year’s small press publications. Introduced by Tess Gallagher and dedicated to the memory of Raymond Carver, who had died the previous year. With stories by Paul Bowles, Julian Barnes, Charles Baxter, Lydia Davis, Kristina McGrath, Joyce Carol Oates, Sigrid Nunez, Edward Hoagland, and many others. Reproduced holograph corrections to the “People Who Helped” page and also to the Table of Contents, with a few pencil check marks there. Light foxing to top edge; near fine in wrappers. A scarce proof. \$100

7. **(Artist Book).** *X-Ray Magazine, Vol. 1, No. 3.* San Francisco: Pneumatic Press, 1994. The third issue of this artist book/magazine, produced by Johnny Brewton. Limited to an edition of 200 copies. Found photo on front cover (so every copy is different). Contributors include Mail Art legend Ray Johnson, Charles Bukowski, Geof Huth, John M. Bennett, Harbound Ed, Michael Montfort, and John Brewton Sr. One of 200 numbered copies. Hand-assembled and velobound; many of the contributions comprise signed, numbered editions by their respective artists. Fine, with the x-ray viewer (still packaged) laid in. An extravagant production; the entire run consisted of ten issues. \$650



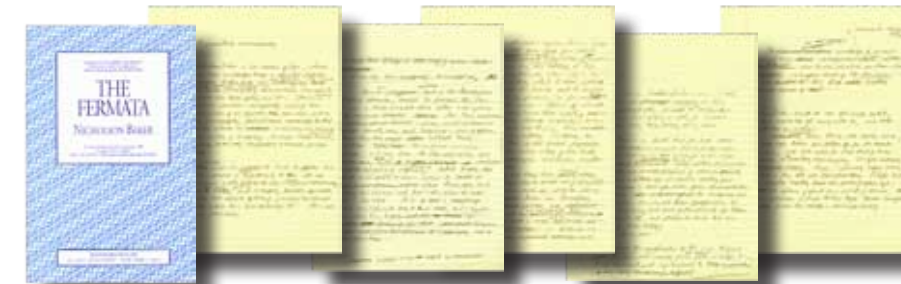
8. **(Artist Book).** *X-Ray No. 8.* Ventura: X-Ray Book Co., 2001. An assortment of small, individual pieces (broadside, photos, booklets, etc.), laid into the publisher’s box and cardstock sleeve. Work by Charles Bukowski, Richard Brautigan, Hunter Thompson, Michael Montfort, Bern Porter, Johnny and Giselle Brewton, and many others. Letterpress sleeve, and many letterpress broadsides; a number of the pieces are signed and/or numbered by the artists. Published in a total edition of 126 copies, this is one of 100 numbered copies. This was the first issue of the magazine to be housed in a box. Fine. \$600





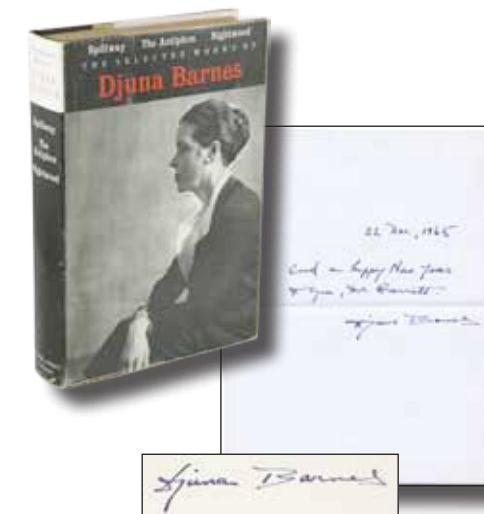
9. **(Artist Book). *X-Ray No. 9*.** Ventura: X-Ray Book Co., 2003. An assortment of small, individual pieces (broadsides, photos, booklets, stamps, record, etc.), laid into the publisher's box folding box. Work by Charles Bukowski, Richard Brautigan, Michael Montfort, Thurston Moore, and many others. Again, a number of signed and/or numbered, letterpress productions, original photographic prints (including a Montfort photo of Hunter Thompson aiming his .45 revolver). Published in a total edition of 126 copies, this is one of 100 numbered copies, and was a contributor's copy. This issue was dedicated to Gypsy Lou Webb, whose LouJon Press in the mid-1960s was a predecessor to this kind of artistic production, publishing such writers as Charles Bukowski and Henry Miller in elaborately designed and produced hand-bound volumes, signed and limited. Fine, with wraparound band. \$600

10. **(Artist Book). *X-Ray No. 10*.** Pasadena: X-Ray Book Co., 2004. An assortment of small, individual pieces enclosed by a wraparound band and laid into the publisher's box. Work by Charles Bukowski, Jason Davis, Lyn Lifshin, Thurston Moore, End War, and many others. Again, this was a contributor's copy. Fine. Elaborate and fragile; the tissue wrapper enclosed by the wraparound band makes this production highly vulnerable to careless handling. \$650



11. **(BAKER, Nicholson). CROWLEY, John. Manuscript Review of *The Fermata*.** 1994. Crowley's handwritten review of Nicholson Baker's *The Fermata*, which was published with the title "Naughty, Naughty Boy" in the 2/20/94 *Washington Post*. A five-page, handwritten, much-corrected manuscript on yellow-lined paper. Previously folded once to fit into a copy of the uncorrected proof of Baker's novel, which is also included [NY: Random House (1994)]. Crowley's notes on two pages of the proof; near fine in wrappers. An interesting pairing: one of our greatest writers of fantasy (*Aegypt; Little, Big*) on one of our more popular literary sexual fantasists. Crowley's papers are housed at the University of Texas's Harry Ransom Humanities Research Center, and manuscripts of his seldom appear on the market. \$1250

12. **BARNES, Djuna. *The Selected Works of Djuna Barnes and Autograph Note Signed*.** NY: Farrar Straus Cudahy (1962). A volume collecting *Spillway*, a collection of stories; *The Antiphon*, a play; and *Nightwood*, a novel, and considered by many her most important work. The author revised *The Antiphon* for this edition; *Nightwood* includes the introductions written by T.S. Eliot for the first and second editions. This copy is signed by the author on a tipped-in leaf. Laid in is an autograph note signed by Barnes to Joseph D. Garrett who, like Barnes, resided at 5 Patchin Place in New York City. The note, which is blindstamped with Barnes's address, is dated December 22, 1965 and reads "And a happy New Year to you, Mr. Garrett. Djuna Barnes." The impression is that the rather reclusive author was likely offering a response to her neighbor's holiday overture. The typed envelope, included, is postmarked December 23. Both the letter and envelope are near fine. The top edge of the book is a bit dusty, with a hint of sunning to the spine ends; else the book is fine in a near fine, slightly rubbed dust jacket. Barnes was one of the important expatriate writers of the Twenties and Thirties, whose experimental fiction and poetry helped redefine the literature of the modern era. She was rediscovered by the women's movement of the late 1960s and early 1970s, with all her books coming back into print at that point. \$750



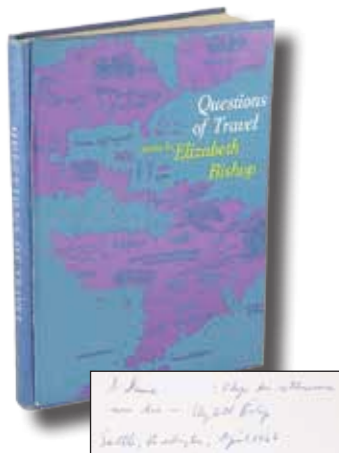
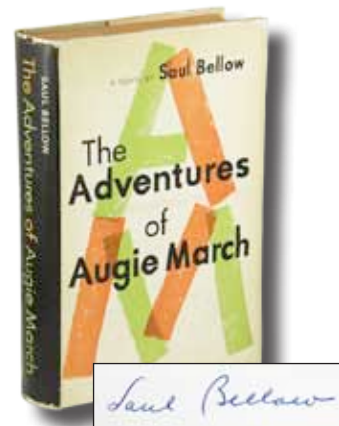
13. **BARTHELME, Frederick.** *Second Marriage*. London: Dent (1985). The first British edition of his first novel. Signed by the author in 1990. Bookstore stamp to lower edge of text block and front flyleaf; thus near fine in a fine dust jacket. \$50

14. **BELLOW, Saul.** *The Adventures of Augie March*. NY: Viking, 1953. The first issue of the Nobel Prize winner's third novel, and the first of his three National Book Award winners. Signed by Bellow. This copy was used as a presentation copy by the Popular Library prior to their reprinting it in paperback, and bears their label on the front flyleaf. Upper corners tapped, else a fine copy in a very good dust jacket with light wear to the corners and professionally strengthened there and along the flap folds. A nice copy of an important book, preserving a bit of the publication history of the novel—that is, a presentation edition created by the book's paperback publisher prior to issuing their edition. \$2500

15. **BIERCE, Ambrose.** *The Complete Short Stories of Ambrose Bierce*. Garden City: Doubleday, 1970. A review copy of this collection of 93 stories; according to the publisher the first complete collection of Bierce's short fiction. Clip marks to prelims where review slip (now laid in) was attached. Near fine in a very good dust jacket, slightly spine-faded and with minor edge wear. \$125

16. **BISHOP, Elizabeth.** *Questions of Travel*. NY: FSG (1965). Her third collection of poems, which was a finalist for the National Book Award. One of only 4000 copies printed. Inscribed by Bishop to poet Duane Niatum (as Duane McGinnis): "To Duane [McGinnis whited out]: I hope his enthusiasm/ never dies — Elizabeth Bishop/ Seattle, Washington, April 1966." Niatum's handmade poetic bookplate on the front flyleaf and his marks in text; a near fine copy with the front and rear dust jacket panels clipped by Niatum and attached to boards. Books signed by Bishop are uncommon, and literary association copies, especially those with contemporary signatures, are extremely scarce. Niatum is a poet and playwright of Native American descent and was a key figure in the renaissance of Native American literature in the 1970s. \$1750

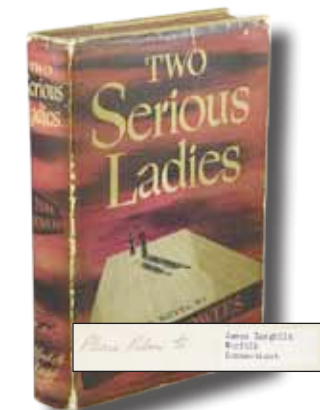
17. **(Book Collecting).** **AHEARN, Allen and Patricia.** *Collected Books: The Guide to Values, Fourth Edition*. Comus: Quill & Brush Press, 2011. The first printing of the latest edition of the standard guide to book values by the authors of *Book Collecting*. This volume updates their 1991, 1998, and 2002 *Collected Books*, with values for more than 20,000 books and a section for identifying first editions. The Ahearns have put together the most useful single-volume reference books in the book trade. The listings in this guide include not only estimated prices but details regarding issue points where applicable. This is probably the

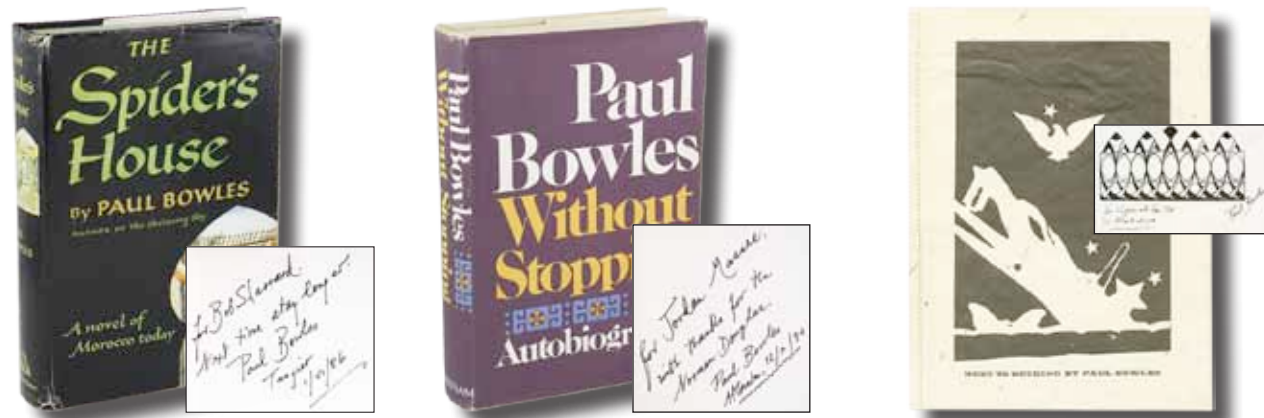


only book that virtually every serious dealer in the U.S. owns a copy of and is indispensable, both for dealers who must assess a wide range of material and for collectors who focus in one or a few areas. Just the changes in values since the last edition was published in 2002 are an invaluable reference and can easily repay the cost of the book. Also, (taking an understatement from the introduction): "The points necessary to identify first printings and first states or issues are not always available online and, in many cases, there is incorrect or misleading information. So, in addition to its value as a price guide, there is strong justification for the use of this work by those interested in buying or selling scarce and rare first editions who want to be sure their offerings or purchases are bibliographically correct." Signed by the authors. Fine in a fine dust jacket. At the list price: \$75

18. **BORGES, Jorge Luis.** *El Jardín de Senderos Que Se Bifurcan*. Buenos Aires: Sur (1942). Borges' first major work of fiction, "The Garden of the Forking Paths." This is the first publication of these stories later published in his acclaimed volume *Ficciones*, in 1944. Inscribed by Borges to his sister, Norah, and her son: "Para Norah y Miguel, con el cariño y la simpatía de/ Jorge Luis Borges." Norah Borges illustrated her brother's first book of poems, *Luna de Enfrente*, in 1923. Miguel added his ownership signature to this book in 1995; wrappers slightly darkened, particularly along the spine; front joint professionally reinforced; a very good copy of this extremely fragile, and extremely important volume, in the pale blue wrappers typical of *Sur* publications of the time. Borges's fictions—of which these are the first manifestation to be published in a book—were arguably the most influential literary writings of the 20th century, bringing the sensibilities and experimentation of the *avant garde* to mainstream literature, and expanding the possibilities of fiction for all the succeeding generations of his literary descendants. An attractive copy and scarce thus, and virtually unheard of as an association copy, particularly such a close familial one. In an attractive quarter leather custom clamshell box. \$12500

19. **BOWLES, Jane.** *Two Serious Ladies*. NY: Knopf, 1943. Her first book, a wartime production and a very scarce book in nice shape. This copy belonged to the poet and publisher James Laughlin, who founded New Directions, which published the American edition of Paul Bowles's *The Sheltering Sky* in 1949. Laughlin's ownership label on the front flyleaf, with the holograph notation "Please return to." Cloth fraying at the spine extremities; near fine in a good dust jacket with only light edge wear but professionally strengthened on the verso along the edges and folds. Over the years, Jane Bowles's output was remarkably small, but her influence on later generations of women writers has been out of all proportion to the quantity of her production. \$1500



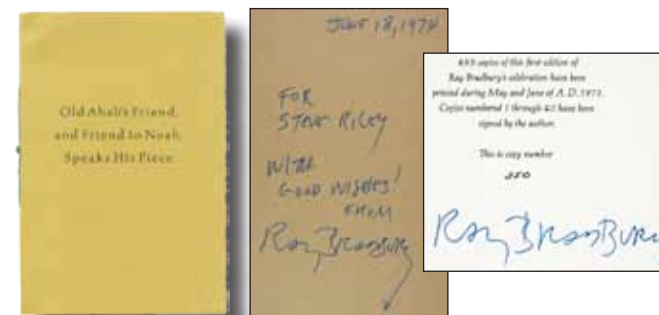


20. **BOWLES, Paul.** *The Spider's House*. NY: Random House (1955). His third novel, about a group of Westerners adrift in the alien culture of Morocco. Bowles himself lived in Tangier for many years, and was acutely sensitive to the extent to which the foreignness of the North African culture could create culture shock for Europeans and Americans. His novels and stories focused on that alienation and its ability to undermine one's world view and Bowles became, by virtue of both his writing and his willingness to host visiting writers and artists at his home in Tangier, a mentor to the Beat generation—and a guide for many of them to a culture and life that were unknown to them, and also to the drugs that were such an integral part of the Moroccan world. Inscribed by Bowles to Bob Sharrard, editor of City Lights Books, who published Bowles' *A Hundred Camels in the Courtyard*—tales inspired by *kif* smoking in Tangier—as well as a number of his translations of North African and Central American writers. “For Bob Sharrard./ Next time stay longer./ Paul Bowles/ Tangier/ I/VI/86.” Fine in a very good dust jacket with mostly light wear but for a closed, internally tape-repaired snagged tear at the lower front corner. An excellent association copy. \$1250

21. **BOWLES, Paul.** *Without Stopping: An Autobiography*. NY: Putnam (1972). His first book of memoirs. Inscribed by Bowles to Jordan Masee in Atlanta in 1994: “For Jordan Masee/ with thanks for the/ Norman Douglas.” Masee was a mutual friend of Bowles and Tennessee Williams, themselves longtime friends and collaborators on a number of Williams' plays, for which Bowles composed the music. White cloth a bit dusty; near fine in a near fine, slightly edgeworn dust jacket. Again, a nice association copy. \$1250

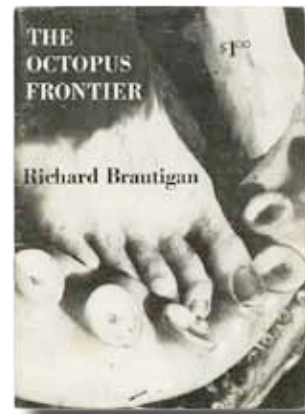
22. **BOWLES, Paul.** *Next to Nothing*. Kathmandu: Starstreams, 1976. One of 500 numbered copies of this beautiful production on homemade Nepalese paper, with tipped-in photographic frontispiece. This is an association copy: inscribed by Bowles to his biographer, Virginia Spencer Carr, “with love,” in 1994. Fine. \$750

23. **(BOWLES, Paul).** *The Oracle*. (Jamaica): (Jamaica High School)(1926-1927). Eight issues of Bowles's high school magazine, of the 15 issues in which he appeared and including 25 of his 43 contributions, as follows (parenthetical references correspond to the Jeffrey Miller bibliography): November 1926 (Miller C9-11); December 1926 (C12-14); January 1927 (C15-16); April 1927 (C19-20); May 1927 (C21); June 1927 (C21-23); October 1927 (C24-28); November (C29-35)—in other words, 25 of the first 35 entries in the “C” section of Miller's bibliography. Over the eight issues, Bowles contributes one story, twelve poems, four book reviews, and one translation; he also edits two “Poet's Corners” and supplies five “By the Way” columns. These issues date from Bowles's junior and senior years in high school and predate his first book, *Two Poems*, by six years or more. Except for some faint sunning of the edges, the issues are all fine in stapled wrappers. An exceptional set of a very uncommon journal—the finest such run we've encountered—and a large number of the earliest published writings by Bowles, all in excellent condition. The likelihood of there being another such set, or a better one, in private hands is quite small these days. \$7500



24. **BRADBURY, Ray.** *Old Abab's Friend, and Friend to Noah, Speaks His Piece*. (n.p.): Apollo Year Two (1971). One of 485 numbered copies signed by the author. Additionally inscribed by Bradbury in 1974 to Steve Riley, a highly regarded fantasy artist who illustrated a number of fanzines in the 1970s. A nice historical association. Light bump to spine; near fine in string-tied wrappers. With original envelope (sliced open and edge sunned, but present). \$175

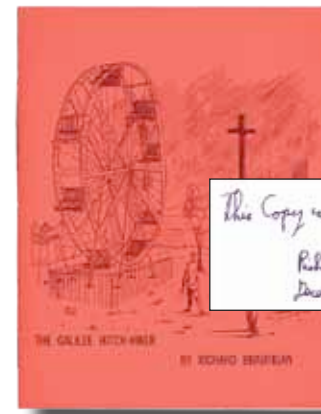
25. **BRADBURY, Ray.** *The October Country*. (Springfield): Gauntlet, 1997. The limited 40th anniversary edition of his dark fiction classic, a collection of stories that helped establish Bradbury as a writer of great power, transcending genre boundaries. This edition is illustrated by Joe Mugnaini. One of 500 numbered copies. Signed by Bradbury and by Dennis Etchison and Robert R. McCammon, two of the leading figures of the next generation of horror writers, who provide the introduction and afterword, respectively. With the bookplate of Stanley Wiater, horror fiction writer, editor, anthologist, and three-time winner of the Bram Stoker Award from the Horror Writers of America. Fine in a fine dust jacket. \$250



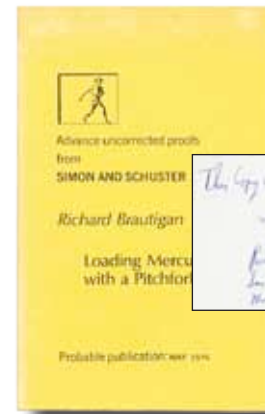
26. **BRADBURY, Ray.** *Dark Carnival*. (Springfield): Gauntlet, 2001. A limited edition reissue of Bradbury's first book, a collection of stories, which was first published in 1947. Here offered with a new introduction by Bradbury, plus four "lost" stories from the same period and other additional "archival" pieces reproducing Bradbury's typescripts. The limitation was 700 copies; this is a publisher's copy ("PC") and is signed by Bradbury and by Clive Barker, who provides an afterword. With bookplate of horror writer Stanley Wiater. Fine in a fine dust jacket. \$650

27. **BRAUTIGAN, Richard.** *Lay the Marble Tea*. San Francisco: Carp Press, 1959. His third book, and first collection of poems (following two books that were each a single poem), by a writer who later came to epitomize the sensibility of the new West—whimsy, generosity, a sensitivity to the natural world, and a predilection for mind-altering substances. A small pamphlet, printing twenty-four poems and with a cover illustration by Kenn Davis. Rear top edge sunned, and water staining to the spine and a portion of the covers (with a bit of red mixed in on the lower rear cover); dampstaining also apparent to the hinge of the rear cover; no inside text affected. About very good in stapled wrappers. A scarce early book, this copy with provenance that takes it back to Brautigan's first wife, who gave it to a friend at the time of publication. \$375

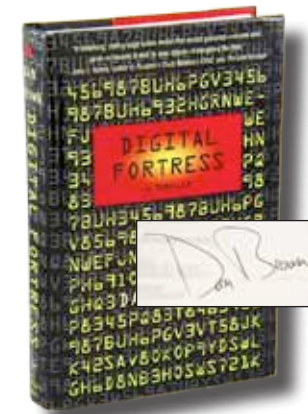
28. **BRAUTIGAN, Richard.** *The Octopus Frontier*. San Francisco: Carp Press, 1960. Brautigan's fourth book, and his second collection of poems. Although there is no indication of the size of the edition either in the book itself, in Lepper, or in the bibliography published in 1990, all of Brautigan's books that precede *Confederate General from Big Sur* seem to have either been done in very small quantities or to have disappeared over the years as such slight, fragile volumes are wont to do. Cover photograph by Gui de Angulo, daughter of folklorist Jaime de Angulo. Owner name on first blank, being that of a close friend of Brautigan's first wife, and the person with whom she stayed for a time when she separated from Brautigan in 1962. Some handling apparent to covers; near fine in stapled wrappers. \$750



This copy is for Don
Richard Brautigan
December 14, 1966



This copy is for Don Carpenter
with love
from
Richard Brautigan
March 10, 1976



DR

29. **BRAUTIGAN, Richard.** *The Galilee Hitch-Hiker*. (San Francisco): [O'ar] (1966). The second edition of his second book, one of 700 copies printed. Inscribed by Brautigan in 1966: "This copy is for Don [Allen]." Don Allen, of the Four Seasons Foundation, published Brautigan's *Trout Fishing in America* in 1967, and other titles thereafter. Allen picked up *Trout Fishing* after Grove Press dumped Brautigan when *A Confederate General from Big Sur* failed to meet expectations. With virtually no advertising or promotion, *Trout Fishing* went through multiple printings, sold 25,000 copies, and made Brautigan one of the key writers of his generation. Fine in saddle-stitched wrappers. \$1500

30. **BRAUTIGAN, Richard.** *Loading Mercury with a Pitchfork*. NY: Simon & Schuster (1976). The uncorrected proof copy of this collection of poems. Inscribed by Brautigan to Don Carpenter: "This copy is for Don Carpenter with Love from Richard Brautigan/ San Francisco/ March 10, 1976." Carpenter was an important figure in the 1960s San Francisco Bay Area literary scene. His first novel, *Hard Rain Falling*, took its title from a Bob Dylan song. In 1964 he organized the Free Way Reading at San Francisco's Longshoremen's Hall, at which Gary Snyder, Lew Welch and Philip Levine all read their poetry. Don Allen's Four Seasons Foundation published a set of commemorative broadsides for the event. Surface abrasions to spine and top margin of front cover, no other flaws; very good in wrappers. A nice association copy between Brautigan and one of his best friends, who was also a fine writer. \$1500

31. **BROWN, Dan.** *Digital Fortress*. NY: St. Martin's (1998). The first book, a well-crafted techno-thriller about the NSA, by the author of the mega-bestselling *The Da Vinci Code*. While this book has a very different subject matter than his more famous bestseller, it does anticipate the later book in dealing at length with secrets and codes. Still, one can presume a relatively small first printing: *Digital Fortress* did not achieve great commercial success until after the phenomenal sales of *The Da Vinci Code* in 2003 and beyond. Signed by the author. Fine in a fine dust jacket with a few surface scratches on the rear panel. A very nice copy of a notable debut. \$2000

32. **BUKOWSKI, Charles.** *Fire Station.* Santa Barbara: Capricorn Press, 1970. The issue in wrappers. Signed by the author. With an owner signature of a California artist, dated in Berkeley in 1979, and Bukowski's 1994 obituary tipped inside the front cover. Water spots and a partial cup ring to covers; near fine. \$500

33. **BURKE, James Lee.** *Heartwood.* (New Orleans): (B.E. Trice) (1999). The limited edition of his second Texas novel featuring Billy Bob Holland, the protagonist of the Edgar Award-winning *Cimarron Rose.* One of 150 numbered copies signed by the author. Fine in a fine slipcase. \$100

34. -. Another copy. Still shrink-wrapped; fine but for an apparent slight bow to the slipcase. \$85

35. **BURROUGHS, William as "William Lee."** *Junkie. Confessions of an Unredeemed Drug Addict.* NY: Ace (1953). Burroughs' pseudonymous first book, a paperback original bound back-to-back with Maurice Helbrant's *Narcotic Agent.* Signed by Burroughs. *Junkie* was a straightforward narrative of Burroughs' experiences with drugs; the publisher chose to release it couched in an anti-drug context, as a first person example of the horrors of drug use, and bound with a narcotic agent's memoir. Small ink date (2/6) inside front cover; mild spine and cover creasing; still about near fine in wrappers. The beginning of one of the most influential literary careers of the second half of the 20th century. \$2500



36. **BURROUGHS, William.** *The Naked Lunch.* Paris: Olympia (1959). The first issue of the first edition of his second book, a high spot of Beat and postwar American literature—one of the “big three” volumes of the Beat movement, along with Jack Kerouac's *On the Road* and Allen Ginsberg's *Howl.* Published in paperback in Paris by Maurice Girodias' small press, in an edition of 5000 copies, three years before it could be published in the U.S. Signed by Burroughs in 1996. Uneven sunning and a bit of creasing to the covers; rubbing to the folds. A very good copy in a supplied, near fine dust jacket with a small chip at the crown. Burroughs signed this for a bookseller in Lawrence, Kansas, where he lived during the last years of his life. \$6500



37. **BURROUGHS, William.** Typed Letter Signed to John Berendt. 1965. Burroughs responds to Berendt, who had written to Burroughs in his capacity as Associate Editor at *Esquire Magazine,* inquiring as to whom Burroughs would like to have portray him in a hypothetical film biography. Burroughs sends a short typed letter signed by air post from England saying he has been traveling and hopes he has not missed the deadline. Attached is

an additional paragraph answering the question, in part: “A writer has no life story apart from his writing so any biography of a writer is fictional. Proceeding from this proposition I cast myself as myself in a biographical film since I write my own biography as I go along...” More than 150 words total; two pages, folded for mailing, stapled in the upper corner; fine. With hand-addressed air mail envelope. \$2000

38. **BURROUGHS, William.** *The Golden Triangle - The Gold Heart.* 1988. An original Burroughs painting, in acrylic and spray paint on poster board: a gold triangle and heart spray-painted against a background acrylic image of black, blue and gray. 20" x 32". Mounted and framed to 24" x 36". This painting formed part of the *Seven Deadly Sins* exhibition at The Writer's Place, Kansas City, Missouri, in January and February, 1993. Signed by Burroughs. Fine. \$7500

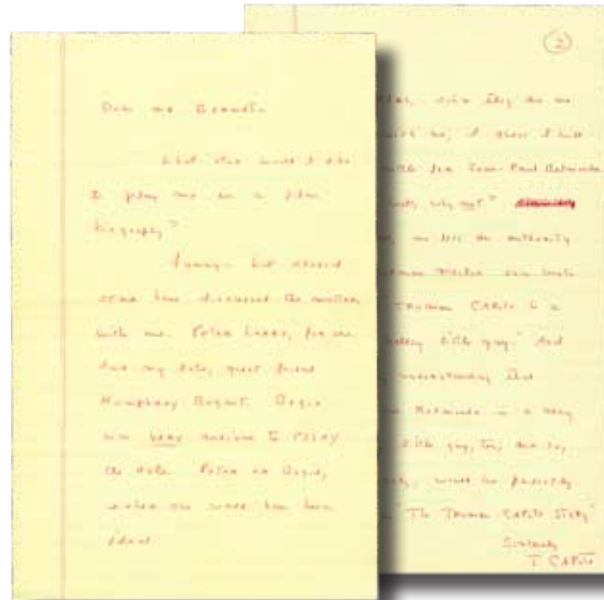


39. **BUTLER, Robert Olen.** *On Distant Ground.* NY: Knopf, 1985. His fourth book, a moving novel of the Vietnam war that bears the characteristics of a Grail quest. Signed by the author on the first blank and additionally inscribed by Butler to Anatole [Broyard] three weeks prior to publication: “Feb 6, 1985/ For Anatole */ No writer has ever had a better literary friend than I've had in you. Thanks for knowing how subtly to steer me. Bob.” An excellent association copy: Broyard was Butler's teacher at the New School and was also a prominent reviewer for *The New York Times,* and he reviewed Butler's early novels *Alleys of Eden* and *Countrymen of Bones* for the *Times,* giving them very favorable reviews and a degree of exposure and credibility that a young novelist would have been hard-pressed to get under most circumstances. Butler's inscription alludes to their special relationship, and the all-important support Broyard had given his early books. As nice an association copy as we have seen of this book, which was on our list of the best 25 books of the Vietnam war. Faint foxing to the top edge; still fine in a fine dust jacket. \$375



40. **CALISHER, Hortense.** *On Keeping Women.* NY: Arbor House (1977). The uncorrected proof copy, with review material laid in. Inscribed by the author, “but in protest against such terrible proof-copy.” Calisher presumably refers to the poor quality of the print in this proof, and the cheap, pulpy paper on which it is printed. Apart from the quality of the production itself, a fine copy, laid into a fine proof dust jacket. \$100

41. **CAPOTE, Truman.** Autograph Letter Signed to John Berendt. Undated. [1965]. Burroughs responds to John Berendt, who had written to Capote in his capacity as Associate Editor at *Esquire Magazine,* inquiring as to whom Capote would like to have portray him in a hypothetical film biography. Capote says that several stars have discussed

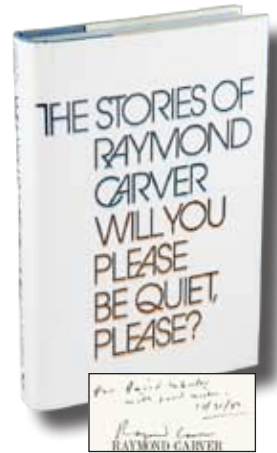


the matter with him and names Peter Lorre and Humphrey Bogart (both deceased by the time of this writing, and both claimed by Capote as close friends) and settles on Jean-Paul Belmondo on the basis that Norman Mailer once called him, Capote, “a very ballsy little guy” and, Capote writes, “it is my understanding that Monsieur Belmondo is a very ballsy little guy, too...” Belmondo was, at the time, one of the great heart throbs and male sex symbols in the movies, and Capote is obviously having fun imagining himself portrayed by such a figure. Philip Seymour Hoffman played Capote in the 2005 biopic, *Capote*, for which Hoffman won an Oscar. Capote was also played by Toby Jones in the 2006 film *Infamous* about Capote’s relationships with the killers he wrote about in *In Cold Blood*, his true crime “nonfiction novel.” The year after this letter, that book would reach number one on the *New York Times* bestseller list; and 31 years later, Berendt’s own true crime nonfiction novel, *Midnight in the Garden of Good and Evil*, achieved the same distinction. The letter is signed, “T. Capote.” About 125 words; two pages, double-spaced on legal sized paper. Folded for mailing, else fine. \$2500

42. **CARSON, Rachel.** *Food from the Sea: Fish and Shellfish of New England.* Washington, D.C.: U.S. Department of the Interior, 1943. A 74-page booklet written by Carson in her position as aquatic biologist for the U.S. Fish and Wildlife Service. The first of four such Conservation Bulletins Carson wrote, each focusing on a different geographic region. Small owner name (Leo Shapovalov) stamped to front cover. Shapovalov was at one point the editor of *California Fish and Game*. Shallow midline crease to booklet and a few edge tears; very good in stapled wrappers. \$175

43. **(CARSON, Rachel).** “How About Citizenship Papers for the Starlings?” in *Nature Magazine.* (Washington, D.C.): (American Nature Association), 1939. A 3-page article in which Carson argues that starlings, introduced to the U.S. nearly 50 years prior, are more than earning their keep. Eugene Scheffelin, head of the American Acclimatization Society, introduced two flocks into Central Park, one in 1890 and one in 1891; his motive (not mentioned by Carson) was a desire to import every bird ever mentioned in a work by Shakespeare (in the case of the starlings, one mention, in *Henry IV*). This issue (June-July) is here bound together with the issues for the remainder of 1939, in a hand-lettered university library binding (with “discard” stamp inside front cover and circulation pocket at rear). The Carson issue is fine; the binding has a corner bump and is very good. A scarce Carson appearance. \$175

44. **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. Inscribed by the author in 1987. Trace top edge foxing, else fine in a very near fine dust jacket with a small bit of dampening visible on verso. A very nice copy of this landmark collection. \$2500

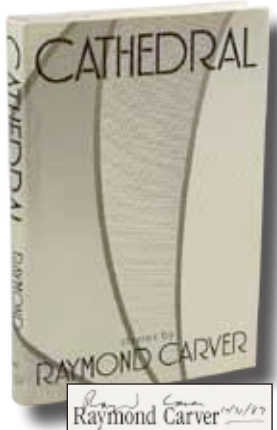


45. **CARVER, Raymond.** *Cathedral.* NY: Knopf, 1983. A review copy of his third collection of stories to be published by a major trade publisher, and a major literary event that confirmed Carver’s preeminent place among American short story writers of the day and signaled a full-fledged resuscitation of the short story in American literature. Signed by the author in 1987. Fine in a fine dust jacket, with review slip and promotional postcard laid in. \$650

46. **(CARVER, Raymond).** *Best Little Magazine Fiction 1970.* NY: New York University Press, 1970. The scarce hardcover issue of this uncommon volume, edited by Curt Johnson, publisher of the little magazine *December*, where some of Carver’s earliest fiction was published in the 1960s. Includes “Sixty Acres” by Carver, his second story to be anthologized (Stull B2). Also includes work by Joyce Carol Oates and the first work of fiction by Rick DeMarinis, among others. Fine in a very good, rubbed dust jacket. \$100

47. -. Another copy. Near fine in a very good, rubbed, price-clipped dust jacket. \$75

48. **CASTILLO, Ana.** *The Mixquiabuala Letters.* Binghampton: Bilingual Press (1986). The first novel (after several poetry books) by the author of *My Father was a Toltec*. An epistolary novel for which the author proposes three different routes through the text, none of them in strict conformance with a straight reading. Inscribed by the author to the poet Ai in 1987, in part: “As someone once said to Walt Whitman in a dedication, ‘from a less poet.’” This is the simultaneous issue in wrappers; tiny fore-edge nick, else fine. A nice association copy of an uncommon book. Ai won the National Book Award for *Vice*. \$250

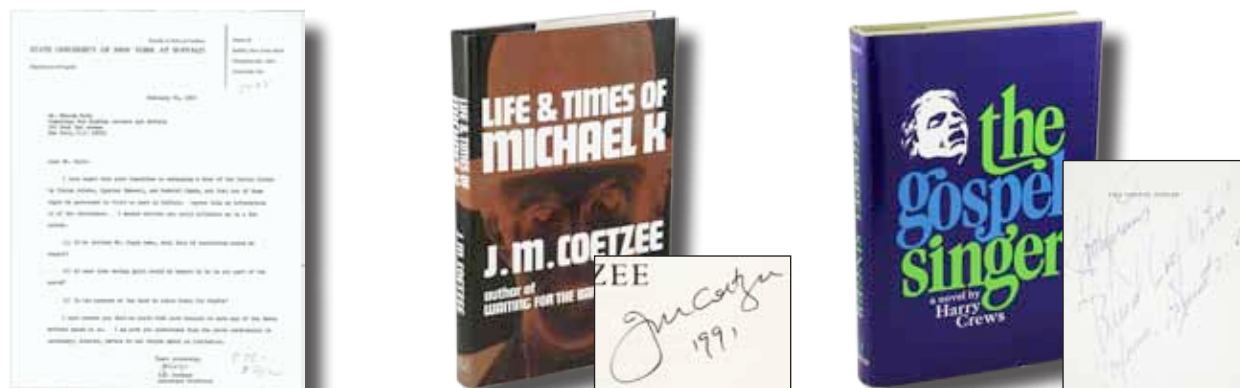


49. **CHILD, Lee.** *The Affair.* NY: Delacorte Press (2100). The sixteenth novel in the bestselling series of thrillers featuring Jack Reacher. This book is the “prequel” to the series, explaining parts of Reacher’s past only alluded to in the other books. Signed by the author. Fine in a fine dust jacket with a small “signed copy” sticker on the front panel. \$45

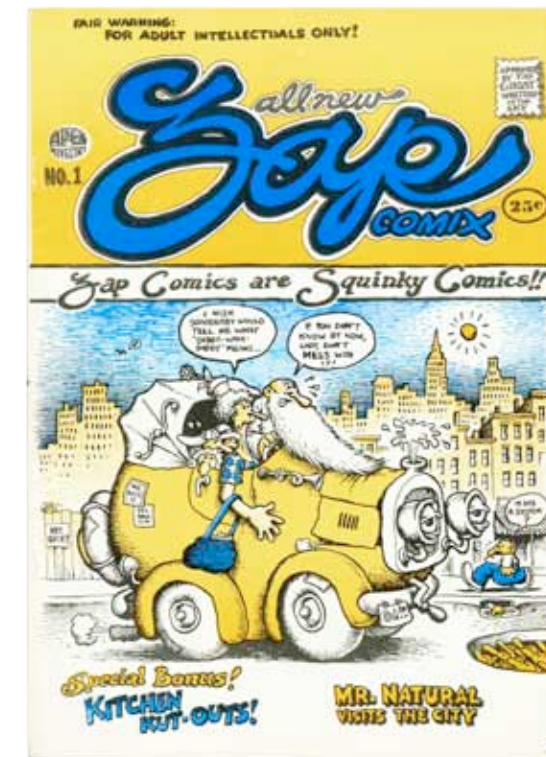
50. **COETZEE, J.M. *Typed Letter Signed.*** February 20, 1969. A letter by Coetzee written in his capacity as Associate Professor of English at the State University of New York at Buffalo, five years prior to the publication of *Dusklands*, his first book. Addressed to Mr. Reik of the Committee for Biafran Writers and Artists and inquiring about a U.S. tour by Nigerian writers Chinua Achebe, Cyprian Ekwensi, and Gabriel Okara. Coetzee seems particularly interested in Okara's visiting SUNY, asking about his schedule and honorarium, but adds, "I must assure you that we would feel most honored to have any of the three writers speak to us." He also inquires as to whether the purpose of the tour is to raise funds for Biafra (which had seceded from Nigeria in 1967). Signed by Coetzee. Approximately 125 words; one phone number and four other digits (extension?) written in pencil; folded in thirds for mailing; else fine. A very early piece by Coetzee, predating his published writing career yet still deeply engaged with writing, writers and literature. \$850

51. **COETZEE, J.M. *Life & Times of Michael K.*** London: Secker & Warburg (1983). The first British edition of the first Booker Prize-winning novel by the South African Nobel Prize-winning author. Signed by the author in 1991. Fine in a fine dust jacket. \$750

52. **CREWS, Harry. *The Gospel Singer.*** NY: Morrow, 1968. His first novel, which had a first printing of only 4000 copies. Crews resuscitated the Southern gothic tradition in the late 1960s and 1970s, picking up the mantle from such writers as Flannery O'Connor and, earlier, William Faulkner. His string of novels that includes *Karate is a Thing of the Spirit*, *Car*, *Naked in Garden Hills*, *This Thing Don't Lead to Heaven*, *The Gypsy's Curse*, and others defined a sensibility at once rough-edged, sad, and hilarious—steeped in the comic and grotesque tradition that had permeated southern fiction and had given it its distinctive flavor. Signed by the author in 1969 at Bread Loaf Writer's Conference. Fading to pastedowns, as is typical for this title; small label partially removed from front flyleaf; near fine in a fine dust jacket. A nice copy of the first book by one of the unique voices in American fiction. \$1500

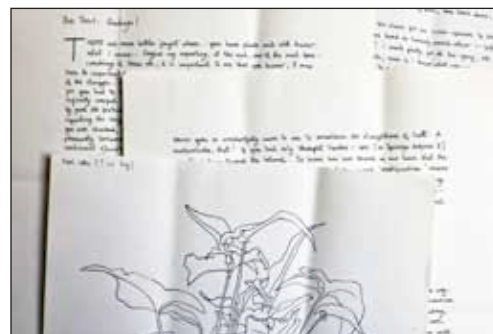


53. **CRUMB, R. *Zap Comix, No. 1.*** (n.p.): (Apex)(1967). The first issue of the archetypal underground comic magazine of the Sixties, which featured the most noted comic artists—R. Crumb, S. Clay Wilson, Rick Griffin, and a host of others—and some of the most memorable characters: Mr. Natural, the Fabulous Furry Freak Brothers, Wonder Wart Hog, etc. This first issue of *Zap* was done completely by Crumb. This is the rare first printing, printed by Charles Plymell, the Beat poet and collagist. The print run for the first printing has been stated at 5000, in a comic reference guide, and at 1500 by Pam Plymell, Charles's wife. Mild acidification to pages as is inevitable for all copies of this comic; one stray 1/4" pen mark lower outer corner; else fine in stapled wrappers. The grading of comic books uses different standards than grading books, and underground comics in particular are the outliers of the comic world, having perhaps as many similarities with such fields as Beat and counterculture literature as they share with traditional comic books. That being said, they are bought, sold, graded and collected in the comic book market as well as the literary market. According to comic standards, this copy would be in the range of "Very Fine/Near Mint" (approximately 9.0 on a scale of 10) and possibly even better. A 9.4 copy of *Zap #1* brought \$26,000 at auction in 2010; copies in significantly worse condition than this one have sold for over \$5000 for a number of years now. *Zap #1* belongs to that rarified group of comics that ushered in a new era: *Action Comics #1*, which introduced Superman, sold in December 2011 for \$2.1 million and *Amazing Fantasy #15*, a Holy Grail for comic collectors as the first appearance of Spider-Man, is currently valued at around \$100,000 in comparable (9.0) condition. Many comic collectors and dealers have speculated that the \$26,000 *Zap #1* brought at auction will look inexpensive in the near future, based on its rarity, importance, and condition, if the underground comic prices catch up to mainstream comics. The comparison of the Spider-Man comic with *Zap* is appropriate in that they both date from the 1960s, whereas *Action #1* dates from the 1930s. An attractive copy of the most recognizable underground comic of the 1960s, seldom found in this condition. \$10,000



54. **DAVENPORT, Guy.** *Archive of Correspondence, 1960-1966.* A collection of letters and postcards from Davenport to a young man whom he took a liking to and to whom he became something of a mentor. 68 pieces of correspondence, all but four of them dating from 1960-1962. 37 letters (20 autograph letters signed and 17 typed letters signed); 30 postcards; one holiday card. The 37 letters amount to 71 pages, making the total page count of the archive 102, almost all of it concentrated in three years. All but two envelopes are present for the letters. Davenport's correspondence, which begins from his father's home in Anderson, South Carolina, in mid-summer 1960, is full of both personal detail ("I know of no moment of life in which I have not been aware of sexual desire...Not that I've had a heck of a lot of sex...") and literary content, and exhibits his prodigious and formidable intellect and education: "...Daddy & I sprawled in deck chairs under the elms and swapped Old Sea Tales; I performed from the Scriptures in Greek, from the Chronicle in Anglo-Saxon—not a word of which the parent understood: it soothes him to hear tangible evidence of his poor son's education..." He recommends books to his friend, having given him a copy of "T.E." [Lawrence] prior to the first letter, and recommends Samuel Beckett. He is steeped in literature and the literary world, and at one point provides a letter of introduction for his correspondent to Ezra Pound. Rich in biographical detail—he mentions "trying to talk my rich brother-in-law into backing me for an ultra-private, supersonic prep school here in the Confederacy [an old desire of mine]: with solid courses—Latin at 7; Greek at 8; mathematics; strict English composition; the modern languages; history and philosophy; ALL natural history; in short, an attempt at the curriculum laid out by J. Ruskin in *Fors Clavigera* modified by Pound and Davenport. Much sports—real sports that are enjoyable (horses, bicycles, olympic doings; boxing wrestling, and so on). Statues of Agassiz, Ruskin, and Aristotle on the lawn. Jefferson, Adams, Van Buren and Pound in my office..." The handwritten letters are composed in an elegant print style that calls to mind Davenport's accomplishment as an artist; they are as composed and coherent visually as they are intellectually. A remarkable cache of original writing by one of the most erudite American men of letters.

\$8500



55. **DAVIES, Robertson.** *Canadian Nationalism in Arts and Science.* (n.p.): Royal Society of Canada, 1975. An offprint of an address Davies gave at a symposium on the title subject. Inscribed by Davies to Elizabeth Sifton, his American publisher, "with good wishes." Sifton published the American editions of *The Papers of Samuel Marchbanks* and *What's Bred in the Bone* under her imprint at Viking Press in the 1980s. 10 pages, stapled. Fine. An uncommon pamphlet on a subject close to the author's heart, with a good association inscription to his American publisher. \$275

56. **DELILLO, Don.** *The Day Room.* NY: Knopf, 1987. DeLillo's first produced play, in which the figure and ground of reality and unreality repeatedly reverse. Signed by the author. Fine in a fine dust jacket. Originally published in *American Theater* in 1986. \$75

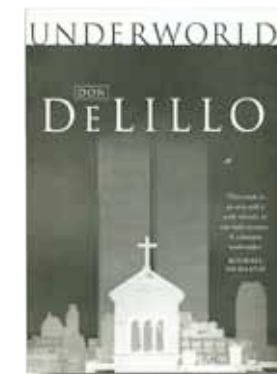
57. **DELILLO, Don.** *Underworld [Pafko at the Wall].* [London]: Picador (1998). An advance excerpt of the British edition of *Underworld*, printing the prologue, here called "The Triumph of Death," which was later published as the novella *Pafko at the Wall*, in 2001, to commemorate the 50th anniversary of the Giants' victory over the Dodgers in the 1951 pennant race. As such, this advance excerpt is the first separate appearance of *Pafko*. Fine in wrappers. \$50

58. **DELILLO, Don.** *The Angel Esmeralda.* NY: Scribner (2011). A collection of nine stories spanning 1979-2011. Signed by the author. Fine in a fine dust jacket. \$50

59. **(DELILLO, Don).** "Spaghetti and Meatballs" in *Epoch*, Vol. 14, No. 3. (Ithaca): (Cornell)(1965). A short story, his third appearance in *Epoch*, and preceding his first book by six years. Small corner stain and spine sunned; about near fine in stapled wrappers. \$125

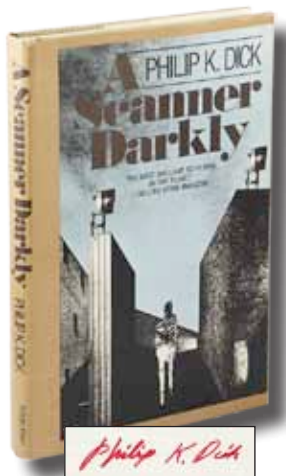
60. **DE VRIES, Peter.** *But Who Wakes the Bugler?* Boston: Houghton Mifflin, 1940. The first book by the longtime *New Yorker* humorist. Warmly inscribed by the author, "recalling a most delightful and all too brief vacation," and signed "Peter." Top stain faded and a bit of play to the binding; still a near fine copy in a very good dust jacket chipped at the spine ends and with the pink faded from the spine. The book and jacket are illustrated by Charles Addams, who later gained fame as creator of "The Addams Family"; this is a very early appearance of his artwork. An uncommon first book, especially scarce signed. \$650

61. **(DIAZ, Junot).** *Las Christmas.* NY: Knopf, 1998. The uncorrected proof copy of a collection of holiday memories by Latino authors, including Diaz, Julia Alvarez, Francisco Goldman, Sandra Cisneros, Jaime Manrique, Piri Thomas, Gary Soto, Michael Nava and



many others. Also includes numerous recipes for holiday treats, provided by the contributors. Diaz's contribution, "The Three Kings Lose Their Way," first appeared in *Si* magazine. Quarto; fine in wrappers. \$45

62. **DICK, Philip K.** *A Scanner Darkly*. Garden City: Doubleday, 1977. By consensus one of Dick's best books, and one of the greatest drug novels of all time. Admirably filmed by Richard Linklater with Keanu Reeves, Winona Ryder and Robert Downey Jr. playing the key roles. Dick's novel is set in southern California in 1994—the "near future" at the time the book came out—and concerns drug use, paranoia, the loss of identity, and the shifting nature of reality. Dick himself had been a heavy user of drugs in the 1960s and early 1970s, and he claimed that everything in this novel were things he had seen or experienced firsthand. Signed by the author. Remainder speckling to lower edge of text block and some light smudges to the boards, otherwise a fine copy in a very near fine dust jacket with some specks to the rear panel. A nice copy of an important book, seldom found signed. \$3500



63. **DILLARD, Annie.** *Living By Fiction*. NY: Harper & Row (1982). Reflections on writers and writing, in particular the postmodern literature of the Latin American and European *avant garde*, and such North American writers as Pynchon, Barth and Coover. A single, coherent, extended essay, rather than a collection of independent pieces. Inscribed by Dillard to her agent, Tim Seldes, and his wife, the author Susan Shreve. Spine ends pushed, else fine in a very good, price-clipped and spine-sunned dust jacket with several small edge chips. A nice association copy. \$150

64. **DILLARD, Annie.** *Teaching a Stone to Talk*. NY: Harper & Row (1982). A collection of essays by the Pulitzer Prize-winning author of *Pilgrim at Tinker Creek*. Inscribed by Dillard to her agent, Tim Seldes, and his wife, the author Susan Shreve. Fine in a very good, mildly spine-sunned dust jacket with several short edge tears and a small chip at the upper rear panel. \$125

65. **DILLARD, Annie.** *An American Childhood*. NY: Harper & Row (1987). A later printing of this memoir of growing up in Pittsburgh. Inscribed by the author to her "dear friends," her agent, Tim Seldes and his wife, Susan Shreve. A touch of dampstaining to lower outer corner of the boards and text block; near fine in a near fine, slightly edge-creased dust jacket. \$100

66. **DILLARD, Annie.** *The Writing Life*. NY: Harper & Row (1989). A book about writing, with Dillard's characteristic ability to notice details and to ask provocative questions. Inscribed by Dillard to her agent Tim Seldes and his wife, Susan Shreve. Fine in a very near fine dust jacket with a slight degree of sunning to the spine. \$125

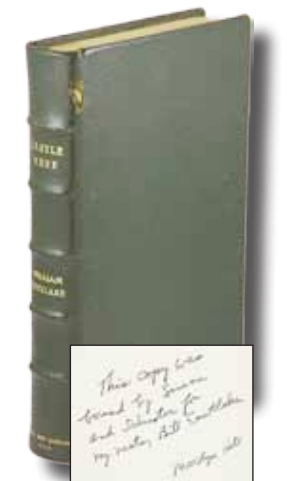
67. **DUBUS, Andre.** *The Lieutenant*. NY: Dial, 1967. His first book, and his only novel—a military tale not unlike William Styron's book *The Long March*—a story of the peacetime military and the challenges to manhood and honor that its rigid code of morals creates. Dubus was once quoted as saying that after he wrote this novel someone introduced him to Chekhov's short stories, and he threw away the manuscript of what was to be his next novel and began writing short fiction—of which he became one of our most acclaimed and accomplished practitioners. This copy is stamped "Sale" on the front flyleaf, but is otherwise fine in a fine, price-clipped dust jacket with a speck of rubbing on the rear panel. A very sharp copy of a book that seldom turns up in this condition. \$500

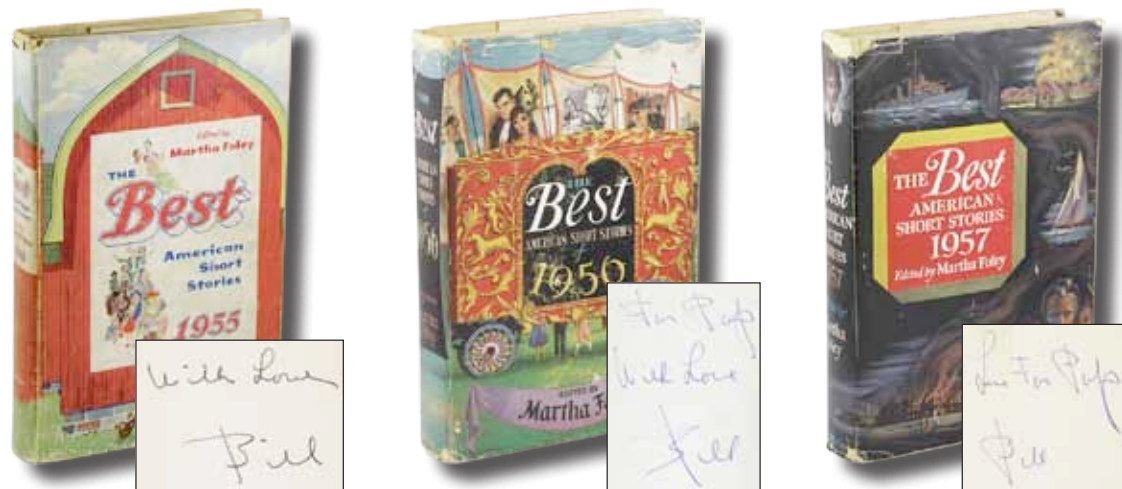
68. **DUBUS, Andre.** *Blessings*. Elmwood: Raven Editions, 1987. An attractive limited edition and the first separate edition of this story, expanded from its magazine publication back to its intended length. Designed and printed letterpress by Carol Blinn of Warwick Press, who also made the paste paper decorating the boards, this is one of 10 presentation copies, this copy having belonged to Blinn herself. Quarterbound in leather stamped in gilt; only the presentation issue was so bound. Signed by Dubus and also signed by Blinn on the colophon. Fine. By far the most attractive of Dubus' limited editions. \$1500

69. **DUNN, Katherine.** *Geek Love*. NY: Knopf, 1989. The uncorrected proof copy of her breakthrough novel, a critically well-received story of a carnival family, told in the voice of an albino hunchback dwarf. Spine faded; near fine in wrappers. \$75

70. **EASTLAKE, William.** *Castle Keep*. NY: Simon & Schuster (1965). The author's own copy of his novel of World War II that was both a critical and, on a smaller scale, commercial success. A first edition bound, by the publisher, in green leather, with raised spine bands, gilt spine lettering, gilt top edge, and marbled endpapers. The first blank is inscribed, "This copy was bound by Simon and Schuster for my mate, Bill Eastlake. Marilyn Hill." Hill became Eastlake's long-time companion following his divorce from his wife of nearly three decades, Martha, to whom *Castle Keep* was dedicated. *Castle Keep* takes place during the Battle of the Bulge, in which Eastlake participated and was severely wounded. The novel was made into a film in 1969 directed by Sidney Pollack and starring Burt Lancaster and Peter Falk. 1/2" of shallow insect damage to the front joint; near fine. \$500

71. **(EASTLAKE, William).** *Best American Short Stories 1955, 1956, 1957*. Boston: Houghton Mifflin, 1955, 1956, 1957. Three volumes of *Best American Short Stories*, each including a story by Eastlake and each inscribed by Eastlake to his father. The first volume, which contains "Little Joe," is inscribed simply, "With love/Bill," and is tight, but the covers

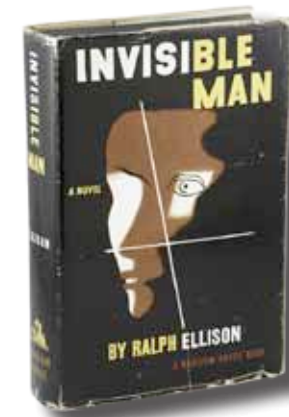




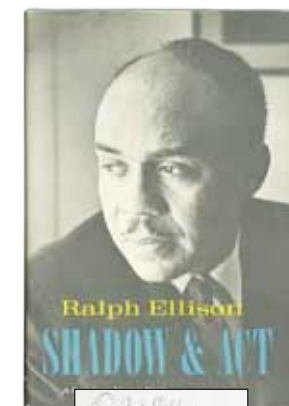
are stained from use: a good copy in a very good dust jacket with one fore-edge stain, some edge creasing, and a chip to the crown. The second volume contains “The Quiet Chimneys” and is inscribed “For Pap/ with love/ Bill.” Some offsetting to spine; a near fine copy in a very good dust jacket chipped at the corners and spine ends. The third volume contains “The Unhappy Hunting Grounds” and is inscribed “Love for Pap/ Bill.” Near fine in a very good dust jacket with chipping to the spine extremities. Eastlake’s early fiction, including his first three novels and these early stories, were set in the American southwest; he helped put that region on the literary map, to be followed by such writers as John Nichols, Tony Hillerman, Leslie Marmon Silko and later Cormac McCarthy. Provenance: Eastlake’s estate (Marilyn Hill). These were the first three appearances of six total for Eastlake in *B.A.S.S.*; his first novel, *Go in Beauty*, came out in 1956. For the three: \$750

72. **ELLIOTT, George P.** *Among the Dangs*. NY: HRW (1961). An early collection of stories by this author who taught at the Iowa Writers Workshop and later the well-regarded writing program at Syracuse University. The title story is considered by many to be a modern classic, and Elliott was thought of as a “writer’s writer,” because of his mastery of multiple forms and also because he was such a good teacher. Signed by the author in Iowa City in the month of publication and from the library of two of his students there. Sunning to spine extremities, a bit of play in binding; near fine in a very good, spine-sunned dust jacket with several shallow edge chips. \$100

73. **ELLISON, Ralph.** *Invisible Man*. NY: Random House (1952). His first book, winner of the first National Book Award to be given. Signed by the author. 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. 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. One light corner tap, else a fine copy in a very good, moderately rubbed dust jacket with a short split to the upper front flap fold and several internally tape-strengthened edge tears. A nice copy of this book, given the dark dust jacket that shows wear readily. \$5500



74. **ELLISON, Ralph.** *Shadow and Act*. NY: Random House (1964). The second book and first collection of essays by the author of the classic *Invisible Man*. Inscribed by Ellison to the author Nicholas Delbanco: “For Nick Delbanco/ with pleasure at Bennington/ Sincerely/ Ralph Ellison.” Delbanco was the head of the Writing Program at Bennington College, as well as a novelist of considerable acclaim himself. Ellison had a long history with Bennington, going back to before *Invisible Man* was published: he gave his first talk to a college audience at Bennington, at the invitation of Stanley Edgar Hyman, and in later years he was a Trustee of the college and served on its Board of Governors. A good literary association copy. Fine in a very near fine dust jacket with trace wear to the spine ends. \$1250



75. **ELMAN, Richard M.** *Lilo's Diary and The Reckoning*. NY: Scribner (1968, 1969). Review copies of the second and third books in his Holocaust trilogy, which began with *The 28th Day of Elul*. Both books are inscribed by the author in 1974. *Lilo* is fine in a fine dust jacket, with review slip and author photo laid in; *The Reckoning* has a tiny stain to a lower board edge; else fine in a fine dust jacket. The inscriptions are to a well-known New York bookseller, and Elman signs the books “a Fan.” For both: \$150

76. (Film). **BRAKHAGE, Stan and CORMAN, Cid.** *Correspondence*. 1963-1971. Six letters, (one autograph letter signed, five typed letters signed, all from Brakhage to Corman, 8 pages total, plus twice that many pages of enclosures, and including a typescript, a catalog, and an original outtake from Brakhage’s film *Mothblight*).

The first four letters are from 1963; the initial two are most concerned with Corman’s influential literary magazine *Origin*, and poetry and poets (Ed Dorn, Robert Creeley, Charles Olson, Gertrude Stein and, in particular, Louis Zukofsky). In the third letter, Brakhage is still struggling to find common ground, or perhaps more accurately a common language, with Corman, someone whom “I haven’t ever met and who has never seen any of my films.” As such, with this letter, he includes copies of two other letters (11 pages), one sent to his wife



about a visit to Gloucester with Charles Olson; the other sent to Robert Kelly, about, among other things, Carolee Schneemann, *Mothlight*, and his epic *Dog Star Man*. The fourth letter (October 1963) is written in praise of Corman's Noh drama and the last issue of *Origin*, but in a handwritten postscript, Brakhage includes "a strip of original from my newest film MOTHLIGHT, the first film collage - to my knowledge at least." *Mothlight* was a three+ minute film made without a camera, created by pressing moth wings, grass and flower petals between strips of 16mm mylar splicing film. A 7 1/2" strip is enclosed.

The fifth letter, written in 1967, fills the gaps of the preceding years. Brakhage has a \$400 per month Rockefeller grant, of which he spends \$350 a month at the film laboratory. "And we've withdrawn all the films from most of the distribution we were having because of the misuse of the material under current hippie-cracker-barrel philosophies...." Brakhage does bring Corman up to speed on how Corman can see his *Song* series, but bemoans the expense of obtaining his long war film *23rd Psalm Branch*. In the sixth letter (1968), he laments the expense of seeing *Scenes from Under a Childhood*, but tells Corman he will send him a copy of *Mothlight*: "It arises out of some felt-correlation between the flight patterns of a thousand moths watched and the integral theme and variation movements of Bach fugues, all worked by the mind's eye and fingers placing moth wings (gathered from lamps where they'd killed themselves) and flowers and leaves, etc. placed directly on film, a frame-at-a-time, and printed directly (without intervening camera) over some nine or ten month period. This in very partial thanks for all your good books."

In addition to the letters, there is a Brakhage Films catalog (apparently from 1971, if one goes by the envelope), and a 7-page hand-corrected typescript of "From Carolee Schneemann."

A remarkable archive: Brakhage is considered one of the most important experimental filmmakers of the 20th century, and this collection of letters points to the poets and artists whose work he admired early on and the themes and concerns of an early stage of his 40+ year career. The excerpt from *Mothlight* is notable: the process of turning the original double strip of tape with moth wings and plant matter pressed between them into a film, by running it through an optical film printer, gnarled the original beyond any further use, so this "outtake" may be one of the



few surviving examples of the original film, his first to be created without using a camera. We could only find a record of one other such extract from *Mothlight*, in a sample sent by Brakhage to the poet James Broughton, whom he knew in his days in San Francisco, when he was friends with Broughton, Robert Duncan, Jess Collins, Kenneth Rexroth, and the rest of that artistic group in the "San Francisco renaissance." Brakhage later painted directly onto film and created other collages, but *Mothlight* was his first experiment in this direction. The film won awards at two major film festivals, in 1964 and 1966. Brakhage is said to have "radically rewritten movie grammar... [He] established the frame in cinema as equivalent to the note in music; whereupon he proceeds to make films with frames the way a composer makes music with notes..." [Brad Darrach, "The Underground Film," 1967]. Brakhage's innovations and experiments, fueled by the passionate intelligence evident in these letters, helped bring film to a level of respectability comparable to the "older arts." The condition of the filmstrip is difficult to assess without risk but it appears undamaged—no cracks or chips. All other elements near fine or better. For the lot: \$10,000

77. (Film). *Film 67/68*. NY: Simon & Schuster (1968). An anthology of movie reviews by such writers as Pauline Kael, Andrew Sarris, Brendan Gill, Stanley Kauffmann and others, including the co-editors, John Simon and Richard Schickel. The first volume in a series. The films reviewed include *In Cold Blood*, *Cool Hand Luke*, *Ulysses*, *Far from the Madding Crowd*, *Guess Who's Coming to Dinner*, *Bonnie and Clyde*, *Blow-Up*, *Persona*, *The Graduate*, *Marat/Sade*, and others. Inscribed by John Simon: "Since I am not good at forging signatures, I won't do Schickel." This is the issue in wrappers. Near fine. \$50

78. (Film). *Hollywood Voices*. Indianapolis: Bobbs-Merrill (1971). A review copy, edited and inscribed by Andrew Sarris "with gratitude and affection." Excerpted from the book *Interviews with Film Directors*, and including only the interviews with Cukor, Mamoulian, Preminger, Sturges, Huston, Losey, Ray, Polonsky and Orson Welles, as well as Sarris' influential essay, "The Rise and Fall of the Film Director." Fine in a fine, price-clipped dust jacket. Review slip laid in, giving the publication date as March, 1972, despite the printed copyright date of 1971. \$75

79. FOER, Jonathan Safran. *Tree of Codes*. (London): Visual Editions (2010). The first edition, which was published in England as a paperback original, and is (according to the publisher's website) "as much a sculptural object as it is a work of masterful storytelling..." Using a die cut technique, Foer carved a new text from his favorite book, Bruno Schulz's *The Street of Crocodiles* (also published as *Cinnamon Shops*). For example, the title *Tree of Codes* removes ten letters from *The Street of Crocodiles*. The book couldn't be published in hardcover,



lest it collapse in on itself, and the text, only visible on rectos, is best read by inserting a blank sheet behind each page. Reported first issue, with the three-paragraph Olafur Eliasson blurb on the rear cover. Fine in wrappers. Foer is the author of *Extremely Loud & Incredibly Close*, a novel of the aftermath of 9/11 that has just been released as a film. \$250

80. **FORD, Richard.** *The Ultimate Good Luck.* Boston: Houghton Mifflin, 1981. His second novel, a hard-boiled thriller involving American expatriates in Mexico. Fine in a fine dust jacket. Partly because of the weak construction at the rear hinge, which tends to crack, this title has become harder to locate, particularly in fine condition, than his first book. \$175

81. **FOWLES, John.** *Poor Koko.* Helsinki: Eurographica (1987). The first separate edition, one of 350 copies, of a story first published in *The Ebony Tower*. Signed by the author. An attractive limited edition printed in Italy at Tipografia Nobili, on special Michelangelo paper made in Pescia, Italy. Part of the Eurographica series of Contemporary Authors in Signed Limited Editions. Fine in wrappers and fine dust jacket. \$150

82. **GARCÍA MÁRQUEZ, Gabriel.** *Crónica de una Muerte Anunciada.* (Bogota): (Editorial la Oveja Negra)(1981). The Colombian first edition of *Chronicle of a Death Foretold*, which was published simultaneously in Colombia, Mexico, and Spain. Inscribed by the author and dated in 1998. A nice copy of this small book by the Nobel Prize winner; “following the flag,” this would be the most desirable of the several simultaneous issues. Fine in a fine dust jacket. \$1500

83. **GARDNER, John.** *The Wreckage of Agathon.* NY: Harper & Row (1970). Gardner’s second novel. Discoloration to rear pastedown, apparently from bleed through of binder’s glue—a not-uncommon flaw with this title; thus near fine in a near fine dust jacket with a couple tiny edge nicks and a dusty rear panel. \$175

84. **GARDNER, John.** *On Moral Fiction.* NY: Basic Books (1978). Arguably Gardner’s most important book, a controversial polemic that took the unpopular position that artists bear a *moral* responsibility that they ignore at the risk of rendering their work irrelevant. The controversy around this essay beset Gardner beyond all expectations, and he was painted by some as a fascist and throwback to a time when Art only served the prevailing moral, social, and political order. The author’s untimely death in a motorcycle accident in 1982 short-circuited the debate, which has been picked up since by others who have, like Gardner, argued for meaning and relevance in art, not *just* expression. Mild foxing to top edge of text block; else fine in a fine dust jacket. \$75



85. **GASS, William.** *Omensetter’s Luck.* (NY): New American Library (1966). His first book, one of the extraordinary literary debuts published in the mid-1960s by NAL—normally a mass-market paperback house—under the editorial direction of David Segal. Signed by the author on the half-title page. Fine in a near fine dust jacket with short tears to the corners and spine ends and a small stain to the lower rear panel. Overall a very attractive copy of this important first novel, which is somewhat uncommon, especially signed. \$350

86. -. Same title, the first Italian edition, *Prigionieri del Paradiso* [Prisoners of Paradise]. (Torino): Einaudi (1973). Signed by the author. Blindstamp to title page, else fine in a near fine dust jacket with one short edge tear to the upper front spine fold. Wraparound band laid in, with Susan Sontag blurb: “Un libro sbalorditivo” [an incredible book]. Band is torn in half; Sontag’s words intact. \$150

87. **GASS, William.** *In the Heart of the Heart of the Country.* NY: Harper & Row (1968). His second book, a collection of stories. Inscribed by the author “with best wishes” and signed as “Bill Gass.” Fine in a very near fine dust jacket with a slight degree of sunning to the spine. A nice copy of an important book. \$200

88. **GASS, William.** *Fiction and the Figures of Life.* NY: Knopf, 1970. His third book, and first book of nonfiction, a book that provided the counterpoint for John Gardner’s *On Moral Fiction*—Gass and Gardner lining up on opposite sides of the issue. Signed by the author on the half-title page. Production crease to rear pastedown; else fine in a fine dust jacket with perhaps a hint of tanning to the spine lettering. \$125

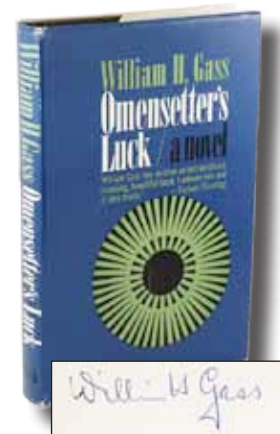
89. -. Same title. NY: Vintage (1972). The first Vintage paperback edition. Inscribed by the author and signed as “Bill Gass.” Near fine in wrappers. \$35

90. **GASS, William.** *On Being Blue.* Boston: Godine (1975). The trade edition of this title, subtitled “A Philosophical Inquiry,” one of three thousand copies. An attractively printed and bound book, as usual for Godine. Signed by the author. Fine in a fine dust jacket. \$75

91. -. Same title. One of 225 numbered copies signed by the author. Fine in a fine dust jacket, in a near fine slipcase that has a touch of fading at the edges. \$150

92. **GASS, William.** *The First Winter of My Married Life.* Northridge: Lord John, 1979. One of 275 numbered copied signed by the author. Spine cloth faded; near fine without dust jacket, as issued. \$65

93. -. Same title. One of 26 lettered copies signed by the author. Fine without dust jacket, as issued. \$175



94. **(GASS, William).** *Delta No. 8.* (Montpellier): (Université Paul Valéry), 1979. An issue on Gass, Thomas Pynchon, Donald Barthelme, and Robert Coover. Writings in both English and French. Inscribed by Gass, with a marginal note (“style reportage”) in the Gass section in an unknown hand, but very possibly the same pen as the inscription. Near fine in wrappers. \$75

95. **GORDIMER, Nadine.** *The House Gun.* (London): Bloomsbury (1998). The uncorrected proof copy of the U.K. edition of this novel by the South African Nobel Prize winner. Signed by the author. A couple small spots to the rear panel, else fine in wrappers, with publisher’s promotional sheets laid in. Scarce. \$100

96. **GRATEFUL DEAD and Ken Kesey.** *Excerpts from the Acid Test.* San Francisco: Sound City Productions [1966]. The first recording by the Grateful Dead, who had been known as the Warlocks about a month earlier. This is a 7" 33 RPM promotional record, labeled “For Radio Play Only, Not for Sale” and consists of excerpts from the Acid Test album that Sound City was producing. The recording was made at the Sound City studio and was the seventh Acid Test—communal events/happenings that were open to the public and at which LSD, “acid”—which was still legal in California at the time—was freely distributed to the attendees. The Sound City Acid Test, because it took place in a recording studio, was more of a private event than earlier, or later, Acid Tests. It was also the last one Kesey himself participated in. He had been arrested for marijuana possession for the second time two weeks earlier, and had had to show up in disguise at the sixth Acid Test a week earlier at Longshoremen’s Hall in San Francisco, in order to avoid reporters and the police. Within a week of the Sound City Acid Test, Kesey had left the country and gone into hiding in Mexico. The Grateful Dead had been the house band for the Acid Tests since they began in 1965, but under their earlier name of The Warlocks. By December 1965 they were starting to use their new name, and at the Acid Tests in January they were being billed as The Grateful Dead. This is the first time they were recorded as the Dead in a recording made for general release. The promo record was issued in March, 1966, and preceded the full length album (30+ minutes) released later that month. The only earlier recordings of the Grateful Dead are private ones that have made it into circulation as bootlegs; this, and the Acid Test album from which it was excerpted, were not only intended for public release but were also covered by “a couple of radio stations and a photographer for *Look* magazine” according to the Sound City press release, although the *Look* article apparently never appeared. “The purpose of the recording was to produce an album of unusual sounds, mental manipulations of the sometimes considered genius of Mr. Kesey and his cohorts during the actual happenings of a ‘sugar’ party. The results are different to say the least...” The Acid Test album itself is quite scarce;



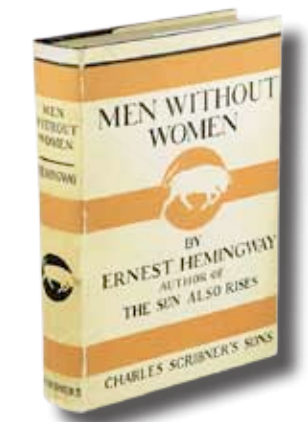
it was re-released in the 1980s. The promotional giveaway record is exceedingly uncommon, and a landmark for one of the most influential and long-lasting rock and roll bands to come out of the San Francisco Bay Area of the 1960s. The Grateful Dead went on to a 30-year career and became the most popular “jam band” of its time, triggering any number of similar jamming, touring bands in its wake, and capturing an essence of the hippie counterculture that lived on long after its historical moment had passed. Fine, in a plain white sleeve. \$1500

97. **GUTHRIE, A.B., Jr.** *The Big Sky.* NY: Sloane (1947). The third printing of the first title in his series of historical novels about the settling of the American west in the 19th century. The second book in the series, *The Way West*, won a Pulitzer Prize, although Wallace Stegner, perhaps the foremost novelist of the American West, called this one the “best” of them. Inscribed by Guthrie to Margaret McElderry in New York in 1948: “Dear Margaret McElderry — You reckon there’ll be anything left when you have crossed out all the cuss words? My thanks for your help. Bud Guthrie.” An interesting and significant association copy: McElderry was one of the greatest editors of children’s books—one of the highest awards in children’s book publishing is named after her—and the inscription presumably refers to her role in adapting Guthrie’s book for young people, an edition that came out in 1950. Mottling to rear board; very good in a fair, chipped dust jacket split along two folds. \$350



98. **HARRISON, Jim and KOOSER, Ted.** *Braided Creek.* (Port Townsend): Copper Canyon Press (2003). The lettered limited edition of this collection of correspondence in poetry exchanged between Harrison and Kooser, a Pulitzer Prize winning poet and former Poet Laureate of the U.S. One of 26 lettered copies signed by both authors and with a holograph passage from the book by each poet. Fine, without jacket, as issued. An attractive production. \$750

99. **HEMINGWAY, Ernest.** *Men Without Women.* NY: Scribner, 1927. The first issue, in the first issue jacket (no reviews on the front panel) of Hemingway’s second collection of stories, published the year after the success of *The Sun Also Rises*. According to the bibliography, the entire first printing was 7650 copies; the first issue comprised 5450 of those. Includes several of Hemingway’s best-known and much-anthologized stories, including “The Undeclared” and “The Killers.” Top stain a bit dull, minor handling to boards; a near fine copy in a very good dust jacket with mild spine tanning, shallow chipping to the crown; professionally strengthened on verso along the folds and extremities. \$7500



100. **HEMINGWAY, Ernest and Jean Harlow and Constance Bennett. *Minoco*.** c. 1934. The passenger log for the private yacht *Minoco*, from December, 1932 to March, 1937. Signed by Ernest and Pauline Hemingway, with Ernest adding their street address and “Key West, Florida.” The *Minoco* was apparently based near Chicago, but wintering in Key West during the mid-1930s. Hemingway grew up in Oak Park, north of Chicago, and it may be this connection that prompted him to hire the *Minoco* in 1934, despite the fact that he already had his own boat, the *Pilar*, and had spent much of the summer and fall fishing on it, from a base in Havana. The log has also been signed by Morris [McNeil] Musselman, who co-authored with Hemingway the play “Hokum” in 1921, two years before Hemingway had ever published a book. *Hokum* was not published until 1978, many years after Hemingway had died, and the manuscript turned up at the Jonathan Goodwin sale. It was Hemingway’s only known collaboration. Musselman’s signature, along with that of his wife, appear right after Ernest and Pauline’s signatures—a historically interesting fact in light of the date, 1935, fourteen years after the *Hokum* collaboration, suggesting that the friendship, which dated back to their high school days, had continued over the years. Among other *Minoco* signers are Jean Harlow and Constance Bennett, in 1933, with Harlow adding the remark, “What a man Dalling” and Bennett adding, “Come and see us sometime” and “Oh Bill your [sic] so sweet.” There is a sketch of Harlow laid in, by Dorothy M. Rohn, the wife of the skipper of the boat. Hundreds of other signatures and also many character sketches, tipped in or laid in, most signed “Casey.” Stafford Lightburn “Casey” Lambert—heir to the Lambert Pharmaceutical Company fortune which made Listerine, was an aviator who barnstormed with Lindbergh, was friends with Dwight D. Eisenhower, and dated Elizabeth Taylor, the niece of his friend Howard Young, a St. Louis investor and art dealer. Lambert not only signed the logbook but contributed a number of well-executed caricatures as well. One suspects a further examination of the *Minoco* logbook would reveal other notable figures of the period. A glimpse of a moment, hitherto undocumented, in Hemingway’s life at a time when he was perhaps the most famous writer in America, and also into the brief life of Harlow, the screen siren who died in 1936 at the age of 26, among the other notables included in the book. Leatherbound, professionally rebaked, with a cut jade circular emblem inlaid on the cover. 11" x 14". Near fine. \$7500



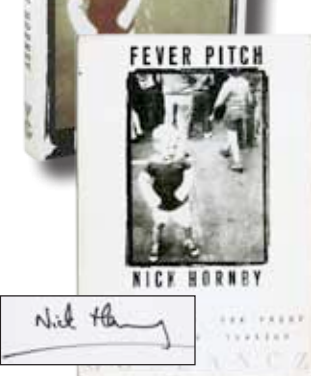
101. **HILLERMAN, Tony. *The Fly on the Wall*.** NY: Harper & Row (1971). Hillerman’s second book, a mystery set among political reporters in a fictional state capitol; Hillerman himself had been, according to the publisher, “a longtime political reporter.” This is one of his only mysteries that is not a Navajo tale. Inscribed by the author: “How do you show a gun without tipping off the reader? See Chapter Twenty-two” and signed “Tony Hillerman.” Hillerman’s first book, *The Blessing Way*, was published in 1970 and although he was a completely unknown author and the book had an unusual subject matter for the time—a murder mystery set on an Indian reservation, and involving an Indian policeman as its protagonist—it had sold well enough to go into at least five printings in the first year and be issued in a paperback edition. Clearly Hillerman was hoping for similar success here, although it would be more than a decade before he experienced much in the way of additional commercial success for his novels. Fine in a very near fine, price-clipped dust jacket, mildly faded on the spine. A nice copy of an early Hillerman book, with an intriguing inscription. \$1250



102. **HOLMES, John Clellon. *Get Home Free*.** NY: Dutton, 1964. The third book by Holmes, whose first book, *Go*, is considered the first novel of the Beat generation, preceding Jack Kerouac’s *On The Road* by five years. Holmes is considered to have given the Beat generation its name, in a famous essay he wrote for the *New York Times Magazine* in 1952 entitled “This is the Beat Generation.” A blurb by Kerouac on the rear panel of the dust jacket says that this is “Holmes’ best book.” Signed by the author. Near fine in a very good, spine-faded dust jacket with a short edge tear at the crown and two ink lines to the spine. \$250



103. **HORNBY, Nick. *Fever Pitch*.** London: Gollancz, 1992. Both the first edition and the advance reading copy of his well-received first book, a collection of short autobiographical pieces recounting, and reflecting on, the author’s life as a fan of the Arsenal football (soccer) team. Basis for a fictionalized U.K. film in 1997 in which Colin Firth played a character based on the author and a 2005 U.S. film in which the location is moved from London to Boston and the sport is shifted from football to baseball. The film inadvertently followed the Boston Red Sox when they won their first World Series in 86 years, and the ending had to be rewritten to accommodate the surprising development. Both the advance reading copy and the first edition are signed by the author, the book with the additional sentiment, written in gold, “If you want entertainment, go and watch clowns.” The advance copy has some creasing, rolling and rubbing; very good in wrappers. The book has two tiny spots to the front cover and is otherwise fine in a dust jacket with one tiny spot on the rear cover. A nice set. For both: \$1250



104. **IRVING, John.** *The Water-Method Man.* NY: Random House (1972). His second book, which, like his first, sold about 6000 copies. Prior to *The World According to Garp* in 1978, Irving's combined sales were smaller than the first printing announced for *Garp* of 35,000 copies. Since then his books have been bestsellers upon publication, with first printings well into six figures. Fine in a very near fine dust jacket with the spine ends just shy of crisp. \$350

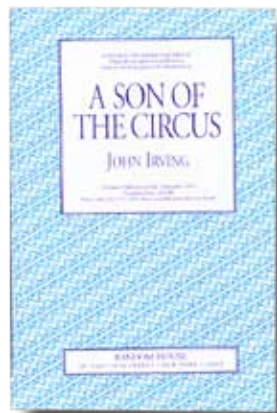
105. **IRVING, John.** *The 158-Pound Marriage.* NY: Random House (1974). His third novel, which again had a small first printing and the dismal sales typical for Irving prior to *Garp*. Tiny dent to front pastedown, slight foxing to top edge of text block; else fine in a fine dust jacket. \$200

106. **IRVING, John.** *A Son of the Circus.* NY: Random House (1994). The uncorrected proof copy of this novel. The first page, which contained the Random House catalogue copy describing the book and the author, has been excised, reportedly at the author's request. Signed by the author. All signed copies that we have seen of this title have had the first page removed. Fine in wrappers. \$125

107. **IRVING, John.** *A Widow for One Year.* Media: Unicycle Press (1998). The American limited edition, theoretically issued to precede the American trade edition, both of which followed the British limited and trade editions as well as the Dutch edition. Leatherbound, gilt stamped, with an introduction by Irving on gender and structure that does not appear in other editions. One of 1200 copies signed by the author. The first publication by Unicycle Press, issued with a relatively small limitation, at least compared to the Franklin Library signed editions of Irving's novels that had been done in prior years. A fine copy. \$100

108. **JOHNSON, Denis.** *Train Dreams.* NY: FSG (2011). A novella, first published in a different form in 2002 in *The Paris Review*. Signed by the author and dated 9/27/11. Johnson won the National Book Award for his massive novel of the Vietnam war, *Tree of Smoke*. Fine in a fine dust jacket. \$75

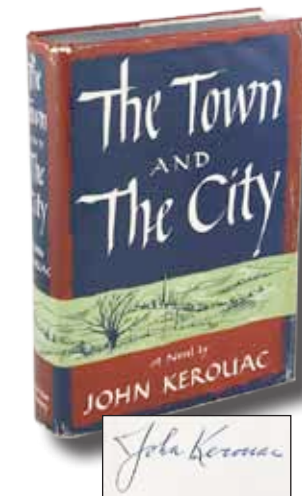
109. **(KAEL, Pauline).** **STARR, Kevin.** *Americans and the California Dream, 1850-1915.* NY: Oxford University Press, 1973. A book from the library of noted movie critic Pauline Kael. Inscribed by Starr to Kael on April 17, 1973: "For Pauline Kael, who, among other things, is a Californian." Although Kael gained fame as a film critic for the *New Yorker* magazine, she was born in Petaluma, went to college in Berkeley, was



closely involved with a number of the poets and artists of the post-war "San Francisco renaissance" and operated an art movie theater in Berkeley before moving to the East coast. A *New Yorker* review of the book from August of that year is laid in, presumably by Kael; offsetting to page 430 from the review; small chip to front flyleaf and foxing to top edge of text block. A near fine copy in a near fine, spine-sunned dust jacket with slight edge wear. \$100

110. **KENNEDY, Jacqueline and James T. Farrell.** **Typed Letter Signed.** 1983. A letter from Kennedy, written in her capacity as editor at Doubleday, rejecting three poems by the late James T. Farrell. Secretarially typed, but signed in full as Jacqueline Kennedy Onassis. A very courteous rejection, in which she says she was "extremely moved" by the poems, which she calls "lovely." Folded for mailing, one small spot not affecting text; else fine, with envelope. Farrell's three poems ("Unremembering Dreams," "Summer Moving Wind," and one untitled), apparently still unpublished, are also included; the poems are in holograph and each is signed by Farrell. Following the assassination of John F. Kennedy, a poem by Farrell was inserted into the Congressional Record. \$2500

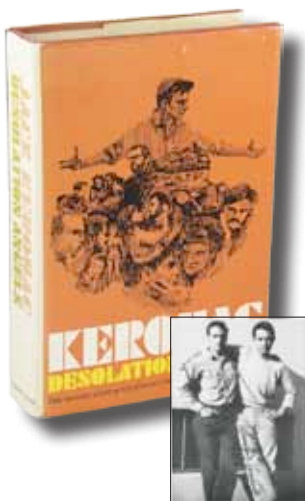
111. **KEROUAC, John.** *The Town and the City.* NY: Harcourt Brace (1950). His first book, a novel published seven years before *On the Road* and the only book Kerouac published using his given name, John, rather than the more casual "Jack" under which his Beat novels were published. Kerouac later dismissed this novel as "dead": he came to consider the carefully crafted style to be artificial, and in opposition to the more free-flowing, jazz-inspired, improvisational writing of *On the Road* and his later books. *The Town and the City* is a partly autobiographical novel and as such can be viewed in the context of Kerouac's later books, which together comprised the "Dulooz sequence"—a series of semi-autobiographical narratives which he considered to be the literal truth of his life, altered into "fiction" by the demands of publishers. While *The Town and the City* is not as self-consciously experimental as *On the Road*, it shows Kerouac's literary antecedents—it is reminiscent of Thomas Wolfe—and gives a clear indication that he saw himself as a writer long before he became a cultural icon. This copy is signed by the author, "John Kerouac," an early signature, as he later signed his books "Jack Kerouac," after the success of *On the Road*. Faint fore-edge foxing; else a fine copy in a near fine dust jacket with light rubbing to the upper spine and the spine extremities. A very attractive copy of a book that is seldom found signed. \$7500



112. **KEROUAC, Jack.** *A Pun for Al Gelpi*. Harvard Yard: Lowell House, 1966. A broadside of a parable involving Jesus and an apricot tree. Number 41 of 100 numbered copies signed by Kerouac. The first appearance of this poem, and its only appearance during Kerouac's lifetime. 6" x 19" and illustrated with a two-color block print by Nicole Hollander. The bibliography incorrectly lists the dimensions as 6" x 9" and omits the signature, suggesting that the bibliographer may not have seen a copy at the time of writing. Permanently mounted and then attractively matted and framed. Slight crease lower inch, just under the signature, else fine. \$4500

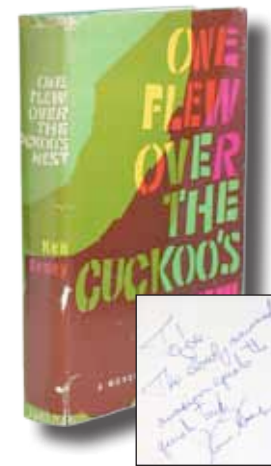


113. **KEROUAC, Jack.** *Desolation Angels*. NY: Coward McCann (1965). A major novel from the latter part of Kerouac's career and a volume in the "Duluoz Legend," Kerouac's fictionalized autobiographical sequence, this installment is set in the period 1956-57, just prior to the publication of *On the Road*. Introduction by Beat anthologist and critic Seymour Krim, who attempts to explain in a few short pages *why* Kerouac's writing is important—what he brought to American literature that was decidedly original and why that matters. Concavity to spine; a near fine copy in a near fine, price-clipped dust jacket with light corner rubbing. Laid in is a postcard picturing Kerouac and Neal Cassady, signed by Carolyn Cassady, who took the photograph. \$400



114. **KESEY, Ken.** *One Flew Over the Cuckoo's Nest*. NY: Viking (1962). Kesey's landmark first book, a pivotal novel of the literature of the Sixties, which helped to shape a generation's attitudes on issues of authority, power, madness and, finally, individuality. 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, male character in her place. With an early inscription by the author: "To Joe, The slowly murmured [sic] [occasion /evasion?] equals the quick trick./ Ken Kesey." Kesey's handwriting is such that we can't make out the exact word he intended but the sense of it seems to be that a slowly murmured something—allows the "quick trick": in an interview published on blotterati.com, Kesey recounts performing sleight of hand magic tricks since he was in high school, and says "My best work is this kind of stuff [magic tricks]...That has to do with art at its best. It leaves you with that little crack in your mind." Offsetting to lower pastedowns, a bit of spotting to lower board edge and a couple upper page margins; a near fine copy in a very good dust jacket, unfaded but with minor wear to the edges and joints, a short closed tear at the

lower front spine fold, and several surface scratches to the rear panel. Still a nice copy, with one of Kesey's characteristic enigmatic inscriptions, suggestive of his fundamental view that the purpose of art, if not of life itself, is like the purpose of a magic trick—to open one's mind just a crack so one can, as he put it, "see something that extends beyond the visible." An earlier inscription than the multicolored ones he did later in his life, and more revealing of Kesey as a writer, someone who enjoyed playing with words because of the power they had to surprise, and thus to open up the unanticipated, slightly dangerous unknown realm where possibilities multiplied. A great inscription in one of the key books of the 20th century. \$11000



115. **KESEY, Ken.** *Guguk Kusu [Cuckoo Bird]*. [Turkey]: Altin Kitaplar, 1976. A Turkish edition of *One Flew Over the Cuckoo's Nest*. Name (?) front flyleaf; acidic paper darkening with a few pages creased in the upper margin; still near fine in a near fine dust jacket. \$100

116. **KESEY, Ken.** *Kesey's Garage Sale*. (NY): (Viking) (1973). The wrapped issue of this collection of shorter pieces, spanning the years of the Sixties, when Kesey's activities moved far from the strictly literary path he had been on when he wrote his first two novels. According to the author, the pieces were not conceived as a book but instead were drawn from various sources and put together, much as the title suggests, like the items in a garage sale. Prior to publication, Kesey had led the Merry Pranksters on their famous cross-country bus trip, become a counterculture hero and advocate, and been a fugitive from the law, spending time in Mexico dodging the consequences of a pot bust. With an introduction by playwright Arthur Miller and contributions by Allen Ginsberg, Neal Cassady, Ken Babbs, Paul Krassner, and others. Heavily illustrated with sketches by Kesey, photographs, etc. Signed by Kesey in glitter and feathers, one of the more elaborate such signatures we have seen. Also signed by Allen Ginsberg and Ken Babbs. Rubbing to folds, typical glitter migration; near fine. \$350



117. **KESEY, Ken.** *The Day After Superman Died*. Northridge: Lord John, 1980. A story about Neal Cassady, Kesey's longtime friend, sometime mentor, and the driver of the Merry Pranksters' bus on its legendary cross-country trip as well as Kerouac's companion on the trip that formed the basis for *On the Road*, in which Cassady was the model for the main character, Dean Moriarty. Issued in an edition of 300 numbered copies and 50 specially-bound, deluxe numbered copies: this has the binding of the deluxe issue but is unnumbered because where the printed colophon reads "This is number..." Kesey has handwritten "The last!" (Oddly, this does not make it number 50, as a number 50 has been sighted.) Signed by the author. Spine faded, otherwise fine, without jacket, as issued. A unique copy. \$450

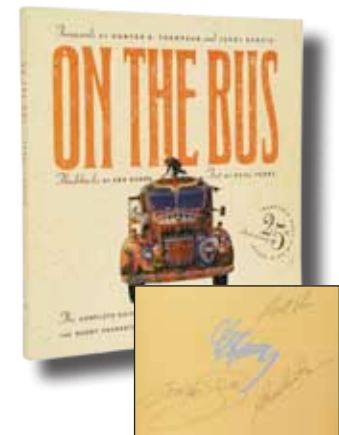
118. (KESEY, Ken). *Millers' Log 1952*. Springfield: Springfield High School, 1952. Kesey's high school yearbook, from his junior year. Inscribed by Kesey to fellow junior Frances McGinnis in red colored pencil: "Fran, I sure will miss your tight sweaters and sexy glances from english. Ken Kesey [with a sketch of a rabbit coming out of a top hat]." In addition to his junior class picture, Kesey is pictured on the football team, the wrestling team (three times), in the National Thespian Society, and as a member of Varsity S (in charge of "keeping order at school sponsored activities and generally upholding the school's reputation"). A couple dozen other inscriptions, some rubbing to the corners; near fine. \$2500



119. (KESEY, Ken). *Notes from The Cuckoo's Nest*. (n.p.): Pioneer [c. 1975]. A compendium of information on the book, the play, and mostly the film, edited and with an essay and notes by Charles Kiselyak. Contains the back story on the film's evolution, as well as portions of the screenplay and the continuity script. The screenplay segments show at least one round of the revisions the script underwent. The essay also goes into the controversy around the film, including the lawsuits. Kesey reportedly was so infuriated by the production as it turned out that he considered having his name removed from the film credits. In particular, he was incensed at the casting that had Jack Nicholson in the role of McMurphy, the protagonist of the story and, by all accounts, a strapping lumberjack-type figure in Kesey's tale. Signed by Kesey on the front cover. Large format, illustrated, missing the laser disks that were housed in pockets inside the covers, but offered here with a separate, unopened set of laser disks. The disks are fine; the book is near fine, without dust jacket, as issued. The laser disk release of *Cuckoo's Nest* must of necessity be the scarcest of the various video releases of the film, since the format was only in existence for a few years and never really gained traction with the public. Kesey, because of his contempt for the film, would normally have nothing to do with copies of it. It is possible, perhaps even likely, that this is the only signed copy of the laserdisk edition of *Cuckoo's Nest* that exists. A rarity, and an interesting, succinct history of the book and film. Despite Kesey's distaste for the movie, it was the first film in 40 years to sweep the five main Oscars, for best film, director, actor, actress and screenplay. \$750

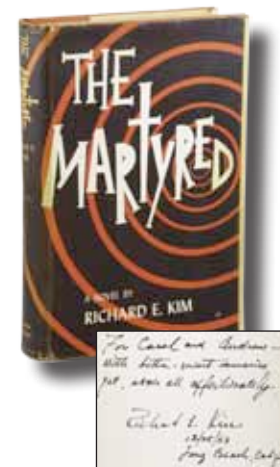


120. (KESEY, Ken). STRELOW, Michael, ed. *Kesey*. Eugene: Northwest Review Books (1977). The hardcover issue of this collection of writings by and about Kesey. Includes introductory essays by Malcolm Cowley and John Clark Pratt (the editor of the Viking Critical Library edition of *Cuckoo's Nest*); selections from Kesey's manuscript notes for *Cuckoo's Nest* and *Sometimes a Great Notion*; and a number of other previously unpublished writings and drawings by Kesey, including excerpts from *Seven Prayers by Grandma Whittier*. Signed by Ken Kesey and by the editor, Michael Strelow. Corner tap; else fine in a near fine dust jacket with a small cup ring on the front panel. The hardcover issue is relatively uncommon, as there was a simultaneous issue in wrappers. It is especially scarce signed by Kesey. \$650



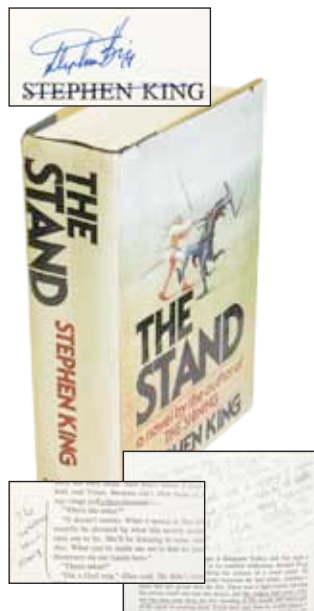
121. (KESEY, Ken). *On The Bus*. NY: Thunder's Mouth Press, 1990. A pictorial guide to Kesey's and the Merry Prankster's cross-country bus trip in 1964, "and the birth of the counterculture." With forewords by Hunter Thompson and Jerry Garcia, "flashbacks" by Ken Babbs and text by Paul Perry, and an introductory excerpt from Tom Wolfe's *Electric Kool-Aid Acid Test*, originally published in 1968 and, despite Wolfe's not having been "on the bus"—i.e., one of the Pranksters himself—still one of the most compelling and immediate accounts of that trip. This volume has reflective commentary by Robert Stone, Ed McClanahan, Gurney Norman, Malcolm Cowley, William Burroughs, Allen Ginsberg, Timothy Leary, and many other who were involved with, or influenced by, the trip. Illustrated with numerous black-and-white photographs, and a handful of color photos. This copy is signed by Ken Kesey, Robert Stone, Tom Wolfe and Ed McClanahan, and scarce thus. Fine in wrappers. \$375

122. KIM, Richard E. *The Martyred*. NY: George Braziller (1964). The first novel, about the Korean War, by a young Korean who served with the Army of the Republic of Korea during the war there. Nominated for the National Book Award. Inscribed by the author on Christmas the year prior to publication to two writer friends the author had met and gotten to know at the Iowa Writers Workshop in 1962: "with bitter-sweet memories yet, above all, affectionately." Near fine in a very good, spine and edge-tanned dust jacket with chipping to the lower rear flap fold. \$150



123. KINCAID, Jamaica. *Annie John*. NY: FSG (1985). Her second book, first novel, which expands on themes she touched on in her collection of stories, notably the plight of young, strong-willed girls born into a life of poverty. Inscribed by the author to Nicholas Delbanco and his wife, "with much love." Kincaid's pen ran out in the middle of the inscription: two colors are used. Fine in a very near fine, slightly spine-sunned dust jacket. A nice association copy: Delbanco was responsible for Kincaid's moving to Bennington to teach at Bennington College; and Kincaid and her then-husband, Allen Shawn (the dedicatee of this book), lived in Delbanco's house when they first settled in Vermont. \$250

124. **KING, Stephen.** *The Stand*. NY: Doubleday (1978). One of King's early novels, published by Doubleday in a remarkably cheap binding. A massive book—823 pages—but nonetheless, a larger edition with “restored” text was issued in 1990. This copy belonged to Burton Hatlen, King's English Professor at the University of Maine, and bears his underlinings and marginal notations, as well as a short list of the pages that have typos. Hatlen wrote a critical work on King's *The Shining*; he was one of the three dedicatees of King's novel *The Long Walk*, written as Richard Bachman and published the year after this book; and King mentions Hatlen in his book *On Writing*. Hatlen apparently read the book closely: his underlinings and comments begin a couple of hundred pages into the book and continue sporadically until the next to the last page, and his marginal comments respond to the text as well as putting it in context. At one point he cites “Gollum and Smeagol,” Tolkien's fictional character, for comparison with one of King's characters. This copy has also been signed by King at a later date. A bulky volume, with an indentation to the spine; otherwise near fine in a very good dust jacket with several small chips and edge tears. A wonderful association copy, with a letter of provenance laid in. \$3500



125. **KING, Stephen.** *The Girl Who Loved Tom Gordon*. (NY): Scribner (1999). A novel in which a lost girl channels the strengths (at the time) of Boston Red Sox relief pitcher Tom Gordon for comfort. Signed by King. With the bookplate of horror writer Stanley Wiater on the front pastedown; fine in a fine dust jacket. One of King's scarcest trade editions to find signed, presumably because of the difficult logistics of handling a Stephen King book signing in recent years, due to his extreme popularity. This copy was a gift to attendees at a dinner celebrating King's 25th anniversary as a published writer, which Wiater attended with his wife. A limited edition of this title was published several years later, and a pop-up edition of it was done as well. But signed copies of the trade first edition are exceedingly scarce. \$1250



126. **KING, Stephen.** *The Green Mile #1-6*. (NY): (Penguin)/Signet, (1996). First printings of the monthly installments of King's six-part novel, an interesting publishing experiment which hearkened back to the serial publications of the nineteenth century. Each volume has the ownership stamp of horror writer Stanley Wiater and, apart from the hint of a corner crease to the cover of Volume 6, each is fine in wrappers. For the set: \$100

127. **LE CARRÉ, John.** *A Most Wanted Man*. (London): Hodder & Stoughton (2008). A hardcover advance copy of Le Carré's novel of several individuals caught up in the competing agendas of rival spy agencies in the era of 21st century terrorism threats. Hodder & Stoughton issued a trade edition and a 500-copy limited edition of this title (and Waterstone's issued a



1000 copy limited edition). Although this resembles the Hodder limited edition in its black binding and cover design, it is a smaller format, with promotional text on the front and back covers. A fine copy without dust jacket, as issued. Apparently scarce. \$2500

128. **(LEE, Harper).** *The Corolla*. Tuscaloosa: University of Alabama, 1947. The yearbook of the University of Alabama, where Harper Lee studied law between 1945 and 1949. Lee is shown as the editor of the humor magazine *Rammer Jammer*, sitting on the Board of Publications, voted one of the “campus personalities,” pictured as a student of law, and mentioned as a member of Chi Omega and of Triangle, an honor society of seniors who provide guidance to freshmen. In all, at least a half dozen pictures of Lee. Before completing her degree requirements, Lee left law school for New York City, where she worked as an airline reservations clerk while writing *To Kill a Mockingbird*. A near fine copy. \$1250

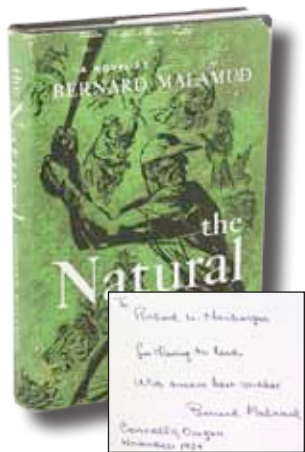
129. **LESSING, Doris.** *The Grass is Singing*. London: Michael Joseph (1950). The first edition of the first book by the 2007 winner of the Nobel Prize for Literature. Signed by the author. Cocked; with sunning to spine and board edges and an owner name in pencil on the half title; a very good copy in a very good dust jacket with shallow chipping to the spine crown, a bit of tanning to the spine, and foxing that is mostly visible on verso. Complete with the “Daily Graphic/ Book of the Month/ Book Society Recommend” wraparound band. Laid in is a 1950 review with the subtitle: “Rhodesian Woman Expresses Frank Opinions in Controversial Novel.” Lessing grew up in Rhodesia (now Zimbabwe) and because of her strong views about race was prohibited from visiting that country for more than a quarter century, from the mid-1950s until 1982. She was similarly banned from South Africa from 1955 until 1995. An important first book, uncommon signed, and with the ephemeral wraparound band present. \$2500

130. **LOVECRAFT, H.P.** *Dagon and Other Macabre Tales*. Sauk City: Arkham House, 1965. A collection of stories by the master of horror fiction. One of 3000 copies printed. Bookplate of horror writer Stanley Wiater on the front flyleaf, with his ownership label on the front pastedown and front jacket flap. Bookplate partially abraded. Near fine in a near fine jacket. \$200

131. **LOVECRAFT, H.P.** *The Horror in the Museum and Other Revisions*. Sauk City: Arkham House, 1970. This copy belonged to horror writer Stanley Wiater and bears his Gahan Wilson-designed bookplate on the front flyleaf: Wilson also designed the dust jacket for this edition. Fine in a very near fine dust jacket with a hint of sunning to the spine. \$150

132. -. Same title. (Sauk City): Arkham House (1989). A review copy of the "Corrected Third Printing." With the bookplate of Stanley Wiater. Fine in two dust jackets (the outer one having just a bit of rubbing to the front flap fold). Review slip laid in. \$150

133. **MALAMUD, Bernard.** *The Natural*. NY: Harcourt Brace (1952). His first book, one of the great baseball novels of all time and the basis, decades later, for the film by Barry Levinson. Inscribed by Malamud to Senator-elect Richard Neuberger: "To Richard L. Neuberger/ for daring to lead/ With sincere best wishes/ Bernard Malamud/ Corvallis, Oregon/ November 1954." Neuberger was an author and *New York Times* correspondent before entering politics. In 1954 he was elected to the U.S. Senate from the state of Oregon; it's a safe guess that this book was given to Neuberger as a congratulatory gift after his election. This is the issue in blue boards. No priority has been established, but copies in both the blue and the red boards appear to be considerably scarcer than copies in gray boards, although not necessarily earlier. With Neuberger's bookplate on the front pastedown. Two corners tapped; a near fine copy in a near fine, price-clipped dust jacket with a bit of rubbing to the top edge and a couple small corner chips. In a custom clamshell box embossed with a detail of the cover design. A nice association copy of an important novel, seldom found signed. \$12500



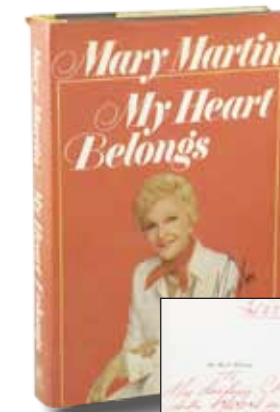
134. **MALCOLM X as Malcolm Little.** *Christmas Card*. [c.1940's]. 5-3/4" x 4-3/4". A Christmas card from the noted black activist, written long before he converted to Islam and became the most outspoken and militant agitator for black civil rights in the early 1960s. Malcolm X's incendiary rhetoric in the early years of the Civil Rights Movement helped polarize the country around issues of race and also helped open the way for civil and legal reforms on an unprecedented scale. This card has a sleigh scene on the front and a standard Christmas and New Year's greeting inside. Signed in full as "Malcolm Little," with the additional sentiment, in holograph: "I hope you haven't forgotten me." Folded once, apparently to fit into a square envelope (not present). Very slight general wear; still near fine. Autograph material by Malcolm X is extremely scarce, particularly such an early example as this, preceding as it does his notoriety. \$9500

135. **MALONE, Michael.** *Psychotypes*. NY: Dutton (1977). His third book, a nonfiction volume on "experiential typology," a system of classifying individuals by their psychological types. Malone wrote two well-received novels that did not sell especially well, before writing this book. He went back to fiction writing afterward, again to substantial critical acclaim, and also achieved some renown as the lead writer for the television soap opera *One Life to Live*. Slight bump to crown, else a fine copy in a very near fine dust jacket with minimal fading to the orange spine. \$75



136. **MARITAIN, Jacques.** *Creative Intuition in Art and Poetry*. (NY): Pantheon Books (1953). Second printing. An extensive series of lectures on the relationship between art and poetry by the French philosopher, delivered at the National Gallery of Art as part of the A.W. Mellon Lectures in Fine Arts. Number XXXV in the Bollingen Series of publications. Warmly inscribed by the author, in French. Foxing to edge of text block; near fine in a good dust jacket with shallow wear to all edges and folds. Books signed by Maritain are fairly uncommon. Among his many accomplishments, Maritain was a prominent drafter of the Universal Declaration of Human Rights. \$125

137. **MARITAIN, Jacques.** *Approaches to God*. NY: Harper & Brothers (1954). A short book updating St. Thomas Aquinas' five ways to God for modern readers. Maritain, who was raised a Protestant, converted to Catholicism and became a Thomist, or a follower of Thomas Aquinas. He was also an advisor, friend and mentor to Pope Paul VI. Inscribed by the author: "To Doris Dana, with deep affection, Jacques Maritain." Offsetting to endpapers; near fine in a very good, modestly foxed dust jacket with minor edge wear. \$125



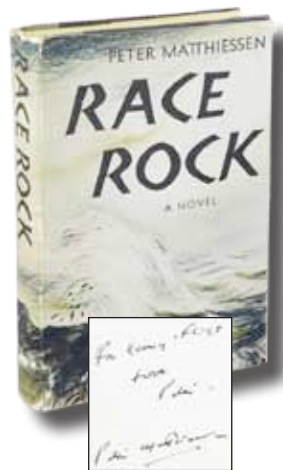
138. **MARITAIN, Jacques.** *Reflections on America*. NY: Scribner's (1958). Warmly inscribed by the author, in French, approximately translated: "For Doris Dana, who carries in herself the admirable generosity of her country." The recipient was American, and Maritain in this book was reflecting on the nature of his adopted country, where he had lived for nearly a quarter century at that point. Dampstaining to boards; a very good copy in a good, worn dust jacket. A nice inscription. \$150

139. **MARTIN, Mary.** *My Heart Belongs*. NY: Morrow, 1976. Inscribed by the author in 1976: [My Heart Belongs] To My darling Cheryl [Crawford] - who believed in me, who through the years gave so much of honesty, clarity, and stimulating thoughts that will belong in this heart for always! Your loving, Mary." Dated Feb. 27, 1976. Laid in is a handbill for the Mary Martin/Carol Channing show *Legends!*, which was produced by Cheryl Crawford's theatrical group, as well as two copies of a color photograph of Martin outside her house. A

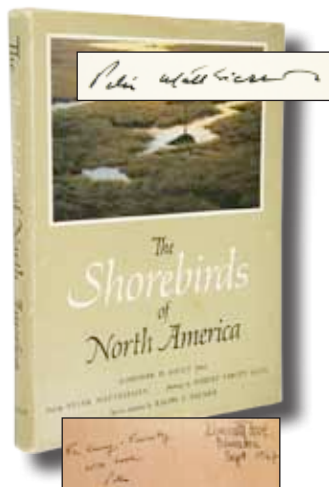


nice association copy between Martin, one of the greatest stage and film actresses of the 20th century, and Crawford, who not only produced numerous important plays on Broadway and elsewhere but was a co-founder of both the Group Theater and later the Actor's Studio, where such actors as Marlon Brando and James Dean trained. She was influential not only in Mary Martin's career but also those of Helen Hayes, Ingrid Bergman and many others. Near fine in a very good dust jacket. \$250

140. **MATTHIESSEN, Peter. *Race Rock*.** NY: Harper & Brothers (1954). His first novel, published just after he returned from Paris, where he helped found the *Paris Review*. Inscribed by Matthiessen to his brother-in-law, Kennett Love. The book is dedicated to Deborah Love; she and Matthiessen were married from 1963 until her death in 1972. Kennett Love was a former *New York Times* reporter, specializing in Middle Eastern affairs. His book *Suez: The Twice-Fought War* is considered the standard work on the subject. This is the issue in blue cloth and black boards; the priority has not been determined. Love's ownership signature on front flyleaf (and his hunting license inserted at page 112); offsetting from laid in review on pp. 42-43; spine cloth faded. Still about near fine in a supplied, very good dust jacket rubbed along the folds and with a replaced chip at the spine base. Also laid in is a postcard from a bookstore, quoting the book to Love for \$5.00, in 1967. An excellent association copy, being inscribed to the brother of the dedicatee. \$1250

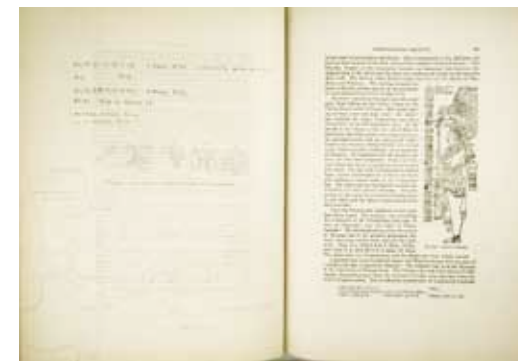
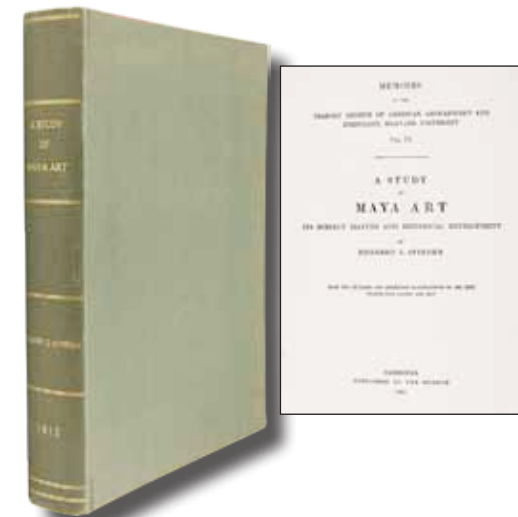


141. **MATTHIESSEN, Peter. *The Shorebirds of North America*.** NY: Viking (1967). A large folio edited by Gardner Stout and illustrated by Robert Verity Clem, with text by Matthiessen. Considered the standard book in the field. Signed in full by Matthiessen on the half-title page and inscribed "with love" to his brother-in-law, Kennett Love, and his partner on the front flyleaf. With Love's 1967 ownership signature. One spot to top edge of the text block, else a fine copy in a very good dust jacket with some edge creasing and a few spots to the rear panel. A nice association copy of a landmark book. \$1000



142. **MATTHIESSEN, Peter. *Blue Meridian. The Search for the Great White Shark*.** NY: Random House (1971). A nonfiction account of an expedition in search of the Great White Shark, for a television documentary, illustrated with color photographs from the film production. Laid in are two autograph postcards signed by Matthiessen to a Long Island neighbor, one from the year of publication of *Blue Meridian*, the other 19 years later: both cards suggest getting together at an unspecified date. The cards are fine but for postal markings; the book is near fine, with sunning to the spine cloth, in a very good dust jacket with a small chip at the upper rear spine fold. \$200

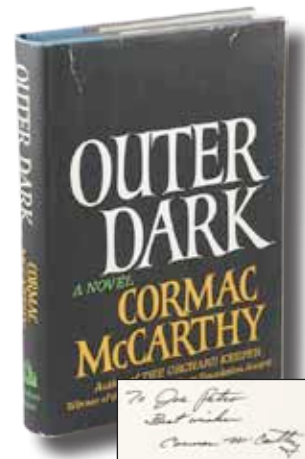
143. **(Maya). SPINDEN, Herbert J. *A Study of Maya Art, Its Subject Matter and Historical Development*.** Cambridge: Peabody Museum of American Archaeology and Ethnology, 1913. Based on Spinden's 1909 doctoral thesis at Harvard and here Published as Volume VI of the Peabody Museum's *Memoirs*, this is the seminal study of Maya art and archaeology. Spinden was the first to study the range of Maya art, delineate its subject matter, and identify themes and motifs within the art and architecture of Maya society, including religious and philosophical ideas and calendrical notations. Probably the most important single volume ever published on the Maya. This copy is rebound in green buckram, and extra-annotated and illustrated in at least two hands. A (bookseller's?) note on the front free endpaper suggests the possibility that the annotations were those of the author, and indeed many of them seem to be of the type that an author would do if he were preparing a revised edition of his book. Some of the annotations correct errors in the earlier text, while others add new drawings, commentary or analysis, presumably based on information not available at the time of original publication. No revised edition of *A Study of Maya Art* was ever produced, however, so there is no corrected or updated text against which to compare this. Spinden, after gaining his PhD at Harvard, became the Assistant Curator of Anthropology at the American Museum of Natural History in New York, and from there went on to become the Curator of Mexican Archaeology and Ethnology at Harvard's Peabody Museum, perhaps the most prestigious post in the country for a Mayanist. Spinden also developed a widely accepted correlation between the Maya calendar and the Western calendar, which was called into question by J. Eric S. Thompson, the British Mayanist. The controversy got heated, and Spinden spent much of the rest of his time devoted to the Maya defending his correlation. It may be this controversy that pre-empted a new edition of his classic study. Thompson's correlation, or one or two days off from it—Spinden's and Thompson's were 260 years apart—is widely accepted today, although the issue is not without controversy even now. In any case, this is an extra-annotated copy of the first important work of Maya scholarship and, by all appearances, a unique copy. A bit of wear to the edges of the cloth, overall near fine. \$1500





144. (Maya). **VON HAGEN, Victor Wolfgang.** *La Fabricación del Papel Entre los Aztecas y los Mayas.* Mexico: Nuevo Mundo (1945). The first Mexican edition of Von Hagen's work on pre-Columbian papermaking, published a year earlier in the U.S. as *Aztec and Maya Papermakers*. With an introduction by Dard Hunter, the preeminent authority on handmade paper—to whom this edition of the book is dedicated—and a prologue by Dr. Alfonso Caso, the Mexican archaeologist, which does not appear in the American edition. One of 750 numbered copies. With 39 pages of photographs and two handmade paper samples tipped in. Also with a fold-out frontispiece reproducing four pages from the Maya Dresden Codex, on huun paper, the traditional paper of the Mayans since the Classic Maya period. Bookplate front pastedown; stamp to rear flyleaf; foxing to top edge. Near fine in a near fine dust jacket with shallow chipping to the crown. An 1881 pamphlet on Mexican paper as an article of tribute is laid in; owner signature; otherwise the pamphlet is fine. An attractive and elaborate edition of this book. \$400

145. **McCARTHY, Cormac.** *Outer Dark.* NY: Random House (1968). His second book, the total sales of which numbered 2705 copies. This copy has a contemporary presentation inscription from the author to Kentucky artist Joseph Petro Jr.: "To Joe Petro/ Best wishes/ Cormac McCarthy." Petro was a Kentucky native, artist, and later art teacher at a Kentucky university. One of his paintings, depicting "My Old Kentucky Home," was used as the image on the state's postage stamp celebrating the American bicentennial in 1976. In 1968, McCarthy, Petro, and wildlife artist Ray Harm participated in a joint lecture at Natural Bridge State Park in Kentucky, part of a state-sponsored series. After the lecture, Petro gave McCarthy a print of one of his paintings, entitled "Horse at a Watering Place," and inscribed it to Cormac and his then-wife, Anne. McCarthy gave Petro this copy of his recently published novel, *Outer Dark*, and inscribed it to him. A fine copy in a near fine dust jacket with a subtle hint of tanning to the spine letters and three tears at the upper edge of the front panel. An uncommon book in its first edition, particularly in nice shape; it is rare signed by the reclusive author, especially with a contemporary inscription. From the Estate of the artist. \$12,500

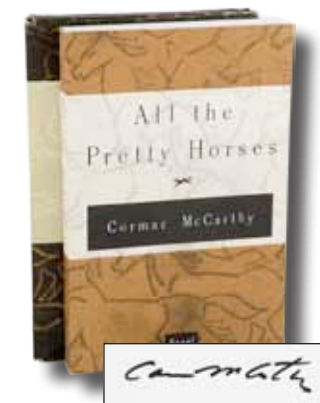


146. **McCARTHY, Cormac.** *Child of God.* NY: Random House (1973). His third book, which, like his first two, received good critical reviews but sold poorly. Some spotting to the upper page edges; very good in a very good dust jacket, slightly faded on the spine and price-clipped, both of which are typical for this title. Still, a scarce, early book by McCarthy, especially so without the remainder mark that many copies were stamped with when they failed to sell at the retail price. \$750

147. **McCARTHY, Cormac.** *Blood Meridian.* NY: Random House (1985). His fifth book, a powerful novel of the Old West, based on an actual series of events in 1849-1950 in Texas and Mexico, and rendered with an eye to bringing to life the surreal violence of the time and place. 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* in 2006. McCarthy's first five books sold fewer than 15,000 copies total—this title selling only 1883 copies before it was remaindered. Since the success of *All the Pretty Horses* in 1992, his novels have had first printings in excess of 100,000 copies. Fine in a fine dust jacket, with a bookplate signed by the author laid in. \$4000



148. **McCARTHY, Cormac.** *All the Pretty Horses.* NY: Knopf, 1992. The advance reading copy of the first volume of the Border Trilogy, a landmark novel that won both the National Book Award and the National Book Critics Circle Award and propelled its author to "instant" literary celebrity—after nearly three decades of writing well-received literary novels in relative obscurity. Issued in wrappers and publisher's folding box, signed by the author, it was sent out in advance of publication to promote the book. Rumor has it that approximately 400 were to be done but the author quit after about 200, and declined to do any more. Fine in a very near fine folding box with rubbing to the folds. \$750



149. **McCARTHY, Cormac.** *Cities of the Plain.* (London): Picador (1998). The advance reading copy of the first British edition of the third volume in The Border Trilogy. With a photograph of the author on the front cover that differs from the dust jacket art used for the published book. Fine in wrappers. \$125

150. **McCORMICK, James.** *Bravo.* London: MacGibbon & Kee, 1965. Inscribed by the author to two writer friends: "First from the press, with embraces to Andrew and Carol/Jim." Near fine in a near fine, spine-tanned dust jacket. \$100

151. **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 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, as issued. \$1250

152. **McMURTRY, Larry.** *Horseman, Pass By.* NY: Harper (1961). McMurtry's first book, a breakthrough in Texas literature and in regional literature in general. One of A.C. Greene's "50 best books on Texas," and made into the movie *Hud*. Inscribed by the author. Very small glue bump under the rear spine cloth; else a fine copy in a near fine dust jacket with light rubbing to the folds, a tiny tear to the lower front flap fold, and the price lightly changed in pencil. \$4500

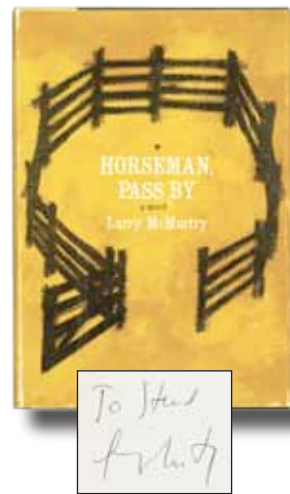
153. **McPHEE, John.** Autograph Note Signed. Undated. c. 1976. One sentence, handwritten on an index card: "This is super." Signed "J." *Together with* unsigned penciled notes, in McPhee's hand, on Farrar Straus & Giroux stationery, drafting an acknowledgement of William Shawn: "and were developed with the encouragement and invaluable counsel of William Shawn [...] of *The New Yorker*." McPhee then changed "encouragement and invaluable" to "editorial." All of his words were then crossed through in red editorial pencil; four page numbers have been added in the lower margin. This acknowledgement to Shawn appeared in *The John McPhee Reader* in 1976, as well as in some editions of *The Pine Barrens*. Both items bear paperclip imprints and are otherwise fine. \$100

154. **McPHEE, John.** *In the Highlands and Islands.* London: Faber & Faber (1986). First thus, a paperback original collecting "The Crofter and the Laird," "Josie's Well," "Pieces of the Frame," and "From Birnam Wood to Dunsinane." Age toning to page edges and trace rubbing to the spine; near fine in wrappers. One of McPhee's scarcer titles. \$75

155. **McPHEE, John.** *Assembling California.* NY: FSG, 1993. An extended essay on the geology of California, part of the sequence of works compiled in *Annals of the Former World*, for which McPhee won the Pulitzer Prize. Signed by the author. Fine in a fine dust jacket. \$175

156. -. Another copy. Inscribed by McPhee to Al and Winnie Fischer in the month of publication: "For Winnie and Al Fischer - a northerly traverse, with all best, John McPhee." Alfred Fischer is an emeritus professor of earth sciences at the University of Southern California and formerly Princeton, with specialties in the cycles of massive volcanism and the diversity of life. Dampstaining to lower board edges, not affecting the text block; near fine in a near fine dust jacket with a touch of wear to the spine ends and a bit of bleeding visible on verso. A nice association copy. \$250

157. **McPHEE, John.** *The American Shad.* (Far Hills): Meadow Run Press (2004). An attractive limited edition, consisting of selections from McPhee's 2002 book *The Founding Fish*. One of 500 copies signed by McPhee. With illustrations by John Rice. Fine in a fine slipcase. \$150



158. **McPHEE, John.** *Uncommon Carriers.* NY: FSG (2006). McPhee looks inside the transportation industry, in his inimitable style—riding thousands of miles in the engine of a coal train; hanging out with long haul truckers; etc. McPhee explicates and demystifies his subjects; his essays reveal whole worlds—and fascinating ones—that have gone unnoticed, and under-appreciated, by those of us not involved in the pursuits he writes about. Signed by the author. Fine in a fine dust jacket. \$85

159. **(McPHEE, John).** *The Princeton Anthology of Writing.* Princeton: Princeton University Press (2001). A collection of nonfiction co-edited by McPhee and with a preface by him that has not appeared elsewhere, explaining the origins of Princeton's focus on literary journalism. This anthology is ample evidence of the success of that focus, including such writers as Jane Kramer, Jonathan Schell, Leslie Cockburn, Larry L. King, Richard Gilman, Victor Navasky, Jeremy Bernstein, Geoffrey Wolff, James Gleick, Gloria Emerson, and many more, all of whom passed through Princeton. Also includes McPhee's "Travels of the Rock" from his collection *Irons in the Fire*. This is a fine copy of the issue in wrappers. \$45

160. **(Mexican Codex).** **LOUBAT, Joseph Florimond de, Duc. and PASO Y TRONCOSO, F. del.** *Codice Messicano Vaticano no. 3773.* Roma: Stabilimento Danesi, 1896. An 1896 facsimile of a Precolumbian Mexican codex produced by the Duke of Loubat from the original housed in the Vatican library. Joseph Florimond Loubat, whose title was conferred on him by Pope Leo XIII in recognition of his large gifts to the Catholic Church, was an American philanthropist who had, among other things, an interest in pre-Columbian Mesoamerican history and archaeology. In particular, he studied and wrote commentaries on a number of the surviving pre-Columbian codices, including this one. In 1896, to correct an error in an earlier description and transliteration of this particular codex, he commissioned a facsimile edition to be done using photochromography, reproducing the entire 48 leaves of the folding codex, as well as reproducing the wooden binding of the codex. Fifty copies of the facsimile were created, each housed in a folding wood-and-leather box along with three pamphlets about the codex, one in English, one in Italian, and one in Spanish. The facsimile codex and the three pamphlets are here present and complete as issued; each bears ex-library markings from a no longer extant Catholic school. A rare edition: OCLC locates only three copies. In original quarter leather wooden box (damaged). Otherwise, very good. \$3500



161. **MILLMAN, Lawrence.** *A Kayak Full of Ghosts*. Santa Barbara: Capra Press (1987). Inscribed by the author to Annie Dillard: “For my dear friend Annie, kindred spirit, in hopes that Greenland, most beautiful country in the world, will be in your future.” Millman has attached a photo of Greenland to the half title. Fine in wrappers. A nice association: Millman and Dillard had a friendship and correspondence that extended over more than two decades, and she wrote a blurb for one of his books. \$100

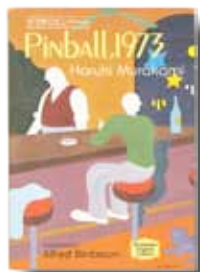
162. **MORRISON, Toni.** *The Collected Novels: The Bluest Eye, Sula, Song of Solomon, Tar Baby, Beloved, Jazz*. NY: Knopf (1994). The uniform slipcased edition of these six novels, issued after Morrison won the Nobel Prize. *The Bluest Eye* has a new afterword by Morrison and is inscribed by the author. The books are fine, without dust jackets, as issued, in a fine slipcase. A very attractive set, issued in a relatively limited quantity. \$750

163. **MURAKAMI, Haruki.** *Pinball, 1973*. (Tokyo): Kodansha (1985). The first English language edition of his second book and the second book in the “Trilogy of the Rat,” following *Hear the Wind Sing* and preceding *The Wild Sheep Chase*. A small, pocket-sized paperback, in the Kodansha English Library series, a series intended to allow Japanese readers to read Japanese books in English; the notes in the back—themselves an unusual feature in a book of fiction—translate English colloquialisms into Japanese characters. Owner name and date inside the rear cover under flap; otherwise a near fine copy in wrappers in a near fine dust jacket nicked at the crown and with a corner crease to the front flap. \$1500

164. **MURAKAMI, Haruki.** *Norwegian Wood*. NY: Vintage Books (2000). The advance reading copy of the first American edition, which was published as a Vintage International paperback original. Signed by the author. Trace rubbing to rear cover, else fine in wrappers. \$250

165. **MURPHY, Yannick.** *Tian’s Music [The Sea of Trees]*. [Boston/NY: Houghton Mifflin, 1997]. Bound photocopied typescript of his first novel, set in Indochina in the 1940s, and based in part on the author’s family history. 274 pages, double-spaced and double-sided. No publication information. In yellow cardstock covers with the early title *Tian’s Music*. Fine. \$65

166. **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, distinguished from the second by the absence of a price sticker over the original price on the back cover of Volume II. Mild foxing to the edges of the text blocks; gentle creasing to the spines and trace rubbing to the folds. Near fine. \$9500

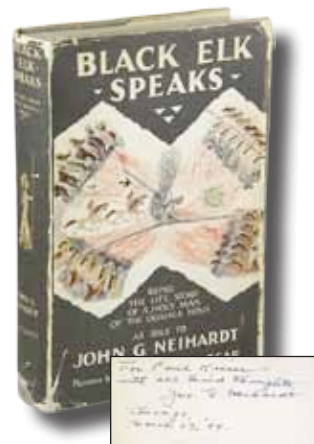
167. **(Native American).** **KENNY, Maurice.** *Blackrobe: Isaac Jogues*. (Saranac Lake): North Country Community College Press (1982). The uncommon hardcover issue of this collection of related poems, revolving around the life of a martyred 17th century French missionary (Blackrobe) whose disdain for the Iroquois led to his death. With illustrations throughout by Rokwaho, an introduction by a Mohawk writer, and an afterword by Brother Benet Tvedten, Benedictine monk from the Blue Cloud Abbey. Nominated for the Pulitzer Prize. Warmly inscribed by the author in Seattle in 1984: “Joe — For all your beauty, spirit, encouragement, labors, & friendship which is not last.” Fine, without dust jacket, as issued. \$300

168. **(Native American).** **McNICKLE, D’Arcy.** *The Surrounded*. NY: Dodd Mead (1936). The first book by McNickle, a writer of Flathead Indian descent, and a landmark Native American novel, one of the early books to address questions of assimilation and alienation from both the white way of life and traditional tribal culture. It began the process in American Indian literature of looking for value in traditional Native American beliefs even in the face of such alienation. As such, Charles Larson’s seminal study of Native American literature (*American Indian Fiction*, Albuquerque, 1978) links McNickle with N. Scott Momaday—thirty years McNickle’s junior—as the two writers who predate the later wave of politically aware Native American writers such as James Welch and Leslie Marmon Silko. McNickle was a lifelong activist for Native American rights: in 1934, he joined the staff of John Collier, the reformist Commissioner of Indian Affairs, and later was a co-founder of the Congress of American Indians, among many other accomplishments. The Newberry Library’s Center for the History of the American Indian was renamed for McNickle after his death. Trace foxing to the edges of the text block, otherwise a fine copy in a very good, mildly spine-sunned dust jacket with shallow chipping at the crown and the lower edge of the front panel. Although this book dates from the modern era, this is only the second copy we have ever seen or heard of with the dust jacket intact. A keystone book for any collection of Native American literature. \$2500



169. **(Native American).** **NEIHARDT, John G.** *Black Elk Speaks*. NY: Morrow, 1932. The autobiography of Black Elk, an Oglala Sioux holy man, as told to Neihardt, a poet with a long knowledge of, and strong sympathy for, the Plains Indian cultures. Inscribed by Neihardt: “For Paul Kriser with all kind thoughts, John G. Neihardt - Chicago, March 27. ‘44.” A seminal book: the paperback edition, circulating on college campuses in the 1960s, helped re-ignite interest in Native American cultures among non-Natives. The accessibility of the text, as recounted by

Neihardt, helped the book become an underground classic at a time when an alternative religious paradigm was being sought in the 1960s, as countercultural upheavals called into question the premises of the Western world view. Light foxing to the front joint; a near fine copy a very good, price-clipped dust jacket with chipping to the spine ends; professionally strengthened along the verso of the edges and folds. Illustrations by Standing Bear, a Minneconjou Sioux and longtime friend of Black Elk. An important book, and uncommon in dust jacket, especially signed. \$2500



170. (Native American). NIATUM, Duane. *Stories from the Land of Red Cedar*. (n.p.): (n.p.)(1999). Three stories, two of them identified as having been adapted from Klallam sacred narratives. One of 150 numbered copies. Inscribed by the author in the year of publication. Shallow scratch to front cover; near fine in saddle-stitched wrappers, with bead ornamentation. \$100

171. (Native American). OSKISON, John M. *Brothers Thre*e. NY: Macmillan, 1935. Third printing (same month as the first printing) of this novel of a white family settled in Oklahoma, spanning the late 19th and early 20th centuries. Oskison was one of the earliest novelists of Native American descent, and pointedly opted not to write Indian tales. This was his most successful novel and the only one to go into multiple printings. Warmly inscribed by the author in October, 1935. Wear to the spine ends and rubbing to the boards; a very good copy, lacking the dust jacket. \$100

172. (Native American). PAYTIAMO, James. *Flaming Arrow's People*. NY: Duffield and Green (1932). A novel in the form of a combination of autobiography and tribal history, written by an Acoma writer who attended Haskell Institute, and illustrated by him with several color plates. Owner name front pastedown; small label removal rear pastedown; minor discoloration to cloth. A very good copy of one of the key books by an Indian writer, from the period that also saw publication of McNickle's *The Surrounded*, Osage writer John Joseph Mathews' *Sundown*, and John Oskison's novels. Lacking the dust jacket. \$75



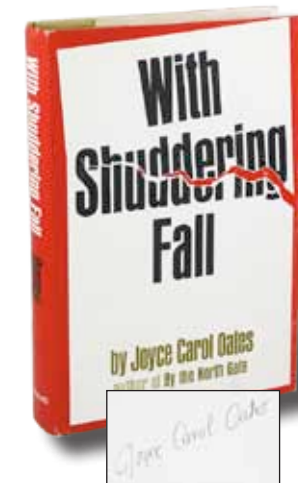
173. (Native American). ROBERTSON, Kirk. *Shooting at Shadows, Killing Crows*. (Marvin): Blue Cloud Quarterly, 1976. Issued as *Blue Cloud Quarterly*, Vol. 22, No. 1. Poems derived from various Plains Indian Winter Counts, illustrated with images from the Winter Counts. Addressed for mailing; near fine in stapled wrappers. \$40

174. (Native American). SILKO, Leslie Marmon and James Welch. *Laguna Woman*. Greenfield Center: Greenfield Review (1974). Her first book, a collection of poems published by Abenaki writer and publisher Joseph Bruchac's press. This copy belonged to fellow Native American writer James Welch and bears his stamp, "WELCH," on the title page. Silko's first exposure to wide readership came in *The Man to Send Rain Clouds*, a 1974 anthology of fiction. She had several stories in the collection, one of which was selected for Martha Foley's Bicentennial

anthology, *200 Years of American Short Stories*, a remarkable honor for a writer who had not even had a book of fiction published at that point. In 1974, James Welch published *Winter in the Blood*, his first novel, following up on his first book, the poetry collection *Riding the Earthboy 40*. A nice association copy. Very near fine in stapled wrappers. \$1750

175. (Native American). TAPAHANSO, Luci. *Seasonal Woman*. (Santa Fe): Tooth of Time Books, 1982. A collection of poetry by this Navajo writer. With an introduction by New Mexico novelist John Nichols and illustrations by Navajo artist R.C. Gorman. One of 750 copies printed. Fine in wrappers. \$45

176. OATES, Joyce Carol. *With Shuddering Fall*. NY: Vanguard (1964). Her second book, first novel, published a year after her first book, the collection of stories *By the North Gate*. Oates has since published more than fifty novels and a nearly equal number of volumes of short stories, poetry, and nonfiction. She is consistently in the discussions about the next possible American Nobel Prize winner. Signed by the author. Fine in a very near fine dust jacket with trace rubbing to the edges and spine. A very nice copy of an early book by one of the most important, and prolific, American writers of the 20th century (and beyond). Surprisingly uncommon, especially in nice condition and signed. \$750



177. OATES, Joyce Carol. *The Wheel of Love and Other Stories*. NY: Vanguard (1970). Her third collection of stories, published the year she won the National Book Award for her 1969 novel, *them*. Signed by the author in the year of publication. A fine copy in a very good, rubbed, black dust jacket with slight edge wear. \$125

178. OATES, Joyce Carol. *Night-Side*. NY: Vanguard (1977). Inscribed by Oates to novelist Nicholas Delbanco and his wife in 1985, "with thanks for your warm hospitality." A paragraph written in pencil (by the recipient?), and also with notes, mostly copy-editing, in the text. Near fine in a near fine dust jacket with wear at the spine ends. A nice association copy. \$150

179. OATES, Joyce Carol. *American Appetites*. NY: Dutton (1989). Inscribed by Oates to Nicholas Delbanco and his wife in the year of publication, "with warm regards, and very best wishes." Corner tap, reading crease to spine; near fine in a fine dust jacket. Again, a nice association copy. \$125

180. OATES, Joyce Carol. *We Were the Mulvaney*s. (NY): Dutton (1996). Inscribed by Oates to Nicholas Delbanco and his wife, "much affection." Fine in a fine dust jacket. \$100

181. OATES, Joyce Carol. *First Love*. (Hopewell): Ecco Press (1996). "A Gothic Tale," with illustrations by Barry Moser. Inscribed by Oates to Nicholas Delbanco and his wife. Fine in a near fine, spine-sunned dust jacket. \$75

182. **OATES, Joyce Carol.** *Broke Heart Blues*. (NY): Dutton (1999). The advance reading copy of this novel. Fine in wrappers with publicity information laid in. Oddly uncommon. \$50

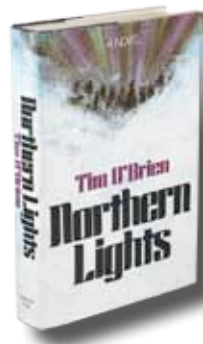
183. **O'BRIEN, Tim.** *Northern Lights*. NY: Delacorte (1975). His second novel, a tale of two brothers in the wilderness of northern Minnesota, one of them a war veteran, the other a veteran of the protests against that war. A cheaply-made, "perfectbound" book, it is difficult to find in nice condition. This copy has some slight wear and sunning to the edges of the cloth, but is still a tight copy; near fine in a fine dust jacket with a speck of wear to the corners. \$850

184. **O'BRIEN, Tim.** *The Nuclear Age*. NY: Knopf, 1985. O'Brien's fourth novel, about a man compelled to dig a bomb shelter in his back yard to protect his family even if it means losing them in the process. Inscribed by O'Brien to the author Nicholas Delbanco: "To Nick, with admiration, Tim O'Brien." Very small spot to the upper rear joint, else fine in a very good, spine and edge-faded dust jacket, also with a small, dark spot at the upper rear spine fold. \$150

185. **O'BRIEN, Tim.** *In the Lake of the Woods*. (London): Flamingo (1995). The advance reading copy ("uncorrected book proof") of the first British edition of this novel involving a Vietnam vet who rises to a position of public prominence but carries a secret that threatens to undo his accomplishment. The Flamingo trade edition, which was only published in wrappers, was revised from the 1994 American edition; therefore, this proof is the first publication anywhere of this state of the text. Very near fine in mildly rubbed, black wrappers, with a photo of the author on the front cover. Published to universal critical acclaim; named best novel of the year by *Time* magazine; made into a movie for television. An important book, with several variant texts having been issued. \$350

186. **O'BRIEN, Tim.** *Friends and Enemies*. Arizona: Synaesthesia Press, 2001. One of 26 lettered copies of this limited edition of two stories from *The Things They Carried*, bound back-to-back and printed by Jim Camp. The lettered edition is clothbound, in black cloth with paper labels and rice paper endpapers, and with the text printed on a brighter and heavier stock than the wrapped, numbered issue. Signed by O'Brien and by the artist Fritz Scholder, who provided the illustrations for each story. Housed in an engraved and welded metal slipcase. Fine. A remarkable production. \$750

187. **OFFUTT, Chris.** *Out of the Woods*. (NY): Simon & Schuster (1999). The uncorrected proof copy of this collection of stories. Reportedly there were many changes between this state and the published text, including one story, "Darla," that was apparently deleted after the advance copies were issued. Fine in wrappers. \$45

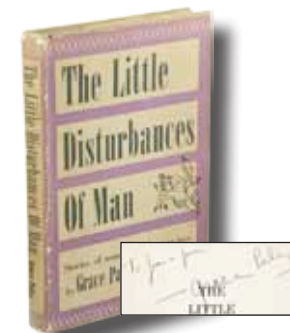
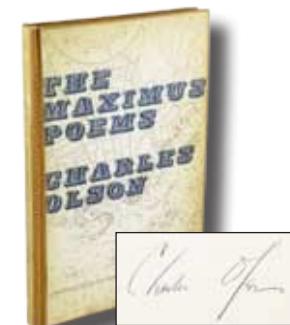


188. **OLSON, Charles.** *The Maximus Poems*. NY: Jargon/Corinth Books, 1960. The lettered limited issue of the first combined edition of these poems, originally published in 1953 and 1956 in a pair of oversized limited editions. One of 26 lettered copies signed by the author. Olson was influential on an entire generation of poets by virtue of his presence at Black Mountain College in the Fifties, and *The Maximus Poems* are one of the most important achievements of American poetry in the postwar era, on a par with Pound's *Cantos* and Williams' *Paterson*. Spine and edge-sunning; near fine, without dust jacket, as issued. \$2250

189. **ORWELL, George.** *Down and Out in Paris and London*. NY: Harper & Brothers, 1933. The first American edition of Orwell's first book, an account of life among the poor in Paris and London, with whom he lived for a number of months in order to experience their plight first-hand. As such, it set the stage for his further nonfiction, which was marked by clear writing, sympathy for the underdog, and a disdain for dogma and rhetorical excess—the exact elements that informed his best fiction as well. Mild bowing to the boards, with some foxing to the text and a few tiny spots to the rear cloth; a very good copy in a very good dust jacket with multiple short edge tears, a thumb-sized spot to the front panel, and a few very small chips to the edges and folds. Rare in jacket. \$6500

190. **PALEY, Grace.** *The Little Disturbances of Man*. Garden City: Doubleday, 1959. The first book, a collection of stories, by a writer who has helped define the role of women and politics in contemporary literature: engaged without being didactic, Paley focuses on both the ordinariness and the wonder of everyday life. Inscribed by Paley to Jean Stafford and A.J. Liebling: "To Jean & Joe — Grace Paley." A wonderful association copy: Stafford was a Pulitzer Prize-winning author; Liebling, her third husband, was a journalist and sports writer who wrote for *The New Yorker*. His book on boxing, *The Sweet Science*, was named by *Sports Illustrated* in 2002 as the best book on any sport ever written. Offsetting to the endpages; near fine in a very good dust jacket with spotting to the rear panel and rubbing to the folds. \$750

191. **(Photography).** **PETERKIN, Julia and ULMANN, Doris.** *Roll, Jordan, Roll*. NY: Robert O. Ballou, 1933. A presentation copy of the limited edition of this classic, with text by Peterkin and photographs by Ulmann. According to the colophon, 350 copies were numbered and signed, of which 327 were for sale. This is one of the 23 copies hors commerce, inscribed "For H.L.B." where the limitation number would have been, and signed by Peterkin and Ulmann. With 90 full-page stunningly produced copperplate hand-pulled photogravure plates, with tissue guards; the trade edition was not only a lower quality production, it only had 72 plates in total. The copies of the limited edition that were offered for sale came with a separate print of one of the photos and a slipcase. Neither is present here, and it is unknown if the *hors commerce* copies would have included such items, or if they were selling points intended to help market the commercial

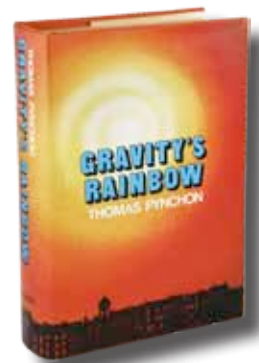


deluxe edition. Bound in brown textured paper over boards with white cloth spine and tips. Spine cloth slightly dusty, a hint of offsetting to the title page as the opposing photo lacks tissue; still a fine copy. We have never seen one of the *bors commerce* copies offered for sale, and none appear in the auction records. An extremely scarce issue of one of the high spots of 20th century photography books, a Roth 101 title. \$35000



192. **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 on the title page. “Not for Resale” stamped to top edge of text block, an indicator of its having been a complimentary copy, for review or some similar purpose. Fine in a fine dust jacket. Laid in is a note from Proulx on apparently self-made personal stationery (bearing an image of a saddle): “Thanks for writing, A.” \$450

193. **PYNCHON, Thomas.** *V*. Philadelphia: Lippincott (1963). His first book, winner of the Faulkner Foundation Award for best first novel of the year and the debut of one of the towering American writers of the postwar era. Slight edge-sunning and a small spot to top stain; a near fine copy in a near fine dust jacket with minor edge wear and some fading to the gold on the lower spine, as is usual with this jacket. \$2500



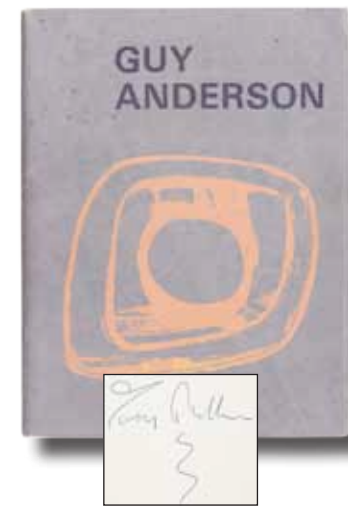
194. **PYNCHON, Thomas.** *Gravity's Rainbow*. NY: Viking (1973). His landmark third novel, winner of the National Book Award as well as the William Dean Howells Medal for the best work of fiction by an American over a five-year span. *Gravity's Rainbow* became the benchmark for postmodern American fiction upon publication and secured its mysterious and reclusive author's place in the postwar American literary pantheon. A fine copy in a very near fine dust jacket with two tiny spots of rubbing to the rear spine fold. The hardcover first printing of this title was only 4000 copies. \$2500

195. **(PYNCHON, Thomas). SPEICHER, John.** *Looking for Baby Paradise*. NY: Harcourt Brace (1967). The uncorrected proof copy of Speicher's first novel, with a 75-word blurb by Thomas Pynchon on the front cover and a Joseph Heller blurb on the rear cover. Spine-faded; near fine in wrappers. Pynchon blurbs are decidedly uncommon, and this is one from fairly early in his career: Pynchon's second novel, *The Crying of Lot 49*, was published later in the same month that Speicher's book came out, April 1967. \$75



196. **RÉAGE, Pauline.** *Histoire d'O*. Sceaux: Jean-Jacques Pauvert, 1954. The first edition of the pseudonymously published *Story of O*, a controversial novel of sadomasochistic love that became a multimillion-copy bestseller and won a major literary award in France in 1955, despite a French government prohibition of any publicity for the book. For 40 years its authorship was unknown, and a matter of speculation, until the author, a well-known French writer, admitted to writing it in an interview with *The New Yorker* 40 years after the book's publication. The author, Anne Desclos, also wrote for many years under the pseudonym Dominique Aury, and was a highly respected, and somewhat conservative, figure in French literature. Published in a total edition of 600 copies of which 480 were for sale, this is copy #280. Tiny nick to rear spine, slight creasing; very near fine in wrappers. In custom clamshell case. \$1500

197. **ROBBINS, Tom.** *Guy Anderson*. (Seattle): (Gear Works)(1965). Robbins applies his very visual writing style and highly developed sense of joy to an evaluation of the work of Seattle painter Guy Anderson. Precedes his first novel by six years. Signed by Robbins. Reproduces a number of Anderson's works, including a color print tipped inside the rear cover. Quarto; a thin line of rubbing at the spine; else fine in stapled wrappers. \$1500



198. **ROBBINS, Tom.** *Still Life With Woodpecker*. NY: Bantam (1980). The hardcover issue of his third novel (there was a simultaneous softcover). Contemporary reports indicated the first printing as 2500 copies, compared with 25,000 for the softcover. Although we are skeptical that the hardcover printing was *that* small, this title was one of the very first hardcovers published by Bantam, which had previously been exclusively a mass market paperback publisher, and a conservative first printing of a hardcover edition of a book aimed at the “youth market” would have been in order. Inscribed by the author with the catchphrase of the book: “To ____, yum! Tom Robbins.” Inside clean but boards stained and a bit splayed; very good in a very good, edgeworn dust jacket. \$250

199. **ROBBINS, Tom.** *Typed Letter Signed and a Letter to the Next Generation.* November 1, 2000. Robbins writes to James Harmon, editor of *Take My Advice: Letters to the Next Generation from People Who Know a Thing or Two*, which was published in 2002 by Simon and Schuster after a decade of publishing negotiations over the advisors and advice to be included in the book. By 2000, Robbins had already submitted advice “a million years ago” and here includes a revision. The typed letter signed submitting the revisions is on Villa de Jungle Girl, La Conner WA pictorial stationery. His advice is typed on Sidi-Tomtomb, Louisiana pictorial stationery and begins: “At least once a day, stand before a mirror and repeat after me: ‘I’m not a Buick, I’m a buddha!’” (Advice Robbins had apparently been following himself for more than a decade, as the same phrase is attributed to him in a 1990 interview.) Three more paragraphs follow (approximately 90 words total), and even these were revised prior to publication, by which time Robbins also advised limiting consumption, restricting procreation, and liberating the spirit. Paperclip mark on advice page; else fine. The letter of transmission, approximately 75 words, is also fine. An earlier letter of transmission (1989, with envelope) is also included, in which Robbins says, “You’re entirely welcome to this -- on the condition that it be printed exactly as I’ve written it. Good luck.” Signed, “Tom R.” Paperclip mark; else fine. All told, three separate pieces (plus envelope), two signed. \$200

200. **ROTH, Philip.** *The Ghost Writer.* NY: FSG (1979). A review copy of the first novel in his Zuckerman sequence. Nominated for the National Book Award. Fine in a near fine, spine-sunned dust jacket with light edge wear. Review slip, author photo and two legal-sized pages of promotional material laid in. \$100

201. **ROTH, Philip.** *American Pastoral.* Franklin Center: Franklin Library, 1997. The Franklin Library limited edition. Winner of the Pulitzer Prize, and one of the series of award-winning novels Roth published in the 1990s that, by general critical consensus, surpassed anything he had done before and elevated him to the front rank of American novelists. Signed by the author. With a special introduction by Roth for this edition. Leatherbound, all edges gilt, with a silk ribbon marker bound in. Fine. \$375

202. **SELBY, Hubert, Jr.** *The Demon.* (NY): Playboy Press (1976). The uncorrected proof copy of this novel by the author of *Last Exit to Brooklyn*. Signed by Selby. Shallow corner creasing to covers; near fine in wrappers. \$125

203. **(SENDAK, Maurice).** *Worlds of Childhood. The Art and Craft of Writing for Children.* Boston: Houghton Mifflin (1989). The uncorrected proof copy of this collection of essays by Sendak, Jill Krentz and several others. Sendak contributes “Visions from My Boyhood,” which discusses the influence on him of *The Wizard of Oz*, his rude relatives, Mozart, the Lindbergh baby, and his terrier, Jennie. Fine in wrappers. \$50



204. **SEXTON, Anne.** *To Bedlam and Part Way Back.* Boston: Houghton Mifflin, 1960. Her first book, a collection of poems that derive from her having had a nervous breakdown. After a relatively short, illustrious career as a poet—she won the Pulitzer Prize in 1966, and her books were generally received with much praise—Sexton committed suicide in 1974. Inscribed by the author in the year of publication. Short ink mark to front cover of the book; a touch of wear to the spine ends; very near fine in a near fine, price-clipped dust jacket with tiny chips to the tips and corners and a label removal scar to the spine affecting the last to letters of the title there. Laid in is a gift card that relates the circumstances of having the book inscribed, in part, “She took four years to get over a nervous breakdown, but you would never know it to meet her...” \$2000

205. **SHACOCHIS, Bob.** *Typed Letter Signed.* Dated August 20, 1990, one page. A brief cover letter written to James Harmon, the editor of a volume of essays entitled *Take My Advice: Letters to the Next Generation from People Who Know a Thing or Two*. Shacochis contributed the essay “Surviving Bad Advice,” which opens the book. This letter transmits that piece [not present] and comments on it briefly: “It doesn’t have the sex appeal I wanted it to, but that’s the breaks. I gave it my best shot. Wished I could have been light-hearted, but it’s not the season.” He also comments on a couple of others’ pieces, and shares information about other writers, apparently in response to Harmon’s queries. One corner folded; one small stain, a bit of edge wear. Very good. A glimpse behind the scenes of an interesting project. \$50

206. **SHARPE, Tom.** *Porterhouse Blue.* London: Secker & Warburg (1974). The uncorrected proof copy of his third novel, a satirical tale set in a fictional college at Cambridge University. Sharpe’s first two satires were set in South Africa, where Sharpe worked prior to being deported for sedition in 1961. This novel was made into a TV series in 1987; a sequel was published in 1989. Near fine in plain yellow wrappers, with publisher’s label affixed to front cover. A scarce proof. \$375

207. **SIMPSON, Mona.** *Anywhere But Here.* NY: Knopf, 1987. The uncorrected proof copy of her well-received first novel. One shallow corner crease, else fine in wrappers. Simpson was in the news quite a bit following the death of Steve Jobs, who turned out to be her brother but whom she did not know about or meet until she was 25 years old, a couple of years before this book was published. \$50

208. **(Sixties).** *The Living Theatre Repertory 1960-61.* NY: Living Theatre, 1960. Season program for the experimental theater group, which was founded in 1947 and still exists today. From the start the group had a political edge: it was the first American troupe to produce plays by a number of the European *avant garde* playwrights such as Brecht and Ionesco, and it had as an explicit political goal the intent to reshape the social relationships of a capitalist and hierarchical



society into one more in keeping with communal and egalitarian values. The attempt to bridge the gap between audience and performers, another staple of the group, was part of that effort. The group became extremely popular and relevant in the 1960s, when it provided a bridge from the nascent counterculture to both the European *avant garde* and to political critiques of an existing social order with a well-established heritage. Mild edge sunning; near fine in stapled wrappers. Laid in is a *Cue* article on Judith Malina and Julian Beck, the co-founders of the group. \$275

209. (Sixties). (Anarchism). BOOKCHIN, Murray. *Post-Scarcity Anarchy*. (NY): Anarchos (n.d.)[c. late 1968]. Offprint from *Anarchos* #3. The first separate edition of Bookchin's influential essay, which envisioned a utopian society growing out of the material abundance of the postwar era. Bookchin was an important anarchist theorist and exponent, who traced his lineage to the anarchism proposed by Peter Kropotkin, the Russian "anarchist prince" of the late 19th century whose major work—*Mutual Aid: A Factor of Evolution*—posited a contrast to both Darwin's "survival of the fittest" (and its "social Darwinist" implications) and also to the "statist" interpretation of Marx's economic critique of capitalist society. Bookchin, like Kropotkin, was a utopian. The novelist Ursula LeGuin used the ideas from Bookchin's essay (which was later expanded into a full-length book) for her description of a utopian society in her award-winning novel *The Dispossessed*. Fine in stapled wrappers. A small but important pamphlet. \$175

210. (Sixties). MAX, Peter. *Peter Max Paints America*. Washington, D.C.: Acropolis Books (1976). A bicentennial celebration, with a painting for each of the fifty states by the artist whose work became emblematic of the psychedelic revolution in the 1960s and was much-imitated thereafter. Max went from being associated early on with the *avant garde* and the counterculture, to being considered a mainstream and accepted artist to the point that he was commissioned by the U.S. Post Office to create a stamp in 1974 and by ASEA, a large Swedish industrial firm, to create this series of paintings and collages in honor of the 200th anniversary of the United States. This is a review copy of the trade edition, inscribed by Max with "love." Light spine bumping and a couple of small spots there; else fine without dust jacket, as issued. With the original, illustrated mailing box, somewhat crushed but present. \$500

211. STEINBECK, John. *East of Eden*. NY: Viking Press, 1952. The limited edition of perhaps his most famous novel after *The Grapes of Wrath*, an ambitious family saga that was the basis for a Hollywood movie starring James Dean. One of 1500 copies signed by the author. Slight loss to title block on spine, much less than often found; else a fine copy, with original acetate (heavily chipped) and slipcase (repaired) present. The acetate jacket, as intended, protected the book, and especially the spine, from the wear and tear of handling and use, and absorbed the damage itself. A better copy than is frequently found, as the cheaply made slipcase is often not present at all after all these years. \$2500



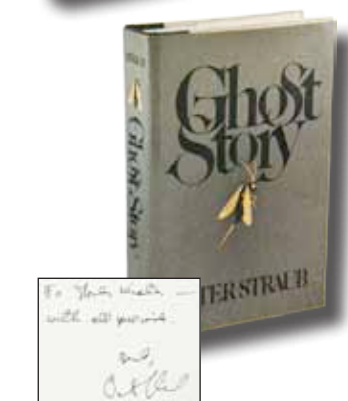
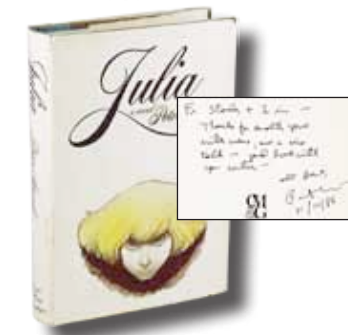
212. STRAUB, Peter. *Marriages*. NY: Coward McCann Geoghegan (1973). The first American edition of his first novel. Inscribed by the author to horror writer Stanley Wiater: "I'm pleased to be one of your Dark Dreamers — sounds like an accurate description to me!" With Wiater's bookplate. A nice association copy: Wiater has been called "the world's leading authority on horror filmmakers and authors" and has published two books of interviews with masters of horror fiction in the Dark Dreamers series, as well as hosting a television interview series with the same title. He has won the Horror Writers of America's Bram Stoker Award three times; Straub has also been a multiple winner of the Stoker Award. Sunning and foxing to top edge; near fine in a very good, rubbed and edgeworn dust jacket with a small abrasion to the front panel and a chip to the upper rear panel. With Wiater's Gahan Wilson-designed bookplate on the front free endpaper (reportedly the only bookplate Wilson ever designed). \$750

213. STRAUB, Peter. *Julia*. NY: Coward McCann Geoghegan (1975). His second novel. Inscribed by the author to Stanley Wiater and his wife: "Thanks for another good interview and a good talk — good luck with your writing." With Wiater's bookplate. Again, a nice association. Foxing to top edge, slight spine roll; near fine in a very good, internally tape-mended dust jacket with wear to the edges and spine. \$350

214. STRAUB, Peter. *Ghost Story*. NY: Coward McCann Geoghegan (1979). His fourth novel, his breakthrough book and, according to some, the best ghost story ever written. Inscribed by the author to Stanley Wiater. With Wiater's bookplate. Spine pushed; a near fine copy in a near fine dust jacket. Filmed in 1981, with Fred Astaire and Douglas Fairbanks, Jr., in their final roles, and also starring Melvyn Douglas, John Houseman and Patricia Neal. A nice association copy of a landmark book. \$350

215. (Surveillance). *The City State Reader*. (Melbourne): (UTS Community Law and Legal Research Centre)(2002). A critical reader on surveillance and social control in the post-9/11 age, published in Australia in conjunction with two public events, in Sydney and Melbourne, designed to provoke discussion and debate about the subject. Heavily illustrated, with drawings, photographs (including surveillance photographs), collages, cartoons, and including essays, articles, skits, dialogues and political statements. Oblong wrappers. Rubbed; near fine. \$125

216. SWIERCZYNSKI, Duane. *Severance Package*. NY: St. Martin's Minotaur (2007). The advance reading copy of this hilarious *noir* fiction by the author of *The Blonde*, *The Wheelman*, and others. Swierczynski is one of the most compelling of the generation of post-9/11 writers in the *noir* genre. Signed by the author. Fine in wrappers. Uncommon in an advance issue, especially signed. \$200

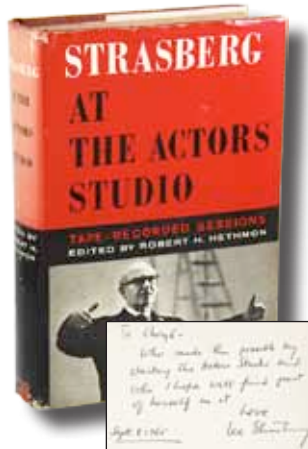


217. **TAYLOR, Peter.** *A Stand in the Mountains*. NY: Frederic C. Beil (1985). A play, a version of which first appeared in *The Kenyon Review*. Here published in an edition of 1500 copies, with a preface by the author. Inscribed by Taylor to Elizabeth Hardwick, "with affection," on New Year's Day, 1986. An excellent literary association copy: Hardwick was one of the major literary figures of her time, a co-founder of the *New York Review of Books*, a highly respected author and intellectual in her own right and married for many years to the award-winning poet Robert Lowell; Taylor was a winner of the Pulitzer Prize, among many other awards. Fine, in a sunned cardboard slipcase with lifting at one joint. \$450



218. **(Television).** **BEAUMONT, Charles.** *The Twilight Zone Scripts of Charles Beaumont. Volume One*. (Colorado Springs): Gauntlet Publications (2004). Copy #421 of an unspecified limited edition of nine of Beaumont's *Twilight Zone* scripts, which are reproduced in facsimile, edited by Roger Anker. Beaumont wrote 22 episodes for the acclaimed series and is considered, along with Richard Matheson and the series creator Rod Serling, one of the important figures in establishing it as a benchmark in television history for the caliber of the writing and the quality of the ideas explored. This edition has a preface by the author's son, Christopher Beaumont, and a foreword by Matheson, as well as a prologue by the editor and an afterword by Earl Hamner, another writer for the series, among his many other writing credits. Signed by Christopher Beaumont and Roger Anker. Bookplate of horror writer Stanley Wiater. Pencil smudge to top edge, else fine in a very near fine dust jacket with slight creasing to the spine ends. \$150

219. **(Television).** **MATHESON, Richard.** *The Twilight Zone Scripts*. (Abingdon): Cemetery Dance Publications (1998). Fourteen Matheson *Twilight Zone* scripts, edited and with commentary by Stanley Wiater. Matheson, the author of such novels as *Bid Time Return* and *I Am Legend*, was one of the two authors—Charles Beaumont being the other—whose scriptwriting set *The Twilight Zone* apart from other television series of its time and made it a standard against which much television since has been measured. Several of Matheson's scripts have come to be considered classic shows, including "Nightmare at 20,000 Feet" and "Night Call," adapted from one of the author's own short stories. Wiater's commentary puts the scripts in context, as well as locating Rod Serling's show within the ongoing history of classic horror fiction and film. 52 lettered copies were done of the deluxe edition, this copy is lettered "PC" and is from Wiater's personal library. Signed by Matheson and Wiater. Fine in a fine folding box. Five extra copies of the collage that serves as frontispiece laid in. \$500

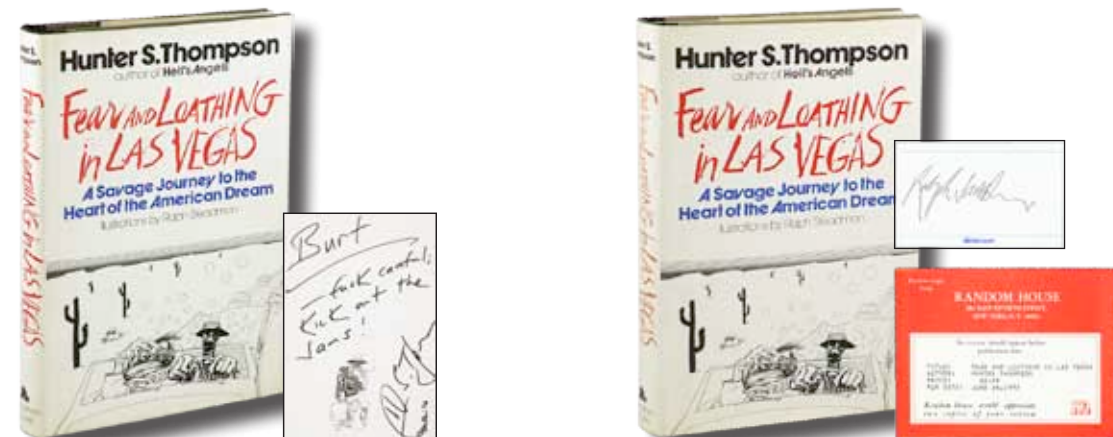


220. **(Theater).** **STRASBERG, Lee.** *Strasberg at the Actors Studio*. NY: Viking (1965). A compilation, edited by Robert Hethmon, of tape-recorded sessions by Strasberg at the Actors Studio, spanning nearly a decade. This copy is inscribed by Strasberg to Actors Studio co-founder and director, Cheryl Crawford: "To Cheryl - who made this possible by starting the Actors Studio

and who I hope will find part of herself in it. Love, Lee Strasberg. September 8, 1965." Crawford's photograph is the first in the book (opposite page 206, with a summary of her role in the Studio). She co-founded the Actors Studio in 1947, and Strasberg became its director in 1951. Several notes to rear free flyleaf, presumably Crawford's as the book is from her library; a near fine copy in a very good, lightly edgeworn dust jacket with a mildly sunned spine and a small chip to the spine base. A wonderful association copy between Strasberg and Crawford, two of the leading figures in theater and acting of the 20th century: the alumni of the Actors Studio comprise a virtual Who's Who of 20th century American actors; Strasberg's and Crawford's relationship went back many years: in 1931 the two had co-founded, with Harold Clurman, the Group Theatre, which was called by *The New York Times* "America's first true theatrical collective." \$500

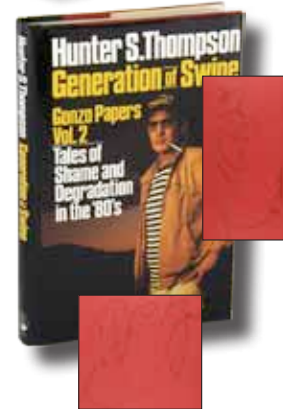
221. **THOMPSON, Hunter.** *Fear and Loathing in Las Vegas*. NY: Random House (1971). Thompson's second and most famous book, which launched the "Gonzo journalism" style that the author invented and which, by a surprisingly universal consensus, he elevated to the status of art. A classic of the freewheeling, drug-ingesting Sixties era, illustrated with hilarious and scary pen-and-ink drawings by Ralph Steadman. Boards lightly edge-sunned, as usual; else fine in a fine dust jacket. Inscribed by the author in 1976: "_____/ - fuck careful;/ kick out the/ jams!/ HS Thompson." Thompson's signature is scarce and inscriptions even more so: normally, he signs with his initials only, without any further inscription. This copy of what is generally considered his best book—with a vehement inscription, characteristic of his writings and the book's attitude—is especially unusual, and rare thus. A beautiful copy, with a great and fairly early inscription. \$7500

222. - Another copy, this being a review copy with the publisher's review slip laid in giving the date of publication (June 26, 1972) and with a bookplate laid in signed by Ralph Steadman, who did the dust jacket art and the book's illustrations. Boards lightly edge-sunned, as usual; else fine in a very near fine dust jacket, with mild fading to the red spine lettering. Basis for an award-winning Terry Gilliam film, starring Johnny Depp and Benicio del Toro. One of the key books of its era, and scarce in any sort of advance copy. \$2500



223. **THOMPSON, Hunter.** *Fear and Loathing on the Campaign Trail '72*. (San Francisco): Straight Arrow (1973). Thompson's third book and the second of his "Fear & Loathing" accounts. In this, Thompson covers the Nixon/McGovern race for the Presidency, bringing to the campaign a sense of humor and horror that is simultaneously both off-the-wall and entirely appropriate to its subject. Illustrated throughout with photographs and with pen-and-ink drawings by Ralph Steadman, who also illustrated *Fear and Loathing in Las Vegas*. This was one of the early books to be published by Straight Arrow Press, the book publishing arm of *Rolling Stone* magazine, where Thompson's pieces first appeared in print, during the Presidential campaign he was covering. Although Thompson savages George McGovern in the book along with pretty much everything and everyone else, the two got to be good friends during their time together on the campaign trail. Inscribed by the author to a well-known New York City bookseller in 1976: "____/ be careful/ HST." Lower corners lightly bumped; else fine in a very near fine dust jacket with light wear at the spine extremities. The dust jacket is the presumed second state, without the white border on the rear panel photograph and with the price of \$7.95, although "presumed" should be considered the operative word here: Dan Gregory of Between the Covers has identified the variants of the bindings and dust jackets for this title, and the priority among them is by no means conclusive. A beautiful copy, one of the nicest we have ever seen, with a nice inscription.

\$3500



224. **THOMPSON, Hunter.** *Generation of Swine. Gonzo Papers Vol. 2. Tales of Shame and Degradation in the '80s*. NY: Summit Books (1988). "Tales of Shame and Degradation in the '80s." Signed twice by Thompson, once on the front flyleaf with a slightly more elaborate signature than just his initials—his last name spelled out in a stylized manner—and then inscribed by Thompson (upside down) on the rear flyleaf "To Dave," with a swastika in a heart and signed with his initials "HST." Fine in a fine dust jacket. Books signed by Thompson are moderately uncommon; we've never seen one with the kind of image that he drew in the inscription in this copy.

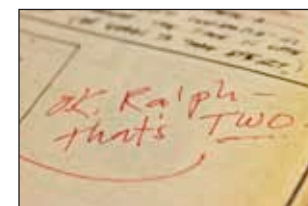
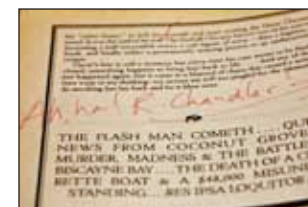
\$750



225. **(THOMPSON, Hunter).** "Fear and Loathing at the Watergate" in *Rolling Stone*, **September 27, 1973**. (San Francisco): (Straight Arrow Press), 1973. Thompson has the cover story in this issue, which features illustrations by Ralph Steadman. Signed by Thompson on the front cover over a Steadman drawing of Richard Nixon. Address label front cover; paper yellowing; near fine.

\$450

226. **(THOMPSON, Hunter S.).** "Fear & Loathing: The Banshee Screams for the Buffalo" in *Rolling Stone* #254, **December 15, 1977**. (San Francisco): (Straight Arrow Press), 1977. An advance copy (so stamped on the front cover) of the Tenth Anniversary issue of *Rolling Stone*. Thompson contributes a long piece on the life and disappearance of his friend and foil, the Chicano attorney Oscar Zeta Acosta, a key figure in Thompson's book *Fear and Loathing in Las Vegas*.



Vegas, and the author of *The Autobiography of a Brown Buffalo*, one of the most potent and telling memoirs of the Sixties (see item #3). This was Thompson's own copy (thus the "Advance" stamp), which he has annotated on every page of the story, usually more than once per page. Some of the annotations are of a copy editor's sort—correcting typos, spelling errors or punctuation—but others are more interesting, including the initial note in which he contemplates combining this story with another, about Galveston, for which he has written an outline; he is in effect imagining on paper a story that never ultimately got written. Acosta disappeared mysteriously in late 1974 or early 1975, and Thompson's story is an elegy to an old friend and also a sort of murder mystery and an attempt to keep the search for him alive. Thompson gave this to a good friend of his in Aspen—in fact the person most responsible for his having moved to Aspen in the first place—who often acted as a sounding board for him in literary matters. The two were close: Thompson extended to this friend a degree of trust unusual for him, and presumably he was looking for feedback about both the story and the potential larger story he was thinking about doing. A small glimpse of the writer at work, on a subject close to his heart. Thompson became a celebrity for his extravagant persona as depicted in his "gonzo" writings, but he was and had been a serious writer for a long time before that, and this edited piece shows him, in a small way, plying the writer's trade. We've never seen another piece edited or annotated by Thompson; even his inscriptions are uncommon; his work is much more so. Cover splitting at spine and separated from text block; pages browning with age. Overall, good condition. Unique.

\$7500

227. **(THOMPSON, Hunter and Ralph Steadman).** *Rolling Stone*, **November 11, 1971 and August 17, 1972**. (London): Straight Arrow Publishers, 1971-72. Two editions of the British issue of *Rolling Stone* magazine. Each contains an article by Hunter Thompson with illustrations by Steadman, including cover illustrations, for "Fear and Loathing in Las Vegas"—credited to "Raoul Duke"—and "Fear and Loathing in Miami Beach." Each issue is inscribed by Steadman on the cover, embellishing his illustrations. Spine-sunned and edge-worn copies; very good. The earlier issue includes the now-iconic Steadman drawing that appeared on the dust jacket of the book *Fear and Loathing in Las Vegas*. For both:

\$350

228. **TWAIN, Mark.** *The Oxford Mark Twain.* NY/Oxford: Oxford University Press, 1996. The signed limited edition of this 29-volume set: one of 300 sets printed. These volumes were created as facsimiles of the first editions, at least in their pages, presenting Twain to the contemporary world with the same look that he first appeared in his own time. The publisher did not try to reproduce the elaborately decorated covers, however, reportedly because of the cost involved in doing so. Signed by series editor Shelley Fisher Fishkin and also signed by the 58 people who provided introductions and afterwords to each volume, including Kurt Vonnegut, E.L. Doctorow, Toni Morrison, Arthur Miller, Gore Vidal, Cynthia Ozick, George Plimpton, Ward Just, Erica Jong, Ursula LeGuin, Bobbie Ann Mason, Russell Banks, Frederick Busch, Walter Mosley, Erica Jong, and many others, both literary figures (who provided the introductions) and Twain scholars (who provided the afterwords). The set is fine in fine jackets, in original shipping carton. A massive production, and beautifully executed, with original contributions by some of the best writers of our time and signed by them; scarce now. \$3000



229. **UPDIKE, John.** *Typed Letter Signed.* August 25, 1979. Written by Updike to a long-term fan. “Dear Mr. Lord. Thank you for your kind and jolly letter. I’m pleased to have had you on board since *The Poorhouse Fair* - now over 20 years old, and to which I wrote an introduction for an anniversary edition. As for the *Rabbit* sequels, don’t give up. I hope to have a third out before too long.” Signed, “Yours sincerely, John Updike.” This letter dates from the time of *Problems and Other Stories*: at this point, Mr. Lord would have been waiting eight years since *Rabbit Redux*; *Rabbit is Rich* would come out in 1981. Written on notebook paper that has been folded in sixths for mailing. Small stain above the sign-off; near fine with hand-addressed mailing envelope with a return address of Georgetown, MA. Both the letter and envelope are matted and framed to approximately 13" x 15". \$250

230. **UPDIKE, John.** *Higher Gossip.* NY: Knopf, 2011. A large, 500-page posthumously published collection of essays and criticisms. Fine in a fine dust jacket. List price: \$40

231. **(Vietnam).** *The Phu Loi Massacre in South Vietnam.* (Hanoi): Foreign Languages Publishing House (n.d.)[c. 1959-62]. Propaganda pamphlet consisting of two letters to the Chairman of the International Commission for Supervision and Control in Viet Nam decrying the “massacre” by food poisoning of over 1000 political prisoners at a South Vietnamese detention camp in December, 1958. The letter writers were General Vo Nguyen Giap and Col. Han Van Lu, the liaison officer for the North Vietnamese Army High Command. Stamped “Library of Congress Surplus/Duplicate” on cover. Near fine in stapled wrappers. Interesting item from the period between the French Indochina war and the active involvement of the U.S. in the conflict. \$65

232. **(Vietnam).** **BARR, John.** *Veterans Day 1985.* (n.p.): Ives Street (1989). A short poem about the Vietnam Memorial, bound in a handsome pamphlet that resembles the monument. The author is a Vietnam vet, a poet for 40 years, a longtime banker and financial analyst, and in recent years the president of the Poetry Foundation, a position he took after the foundation received a \$100 million bequest. 6" x 4". Fine. \$45

233. **(Vietnam).** **EHRHART, W.D.** *A Generation of Peace.* San Jose: Samisdat, 1977. An early collection of poetry by Ehrhart, one of the prominent soldier-poets of the Vietnam war. This is a somewhat different collection from the 1975 New Voices volume of the same name, with four poems about the war that do not appear in that volume, and without twelve civilian poems that do appear there. Near fine in stapled wrappers. \$100

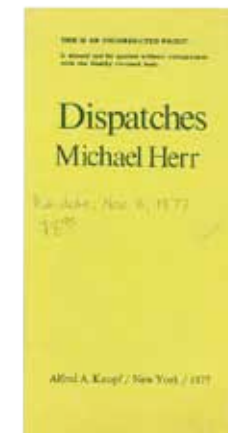
234. **(Vietnam).** **EHRHART, W.D.** *Rootless.* San Jose: Samisdat, 1977. A collection of poems, none of them overtly about Vietnam, but many of them about war and death, and the aftermath of war. A publication of an important small press, which issued a number of significant works of literature by veterans, many of them antiwar, at a time when they could not be published elsewhere. Near fine in stapled wrappers. \$100

235. **(Vietnam).** **EHRHART, W.D.** *Empire.* Richford: Samisdat, 1978. A collection of poems, one of which describes the author’s experience in Hue, during the Tet offensive in 1968, nearly getting killed by a rocket propelled grenade. Spine and edge-sunned; near fine in stapled wrappers. \$100

236. **(Vietnam).** **HARDCASTLE, Paul.** *19.* (London): Chrysalis, 1985. 7" record, with side one, “19,” being a song about Vietnam: 19 was the average age of the combat soldiers in Vietnam. Fine in original sleeve, illustrated with photographs from the war. An unusual example of Vietnam war commentary in popular culture. \$45

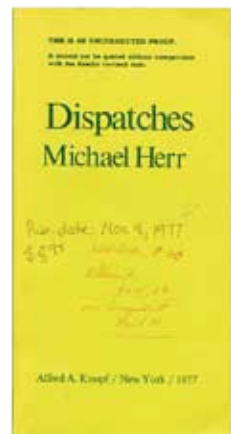
237. **(Vietnam).** **HEFLY, James and Marti.** *No Time for Tombstones. Life and Death in the Vietnamese Jungle.* Harrisburg: Christian Publications (1974). Nonfiction, about two American missionaries who were captured during the Tet offensive and died of malnutrition in captivity after months of forced marches through the jungle. Owner name on title page, foxing to boards; about very good in a very good, spine-faded dust jacket with internal foxing and an external tape repair to a lower edge tear. Uncommon. \$85

238. **(Vietnam).** **HERR, Michael.** *Dispatches.* NY: Knopf, 1977. The uncorrected proof copy. Herr, reporting for *Rolling Stone* and *Esquire* from Vietnam, was—along with such now-legendary figures as Tim Page, Sean Flynn and Dana Stone—among the first of the young writers to bring the sensibilities of the 1960s and the conventions of the New Journalism to the “first rock-and-roll war.” Herr sent back a riveting series of dispatches, legendary at the time and now viewed as classics of war reporting. His pieces, written largely in the words of the grunts (GIs) he visited, shattered the official picture of an orderly progression to the war and helped define the “credibility gap” that made Vietnam war reporting so different from that of earlier conflicts. Publication date written on front cover; “H” (for Herr) written on the lower edge of the text block. Promotional



information stapled inside the front cover. Near fine in tall wrappers. One of the scarcest proofs of its era and one of the most important books in its field. This book was reprinted in its entirety in the Library of America volume on Vietnam war reporting. \$750

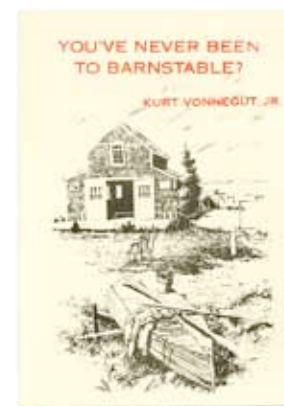
239. -. Another copy. This copy was used for review and has some marginal markings and the word "Hemingway," written by the reviewer, who has also written the likely date of several of the dispatches on the front cover, beneath the publication date, which is written in another hand. Circumstantial evidence points to this copy as perhaps having belonged to Ward Just, who reviewed *Dispatches* for the *Washington Post*: comparisons with Just's handwriting place it in the realm of possibility, and Just's review located Herr's book "in the great line of Crane, Orwell and Hemingway." There is some offsetting from a book mark on the page after the Hemingway reference; near fine in tall wrappers, with slight spine lean. \$750



240. (Vietnam). JOHNSON, Lyndon B. *The Third Face of War*. Washington, D.C.: Agency for International Development (1965). An excerpt from an address by Johnson to the Association of American Editorial Cartoonists at the White House on May 13, 1965. Johnson concentrates on the "hearts and minds" aspects of U.S. policy: schools built, textbooks donated, vaccinations administered, etc. Stamped "Library of Congress Surplus/Duplicate" on front cover; gouge to lower spine; very good in stapled wrappers. \$45

241. (Vietnam). KAMMHOLZ, Larry P. *Moc Hoa*. (Oshkosh): (Starboard Publishing) (1990). "A Vietnam Medical-Military Adventure," the personal account of a doctor's year in Vietnam, in diary format. Heavily illustrated with his photographs, both black-and-white and color, plus evocative line drawings by Theodore William Gostas, identified as a "Combat Artist" and a POW in Vietnam, 1968-1973. This is an advance review copy, with a slip pasted to the inside front cover so indicating. Signed by the author. Quarto, softbound. Short crease to rear cover; near fine. \$75

242. (Vietnam). SOLOVIOFF, Nicholas. *Sgt. Soape, Marine CAC 32, Hamlet School*. 1967. Original artwork by Solovioff, commissioned by *Fortune* magazine for the article "Vietnam: The War We've Won, the War to Come," and depicting Sgt. Soape visiting a school in Da Nang that his Marines reopened after it was closed by the Vietcong. Pastels; 20" x 16". Signed by Solovioff. Verso has title and *Fortune's* "Used April 1967" stamp. Fine. Together with a copy of the April 1967 issue of *Fortune* the work appears in (page 130); Solovioff has nine other illustrations in the magazine, including the cover. Solovioff was a prolific illustrator for magazines as well as the *Time-Life* book series. He served in the military in World War II and as a combat artist with the Marines in Vietnam. \$375



243. VONNEGUT, Kurt. *Signed Ruler*. Indianapolis: Vonnegut Hardware Co., (n.d.). A wooden ruler, given out by the Vonnegut Hardware Company of Indianapolis, which was founded by Vonnegut's great-grandfather and which employed Kurt during his high school summers. Signed by Vonnegut in 2006 in silver ink with the added words: "I worked here." 12", several stains; very good. Also serves as an "Indiana Legal Length Fish Gauge" and as such bears, at inch 7, the printed name of Vonnegut's alter-ego: "Trout." \$1000

244. VONNEGUT, Kurt. *You've Never Been to Barnstable?* Barnstable: Crane Duplicating Service (1966). The first separate appearance of this essay, which first appeared in *Venture Magazine* in 1964 and was later collected under a different title in *Welcome to the Monkey House* in 1968. Here printed as a Christmas greeting for friends of Crane Duplicating Service, located in Barnstable, a town where Vonnegut lived while raising a family and managing a Saab dealership. Two sheets folded to make eight pages; slight upper corner crease; else fine. Rare. \$2500

245. VONNEGUT, Kurt. *Slaughterhouse-Five*. London: Jonathan Cape (1970). The uncorrected proof copy of the first British edition of his masterwork, a powerful fictional memoir of his experiences during the Allied fire-bombing of Dresden, Germany. On all three major lists of the top books of the 20th century. Creased, stained, abraded; good in wrappers. Scarce: while it is not known how many copies of this proof were prepared, the bibliographers report that only 39 copies of the proof of the American edition were done, and it is reasonable to suppose that there would not have been more copies done in the U.K. than in the U.S. The last copy we handled was in 1998. \$1000

246. **VONNEGUT, Kurt.** *Happy Birthday, Wanda June.* London: Cape (1973). The first British edition of this play that opened off-Broadway in 1970 and later made it to Broadway for a successful, although relatively short, run. With an introduction by Vonnegut explaining the genesis and personal relevance of the play. Signed by the author with a self-caricature. The British edition lacks the photographs of the U.S. edition. Small bookstore stamp front pastedown; fine in a fine dust jacket. In a custom clamshell case. A beautiful copy, and very uncommon signed. \$850

247. **VONNEGUT, Kurt.** *March 15th 1994.* (n.p.): [Spiffing Books], 1994. A piracy printing a lecture Vonnegut gave at the Roosevelt Hotel in New York City on March 15, 1994 and also including the text of the question and answer session that followed. Two dozen pages of single-spaced text, plus as many pages of illustrations, mostly drawings by Vonnegut taken from *Breakfast of Champions.* Fine in stapled wrappers. Rare: this is the only copy we have ever seen. Roughly 15000 words by Vonnegut that don't appear elsewhere. \$2500

248. **WALKER, Alice.** *Finding the Green Stone.* NY: HBJ (1991). An advance copy of the second children's book by the Pulitzer Prize-winning author of *The Color Purple*, illustrated by Catherine Deeter. Unbound signatures, fine, laid into a fine dust jacket. Scarce. \$100

249. **WALLACE, David Foster.** *Brief Interviews with Hideous Men.* Boston: Little Brown (1999). The uncorrected proof copy of this collection of stories by the author of *Infinite Jest*, among others. Signed by the author on the front cover. An uncommon proof, especially signed. Given the author's suicide nearly a decade later after 20 years of depression, a number of the titles of the stories in this collection seem prescient, even heartbreaking: "Death is not the End"; "The Depressed Person"; "Suicide as a Sort of Present." Very near fine in wrappers. \$750

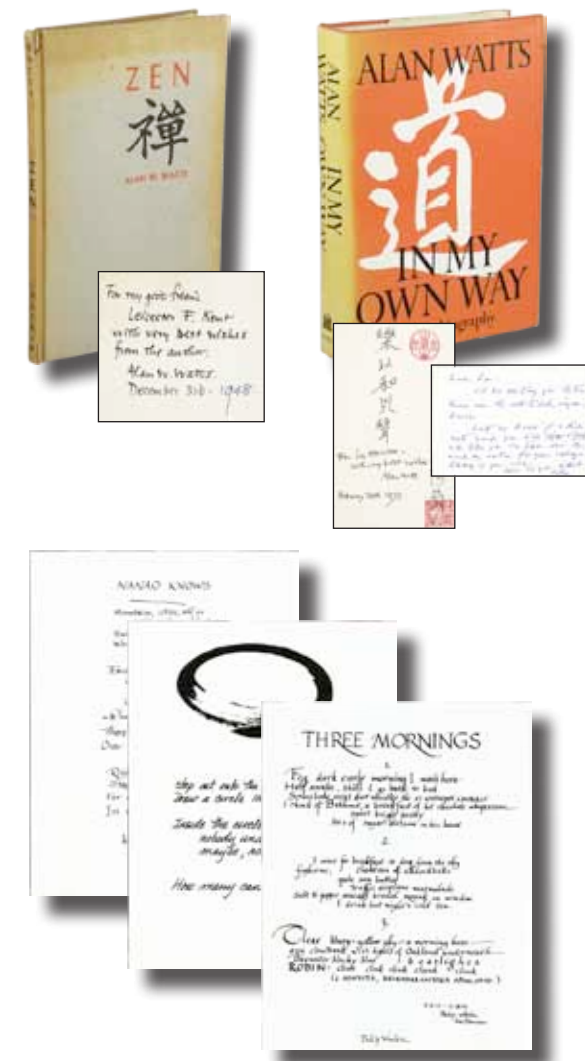
250. **WATTS, Alan.** *The Spirit of Zen.* London: John Murray (1948). Second printing of this early book by one of the first writers to popularize Zen in the West, and who helped draw the connections between Zen and other mystical traditions of both East and West. Watts was particularly taken by Zen's integration of the spiritual and the practical: the subtitle of the book is "A Way of Life, Work and Art in the Far East." The first printing of the book was done in 1936, and the second was not done until after the Second World War. Watts moved to California in 1951 and later experimented with, and wrote about, psychedelic drugs, comparing their effects to the mystical experiences described in Zen and other religious literature, thus helping give an entire generation justification for their own use of recreational drugs. He became a counterculture celebrity, albeit perhaps a slightly reluctant one. Inscribed by the author in the year of publication "to my good friend _____ with very best wishes from the author - Alan W. Watts." Modest foxing to text; heavy offsetting to flyleaf, behind the inscription; handling to cloth; very good, without dust jacket. Books signed by Watts are fairly uncommon, especially from the early years of his career. \$750



251. **WATTS, Alan.** *Zen.* Stanford: Delkin (1948). An essay first published in England a year earlier, here with a short, new introduction for the American edition. Inscribed by the author in the year of publication: "For my good friend _____ with very best wishes from the author. Alan W. Watts." Offsetting to endpages (inscription still quite legible) and heavy edge and spine sunning to boards, with a small tear at the upper front joint; very good, without dust jacket. A nice copy of a scarce book, seldom found signed or inscribed. \$750

252. **WATTS, Alan.** *In My Own Way.* NY: Pantheon (1972). His autobiography, published the year before he died. Inscribed by Watts, in English and Chinese, to composer Lou Harrison, in 1973. On the verso of the flyleaf, the book is signed by seven others in Watts's crowd, including Elsa Gidlow, lesbian poet-gardener, and Roger Somers, carpenter. Laid in is an autograph note from Gidlow to Harrison. Slight spine lean; else fine in a near fine, very spine-faded dust jacket with trace wear at the crown. A nice set of associations, linking a number of individuals prominent in various arts and practices to Watts and to each other. \$650

253. **WELCH, Lew and Gary Snyder and Philip Whalen.** *Broadside Set.* (San Francisco): (Four Seasons Foundation)(1963-1964). Three broadsides: Lew Welch's *Step Out Onto the Planet*, Gary Snyder's *Nanao Knows*, and Philip Whalen's *Three Mornings*. [McNeil A7.] Each reproduced by photo-offset from the author's own calligraphy and printed in an edition of 300 copies on the occasion of a reading by the three poets at Longshoreman's Hall, San Francisco, June 12, 1964. Each broadside is signed by its author. Snyder, Welch and Whalen first met when they attended Reed College, a progressive school in Oregon; the friends later became three of the most influential poets of the Beat generation. Don Carpenter, a friend of Richard Brautigan and an important figure in the Bay Area literary scene, organized the Free Way Reading with the three poets; Don Allen, another key figure in the Bay Area literary scene—his nascent publishing company, the Four Seasons Foundation, would later publish both Snyder and Brautigan—printed the broadsides to commemorate the reading. An important occasion, linking three key poets of their time. Welch disappeared in the Santa Cruz mountains in 1971; Snyder found a suicide note at his camp, but no body was ever found and his fate remains one of the mysteries of that time. 9 1/2" x 12 1/2"; fine. A nice set. \$1000



254. **WELTY, Eudora.** *Place in Fiction*. NY: House of Books, 1957. A small volume published in the House of Books “Crown Octavo Series.” One of 300 numbered copies signed by the author. Minor foxing to the endpages and a very faint stain to the front cloth; near fine in the original glassine dust jacket, which has two tiny chips. \$500

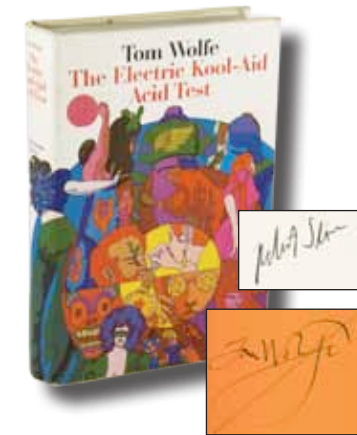
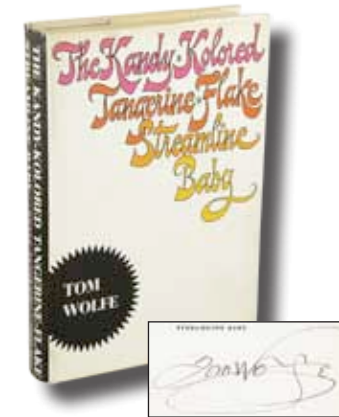
255. **(WEST, Nathanael). HUXLEY, Aldous.** *The Cicadas and Other Poems*. London: Chatto & Windus, 1931. Nathanael West’s copy of Huxley’s collection of poetry, with West’s holograph notes on five of the front and rear endpages. Approximately 250 words, mostly quotes of other writers—Huxley, Gray, Shakespeare; some light, but most quite serious: “In matters of love it is absurd to stand on your dignity and claim your rights. Such experiences cannot be judged and calculated like a matter of business. One gives as much and as long as one can & one does not bargain. Take what is given to you.” West concludes with: “The paths of glory lead but to the grave.” The year this book was published, West published his first novel. Later in the 1930s, both West and Huxley were employed as Hollywood screenwriters. West died in 1940 at the age of 37. The provenance of this book leads from West to his brother-in-law, S.J. Perelman, to the writer and bookseller, George Sims, who recounts the circumstances of his purchasing books from Perelman in the early 1970s, presumably including this one. A photocopy of a note from Sims is laid in. Fading to spine, spotting to cloth, short tear to lower front joint; still very good, without dust jacket. Publisher’s extra spine label tipped to rear free endpaper. A wonderful glimpse of West’s musings and inner life. \$7500

256. **WHARTON, Edith.** *The Valley of Decision*. NY: Scribner (1902). The first full-length novel by the author of *The House of Mirth*, *The Age of Innocence* and *Ethan Frome*, among others. This novel was set in 18th century Italy; later books focused on the morals of contemporary society—especially upper class New York society—and displayed a frankness in sexual matters that was controversial in its time. This is the first issue, printed at the Merrymount Press. Two volumes. Owner bookplate on the front pastedown of each volume; minor handling apparent to boards. A near fine set, lacking the dust jackets. \$300

257. **WILSON, Edmund.** Typescript of the Foreword to *The Complete Works of Kate Chopin*. [c. 1969]. Wilson’s four-page typescript, with his holograph corrections. Signed by Wilson and with his note at the top: “Please send me a proof of this. Edmund Wilson/ Wellfleet, Mass.” We have no way of knowing whether Wilson got his proof: the manuscript differs from the final text by several words. *The Complete Works of Kate Chopin*, edited by Per Seyersted, was first published by the Louisiana State University Press in 1969; it was reprinted in paperback in 2006 and a first printing of the 2006 edition is included here. This was the volume that completed the resurrection of Kate Chopin’s literary reputation, from that of being an obscure and largely forgotten regional writer to being one of the important American authors of the 1890s, a proto-feminist and a tragic figure. The inclusion of an introductory assessment of her work by Seyersted



and of a foreword by no less a figure than Wilson—probably the preeminent American man of letters at the time—seemed designed to put the critical weight of the literary establishment behind this re-evaluation of her writings. Wilson reports in these pages that prior to this work, he had difficulty finding Chopin’s stories to read, and in order to read her first novel, *At Fault*, he had to go to the microfilm at the Library of Congress. The typescript is folded once and has staple removal holes at the upper left corner; the top page is evenly sunned; near fine. A laudatory manuscript about one major American author by another. \$2500



258. **WOLFE, Tom.** *The Kandy-Kolored Tangerine-Flake Streamline Baby*. NY: FSG (1965). The first book by the most outspoken practitioner of the “New Journalism” in the Sixties. Signed by the author. A fine copy in a near fine, price-clipped dust jacket nicked at the crown. Laid in is a 1965 letter from Arnold Gingrich, the publisher of *Esquire* (where Wolfe had earlier published the title piece and several others from this collection), to the chairman of the communications firm Sudler & Hennessey, transmitting the book. \$575

259. **WOLFE, Tom.** *The Electric Kool-Aid Acid Test*. NY: FSG (1968). Wolfe’s landmark account of Ken Kesey and the Merry Pranksters and their bus trip across the country. Another example of, and perhaps the epitome of, the “New Journalism” that Wolfe helped to bring about in the Sixties; it was called at the time “the most penetrating piece of writing yet done on the ethos and dynamics of the hippie,” and it remains a classic of the time, and the most definitive, sympathetic and insightful account of the seminal events of the 1960s counterculture—the cross-country bus trip taken by Kesey and the Pranksters and the LSD-fueled gatherings—“acid tests”—that defined the Bay Area counterculture community in the mid-1960s, when LSD was still legal. Signed by Wolfe and by novelist Robert Stone, a longtime friend of Kesey’s and one of the important figures in the literary/artistic community that arose in the Palo Alto/Menlo Park/Stanford area, where Kesey lived and where his house became a sort of cultural center. Kesey, Stone, Larry McMurtry and others in the circle had gone to Wallace Stegner’s Writing Workshop at Stanford in the early ‘60s, giving a decidedly literary flavor to the early counterculture. Top stain faded; a near fine copy in a near fine dust jacket. An important book, and somewhat uncommon signed, especially with the added signature of one of the participants in the story. \$1000

260. **WOLFE, Tom.** *The Painted Word*. NY: FSG (1975). A scathing essay, which skewered the self-referential world of modern art. Inscribed by Wolfe, “to Nick,” (author Nicholas Delbanco) in Ann Arbor in 1981. Bookplate removal front pastedown; edge-sunning to boards; near fine in a very near fine dust jacket. \$300

261. **WOLFF, Tobias.** *In the Garden of North American Martyrs*. NY: Ecco (1981). His first collection of short fiction. Signed by the author in May, 1982. This book was originally issued with a dust jacket with a “\$14.95” price. The price was lowered to \$10.95 prior to publication. This is a fine copy of the book, in a fine dust jacket, with the later \$10.95 price. \$250

262. **WOOLF, Virginia.** *Monday or Tuesday*. NY: Harcourt Brace, 1921. The first American edition of this early collection of short fiction, in which Woolf explores the stream of consciousness technique that she used to great effect in later novels. One of 1500 copies, this copy in the black cloth binding. Slight foxing to cloth; near fine in a very near fine, price-clipped dust jacket, professionally, preemptively strengthened on the verso along the folds. A beautiful copy; by far the most attractive one we’ve seen. \$2500

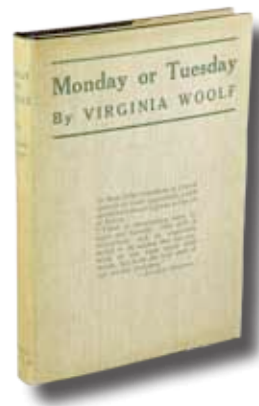
263. **WOOLRICH, Cornell.** *Children of the Ritz*. Sydney: Cornstalk Publishing, 1927. The first Australian edition of this early book by Woolrich, published the year after his first book. In the 1940s and ‘50s, Woolrich, writing under his own name and also as William Irish and George Hopley, wrote some of the classic volumes of noir fiction of the era, a large number of which were turned into the movies that defined *film noir* and gave it its cultural importance and artistic stature. Foxing to pages, as is typical with this edition; minor spotting and fraying to the spine. Very good, lacking dust jacket. \$150

264. **YATES, Richard.** *Disturbing the Peace*. (NY): Delacorte (1975). His fourth book, third novel. Near fine in a near fine, mildly spine-faded dust jacket. A somewhat uncommon book by this “writer’s writer,” who remains less well-known than many of the younger writers to whom he served as a teacher and mentor. \$100

265. **YATES, Richard.** *The Easter Parade*. (NY): Delacorte (1976). Inscribed by the author to another writer whom he had taught at the Iowa Writer’s Workshop in the early 1960s: “For _____, whom I see once every eleven years, in the hope that we might now begin to arrange it more often. With admiration and best wishes, Dick Yates. 10/1/76.” Cocked; near fine in a very good, spine-tanned dust jacket with several edge tears. Books inscribed by Yates are uncommon; a nice association copy. \$1250

266. **YATES, Richard.** *A Good School*. (NY): Delacorte (1978). Again, inscribed by the author to a writer who was his student at Iowa: “For _____, with love, Dick. 8/10/78.” Slight spine lean and a touch of foxing; near fine in a very near fine dust jacket with just a nick to the crown. \$850

267. **YURICK, Sol.** *The Warriors*. NY: HRW (1965). His first novel, of youth gangs in New York City, later made into a well-received film. Small stains to the margins of the rear endpages; near fine in a very good dust jacket with a few closed edge tears and a couple small stains that are mostly visible on the verso of the jacket. \$20



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