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MODERN LITERATURE |

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## CATALOG 158 — MODERN LITERATURE

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Front cover illustration - Item #84, *The Torrents of Spring*.  
Inside cover illustrations - Item #69, *A Convergence of Birds*.

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1. (Advice). *Take My Advice. An Archive of Unpublished Advice from Writers*. 1987-1992. In 2002, James Harmon edited *Take My Advice: Letters to the Next Generation from People Who Know a Thing or Two*, the compiled wisdom of more than 70 writers, artists, critics and other notable figures. Harmon had begun his project more than a decade earlier but was waylaid by negotiations with publishers over the advisors and advice to be included in the book. This archive includes 16 manuscript or typescript responses not included in the book, by Edward Albee, Paul Auster, Nicholson Baker, Rick Bass, Jim Burke, Frederick Busch, Evan Connell, Roald Dahl, Herbert Gold, Witold Gordon, Thom Gunn, Barry Lopez, Jill McCorkle, Walker Percy, Hubert Selby, and Tom Wolfe. Each response is signed by its author. Edward Albee offers an autograph note signed, with the advice “Live as though your life depended on it.” Paul Auster declines to advise, although in an autograph letter signed he does say that “Once I reach moral perfection in my own life, then maybe I’ll have something to say to others.” Nicholson Baker’s autograph note signed apologizes for not pulling himself together and responding (his letter is dated 2-5 years after the others). Rick Bass’s typed letter signed advises (with supportive reasoning) reading, walking in the woods, wearing one’s seatbelt, being prepared for others’ greed exceeding one’s passion, and taking big jumps. James Lee Burke’s 1990 typed letter signed, with holograph corrections and postscript, waxes political, in small part: “In my view we have made some very bad national choices in the last twenty-five years and have allowed hucksters, actors, and militarists to convince us that greed and power politics are not only acceptable ethically but are also genuine values that are part of our tradition.” His advice is phrased as more of a hope, that the next generation does a better job. Frederick Busch, in a humble typed letter signed, opines that “writers don’t give advice, they enflame mistakes,” but he does come around to offering several sentences in the vein of “...the most and best of what I know about art and the life it salutes: Otherness is what most of this seems to be about--the celebration of what is not the self, the adoration of those who are not the self, the caretaking of those outside our bodies, psyches, histories...” Evan Connell’s typed note signed states, “Do not trust the leaders. They may or may not be telling the truth. And regardless of their integrity, or lack thereof, many of them are quite stupid.” Roald Dahl’s offer, in a typed note signed, is: “Be kind to all men and women and children and if you are a male endeavour to lose your inherent aggression as soon as you possibly can.” Herbert Gold, in a typed letter signed, contributes seven sentences, each saying some version of “Read.” Witold Gordon,



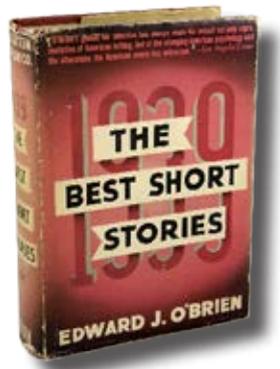
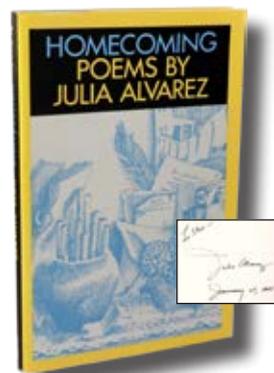
in an autograph note signed, notes that any advice he had for his own generation “went (sensibly?) unheeded” but suggests that the next generation “not be fruitful and not multiply to any great extent.” Thom Gunn, in an autograph note signed, declines to contribute as he can’t think of anything that would be appropriately universal and confesses he would tend to the subversive. Barry Lopez first sends a typed postcard signed agreeing to contribute and then follows through with two typed pages (unsigned) that eloquently delve into three rules for humans in general and another three for writers in particular, in brief: (for all) to pay attention, to take nothing for granted, to be discerning; and (for writers) to read, to stand for something, and to get out of town. Jill McCorkle’s autograph postcard signed agrees to participate, but if she did, her contribution is not included here. Walker Percy’s autograph letter signed urges self-knowledge: “Unless you are a genius or a saint, you do not know who you are or why you find yourself in this life. If this is the case, you’d better find out. This means undertaking a search. The main sin of someone in this situation is not undertaking the search.” Hubert Selby explicitly internalizes the search, in a typed letter signed: “We all have an absolutely perfect guidance system within us, but we haven’t learned how to listen to it...We become what we teach...And ultimately there is only one way of teaching anything and that is how we LIVE!” Selby also cautions that one should neither seek nor accept advice, that instead one should find someone with the same problem, ask them what they did and what the results were of their action. And Tom Wolfe, in an autograph note signed, concludes with, “As soon as you know your answer is no, say no; don’t wait for a more appropriate moment.”

All items are near fine or better. Most of the original mailing envelopes are included. Included is a copy of the book as published, lacking all of the above authors and their wisdom. A virtual alternate-book, with responses as interesting and/or thought-provoking as the published ones, if not more so. \$3000

2. **ALVAREZ, Julia.** *Homecoming*. NY: Grove (1984). The hardcover issue of her first book, a collection of poetry, published seven years before her award-winning first novel, *How the Garcia Girls Lost Their Accents*. Inscribed by the author in January of 1985, the year following publication. Fine in a near fine dust jacket with just slight wear to the spine extremities, and a touch of unnecessary black ink added to the crown. The hardcover issue of this book is very scarce, particularly in fine condition and signed. \$850

3. **AMIS, Martin.** *The Second Plane*. NY: Knopf, 2008. The uncorrected proof copy of the first American edition of Amis’ collection of essays and two stories focused on the terrorist attacks of 9/11 and their aftermath. Fine in wrappers. Oddly uncommon in an advance issue. \$75

4. **(Anthology).** *The Best Short Stories 1939*. Boston: Houghton Mifflin, 1939. With contributions by John Cheever, Eudora Welty—preceding both their first books—Robert Penn



Warren, Richard Wright, Robert M. Coates, William Saroyan, Meridel LeSueur, and others. Edited by Edward J. O’Brien. Mild fading to spine cloth, offsetting at hinges from binder’s glue; still a near fine copy in a very good dust jacket with rubbing to the folds and modest edge wear. One of the more uncommon books in the series, especially in jacket, and including an especially distinguished roster of authors. \$300

5. **(Anthology).** *In a Time of Revolution. Poems from Our Third World*. NY: Random House (1969). A review copy of this collection of poetry, edited by Walter Lowenfels, with contributions heavily weighted toward African American writers and those associated with the 1960s counterculture. This copy is inscribed by Clarence Major, one of the contributors. Fine in a very near fine dust jacket with review slip laid in. \$50

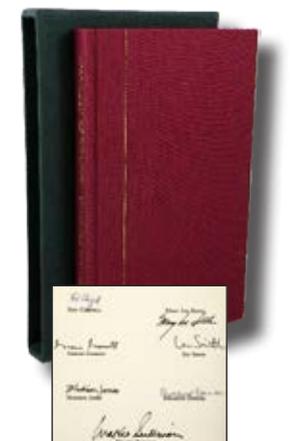
6. **(Anthology).** *Natural Process*. NY: Hill & Wang (1970). “An anthology of New Black Poetry.” This is the simultaneous issue in wrappers and is inscribed by Clarence Major (in pencil): “peace & struggle! always!” Other contributors include Sonia Sanchez, Sam Cornish, Audre Lorde, Nikki Giovanni, Al Young, and others. Covers rubbed; near fine. \$50

7. **(Anthology).** *Blackamerican Literature*. Beverly Hills: Glencoe Press (1971). A textbook anthology collecting African-American writings from 1760 to the 1970s. Inscribed by Clarence Major, one of the contributors, in the year of publication. Contemporary contributors include Eldridge Cleaver, Nikki Giovanni, LeRoi Jones, Calvin Hernton, and Malcolm X. Near fine in wrappers. \$50

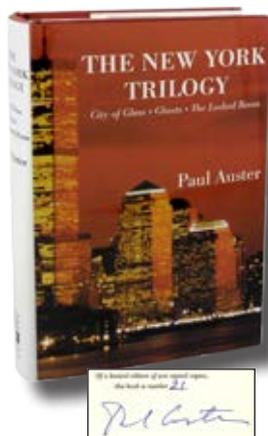
8. **(Anthology).** *Southern Excursions*. (n.p.): Fellowship of Southern Writers, 1997. A limited edition of this collection of short stories, the first publication by the Fellowship of Southern Writers and intended as a fundraiser for that organization. One of 150 numbered copies (of 200 total) signed by all contributors: Lee Smith, Elizabeth Spencer, Fred Chappell, Walter Sullivan, Madison Jones, George Garrett, Mary Lee Settle, and George Core, the editor. An illustrious group of writers, winners collectively of virtually every literary award given out in the U.S. Fine in a very slightly dusty but still fine slipcase. \$175

9. **AUSTER, Paul.** *Fragments from Cold*. (Brewster): Parenthèse (1977). One of 750 copies of this early collection of poems, this copy inscribed by the author: “For \_\_\_ & \_\_\_ - Love, Paul.” Very shallow upper corner crease; still fine in stapled wrappers and dust jacket. Illustrated by Norman Bluhm. \$800

10. **AUSTER, Paul.** *Moon Palace*. (NY): Viking (1989). Inscribed by the author to fellow writer Nicholas Delbanco, “among the cigar fumes, with best good thoughts.” Very slight splaying to boards, else fine in a fine dust jacket. A nice association copy between two acclaimed writers and literary peers. \$150



11. **AUSTER, Paul.** *The New York Trilogy*. Los Angeles: Sun & Moon Press (1994). First thus, the combined edition of *City of Glass*, *Ghosts* and *The Locked Room*. *City of Glass* was Auster's first novel published under his own name and was a surprise winner of the Mystery Writers of America's Edgar Award for Best Novel of the year. It is unlike most novels nominated for that award, more meta-fiction than whodunit, and received acclaim from a wide variety of sources, as Auster's fiction has continued to do over the years. Similarly, the movies based on his books—some of which he has written and/or directed—have been well-received, and won or been nominated for a wide range of awards, both domestically and internationally. One of 200 numbered copies signed by the author. Fine in a fine dust jacket. \$800



12. **BANKS, Russell.** *Snow. Meditations of a Cautious Man in Winter*. Hanover: Granite (1974). His second book, a single long poem in five parts. Shallow crease along lower edge; near fine in stapled wrappers. An uncommon book by a writer who is these days most acclaimed for his powerful works of fiction, which have been compared to the works of Raymond Carver, Richard Ford and Andre Dubus. \$100

13. **BANKS, Russell.** *Success Stories*. NY: Harper & Row (1986). A collection of stories, whose venues range from New England to Latin America to Southeast Asia. Inscribed by Banks to author Nicholas Delbanco: "For Nick, news from the near past, with friendship, Russell." A bit of extra glue on the rear spine cloth; else fine in a fine dust jacket. \$75

14. **BANKS, Russell.** *Lost Memory of Skin*. (NY): Ecco/(HarperCollins)(2011). The advance reading copy of his latest novel, published to substantial critical praise. Tiny crown bump, else fine in self-wrappers. \$45

15. **BARNES, Julian as KAVANAGH, Dan.** *Duffy*. London: Jonathan Cape (1980). The first book under the "Kavanagh" pseudonym by Barnes, a mystery with a bisexual investigator as protagonist, published in the same year as his first novel under his own name. Signed by the author as "Dan Kavanagh." Barnes received international acclaim with the publication of *Flaubert's Parrot* in 1984, which was shortlisted for the Booker Prize. Two of his other books have also been selected for the Booker shortlist and another, his most recent novel, *A Sense of an Ending*, won the Booker Prize in 2011. Fine in a fine dust jacket. A very nice copy of this early pseudonymous book. \$300

16. **BARNES, Julian.** *Cross Channel*. NY: Knopf, 1996. The first American edition of this collection of stories. Inscribed by Barnes to the author Nicholas Delbanco and his wife in the year of publication. Minor crimp to the last few pages and slight corner tap; near fine in a fine dust jacket. A nice literary association copy. \$100

17. **BEAGLE, Peter S.** *The Last Unicorn*. London: Bodley Head (1968). The first British edition of this modern fantasy classic. Inscribed by the author. Owner name in pencil on the front flyleaf. Cocked, with sunning to boards; only a very good copy, lacking the dust jacket, but a scarce edition of a modern classic, seldom found signed. \$150

18. **(Beatles).** *Ringo Starr's Photo-Album*. (NY): (Jamie Publications)(1964). Magazine-format memento of the early years of Beatlemania, the first of an intended annual series of Ringo's photos and captions. "75 Never-Before-Seen Photos of the Beatles Taken by Ringo," with an introduction by him. Each of Ringo's fellow Beatles gets a chapter, with another chapter dedicated to their travels in their first 18 months of touring. Small ink number on cover; near fine in stapled wrappers. \$125



19. **BEATTIE, Ann.** *Secrets and Surprises*. NY: Random House (1978). Her third book, a collection of stories. Inscribed by Beattie to the author Nicholas Delbanco: "For Nick/ from someone who likes ritual. With affection - Ann Beattie." With Delbanco's signature and address label on the front flyleaf. Slight spine lean and small corner tap; near fine in a very good dust jacket with modest edge wear and fading to the red of the spine. \$125

20. **BELLOW, Saul.** *Herzog*. NY: Viking (1964). An advance copy, in the form of comb-bound galleys, of the Nobel Prize winner's second National Book Award winner (of three). Signed by Bellow in 1968, with the comment "long time, no see"—presumably an indication that, even at that early date, the proof was already extremely scarce. The text of this book was changed while the book was still in galleys, and approximately two dozen pages have new text pasted over the originals. There are also several hand corrections to both new and old pages, and a couple of marginal comments (e.g. "Moses Herzog as demented artist"). Even with the added pages of text and the corrections, variations still exist between this version and the final published text. 10" x 5-1/4" galleys, comb-bound in printed yellow cardstock covers; a bit handled and creased; very good. Scarce: we know of only two other copies of this proof surfacing over the years. A bibliographically significant copy of a key work by an American Nobel Prize winner. \$9500



21. **BELLOW, Saul.** *The Dean's December*. NY: Harper & Row (1982). The Harper & Row limited edition, which follows the Franklin Library edition. One of 500 copies signed by the author. Fine in acetate dust jacket and near fine, slightly dusty slipcase with one corner push. \$150

22. **BELLOW, Saul.** *It All Adds Up*. (n.p.): Viking (1994). The uncorrected proof copy of this selection of Bellow's nonfiction pieces, the contents of which were greatly re-organized between proof and publication, and there are perhaps nine pieces, totaling some 40 pages, that are included in the proof that do not appear in the published book. A scarce proof: presumably

distribution was limited, and curtailed completely when the changes to the final book were being contemplated. Fine in plain ochre printed wrappers, and predating the more common advance reading copy (itself labeled an “uncorrected proof” by the publisher) which was issued in illustrated wrappers, mimicking the dust jacket design. The only copy of this proof we’ve seen.

\$450

23. **BLOCH, Robert.** *The Dead Beat.* NY: Simon and Schuster, 1960. Inscribed by the author to another writer: “From one cat victim to another! All the best, Robert Bloch.” With the bookplate of horror writer Stanley Wiater on the front flyleaf. Toning to page edges; sunning to lower board edges. Very good in a very good dust jacket. A good association copy: Bloch is the author of the classic *Psycho*, among many other works and is a legend in the field; Wiater is a three-time winner of the Horror Writers Association’s Bram Stoker Award.

\$250

24. **BLOCH, Robert.** *Pleasant Dreams - Nightmares.* Sauk City: Arkham House, 1960. A collection of fifteen short stories, printed in an edition of 2000 copies by the specialty publishing house started by writers Donald Wandrei and August Derleth, and named after H.P. Lovecraft’s fictional New England town, where most of his horror fiction was located. Inscribed by Bloch to Stanley [Wiater] and his wife, Iris. With Wiater’s bookplate on the front flyleaf. Fine in a near fine dust jacket, with a bit of bleedthrough from the cloth on the rear flap fold and some offset from Wiater’s Gahan Wilson-designed bookplate on the front flap. A very nice copy, and a good association.

\$250

25. **(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



26. **BORGES, Jorge Luis.** **Photograph.** 1982. An original photograph of Borges by Layle Silbert, taken in the Trustees Room of the New York Public Library, September 30, 1982. Together with two sets of contact sheets with 56 images of Borges (many in conversation with others, and most or all presumably unpublished) from the same evening. Borges’ visit to New York was sponsored by NYU’s New York Institute for the Humanities, directed that year by Edmund White. Silbert is a prominent photographer of literary figures, as well as a writer herself. Four of her literary portraits are in the National Portrait Gallery. Approximately 7” x 10”; tiny corner crease to one margin; photographer’s marks on six of the smaller images; else fine, with Silbert’s stamps on verso.

\$600

27. **BRADBURY, Ray.** *The Haunted Computer and the Android Pope.* NY: Knopf, 1981. A collection of poems by the celebrated science fiction and fantasy novelist. This copy inscribed by the author to Buckminster Fuller on the front free endpaper in the year after publication: “For Bucky Fuller/ with awe + / admiration! From Ray Bradbury/ July 9, 1982.” Some offsetting from the inscription onto the facing page and the jacket flap, and bleed through to the next blank; near fine in a near fine dust jacket. Bradbury is famously generous with his signature but this is one of the best association copies we have seen of one of his books.

\$750

28. **BRADBURY, Ray.** *The Illustrated Man.* (Springfield): Gauntlet Publications, 1996. A publisher’s copy (marked “PC” on the colophon) of the 45th Anniversary Edition, published with a limitation of 600 numbered copies. Signed by Bradbury and also by William Nolan and Ed Gorman, who provide the introduction and afterword, respectively. With the bookplate of horror writer Stanley Wiater on the front flyleaf. A bit of mottling to cloth, mild splaying to boards; near fine in a fine dust jacket and near fine slipcase.

\$250

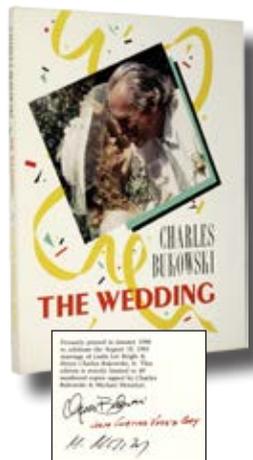
29. **BUKOWSKI, Charles.** *It Catches My Heart in Its Hands.* (New Orleans): Loujon (1963). One of 777 copies, and an extravagant volume, beautifully printed letterpress on heavy, multicolored paper by Jon and Louise Webb, who founded *The Outsider* magazine, an alternative literary magazine, and the highly regarded but short-lived Loujon Press. *The Outsider* was conceived as a literary journal for outsider art and literature, and introduced Bukowski to the wider world: Bukowski appeared in all five issues of the magazine and was named “Outsider of the Year” in issue 3. He was accompanied by such notables as Allen Ginsberg, Gary Snyder, Jack Kerouac, Henry Miller and others, and gained a literary reputation and credibility that might otherwise have been difficult to achieve. *It Catches my Heart in Its Hands* was the first book published by the Press, a lovingly hand-done production in which every page was treated as a work of letterpress art. The Webbs only published three such books in their careers—two by Bukowski and one Henry Miller title with a bewildering array of variants and issues. A fine copy of an early book by the quintessential American street poet. Signed by the author in February, 1964. This was Bukowski’s first signed limited edition.

\$1250



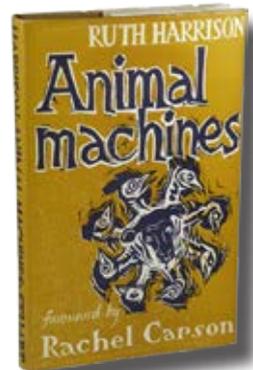
30. **BUKOWSKI, Charles.** *Crucifix in a Deathband.* NY: Lyle Stuart/Loujon Press (1965). Designed and elaborately hand-printed and bound in an edition of approximately 3100 copies by Loujon Press: multi-colored, deckle-edge pages, in stiff pictorial wrappers, extensively illustrated by Noel Rockmore. All copies were signed by Bukowski, this one being dated 3-19-65, or about a month before the books began to be distributed. A fine copy. \$400

31. **BUKOWSKI, Charles.** *The Wedding.* San Pedro: Brown Buddha Books, 1986. A limited edition printed to celebrate the August 18, 1985 wedding of Bukowski and Linda Lee Beighle. Printed in an edition of only 40 copies, illustrated with eleven tipped in original photographs of the wedding by Michael Montfort, known for his photographic collaborations with Bukowski, among his other work. This copy is a first issue, with the bride's surname misspelled on the colophon and the inclusion of the photograph of Linda kneeling to repair Bukowski's trousers. Signed by Bukowski and Montfort. According to the colophon, this copy belonged to Julie Curtiss Voss, mentioned by Bukowski in the text as assistant to John Martin, Bukowski's publisher and best man. Martin, the publisher of Black Sparrow Press, began publishing Bukowski in the mid-1960s, shortly after the Loujon Press books were published, and by the 1990s he had dozens of his titles in print in a variety of editions and formats. While this title was not issued by Black Sparrow it has the feel of a Black Sparrow edition, and it is doubtless that Martin arranged the details of its publication: it was designed by Barbara Martin and handbound by Earle Gray, as most of the Black Sparrow editions were. Fine, without dust jacket, as issued. A nice association copy of one of the scarcest items in the Bukowski canon. \$4500



32. **CARSON, Rachel.** *Holiday Card Signed.* c. 1950s. Season's greetings and happy new year printed inside a card picturing two deer in a forest. Signed "Rachel Carson." Fine. Not indicated on card, but sent to literary agent Joan Daves. \$200

33. **(CARSON, Rachel).** **HARRISON, Ruth.** *Animal Machines.* (London): Vincent Stuart, 1964. Harrison's seminal work, which exposed factory farming in the U.K. the way Carson's *Silent Spring* exposed pesticide use in the U.S. With a two-page foreword by Carson that begins: "The modern world worships the gods of speed and quantity, and of the quick and easy profit, and out of this idolatry mysterious evils have arisen. Yet the evils go long unrecognised... until some public-spirited person, with patient scholarship and steadfast courage, presents facts that can no longer be ignored." An uncommon book in the first edition, especially in collectable condition, with most hardcover copies having gone to libraries. Owner name and address front pastedown; else a fine copy in a near fine dust jacket with several tiny edge nicks and minor rubbing to the rear panel. Published the year of Carson's death from cancer, and predating by nearly half a century the similar alarms sounded by such books as Michael Pollan's *The Omnivore's*



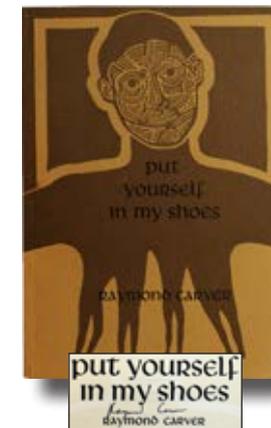
*Dilemma*; a prescient critique of industrial agriculture, a relatively new phenomenon at the time but a near-universal reality in modern agribusiness today, at least in Western and/or developed countries. \$300

34. **CARVER, Raymond.** *Winter Insomnia.* (Santa Cruz): (Kayak)(1970). Carver's first regularly published book, a collection of poems, issued in an attractive edition of 1000 copies designed and printed by George Hitchcock and illustrated with prints by Robert McChesney. Bound in yellow wrappers printed in green. (A few copies were bound in white wrappers printed in green.) Signed by the author. Fine. \$750

35. **CARVER, Raymond.** *Put Yourself in My Shoes.* Santa Barbara: Capra Press, 1974. Carver's first book of fiction, a single short story published in the Capra Chapbooks series in an edition of only 500 copies, according to William Stull's checklist. "Put Yourself in My Shoes" was later included in Carver's first story collection, *Will You Please Be Quiet, Please?* This is a fine copy of the issue in wrappers. Signed by Carver. Wood block illustrations by Marcia/maris. \$350

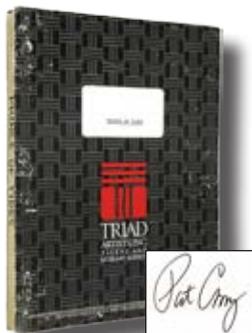
36. **CARVER, Raymond.** *At Night the Salmon Move.* Santa Barbara: Capra Press, 1976. The hardcover issue of Carver's third collection of poems, and his second book to be issued by Capra. Of a total edition of 1100 copies, this is one of 100 numbered hardcover copies signed by Carver. Fine. Illustrated with drawings by Marcia/maris. \$750

37. **CARVER, Raymond.** *Will You Please Be Quiet, Please?* NY: McGraw-Hill (1978). First McGraw-Hill paperback edition of his 1976 breakthrough book of short stories, which was a National Book Award nominee. Inscribed by Carver to another writer, "with affection and warm regards" in Iowa City in 1978. A poorly constructed book, the spine glue had caused several pages to stick together at the hinge and others to fall out: the problem has been professionally remedied. Very good in wrappers with just a bit of bleed-through of that binder's glue at the heel. A good literary association copy. \$600



38. **CARVER, Raymond.** *The Painter and the Fish.* Concord: Ewert, 1988 [1989]. Carver's last limited edition, printed in 1988 (when he signed the colophon sheets) but not issued until the following year, after his death. Of a total edition of 115 copies, this is one of 15 numbered hardcover copies reserved for use by the publisher, so identified in type on the colophon. Signed by the author and by the artist, Mary Azarian. Quarterbound in blue leather. Pages uncut; fine, without dust jacket, as issued. \$750

39. **CONROY, Pat and JOHNSTON, Becky.** *The Prince of Tides.* Los Angeles: Triad Artists, 1988. Conroy's screenplay adaptation of his fifth book, third novel, co-written with Becky Johnston. Signed by Conroy. Barbara Streisand directed the movie and starred in it alongside Nick Nolte. It received seven Academy Award nominations, including one for Conroy and Johnston's screenplay. The script is dated January 26, 1988, almost four full years before the movie was released on Christmas day, 1991. Casual inspection of the script shows this version to have significant differences from the finished version. Text fine; covers creased and rubbed; claspbound in Triad wrappers; very good. A nice glimpse of a major film as a work-in-progress, and a little-known version of what may be Conroy's most beloved novel. \$750

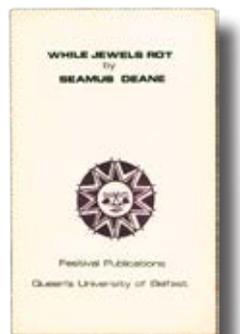


40. **COOVER, Robert.** Typescript of "In Bed One Night." Undated. Photocopied typescript of what became the title story of Coover's 1983 collection. Four pages, with Coover's address, c/o his agent, at the top of the first page. 8 1/4" x 11 3/4", folded in fourths. Staple in upper left corner, trace edge-sunning; near fine. Presumably a copy submitted for publication in a magazine or journal. In keeping with the author's proclivity to experiment with his fiction, this story is one single long sentence. \$250



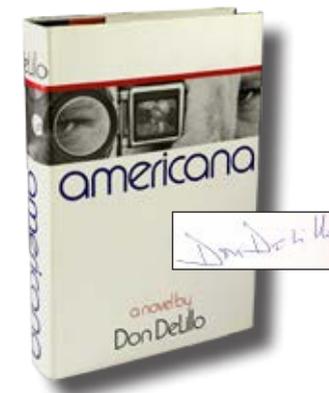
41. **CRACE, Jim and CROWLEY, John.** *The Pesthouse.* NY: Talese/Doubleday (2007). The advance reading copy of Crace's novel; this copy was used by John Crowley for review purposes and bears his markings in the text and three pages of his notes in the prelims. Crowley's review appeared in the *Washington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

42. **CROWE, Cameron.** *Fast Times at Ridgemont High.* NY: Simon and Schuster (1981). The uncorrected proof copy of Crowe's first book, a thinly disguised nonfiction account of his undercover return to high school at the age of 22. Signed by the author. Basis for the film, for which Crowe wrote the screenplay. The movie was an unheralded production that helped launch the movie careers of a plethora of Hollywood A-list actors, including Sean Penn, Forest Whitaker, Nicholas Cage, Jennifer Jason Leigh, Eric Stolz and others. Minor sunning and even surface soiling to covers; near fine in wrappers. An uncommon first book, and extremely scarce as a proof, especially signed. \$1500



43. **DEANE, Seamus.** *While Jewels Rot.* Belfast: Festival Publications (n.d.). His scarce first book, a poetry collection published at Queen's University of Belfast, in Ireland, which the author attended and where he befriended fellow poet, and later Nobel Prize winner, Seamus Heaney. Heaney's first book, *Eleven Poems*, was published in the same series of chapbooks as this title. Deane's first novel, *Reading in the Dark*, not published until 1996, was shortlisted for the Booker Prize and won the *Irish Times* International Fiction Prize and the Irish Literature Prize in 1997. Fine in stapled wrappers. \$1000

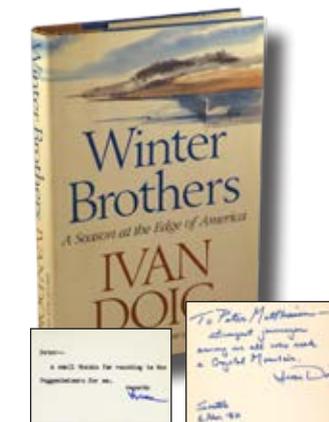
44. **DELILLO, Don.** *Americana.* Boston: Houghton Mifflin, 1971. His first book. Fine in a fine dust jacket with barely perceptible shelf wear to the spine extremities. A beautiful copy of an important debut. \$850



45. **DE SADE, D.A.F.** *The 120 Days of Sodom.* Paris: Olympia Press (1954). The first edition in English, this being the issue in two volumes, printed on wove paper. There was a one volume edition also, printed on thin India paper, presumably for ease of smuggling from Paris to England and the U.S., where the book was not permitted to be published. The two-volume edition, Kearny 1.9.2, is considered the domestic issue and is considerably scarcer than the one-volume edition. Spines a bit slanted and sunned, and shallowly creased; still near fine in self-wrappers. A very nice set of this early Olympia Press title, which helped lay the groundwork for the overturning of longstanding censorship laws in Europe and the U.S. in the 1950s and '60s. \$500

46. **DIDION, Joan.** *Slouching Towards Bethlehem.* (London): Deutsch (1969). The first British edition of the second book by this author who has chronicled the postwar American dream with a biting accuracy and fierce humor unsurpassed in her generation, this being a collection of essays, and perhaps her most famous book. The title piece is a long essay on hippies and the Summer of Love in San Francisco which takes its title and its theme from Yeats's apocalyptic poem, "The Second Coming." Fine in a fine dust jacket. An uncommon edition of a landmark volume that set the tone for much of her later writing. \$175

47. **DOIG, Ivan.** *Winter Brothers.* NY: HBJ (1980). His second book, a history and memoir of "a season at the edge of America," in the Pacific Northwest. Warmly inscribed by Doig to a National Book Award-winning author: "To \_\_\_\_\_ — strongest journeyer among us all who seek a Crystal Mountain. Ivan Doig/ Seattle/ 6 Nov. '80." With a small typed note signed laid in telling the recipient that this is "a small thanks for vouching to the Guggenheimers for me." Faint foxing to top edge of text block, else fine in a fine dust jacket. A nice association copy: Doig's first book, *This House of Sky*, was a National Book Award finalist in 1979, and the recipient won a National Book Award that year. \$450

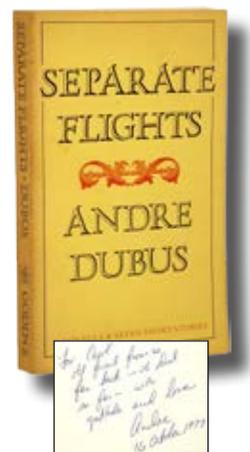


48. **DRURY, Allen.** *Advise and Consent.* Garden City: Doubleday, 1959. The first novel by this author who had been a political reporter—a novel of Washington politics that won the Pulitzer Prize. Owner name front flyleaf; else fine in a near fine dust jacket with a tiny hole to the rear spine fold. A very nice copy of a bulky and not-very-well-made book, which shows wear readily. \$800

49. **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

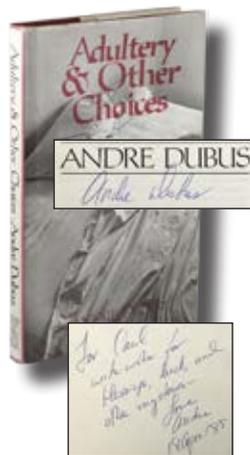
peacetime military and the challenges to manhood and honor that its rigid code of morals creates. Dubus was once quoted as saying that after he wrote this novel someone introduced him to Chekhov's short stories, and he threw away the manuscript of what was to be his next novel and began writing short fiction—of which he became one of our most acclaimed and accomplished practitioners. Dampstaining to lower boards; a very good copy in a very good dust jacket with a small droplet on spine, light corner chipping, and one internally mended edge tear. \$200

50. **DUBUS, Andre.** *Separate Flights*. Boston: Godine (1975)[1976/1977]. His second book, and the first collection of the short fiction for which he won a considerable reputation. Inscribed by Dubus: “For Carol/ old friend from so far back \* oh Lord so far \* with gratitude and love/ Andre/ 16 October 1977.” Dubus and the recipient had been close friends at the Iowa Writers Workshop in the early 1960s where both studied with Richard Yates, and the two had stayed in touch sporadically over the years. This is the first softcover edition, apparently produced from first edition sheets, and issued in wrappers in late 1976 or early 1977, after the book had won an award from the *Boston Globe* as the outstanding book of New England origin in 1975. Spine lean; spotting to mostly the rear cover. Near fine, with publisher's reader response card laid in. It is not an overstatement to say that the two books primarily responsible for the resurgence of the short story in American literature in the 1970s were Raymond Carver's *Will You Please Be Quiet, Please?* and Dubus's *Separate Flights*. \$200



51. **DUBUS, Andre.** *Adultery and Other Choices*. Boston: Godine (1977). The third book and second collection of short fiction by this writer who was considered a master of the form, and a recipient of a MacArthur Foundation “genius grant” in the 1980s. Fine in a near fine, price-clipped dust jacket with slight rubbing and edge wear and a faint stray pen mark at the front spine fold. \$125

52. -. Another copy. Signed by Dubus on the title page and additionally inscribed by him on the half title, in 1985: “For Carol/ with wishes for blessings, luck, and other mysteries \* Love/ Andre.” The author and the recipient had been friends at the Iowa Writers Workshop in the early Sixties, and both had studied with Richard Yates there. Foxing to top edge of text block; minor splaying to boards; near fine in a very near fine dust jacket with trace edge wear. \$375

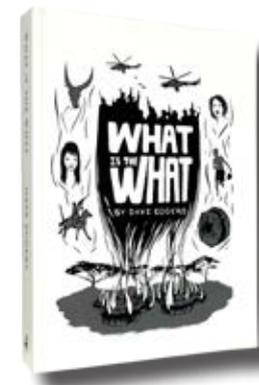


53. **DUBUS, Andre.** *The Times Are Never So Bad*. Boston: Godine (1983). Second printing of this novella and eight short stories. Signed by Dubus on the title page and additionally inscribed by him on the half title, in 1985: “For Carol/ and truly the times are not so bad for you have endured/ Love/ Andre.” Foxing to edges of text block; near fine in a near fine dust jacket with one short edge tear, light rubbing to folds, and foxing to verso. \$125

54. **EDGERTON, Clyde.** *Typescript of Killer Diller*. c. 1990. Two typescript drafts of Edgerton's fourth novel. One draft is warmly inscribed by Edgerton to Dudley Jahnke “with greatest appreciation for your help in the book business—and music business—and all else” and dated “28 March 90.” *Killer Diller* deals with a struggling musician who forms the Killer Diller Blues Band, thus the reference to Jahnke's help with the “music business.” Comb-bound in cardstock covers and titled in Edgerton's hand. This draft reproduces a number of the author's changes, which are especially heavy at the beginning of the book. A note in Edgerton's hand on the first page states that “The copy gets cleaner in a few pages.” Near fine. The other draft, approximately 250 loose photocopied sheets from a dot matrix printer original, reproduces heavy editing by “SR,” with SR's title page. This draft differs substantially from the bound draft, and the opening of the book [at least] is entirely different. Fine. Together with an envelope, hand-addressed by Edgerton to Dudley Jahnke, the recipient of both drafts. The novel, in a form that varies from both drafts above, was published by Algonquin Books in 1991. It was the basis for a limited release film in 2004 which won an award at the Heartland Film Festival. Edgerton, in addition to being a Guggenheim Fellow, has won the North Carolina Award for Literature. An interesting look at a work-in-progress by an important North Carolina author. \$1750



55. **EGGERS, Dave.** *What is the What. The Autobiography of Valentino Achak Deng*. (San Francisco): (McSweeney's)(2006). The advance reading copy of this highly praised “nonfiction novel” based on the life story of Deng, one of the Sudanese “Lost Boys,” as told to Eggers, the author of the acclaimed memoir *A Heartbreaking Work of Staggering Genius* and creator of *McSweeney's*, the highly regarded literary journal and publisher. With different cover art from the published book and with blurbs by Khaled Hosseini, Philip Gourevitch and John Prendergast on the rear panel. Uncommon in the proof form: McSweeney's is a decidedly small press, with little in the way of marketing dollars: its best advertising tends to be the “buzz” created by its publications, and this book exemplified the process, reaching #25 on *The New York Times* bestseller list without the benefit of much in the way of advertising or promotional clout. A powerful novelization of a Sudanese survivor's story, which Eggers later followed with *Zeitoun*, an account of a post-Katrina family in a New Orleans lacking in civil liberties. This is the only advance copy we have encountered. Slight splaying to covers; else fine in wrappers. \$450



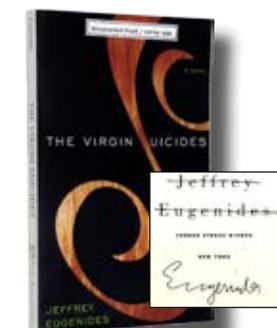
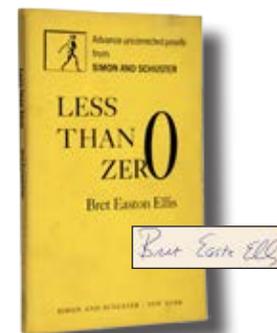
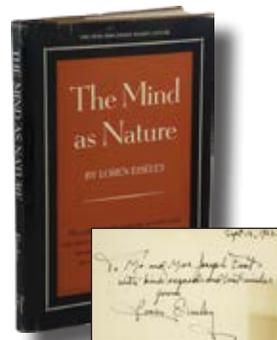
56. **EISELEY, Loren.** *The Mind as Nature*. NY: Harper & Row (1962). A review copy of this small volume in the John Dewey Lectureship series, which examines how Man's mind reflects the “creative forces and tensions of the universe”—a subject matter well suited to the author's dual talents as scientist and poet. This is one of the less common Eiseley books from this period, perhaps because it was originally a lecture given at the annual meeting of the National Society of College Teachers of Education, and not intended, or written, as a book for general trade release. This copy is inscribed by Eiseley one month prior to publication: “To Mr. and Mrs.

Joseph First with kind regards and best wishes from Loren Eiseley.” Laid in is a carbon typescript of Mrs. (Dr. Helen G.) First’s full-page review of the book, which she says “brings together [Eiseley’s] vast academic knowledge and his deep humanity to support his plea for a more tolerant regard for the unblossomed potential in the human mind.” The review is on carbon paper and folded in fourths. The book has offsetting to the endpages (partly from the review laid in) and Mrs. First’s underlinings and marginal notes throughout; it is otherwise fine in a very good dust jacket splitting at the rear flap fold and with some faint underlining to the front panel text. A notable copy of one of Eiseley’s scarcest books. \$500

57. **ELLIS, Bret Easton.** *Less Than Zero*. NY: Simon & Schuster (1985). The uncorrected proof copy of this first book which, together with Jay McInerney’s *Bright Lights, Big City*, helped define the literary “Brat Pack” of the 1980s—considered the representative voices of a new generation. Later made into a movie. Signed by the author. Reviewer’s notes in pencil; some faint stains and minor moisture creases to covers; very good in wrappers. An important first book: a transgressive take on the coming-of-age novel, which was later trumped by the author’s second book, *American Psycho*, a novel so defiantly challenging that its publisher gave up on it rather than take on the inevitable controversy that would accompany its release. It was eventually issued as a softcover original by a different publisher—a small footnote to the American literary and publishing history of the 20th century. A notable first book, and an uncommon proof, especially signed. \$500

58. **EUGENIDES, Jeffrey.** *The Virgin Suicides*. NY: FSG (1993). The advance reading copy (marked “Uncorrected Proof”) of the first book by the author of the Pulitzer Prize-winning *Middlesex*. Signed by the author. Eugenides was named one of *The New Yorker’s* best young writers in 1999 on the strength of this book. The film adaptation, also released that year, was done by Sofia Coppola and earned high praise for Coppola and for 17 year-old Kirsten Dunst, who starred in it. An uncommon advance copy of a highly regarded first book, and quite scarce signed. Fine in wrappers. \$375

59. **EUGENIDES, Jeffrey.** *The Marriage Plot*. NY: FSG (2011). The advance reading copy of his third novel; this one concerns a love triangle that begins in the early 1980s semiotics and English classes of Brown University, from which the author graduated in 1983. Very near fine in wrappers. \$75



60. **FARINA, Richard.** *Photographs*. 1965. Five original photographs of Farina taken by David Gahr, who took the jacket photo for Farina’s book *Been Down So Long, It Looks Like Up to Me*. All five photographs included here are from that same New York City photo shoot. One photo is the one used on the cover of Elektra Records *Singer/Songwriter Project*, 1965. One is the photo of Farina with a bandaid on his neck that was used on the cover of the 1983 Viking re-issue of *Been Down So Long, It Looks Like Up to Me*. Gahr was “among the pre-eminent photographers of American folk, blues, jazz and rock musicians of the 1960s and beyond,” according to his 2008 *New York Times* obituary, written by Bruce Weber. A number of his images are iconic: he had a four-decade relationship with Bob Dylan; his 1968 photograph of Janis Joplin appeared on the cover of *Time* magazine in 1988, in a retrospective on the significance of that year in American history; he shot the photograph of Bruce Springsteen that provides the cover of his second album, “The Wild, the Innocent & the E Street Shuffle.” 8” x 10” black and white glossy photos; each is stamped on the verso with Gahr’s copyright notice and Brooklyn address, with Farina’s name hand-written on four of them and the year handwritten on three of those. An impressive portfolio of an important folk singer and writer of the 1960s, who was married to Joan Baez’s sister and was a friend of Thomas Pynchon dating back to their college years together at Cornell, and shot by a legendary photographer. All items are fine. \$1250

61. **(Film).** *Cinema Now*. (Cincinnati): (University of Cincinnati)(1968). The text of a symposium on American Underground Film, featuring John Cage, Stan Brakhage, Jonas Mekas, and Stan Vanderbeek, and moderated by Jim McGinniss, a University of Cincinnati film professor. A historic symposium that brought together four of the leading *avant garde* artists of the time, whose work still resonates. Small marginal notation and stain to one page; near fine in stapled wrappers. \$175

62. (Film). **ELMAN, Richard and SCHRADER, Paul.** *Taxi Driver* Typescript. [NY: Bantam, 1976]. Partial typescript for Elman's novelization of the Paul Schrader screenplay for the classic Martin Scorsese film, ranked 52nd on the American Film Institute's top films of all time. Approximately 75 typescript pages total, about evenly split between multiple reworkings of the first eight pages and the final 13 pages, with five drafts of the first page alone. Approximately nine pages from the middle of the book. Most pages are ribbon-copy; some are carbon typescript; only 13 pages are photocopy. The majority of the pages bear extensive holograph corrections in Elman's hand, showing a labored, almost pained attempt to do justice to the Schrader screenplay, a copy of which is also included, with an additional 19 revision pages of its own. Accompanied by a typed letter signed by Paul Schrader to Elman (although apparently after the fact as it is written on "American Gigolo" stationery and dated 1980), transmitting a copy of the 1974 script and saying that he "subsequently did more work on the script, but this is a fair representation of what was intended." Also included is a cassette tape labeled "Taxi 2," on which Elman dictates portions of his novelization. Elman's pages are in a variety of conditions: some are wrinkled and edgeworn; some are on acidifying paper; some are fine. The screenplay is near fine; the revisions are heavily coffee-stained but entirely legible. Elman studied writing at Stanford with Yvor Winters and wrote a number of novels, several books of nonfiction and reportage, and published four poetry collections. His novelization of *Taxi Driver*, one of the greatest films of the last century, was clearly a more literary undertaking than most such novelizations are. Also included, for reasons unknown to us, is one page of lyrics of an Australian folk song. A unique archive pertaining to a great film. For all: \$3500



63. (Film). **The Man.** NY: Paramount Pictures, 1972. "Handbook of Production Information" for this film about the first black President of the United States (through succession, not election). Written by *The Twilight Zone's* Rod Serling, based on a novel by Irving Wallace, and starring James Earl Jones. Twelve pages, including cast, credits, story synopsis, production notes and bios. Near fine. \$75

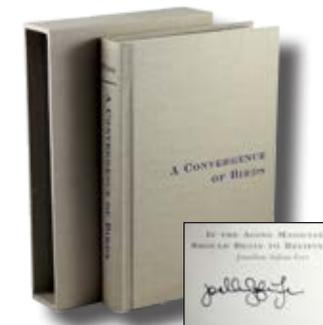
64. (Film). **SCHICKEL, Richard.** *The Men Who Made the Movies.* NY: Atheneum, 1975. A volume that arose out of the PBS series that Schickel wrote, directed and produced, in which he interviews eight film directors: Alfred Hitchcock, Frank Capra, King Vidor, George Cukor, Raoul Walsh, Vincente Minnelli, William Wellman, and Howard Hawks. Inscribed by Schickel. Quarto, illustrated with photographs from the directors' movies. Fine in a near fine dust jacket, with a few tiny edge tears. \$100

65. (Film Source). **VENDITTI, Robert and WELDELE, Brett.** *The Surrogates.* (Marietta): Top Shelf (2005-2006). The five issue comic book series about a future in which lives are lived remotely, through "surrogates," ostensibly without risk to their human operators. Published as a graphic novel in 2006, this five volume set precedes that edition. First printing of each issue; each is fine in stapled wrappers. With a sheet laid in announcing the paperback edition. The full set is extremely uncommon. Basis for the Bruce Willis film. \$250

66. **FOER, Jonathan Safran.** *Everything is Illuminated.* Boston: Houghton Mifflin, 2002. The advance reading copy of his first novel, one of the most highly praised literary debuts of the year—named Book of the Year by the *Los Angeles Times* and winner of the Guardian First Book Prize, among other literary awards. A film adaptation, done by Liev Schreiber, won the Laterna Magica Prize at the 2005 Venice Film Festival. Signed by the author. In the first issue, red and cream wrappers. Slight splaying to front cover; near fine. \$150

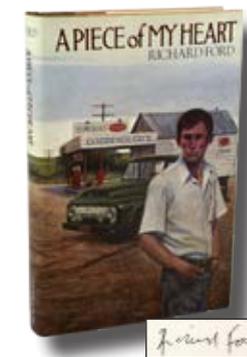


67. **FOER, Jonathan Safran.** *The Self-Portrait Project.* Jackson Heights: Self-Published, [c. 2002]. In 2002, before Foer went on a 38-city book tour for his first book, *Everything is Illuminated*, he stuffed 5000-7500 ziplock plastic bags with a pencil (stamped "The Self-Portrait Project") and a 4" x 6" pre-printed card and envelope to hand out at his readings. His hope was that people would draw themselves or write about themselves on the cards and mail them back to his post office box. This card has been inscribed by Foer on the verso: "\_\_\_/ Send this back!!/ Jonathan Safran Foer." At the time Foer inscribed this, he stated it was the first one he had ever been asked to sign: it may remain the only. Fine, with envelope, pencil, and plastic bag. Paragraph of provenance included. \$250



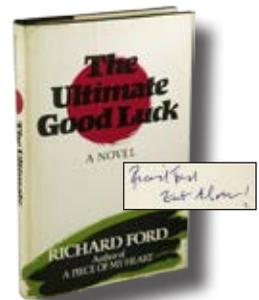
68. **FOER, Jonathan Safran.** *Extremely Loud and Incredibly Close.* Boston/NY: Houghton Mifflin (2005). His second novel, about grief, set in the aftermath of 9/11 and basis for an Academy Award-nominated film. Inscribed by Foer, with "thanks." Fine in a fine dust jacket. \$100

69. **(FOER, Jonathan Safran).** *A Convergence of Birds.* (NY): Distributed Art Publishers (2001). The limited edition of this collection of original writings inspired by the work of Joseph Cornell and edited by Foer, who also contributes both a chapter and the introduction. Precedes the publication of his first novel by a year. One of 225 numbered copies, of a total edition of 300. Signed by Foer and all contributing authors, including Barry Lopez, Rick Moody, Howard Norman, Diane Ackerman, Siri Hustvedt, Lydia Davis, Robert Coover, Bradford Morrow, Joyce Carol Oates, Paul West, Joanna Scott and others. An elaborate and attractive production: each piece of writing in the book is preceded by a tipped-in color photograph of one of Cornell's works, and the sheets signed by the authors are bound in opposite them. Fine in a fine slipcase. \$750



70. **FORD, Richard.** *A Piece of My Heart.* NY: Harper & Row (1976). The first book by the author of the Pulitzer Prize-winning *Independence Day* and the recently published novel *Canada*. A novel of two drifters whose paths cross in Mississippi with violent consequences, this novel received good critical reviews and was an alternate selection of the Book of the Month Club. Signed by the author. Fine in a fine dust jacket. A nice copy of an important first novel, by one of the most highly regarded American writers. \$800

71. **FORD, Richard.** *The Ultimate Good Luck*. Boston: Houghton Mifflin, 1981. A French agency copy of Ford's second novel, a hard-boiled thriller involving American expatriates in Mexico. The front flyleaf bears two stamps of the Paris literary agency McKee and Mouche, plus the stamp of the iconic Pari bookstore Shakespeare and Company, and one inked out stamp. Stapled to the first blank is a 4-page photocopy of the typescript of novelist Thomas Cook's review of the book for *Atlanta Magazine*. Ford was a little known writer at the time, and the regional nature of the review enclosed, by a Southern writer who was at the time more well known than Ford, is indicative of this. The agency stamps are again present on the title page, where Ford has signed this copy with his name and the French exclamation *Zut Alors!*. Partly because of the weak construction of this book, which tends to crack at the rear hinge, this title has become harder to locate, particularly in fine condition, than his first book. This copy is fine in a near fine dust jacket with a closed tear at the upper front spine fold. \$650



72. **FORD, Richard and IMES, Birney.** *Juke Joint*. Jackson: University Press of Mississippi (1990). Color photographs by Imes of "juke joints"—black taverns and social clubs in the rural South—with an introductory essay by Ford. Of a total edition of 126 copies, this is one of 26 lettered copies signed by Ford and Imes. An attractive book and a scarce limited edition by the Pulitzer Prize winning author. Fine in a fine, illustrated slipcase, as issued. \$800



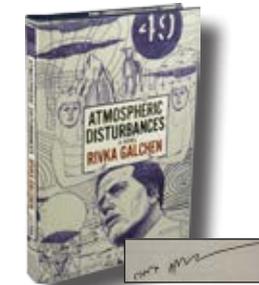
73. **FRAZIER, Charles.** *Cold Mountain*. (n.p.): Twenty-Third Avenue Books/First Choice Books, 1997. A broadside excerpt from Frazier's novel, produced on the occasion of a reading by the author. This is number 3 of five numbered copies designated as a "Publisher's Copy," beyond the designated limitation of 100 numbered copies and 26 lettered copies. The lettered copies were larger in size than the numbered ones, and this publisher's copy has the dimensions of the lettered issue: 9 1/2" x 16 1/2". Signed by the author. Fine. \$750



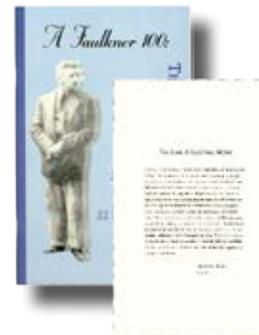
74. **FRAZIER, Charles.** *Nightwoods*. NY: Random House (2011). The advance reading copy of his third novel. Fine in wrappers. Surprisingly uncommon in the advance issue, for a writer whose previous books, *Cold Mountain* and *Thirteen Moons* had been bestsellers and received considerable critical acclaim. \$50

75. **(GADDIS, William). MOORE, Steven.** *Author's Archive of A Critical Introduction to William Gaddis' Recognitions*. c. 1982. Typescript drafts of Moore's definitive critical study of Gaddis's first book, *The Recognitions*. Nearly 1300 pages total, including two drafts of Moore's full work (then titled *Baedeker's Babel*), plus two drafts of the extensive annotations. One draft (395 pages) includes the 55-page ribbon copy introduction, the rest is a mixture of ribbon copy, photocopy and holograph. The other full draft (563 pages) is predominantly ribbon copy and is heavily copy-edited. The two drafts of the annotations (156 pages and 167 pages) are a mixture

of ribbon copy and photocopy, and both are heavily hand-corrected by Moore. *Together with a copy of the first edition, published by the University of Nebraska in 1982.* With scant exception, the pages are fine. An archive of the most important critical work on Gaddis's first novel, of four novels total, two of which, *J.R.* and *A Frolic of His Own*, won the National Book Award. A significant archive by perhaps the foremost scholar of Gaddis's writings: Moore wrote the volume on Gaddis for the Twayne Authors Series, which is still considered the best single work on Gaddis and his writings (williamgaddis.org). \$1500



76. **GALCHEN, Rivka.** *Atmospheric Disturbances*. NY: FSG (2008). Her first novel, one of the most highly praised of the year, with comparisons to Murakami and Borges, among others. Winner of the William J. Saroyan International Prize for Fiction. Signed by the author. Fine in a fine dust jacket. Galchen was selected by *The New Yorker* as one of their "20 under 40" writers—the 20 best writers of fiction under the age of 40—in 2010. Signed copies of this book are remarkably scarce. \$200

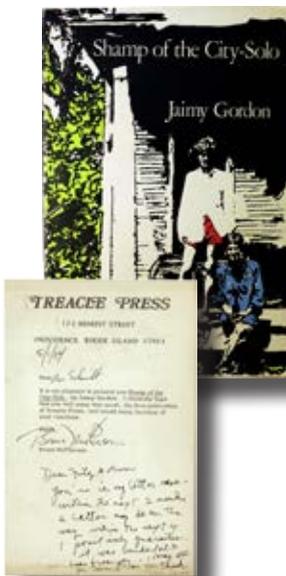


77. **GARCIA MARQUEZ, Gabriel.** *Faulkner, A Caribbean Writer in A Faulkner 100*. [Oxford]: University of Mississippi, 1997. A broadside prose paragraph by Garcia Marquez, about the influence Faulkner had on him, and the effort it took to learn how to not imitate him. Written for and created to be laid into the University of Mississippi's Centennial Exhibition catalog, which was printed in an edition of 500 numbered and 26 lettered copies, to coincide with Faulkner's 100th birthday. According to one source, only about 200 copies of the broadsides were produced. An unnumbered catalog is included here, with the broadside laid in. The original (Spanish language) issue of the piece is pictured as Item 100 in the catalog. Both the catalog and the broadside (6 3/4" x 10 3/4") are fine. With erratum slip laid in. An uncommon and important original work by the Colombian Nobel Prize winner which, as the catalog says, "locates the fictional lands of Yoknapatawpha and Macondo on the same cultural and geographic map." \$450

78. **GARDNER, John.** *Grendel*. NY: Knopf, 1971. Probably Gardner's best-known novel, a retelling of the Beowulf saga from the point of view of the monster, Grendel. Chosen by Pringle as one of the hundred best fantasy novels of the postwar era and the book that assured Gardner's literary reputation even before his nomination for the National Book Award for *Nickel Mountain* and his winning the National Book Critics Circle Award for *October Light*. Narrow strip of sunning to the board edges; otherwise fine in a fine, unfaded dust jacket. \$800



79. **GORDON, Jaimy.** *Shamp of the City-Solo*. Providence: Treacle Press, 1974. The first book by the National Book Award-winning author of *Lord of Misrule*. One of 950 copies in wrappers of 1000 total. Inscribed by Gordon. With an autograph note signed by the author laid in; Gordon has written her note on the bottom of a letter from the publisher presenting this copy and announcing it as the first publication of Treacle Press. The book is near fine in wrappers; the note is also near fine. \$200



80. **(GRAFTON, Sue).** “Miss Arna Died” in *Southern California Lit Scene*, Vol. 1, No. 3. Long Beach: Robson, 1971. A two-page story by Grafton in this regional literary magazine. An early publication by Grafton—after she had published her first book, *Keziab Dane*, but before she started the series of bestselling and award-winning mysteries for which she is best-known. Minor sunning and corner crease; shallow vertical fold; corrections to publication information on two pages; still about near fine in stapled wrappers. \$75

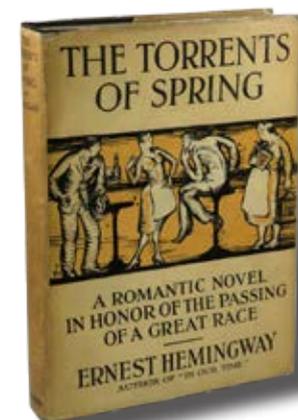
81. **HARRISON, Jim.** *The Great Leader*. NY: Grove (2011). The advance reading copy of his latest novel, Harrison’s take on the detective story. Fine in pictorial wrappers (marked “Uncorrected Proof” by the publisher). Uncommon advance issue. \$75

82. **HEINEMANN, Larry.** *Cooler by the Lake*. NY: FSG (1992). The third book by the National Book Award-winning author of *Paco’s Story*. Inscribed by Heinemann to another National Book Award-winning author in the year of publication: “\_\_\_ — I know you’re not supposed to say this about your own work — but this may well be funniest book I ever read. I finally got revenge on my asshole neighbors. Always the best, Larry.” Fine in a fine dust jacket. A great inscription, and an excellent literary association copy. \$250

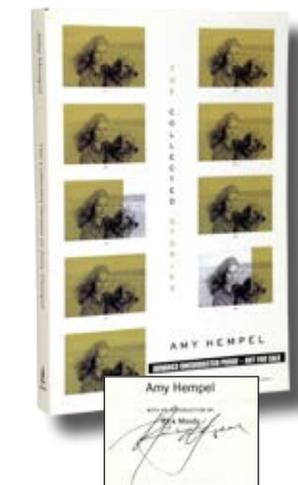
83. **HELPRIN, Mark.** *A Soldier of the Great War*. NY: HBJ (1991). The limited edition. Although the colophon states that the limitation is only 250 numbered copies, this copy is lettered “x.” Signed by the author. Fine in a very near fine slipcase with a strip of mild edge sunning. A little-known issue of this limited edition, which is itself quite scarce even in the numbered issue. \$350

84. **HEMINGWAY, Ernest.** *The Torrents of Spring*. NY: Scribner, 1926. His first novel, printed in an edition of only 1250 copies. Hemingway began the book while under contract to Boni & Liveright, who had published his first book, the collection of stories *In Our Time*. Hemingway was dismayed by the lack of commercial success that book had had, blaming it on the publisher’s poor promotion and also on the use of blurbs by more famous writers—most especially Sherwood Anderson, who was then the dean of American letters and Boni & Liveright’s bestselling author. Hemingway felt the blurbs were off-putting and hurt, rather than helped, his

book. One might also surmise that he chafed under the somewhat condescending implication of the more famous and highly regarded Anderson giving a glowing blurb to the younger, up-and-coming writer. Hemingway was working on *The Sun Also Rises* at the time and had completed the first draft, but he did not want to take the risk of having it presented so poorly to the world and having it get lost in the shuffle as his first book had. Although he was under contract to Boni & Liveright for two more books, Hemingway contrived a plan to free himself from the obligation: his contract stated that if Boni rejected one of his books, he would be free to terminate the contract and take his writing elsewhere. As such, he conceived of a short, comic novel which would lampoon Sherwood Anderson’s most recent book, *Dark Laughter*, and which would be unpublishable by Boni, thus freeing Hemingway to go elsewhere. Hemingway wrote *The Torrents of Spring* in a few short weeks in November, 1925 and submitted it to Boni & Liveright where it was promptly, as he had expected, rejected. It was then that Hemingway moved to Scribner’s, beginning his long association with the legendary editor Maxwell Perkins. Although *The Torrents of Spring* begins as a burlesque of *Dark Laughter*, it succeeds ultimately as a satire of the American cult of maleness, a subject to which Hemingway was no stranger and which would course through his writings for his entire career. F. Scott Fitzgerald later called *The Torrents of Spring* “the best comic [novel] ever written by an American.” Mild foxing to lower edge of text block, and even milder bowing to boards; very near fine in a very good, spine-tanned dust jacket with one spot to the spine, professionally strengthened on verso at the edges and folds. \$7500



85. **HEMPEL, Amy.** *The Collected Stories*. NY: Scribner (2006). The advance reading copy. Collects Hempel’s four previous story collections, with an introduction by Rick Moody. Signed by Hempel. Signed firsts and advance copies are uncommon; signed advance copies doubly so. Fine in wrappers, with publisher’s promotional sheet laid in. \$175



86. **HERSEY, John.** *Antonietta*. NY: Knopf, 1991. A novel that follows a Stradivarius violin through three centuries. Inscribed by Hersey to another writer and his wife, “who’ve brightened Cayo Hueso [Key West].” Hersey is most famous for his nonfiction account of the bombing of Hiroshima and its aftermath. This novel was the last book he published in his lifetime: he died in Key West in 1993. Fine in a fine dust jacket. \$150

87. **HOAGLAND, Edward.** *The Peacock’s Tail*. NY: McGraw-Hill (1965). His third book, a novel. Inscribed by the author. Very good in a very good dust jacket. An early book by this writer whose first novel was a Houghton Mifflin Literary Fellowship Award winner. \$150

88. **HOAGLAND, Edward.** *Notes from the Century Before*. NY: Random House (1969). His first book of nonfiction, subtitled “A Journal from British Columbia.” A personal recollection of the author’s travels, which also touches on the history, both natural and cultural, of the region.

Inscribed by the author. Hoagland, whose fiction has won literary awards, is most highly acclaimed as an essayist, and his first book of nonfiction is thus a landmark in his writing career. Boards a bit skewed; very good in a very good, spine-darkened dust jacket with shallow wear to the crown. \$175

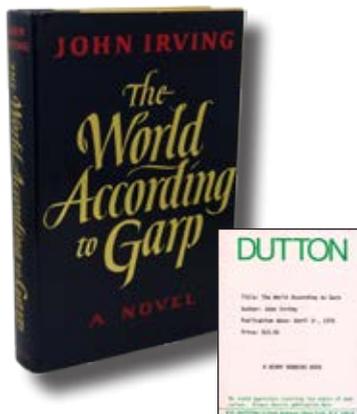
89. **HOAGLAND, Edward.** *The Courage of Turtles.* NY: Random House (1970). His first collection of essays. Inscribed by the author. Boards skewed, foxing to edges of text block; very good in a very good, somewhat soiled and spine-faded dust jacket with tiny chips at the crown. \$150

90. **HOAGLAND, Edward.** *Walking the Dead Diamond River.* NY: Random House (1973). A review copy of his second collection of essays, many of them dealing with the natural world, especially in New England, and including accounts of walks in the Green and White Mountains and a canoe trip in Maine. Inscribed by the author. Boards a bit skewed, thus a very good copy in a dust jacket with a 1 1/2" closed tear at the lower rear panel. With review slip laid in. \$100

91. **HOFFMAN, Abbie.** *Soon To Be a Major Motion Picture.* NY: Putnam (1980). A review copy of the hardcover issue of this book, with review slip and author photo laid in. A memoir by the radical political activist, one of the Chicago 7, a founder of the Yippies, and a major player in most of the events he recounts—which were some of the defining political events of the 1960s, a decade of substantial political turmoil and upheaval. Fine in a fine dust jacket. The hardcover of this title is somewhat uncommon; as an advance issue it is decidedly scarce. \$200

92. **HUGO, Richard.** *The Triggering Town.* NY: Norton (1979). Lectures and essays on poetry and writing by Hugo, an award-winning poet who also directed the writing program at the University of Montana. Inscribed by Hugo: "For Steve [Krauzer]/ fellow poet/ colleague/ glad you came to join us/ Dick." Krauzer, who was also a novelist and a screenwriter, was part of the thriving literary scene in Missoula, Montana that Hugo helped to create in the 1960s and 1970s. A nice association copy. Books inscribed by Hugo are relatively uncommon, and he was an important writer not just as an award-winning poet but as a mentor to a generation of younger writers who passed through Missoula. Fine in a dust jacket with the slightest degree of spine fading, else fine. \$300

93. **IRVING, John.** *The World According to Garp.* NY: Dutton (1978). A review copy of his fourth novel, and his breakthrough book, which went into numerous printings, became a multi-million copy bestseller and a National Book Award winner in its paperback release. Basis for the well-received movie. The first printing of *Garp* was 35,000 copies—far larger than any of Irving's previous novels but far short of any of the books that came later: his next novel, *The Hotel New Hampshire*, had a 100,000 copy first printing and since then all his books have had first printings well into six figures. A difficult book to find in fine condition: copies seem to have been handled and read, and generally show substantial wear. This copy is fine in a fine dust jacket, with review slip laid in. \$800



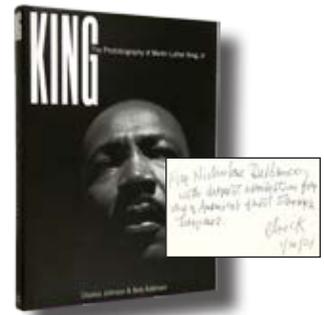
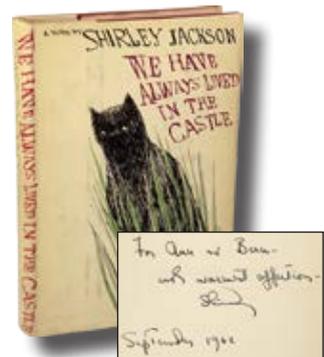
94. **IRVING, John.** *Last Night in Twisted River.* NY: Random House (2009). The uncorrected proof copy of Irving's twelfth novel. An apparently read copy; near fine, in wrappers printed with the Random House logo. The proof copy of this title is far less common than the advance reading copy in pictorial wrappers. \$125

95. **ISHIGURO, Kazuo.** *The Remains of the Day.* London: Faber and Faber (1989). His third book, winner of the Booker Prize and the book that established Ishiguro as a major literary figure in contemporary England. Basis for the 1993 film with Anthony Hopkins that was nominated for eight Academy Awards. Signed by the author. Fine in a fine dust jacket. A very nice copy of his breakthrough book. \$750

96. **JACKSON, Shirley.** *We Have Always Lived in the Castle.* NY: Viking (1962). A novel of the macabre by the author of *The Lottery* and *The Haunting of Hill House*, and the last of her books published in her lifetime. This copy is inscribed by Jackson to Bernard Malamud and his wife: "For Ann and Bern - with warmest affection - Shirley/ September 1962." At the time, Malamud and Jackson's husband were both employed at Bennington College in Bennington, VT. The book was eventually donated by Malamud to the library of the college, as noted on a bookplate on the front pastedown. A bookplate to the rear pastedown labels it as a non-circulating copy, for reference only. Library stamps and notations also appear on the copyright page, the verso of the front flyleaf, and the top and bottom edges of the text block. Slight spine lean and corner taps; a very good copy in a very good dust jacket with minor sunning and rubbing and some foxing to the rear flap. An excellent association copy of one of Jackson's most important books. \$1500

97. **JOHNSON, Charles and ADELMAN, Bob.** *KING: The Photobiography of Martin Luther King, Jr.* (New York): Viking (2000). King's story told in the words of National Book Award-winning author Charles Johnson, and illustrated with photographs compiled by Adelman, many of them his own images. This copy is inscribed by Johnson to another writer, "with deepest admiration for one of America's finest literary treasures," dated in January 2001, and signed "Chuck." A nice association copy of a powerful and impressive book. Quarto; fine in a fine dust jacket. \$850

98. **JOHNSON, Denis.** *Collection of American and British First Editions and Proofs and Letters.* (Various places and publishers): (1969-2012). A collection of Denis Johnson's primary publications: 56 volumes of American and British firsts, all of them signed or inscribed by the author, and representing every title he has published and virtually every issue of the American and British first printings. The hardcover issue of the American edition of *The Incognito Lounge* is apparently the only "A" item missing. Johnson's first book, the poetry collection *A Man Among the Seals*, was published by the Stone Wall Press in Iowa City in 1969 in

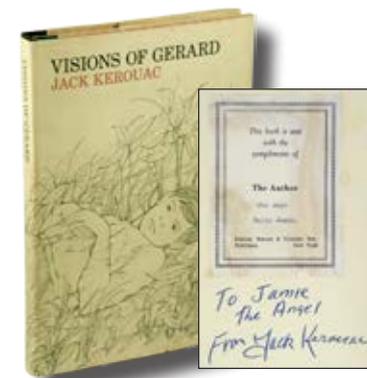


an edition of 260 copies. His first novel, *Angels*, was published in 1983, and immediately garnered reviews comparing it to Robert Stone's works. Stone provided a blurb for Johnson's second book, and the collection includes Stone's copy of the proof of *Angels*. In 1992, Johnson published *Jesus' Son*, a collection of autobiographical short stories that received critical acclaim and was later made into a well-received film that made a number of "top ten" lists the year it came out and won a number of awards. His 2007 novel *Tree of Smoke* won the National Book Award and was a finalist for the Pulitzer Prize. The inscribed books are all to the person who assembled the collection, and there are approximately twenty-five signed notes and letters to him as well. Most are brief and chatty, agreeing to sign books or providing a forwarding address, but some have noteworthy content: In the first, Johnson thanks the collector for writing, saying "a letter like that makes me feel like it's all worthwhile. I can't thank you enough. Sometimes I feel like I'm just putting messages in bottles - what a thrill to hear one washed up on another shore and got opened and meant something." He goes on to write "Now I think I should write to the authors of books I've gotten something special from..." Other letters have comparable nuggets: Johnson sent the collector two later editions of *The Incognito Lounge*, each with a cover painting by a friend of the "actual incognito lounge" in Phoenix, Arizona. He mentions having taught a course on Malcolm Lowry's *Under the Volcano* at the University of Iowa, and in one instance notes a correction to one of his plays, clarifying a speech that is attributed to one character but should have been by another. The collection also includes three literary magazines with contributions by Johnson and several ephemeral pieces relating to productions of two of his plays in Chicago in the 1990s, all also signed. A substantial and significant collection of this important American author, with some illuminating correspondence. Assembling this collection today from scratch would be very difficult; in particular, many of the proofs, both American and British, would be hard to come by today. An inventory is available. \$8500

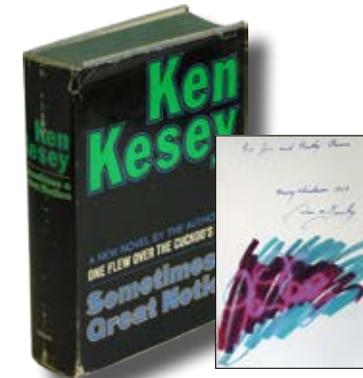
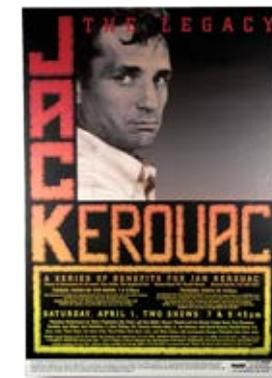


99. (JOHNSON, Denis). *Jesus' Son*. NY: Evenstar Films, 1997. The screenplay for the 1999 film based on Johnson's 1992 story collection of the same name. Written by Elizabeth Cuttrell, David Urrutia and Oren Moverman. Reportedly printed for distribution to members of the Academy of Motion Pictures Arts & Sciences in consideration for nomination of Best Screenplay, which didn't happen, although the film was named one of the top ten of the year by the *Los Angeles Times* and the *New York Times*. Claspbound pages; fine. Johnson had a small part in the film, playing Terrance Weber, who was stabbed in the eye by his wife. \$150

100. (KAEL, Pauline). PERL, Jed. *Eyewitness. Reports from an Art World in Crisis*. (NY): Basic Books (2000). Inscribed by Perl to Pauline Kael, "with thanks and love." Kael's praise for Perl appears on the jacket: in what could have served as an autobiographical comment, she begins "Maybe all good critics are inspired cranks"; she concludes her blurb about Perl by stating, simply, "He's necessary." Fine in a fine dust jacket, with a letter from the editor to Kael laid in. \$100



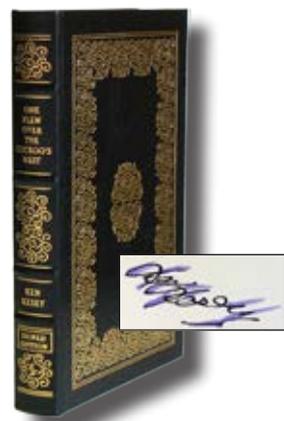
101. KEROUAC, Jack. *Visions of Gerard*. NY: Farrar Straus (1963). A volume in Kerouac's fictionalized autobiography—the Legend of Duluo Series. Inscribed by the author: "To Jamie/ the Angel/ from Jack Kerouac." With a "compliments of the Author" bookplate pasted above the inscription on which someone—presumably Kerouac—has typed "who says Hullo Jamie" below the word "Author." Jamie was, in 1963, the 4 year old son of Kerouac's former college buddy Ed White, who was fictionalized as Tim Gray in *On the Road*. Ed and Kerouac were introduced by White's roommate, Hal Chase, who also introduced Kerouac to Neal Cassady. Kerouac and Ed kept up a correspondence from 1947, the year after they met, to 1969, the year Kerouac died, exchanging nearly 90 letters and postcards over the course of their friendship. White was apparently the first person Kerouac wrote to in 1949 when his first novel, *The Town and the City*, was accepted for publication. A wonderful inscription, reflecting not only a longtime friendship—and a multigenerational one at this point—but also Kerouac's innate sweetness. Books inscribed by Kerouac are increasingly scarce in the market these days. Glue bleeding through bookplate, not affecting the inscription on the flyleaf; a fine copy in a near fine dust jacket with several short edge tears, reinforced on the verso at the spine heel. \$12,500



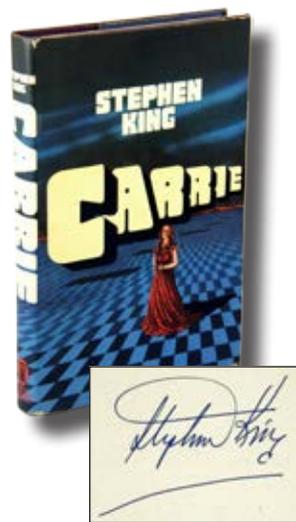
102. (KEROUAC, Jack). *Jack Kerouac — The Legacy*. Larkspur: Jan Kerouac Benefit Fund, 1995. An attractive poster, designed and printed by noted poster artist Alton Kelley—who designed many of the famous psychedelic posters of the 1960s in San Francisco. This poster was prepared to promote a series of benefits for Kerouac's daughter Jan, who, besides being quite ill and without health care benefits, was contesting the disposition of Kerouac's literary estate. A series of fundraising events were organized in San Francisco, which included appearances and performances by a number of people who had been closely connected to Kerouac and the poets and artists of the Beat generation and later the Sixties counterculture. Of a total edition of 1135, this is one of 135 numbered copies signed by Alton Kelley and Jan Kerouac. Approximately 18" x 26". Fine; rolled. \$150

103. KESEY, Ken. *Sometimes a Great Notion*. NY: Viking (1964). His second and most ambitious novel, about a logging family in Oregon, and embodying the individualistic values that helped Kesey to become a counterculture leader and icon. Signed by Kesey in three colors, beneath a 1966 gift inscription. This is the state with the Viking ship on the first half-title, and in the first issue dust jacket, with the author photo credited to "Hank Krangler" and only two lines of biographical information about the author on the rear flap. Slight spine lean, thus near fine in a very good, mildly rubbed, price-clipped dust jacket with modest edge wear. Like his first book, *One Flew Over the Cuckoo's Nest*, uncommon signed or inscribed. \$1500

104. **KESEY, Ken.** *One Flew Over the Cuckoo's Nest*. Norwalk: Easton Press (1999). A limited edition reissue of Kesey's landmark first book, which, when first published in 1962, helped to shape a generation's attitudes on issues of authority, power, madness and, finally, individuality. Signed by the author, with Easton Press's certificate of authenticity, also signed by Kesey laid in. Leatherbound, all edges gilt, with a silk ribbon marker bound in. Also includes the publisher's note about the book and its author. Uncommon: Easton Press did two editions of *Cuckoo's Nest*, only one of which was signed. Kesey signed each copy slightly differently: in this copy, his signature is in black with purple "shadows." \$1000



105. **KING, Stephen.** *Carrie*. (London): New English Library (1974). The first British edition of his first novel, basis for one of the defining movies of the '70s and the beginning of one of the most remarkable writing careers in the history of American letters. Signed by the author. A strip of glue residue to each pastedown where a previous jacket protector was attached; thus near fine, in a near fine dust jacket with very small corner chips. The British edition of *Carrie* is considerably scarcer than the American edition, if only because of the relative size of the two countries, the U.S.A. and Great Britain—the U.S. being approximately five times as populous as the U.K.—and the resultant size of their publishing industries. As an indicator of that, one online listing site currently shows over 100 copies of the American first edition of *Carrie* available for sale, and only six copies of the U.K. first. Scarce, especially signed. \$5000



106. **KING, Stephen.** *The Dead Zone*. NY: Viking (1979). King's fifth novel, sixth book, the basis for the well-received David Cronenberg movie, which features a remarkable performance by Christopher Walken as the main character—a disabled school teacher who discovers that the accident that crippled him also gave him the power of "second sight." Inscribed by the author in the month after publication: "For Phil — A new book. Same old world. Hope you like it. Stay well —/ Steve King/ 9/28/77." Phil Thompson was King's close friend and college roommate and the person who, in 1972, bet King \$10 that he couldn't write a story from a female's perspective, a bet King won by writing *Carrie*. Handling apparent to boards, with wear at the corners; coffee splatters to outer text block; a sound copy but visually only good, in a very good dust jacket with a spine crease and several edge tears, one externally mended with clear tape. Included is a photocopy of a letter from a Maine bookseller who purchased this book, with others, from Thompson's second wife. An early inscription by King to a good friend and an important figure in his career as a writer. \$1750

107. **KING, Stephen.** *Salem's Lot*. (Wheat Ridge): Centipede Press (2004). A huge and elaborate limited edition of his second novel, first published in 1975 and here issued in a deluxe edition that includes the text of the original novel, two short stories related to it that were originally published in King's collection *Night Shift*, over 50 pages of material deleted from the

original version, and a short introduction and a 1999 afterword by the author. Illustrated with seven full-page photographs by Jerry Uelsmann, an *avant garde* photographer renowned for his photomontage, whose work is in the permanent collections of the Museum of Modern Art in New York, the Metropolitan Museum of Art and many other institutions. Published in an edition of 405 copies, this is one of one of only 25 Roman-numeraled copies printed on mouldmade Saunders Waterford paper and bound in Chieftain Goatskin and enclosed in a traycase of Japanese cotton. Only 15 of the Roman-numeraled copies were available for sale, the remainder being reserved for the author, photographer and the Press. This is number XIII. Signed by King and Uelsmann. The book is approximately 10" x 13" and more than 4" deep, and weighs over 13 pounds. Probably the most elaborate limited edition of King's work ever published, and the smallest limitation of any of his books that have been offered for sale, as far as we are aware. A virtually impossible King title to locate or obtain; even the 300-copy numbered edition is seldom available in the marketplace; the 600-copy "gift" edition, which is unsigned and without the Uelsmann illustrations, is itself rare and the only copy currently listed for sale online has an asking price in four figures. This issue is 40 times scarcer than that. A King "stopper." A fine copy, in fine traycase. \$12500



108. **KITTREDGE, William.** *Hole in the Sky*. NY: Knopf, 1992. His highly praised memoir. Inscribed by Kittredge to Steve Krauzer, "with all possible respect & affection in memory of Cord. Bill Kittredge. 6/24/92." A great association copy: in the 1980s Kittredge and Krauzer collaborated on a series of novels of the Old West under the joint pseudonym "Owen Rountree" whose main character was the outlaw Cord. Fine in a fine dust jacket. A nice literary association copy. \$250

109. **LANGTON, Daniel.** *Nude by Modigliani*. New Haven: Penny Poems, 1959. A broadside poem by Langton, published as No. 52 of *Penny Poems*. This copy is inscribed by Langton: "Merry Christmas & Happy New Year & love/ Dan & Eve." 7" x 10", folded and thirds and hand-addressed on verso as a self-mailer. A bit of foxing to verso, else fine. \$75

110. **LEARY, Timothy.** *Timothy Leary's Greatest Hits, Volume 1*. Studio City: Kno Ware, 1990. Monographs, 1980-1990. Ten of Leary's scholarly monographs, desktop published on a Los Angeles couple's Macintosh, with Leary's permission, in 1990. Signed by Leary. Comb-bound sheets with pictorial cardstock cover. Scarce: there is no indication of how many of these were done, but it is doubtful it had any widespread distribution. Near fine. \$350

111. **LESSING, Doris.** *This Was the Old Chief's Country and The Sun Between Their Feet*. London: Michael Joseph (1972/1973). The two-volume set collectively issued as *Collected African Stories*. Volume One consists of all the stories from the original collection entitled *This*

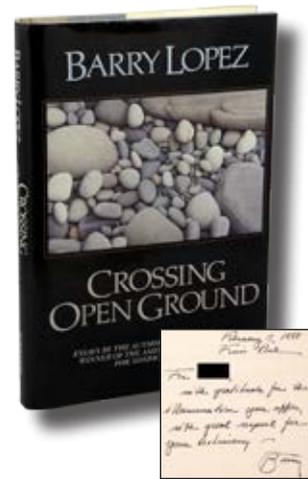
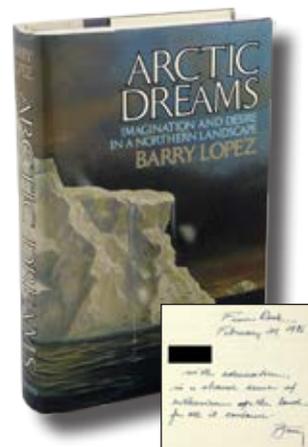
*Was the Old Chief's Country* plus three stories from *Five*. Volume Two picks up a few additional stories from the collection *African Stories* and adds perhaps a dozen more. Each volume has a new preface by Lessing. Fine in near fine, price-clipped dust jackets with wrinkling to the lamination. Very attractive copies, and uncommon thus. \$200

112. **LEVY, D.A.** *ukanbavyrfuckincitibak. D.A. Levy: A Tribute to the Man, An Anthology of His Poetry*. Cleveland: Ghost Press (1968). A compilation and tribute to Levy, one of 1000 copies, published after Levy was indicted on obscenity charges. 8 1/2" x 11" x 1" thick, with photographic cover, bound with black tape spine, silkscreen prints bound in. "Proceeds, if any, from the sale of this book will go to the levy defense fund, the yet-to-be-conceived levy substinence fund, and the subsequent levy offense fund." Levy was one of the important underground poets of the 1960s counterculture, and deeply involved in the self-publishing and mimeograph movement of the era. He was constantly at odds with the powers that be in Cleveland, and committed suicide in 1968, leaving a legacy as a martyr to art and social protest. Some handling and sunning evident on covers; near fine. \$750

113. **LOPEZ, Barry.** *Arctic Dreams*. NY: Scribner (1986). A massive study on the Arctic, combining history, natural history, mythology, ecology and anthropology in a narrative that is at once scientifically rigorous and spiritually exalting. Winner of the National Book Award. This copy is inscribed by Lopez to another National Book Award-winning author, "with admiration, in a shared sense of enthusiasm for the land for all it contains." Dated in the year of publication. Along with his earlier book, *Of Wolves and Men*, which won the John Burroughs Medal, *Arctic Dreams* helped change American "nature writing" fundamentally and permanently: after these books it was no longer possible to write about "nature" as though it did not include our own natures, and each book has both an external and internal component, the two being frequently intertwined like the "double helix" of DNA. Near fine in a near fine dust jacket. An association copy of the first order. \$1250

114. **LOPEZ, Barry.** *Crossing Open Ground*. NY: Scribner (1988). A collection of essays on "the bond between mankind and the land and man's heartbreaking betrayal of [it]." Again, inscribed by the author to another writer in the field, "with gratitude for the illumination you offer, with great respect for your testimony." Dated in the year of publication. Near fine in a fine dust jacket. \$750

115. **LOPEZ, Barry.** *Field Notes and Typed Letter Signed*. NY: Knopf, 1994. A collection of stories, the third in a trilogy that began with *Desert Notes* and continued with *River Notes*. This copy was sent by Lopez in the month of publication to William Rueckert, literary critic, coiner of the term "ecocriticism," and author of "Barry Lopez and the Search for a Dignified and Honorable Relationship with Nature," which appeared in the *North Dakota Quarterly* in 1991. With a typed



letter signed from Lopez to Rueckert conveying the book, in part: "You were so insightful about *River Notes*, I thought you would want to see the book, though I know you've moved on to other things." The letter is approximately 125 words, folded in fourths to fit into the book, else fine. The book has Rueckert's signature on the front pastedown under the flap, and is otherwise fine in a fine dust jacket with a corner crease to the front flap. In its early conceptualization, the trilogy was going to include *Desert Notes*, *River Notes* and *Animal Notes*. *Animal Notes* was never written: Lopez turned his inspiration for *Animal Notes* into the groundbreaking nonfiction work *Of Wolves and Men*, and *Field Notes* then completed the sequence. \$150

116. **LOPEZ, Barry.** *Lessons from the Wolverine Broadside*. [Athens]: University of Georgia Press [1997]. Large broadsheet featuring the cover art for this story, which was attractively illustrated by Tom Pohrt, who also illustrated Lopez's *Crow and Weasel*. Signed by both Lopez and Pohrt. 12" x 24". Fine. \$175

117. **LOPEZ, Barry.** *Pulling Wire*. (Minnesota): Red Dragonfly Press, 2003. A fine press edition printing a single story. Letterpress printed on handmade Japanese paper, with a title page woodcut by Gary Young. Of a total edition of 276 copies, this is one of 240 copies in wrappers. Fine. \$75

118. **LOPEZ, Barry.** *Nunca Mas!* (Red Wing): (Red Dragonfly Press)(2007). A chapbook documenting a week of despair during which Lopez visited Auschwitz after the launch of the French edition of his book *Resistance*. First published in the French paper *Liberation* as "Une phrase de Primo Levi." One of 350 numbered copies, this being Copy 115. Fine in saddle-stitched wrappers. \$35

119. -. Same title. One of 350 copies, the first 90 of which were signed by Lopez and the artist, Carol Inderieden. This is Copy 40. Fine in saddle-stitched wrappers. \$175

120. **LOVECRAFT, H.P.** Autograph Letter Signed. October 1, 1927. Written to horror writer and artist Clark Ashton Smith ("C.A.S."), one of the circle of friends and fellow writers known to posterity as the Lovecraft Circle, and one of the writers whose work extended the Cthulhu Mythos that Lovecraft had invented and which then became part of the fictional milieu of a whole group of writers for *Weird Tales* and the other pulps in the 1930s and after. Four pages, closely written on two sides of two 6" x 9" sheets; approximately 1300 words. Lovecraft begins by admiring the paintings by Smith that Donald Wandrei had sent him ("Truly, I have never before seen such profoundly soul-moving glimpses of alien worlds with haunted skies and jungles of prismatic madness. It is such a series of forbidden revelations as one might spy through some magic window of the sort described in Dunsany's 'Book of Wonder'..."). He discusses his travels, particularly to areas in New England that are predominantly unchanged for the past 150 years, and sympathizes with Smith's struggles to write and paint, bolstering his friend by calling him more successful than himself in his "ability to produce creative work... I haven't very much energy



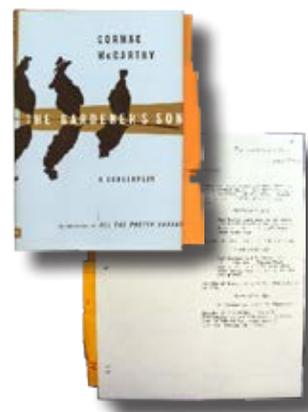
or perseverance -- the uselessness of everything, including even aesthetic effort, overshadows my consciousness & cooperates with my native indolence in defeating all progressive or constructive developments." He mentions the first issue of *The Recluse* magazine, which published his essay "Supernatural Horror in Literature" and recommends to Smith that he read E.R. Eddison's now-classic *The Worm Ouroboros*, which had just been published in the past year, "which combines some gloriously imaginative phantasy with an exquisitely lyrical prose style." He recommends the new Franz Werfel, recounts his disappointment in the new Robert Chambers book, and about his own writing he says "I haven't written any stories since 'The Colour Out of Space', but hope to get around to a hell-raiser or two in the later autumn." A highly personal, informative letter to one of his closest writer friends: Smith and Lovecraft first "met" in 1922 when Lovecraft wrote him a fan letter, and they began a long and intimate correspondence until Lovecraft's death in 1937. They are considered, in retrospect, the two most outstanding figures of the classic era of American horror fiction, with Lovecraft at the pinnacle and Smith a somewhat distant second. Signed "HPL." Folded for mailing; near fine, with envelope. The sheets are inserted in sleeves, which are bound into a custom folder, which is fine. \$4500



121. **MAMET, David.** *Make-Believe Town.* Boston: Little Brown (1996). The fourth collection of essays and remembrances by the award-winning playwright and screen writer. Signed by the author. A slim strip of sunning to lower board edge; else fine in a fine dust jacket. \$85

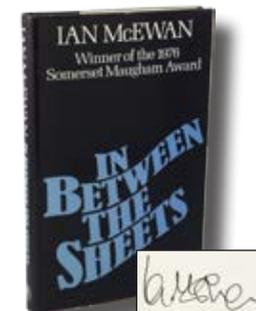
122. **MAYS, Willie.** *Say Hey.* NY: Simon & Schuster (1988), The autobiography of the Hall of Fame baseball player, by consensus one of the greatest to ever play the game. Written with Lou Sahadi. Signed by Mays on the dedication page. Fine in a very near fine dust jacket with a light crimp at the crown. Channel 2 (PBS) auction tag laid in. \$250

123. **McCARTHY, Cormac.** *Script for The Gardener's Son.* c. 1975-1976. McCarthy's script for the 1976 PBS film, his first script to be produced, two decades before the play was published in book form. 140 pages, photocopied, with text that varies from the trade edition published by Ecco in 1996: significant changes in both dialogue and camera directions throughout, and including four scenes that do not appear in the published version. This copy with notable provenance: from McCarthy's bibliographer, and in an envelope with a label that reads "Cormac McCarthy - The Gardener's Son / Duplicate copy." The script of this play that was institutionalized as part of McCarthy's literary archive at Texas State University was itself a photocopy: presumably no "original" exists anymore, and probably hasn't since the time of the original production in the 1970s. Copied slightly off center, such that the last few letters of many words are missing; overall near fine. One of the rarest McCarthy items we have seen—there being only two known copies—and the only opportunity to see this version of the script other than by visiting the author's archive in Texas. *Together with* a copy of the first trade edition [Hopewell: Ecco Press, 1996], which is fine in a fine dust jacket. \$2500

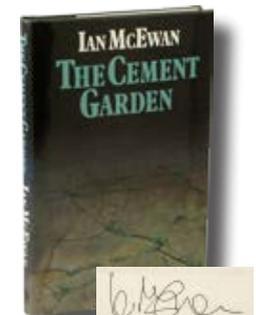


124. **McELROY, Joseph.** *Lookout Cartridge.* NY: Knopf, 1974. An advance review copy with review slip, author photograph, and complimentary slip from the author laid in. A fine copy of the issue bound in cloth and boards (there was also a full cloth issue, priority not having been determined, although this being a review copy certainly would suggest it is an early state); in a fine dust jacket. Inscribed by McElroy. \$150

125. **McEWAN, Ian.** *In Between the Sheets.* London: Cape (1978). His second book, and second collection of stories. Signed by the author. Slight foxing to edges of text block; else fine in a fine dust jacket. McEwan's books have been shortlisted for the Booker Prize six times, and he has won the award once. He was recently named one of the 50 greatest British authors since 1945 by *The Times.* \$750



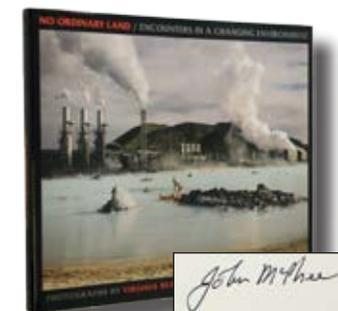
126. **McEWAN, Ian.** *The Cement Garden.* London: Cape (1978). The first British edition of his third book, first novel. Signed by the author. Fine in a fine dust jacket. \$750



127. **McEWAN, Ian.** *Other Minds.* (London): Bridgewater Press (2001). Of a total edition of 138 copies, this is one of 100 numbered copies signed by the author. Clothbound; fine, without dust jacket, as issued. \$750

128. **McINERNEY, Jay.** *Autograph Letter Signed.* August 27, 1985. An autograph letter signed, written on St. Moritz hotel stationery, the month prior to the publication of his second book, *Ransom.* McInerney declines to write a piece on the Bronze Works for *Art & Antiques* magazine, claiming a lack of time caused by the throes of moving and because "Random House has booked Sept. & October almost solid, and I am committed to introductions on two forthcoming books." Approximately 100 words; folded in thirds for mailing; else fine, with hand-addressed envelope. \$65

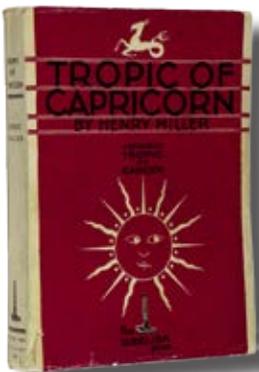
129. **(McPHEE, John).** **McPHEE, Laura and BEAHAN, Virginia.** *No Ordinary Land. Encounters in a Changing Environment.* (NY): Aperture (1998). Six-page afterword by John McPhee to this book of photographs taken collaboratively by Laura McPhee, his daughter, and Virginia Beahan, using a fifty-pound, 40 year-old, Deardorff camera. McPhee's and Beahan's photographs concentrate on the ways in which people interact with the landscapes around them, and the images are striking, often startling, in their content, while the camera used gives them a degree of vividness and detail that seems almost preternatural. Signed by John McPhee. Introduction by Rebecca Solnit. Oblong quarto; fine in a fine dust jacket, with the publisher's promotional material laid in. The epigraph for the book is a quote from Barry Lopez's *Arctic Dreams*—which apparently has affected landscape photography as well as writing. \$350



130. (McPHEE, John). *The Princeton Anthology of Writing*. Princeton: Princeton University Press (2001). The hardcover issue of this 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*. A fine copy, without dust jacket, as issued. There was a simultaneous issue in wrappers; both issues are uncommon. \$250

131. MILLER, Henry. *Tropic of Capricorn*. Paris: Obelisk Press, 1939. Miller's fourth book to be printed by Jack Kahane's Obelisk Press in Paris, which had also published *Tropic of Cancer* as well as work by such writers as Anais Nin, James Joyce, Cyril Connolly, Lawrence Durrell, and others. This is a variant unrecorded by Miller's bibliographers, with the sheets of the variant first edition (Shifreen & Jackson A21b) and the binding conforming to such on all points but 175 00 price on the back wrapper and no price on the spine. Small edge and corner tears, crease on rear cover; near fine in wrappers. *Tropic of Capricorn*, like *Tropic of Cancer*, could not be published in the U.S. until nearly three decades later because of its frank depiction of sexual matters, but it wielded an enormous influence from afar, and helped usher in the modern era of literature, in which traditional barriers to the artist's self-expression were abandoned. \$2500

132. MILLER, Henry. *Signed Henry Miller Postcards*. Alhambra: Museum Reproductions (n.d.). Eight unused postcards, each reproducing a Miller watercolor from the 40s or 50s, and each signed by Miller on the verso. The paintings included are: "Val's Birthday Gift," "Deux Jeunes Filles," "Marine Fantasy," "Banjo Self-Portrait," "A Bridge Somewhere," "Girl with Bird," "The Ancestor," and "The Hat and the Man." Previously framed, the frames darkened the back of the cards, but the signatures were protected. The lot is near fine. \$1200



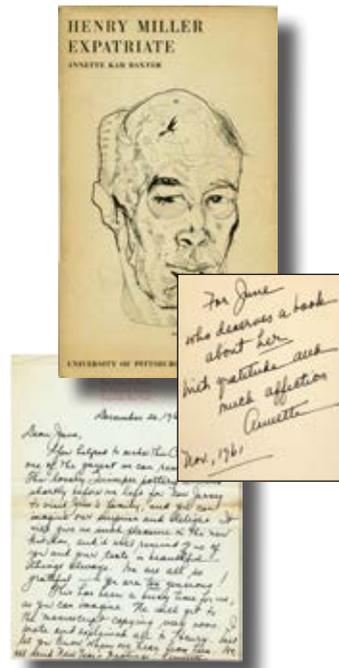
133. MILLER, Henry. *Art & Outrage*. London/NY: Putnam/Dutton, 1959/1961. A review copy of the American edition, consisting of the true first (British) edition, copyedited on the title page and front flap to reflect changes to be made in the American edition, with a pencil note on the front flyleaf about the projected change in size. With review slip laid in. Correspondence about Miller between Lawrence Durrell and Alfred Perles, with interjections by Miller. Miller met both Durrell and Perles in Paris in the Thirties. Dusty top edge; fine in a very near fine dust jacket. *Together with* a copy of the American edition, as issued. Fine in a fine dust jacket. For both: \$150

134. (MILLER, Henry). BAXTER, Annette Kar. *Henry Miller: Expatriate*. (Pittsburgh): University of Pittsburgh Press (1961). A critical work on the meaning of exile to Miller and its effect on him. Inscribed by Baxter to Miller's muse and second wife, June, in the year of publication: "For June/ who deserves a book about her/ with gratitude and much affection. Annette." Laid in is an autograph letter signed by Baxter from the preceding Christmas season, thanking June for a gift, updating her on the progress of the book, and adding "Will let you know when we hear from him [Henry]." The letter is folded in half and lightly edgeworn where it overhangs the book; the book is mildly sunned and spine-creased, with a small nick at the crown and small abrasions; both items about near fine. \$750

135. (MILLER, Henry). GORDON, William A. *Writer & Critic*. Baton Rouge: Louisiana State University Press (1968). A volume of correspondence between Miller and Gordon, triggered by Miller's having read in manuscript a volume of criticism by Gordon, and objecting to Gordon's interpretations of a number of elements of Miller's work. This copy is inscribed by Gordon to June: "To June, Hope you enjoy this. Best regards. Bill Gordon." Fine in a very good, rubbed and edgeworn dust jacket. \$350

136. MILLHAUSER, Steven. *We Others*. NY: Knopf, 2011. The uncorrected proof copy of this collection of new and selected stories by the Pulitzer Prize-winning author of *Martin Dressler*, among others. Faint crease to front cover, else fine in wrappers. \$50

137. MONTESSORI, Maria. *The Formation of Man*. Adyar: Theosophical Publishing House, 1955. A posthumously published volume by the groundbreaking educator, issued by the Theosophical Society in India; Montessori had been association with the Society since the early part of the century, and her views on education were implemented in India by the Nobel Prize-winning author Rabindranath Tagore, who founded a number of Tagore-Montessori schools. A couple faint stains and splaying to covers; very good in wrappers. \$150



138. **MORRISON, Toni and WALKER, Kara E.** *Five Poems*. [Las Vegas]: [Rainmaker Editions][2002]. A proof sheet from the limited edition of five poems that was published in an edition of 425 copies, with poems by Morrison and illustrations by Walker. A notable collaboration between two of the most highly regarded African-American women in their respective arts—Morrison a Nobel Prize winner in Literature and Walker a visual artist using the silhouette as a form, who was the youngest recipient ever of a MacArthur Foundation “genius grant” when she received one in 1997 at the age of 28. The two are from different generations—Walker was born the year before Morrison’s first novel was published—but similar themes and issues permeate their work—questions of racial and gender identity, in particular. Walker was selected by *Time* magazine in 2007 as one of the 100 most influential figures of our time, and her artwork is widely collected both by individuals and institutions: the original silhouette for one of the images in her collaboration with Morrison sold at auction for over \$30,000. Two leaves only: the third stanza of “Eve Remembering,” blank on verso as in the published book, and the title page of “The Perfect Ease of Grain,” with Walker art work on verso, also as published. 8 1/2" x 14". “Proof” in pencil in bottom margin. Slight corner crease to the leaf with text; else fine. The edition for which this is a proof sheet was limited to 399 copies; it is safe to guess that there were far fewer proofs done—probably a tiny handful. Scarce. \$750

139. -. Same title, the “untrimmed proof sheet,” so noted in pencil in the lower margin. Same leaves as above, only joined at the spine, and as such out of order from their appearance in the published text. Fine. Again, scarce. \$750

140. **MUNRO, Alice.** *Dance of the Happy Shades*. (Toronto): Ryerson (1968). Her first book, a collection of stories that won the Governor General’s Award, Canada’s highest literary honor and an award Munro has won three times. A fine copy in a near fine dust jacket with a small abrasion on the rear panel and a shallow scratch and faint stain on the front panel. This is the first issue, without the Governor General’s Award label. \$750

141. **(NABOKOV, Vladimir). PYLE, Robert Michael and BOYD, Brian.** *Nabokov’s Butterflies. Unpublished and Uncollected Writings*. Boston: Beacon Press (2000). A massive collection, over 700 pages, edited by Nabokov’s biographer, Boyd, and the naturalist and lepidopterist Robert Michael Pyle. Signed by Pyle with a small drawing of a butterfly. Pyle is a winner of the John Burroughs Medal, among other awards. Fine in a fine dust jacket. \$100

142. **(Native American).** *The American Indian Magazine. Vol. IV, No. 1 through Vol. VII, No. 3*. Washington, DC: The Society of American Indians (January-March 1916 through Fall 1919). Eleven consecutive issues of this Indian publication, the quarterly journal of The Society of American Indians. The SAI was the first modern lobby for American Indians. It was founded on Columbus Day 1911 by a group of educated, prominent, professional Indian men and women, including Charles Eastman (Ohiyesa), a medical doctor and author of Sioux heritage;



Arthur Parker, a Seneca anthropologist; and Gertrude Bonnin (Zitkala-sa), a Sioux writer, among others. The magazine contains numerous contributions by these writers and other Indian and occasional non-Indian contributors; it was first subtitled “A Journal of Race Ideals,” which was later changed to “A Journal of Race Progress.” An early effort by Native Americans to stand up for themselves within the context of American society and to advocate on their own behalf. The complete volumes IV, V, and VI, for the years 1916, 1917 and 1918, are bound in three separate volumes in brown buckram. The spines bear library notations, and the front pastedowns bear library accession labels and markings. Various pages are blindstamped with the initials “E.R.O.” The three issues for 1919 are in their original wrappers, with some chipping to the spines and a few library notations as well. An uncommon and important Native American journal. \$2500

143. **(Native American).** *Art and Indian Individualists*. Flagstaff: Northland Press (1975). “The Art of Seventeen Contemporary Southwestern Artists and Craftsmen.” Edited by Guy and Doris Monthan. Profiles a number of Southwestern Indian artists, with portraits of them and a statement by each about their work. Illustrated with numerous examples of their artwork, both in color and in black and white. This is the limited edition: one of 150 numbered copies specially bound and signed by the editors and 15 of the artists, including R.C. Gorman, Fritz Scholder and Allan Houser. Also signed by Lloyd Kava New, who provides a foreword. Additionally, this copy includes several items by the artists that were given to the former owner. As such, this copy is additionally inscribed by Douglas Hyde; includes both a signed invitation and a signed greeting card from Jerry Ingram; an additional inscription by Charles Loloma, with photographs of him with friends and also of his work; a clipping of Lloyd Kava New’s obituary; a promotional card signed by Preston Mononge; an inscription by Tony Da’s mother, Anita (Tony Da was ill during the signing); and an autographed note signed by Earl Biss (who is not included in this volume). A beautiful production, and an important book: this was the first major book to recognize the individualist trend in Indian art, a field of collecting that has grown enormously over the last 35 years. Large quarto bound in quarter leather, heavily illustrated. Fine in a fine slipcase. A unique copy of an attractive and seminal book. \$1500

144. **(Native American).** **ALEXIE, Sherman.** *Seven Mourning Songs for the Cedar Flute I Have Yet to Learn to Play*. (n.p.): Whitman College Book Arts Lab, 1994. A poem by Alexie, illustrated by James Lavadour, and printed in an edition of 35 numbered copies. Signed by Alexie and Lavadour. Lavadour is part Walla Walla Indian and was a co-founder of the Crows Shadow Institute of Art on the Umatilla Reservation, where he grew up. Approximately 7 1/4" x 14", twine-bound vertically in woodgrain patterned wrappers, printed by Ben Trissel, son of painter, designer and printer Jim Trissel. By far the scarcest of Alexie’s publications. We have never seen, nor heard of, another copy being offered for sale. Fine. \$7500



145. (Native American). **ALEXIE, Sherman.** *Water Flowing Home.* (Boise): Limberlost Press (1996). Poetry. An attractively printed and bound collection done in an edition of 500 copies, of which this is one of 100 numbered clothbound copies signed by the author. Fine without dust jacket, as issued. \$750

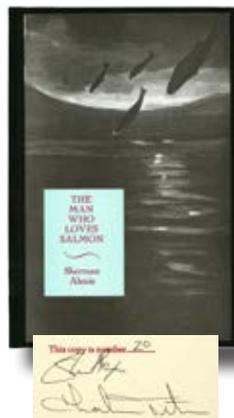
146. (Native American). **ALEXIE, Sherman.** *The Man Who Loves Salmon.* (Boise): Limberlost Press, 1998. Poetry, a limited edition, attractively printed and bound. Of a total edition of 750 copies, this is one of 100 numbered clothbound copies signed by the author and by the artist Charlene Teters. Fine, without dust jacket, as issued. \$500

147. (Native American). **ALEXIE, Sherman and MODICA, Andrea.** *Real Indians.* (NY/Denver): Melcher Media/American Indian College Fund (2003). Portraits by Modica of contemporary Native Americans, with autobiographical statements by the subjects. With a six-page introduction by Alexie. Signed by Alexie at his contribution. Oblong quarto; clothbound with photographic inlay on the front cover. Fine, without dust jacket, as issued. \$125

148. (Native American). **ALEXIE, Sherman.** *How to Create an Agnostic.* (n.p.): (University of Washington Libraries)(2008). A broadside poem, about a moment shared with his young son. Printed as a keepsake for attendees of a Friends of the Libraries dinner at which Alexie spoke. One of approximately 200 copies. 3 1/4" x 9", with an overwrap on which is printed the author and the title, inserted into matching envelope. Fine. A scarce ephemeral piece that was never offered for sale. \$75

149. (Native American). **(ALEXIE, Sherman).** *Hanging Loose.* Brooklyn: Hanging Loose Press (1990-2002). Eight issues (56, 58, 59, 61, 62, 66, 71, 80), each with a contribution (or several) by Alexie, and each signed by Alexie. A little rubbing to 59, and 58 is spine-sunned; else the lot is fine in wrappers. In the first included issue, #56, Alexie has written, "My first poem to be accepted for publication and the second to appear in print." \$350

150. (Native American). **(ALEXIE, Sherman).** *Press Kit for The Business Of Fancydancing.* (n.p.): FallsApart Productions, January, 2002. Press kit for the release of the film based on Alexie's first book of stories and prose poems, which was published in 1992. Alexie also directed the film, which won a number of festival awards, including the Jury Award at the Durango Film Festival and two Grand Jury Awards at the L.A. Outfest. Film synopsis; character biographies; cast and crew biographies (including Alexie's); contact information during the Sundance Film Festival; sample artwork for the release; a still shot from the film and a photo of Alexie on the set, signed by Alexie. Also included are two flyers announcing the Seattle premiere, in May, 2002, one of which is signed by Alexie. All elements fine, in folder. \$250



151. (Native American). **ARNETT, Carroll.** *Then.* New Rochelle: Elizabeth Press (1965). Poetry by a writer of Cherokee-French descent, also known as *Gogisgi*. This is his first book. Inscribed by the author: "For \_\_\_\_, who pours good bourbon -- Best wishes, Carroll." Mild edge sunning; near fine in stapled wrappers. Uncommon, especially signed. \$300

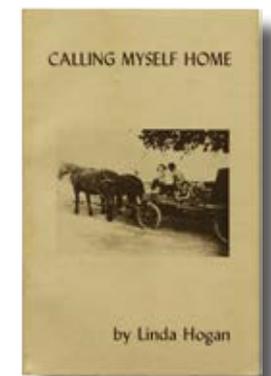
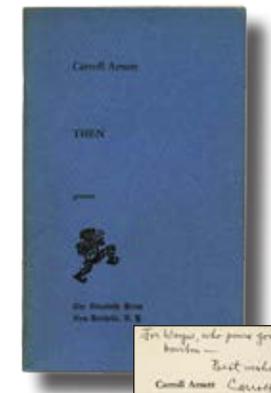
152. (Native American). **(BEARDY, Jackson).** *Jackson Beardy: A Life's Work.* Winnipeg: Winnipeg Art Gallery (1993). A trilingual (English, French, Ojibway) exhibition catalog of the Ojibway artist's work, with historical and biographical essays. Fine in a near fine dust jacket. Illustrated with numerous reproductions of his artwork, including a number of them in color. \$100

153. (Native American). **CONLEY, Robert J.** *The Rattlesnake Band and Other Poems.* Muskogee: Indian University Press, 1984. A bilingual (Cherokee/English) collection, with illustrations by the author. An uncommon early book by this writer who has since published numerous books of fiction, including two that won the Spur Award from the Western Writers of America. One of 500 numbered copies, apparently only issued in wrappers. This copy is inscribed by Conley to LaVerne Clark, author of *They Sang for Horses*: "To L.D. & LaVerne Clark, my very good friends/ Robert J. Conley/[his Cherokee signature]/ Fort Worth TX/ 1986." Spine and edge-sunned; very good. Uncommon; this is the only copy we have seen. \$350

154. (Native American). **HOGAN, Linda.** *Calling Myself Home.* (Greenfield Center): (Greenfield Review Press)(1978). Her first book, a collection of poems published by the press started by Joseph Bruchac, an Abenaki, which has published a large number of notable books by Native American authors over the years. Hogan grew up in part in Oklahoma, on land the Chickasaws were relocated to in the 19th century. She has won numerous awards for her writings, including a Lannan Foundation Award, and her 1990 novel *Mean Spirit*, based on the brutal exploitation of Native Americans during the Oklahoma oil boom of the 1920s, was a finalist for the Pulitzer Prize. A scarce book. Fine in wrappers. \$450

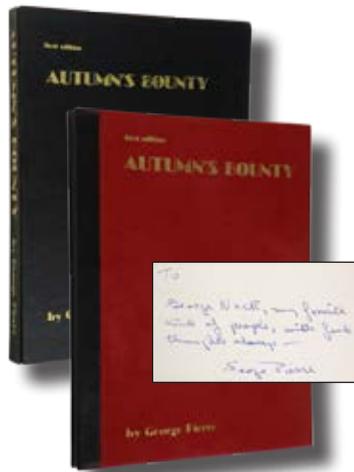
155. (Native American). **HOGAN, Linda and HENDERSON, Charles Colbert.** *That Horse.* (Acoma): Acoma Press, 1985. A collection of stories by Hogan derived from a tale her father and grandfather used to tell. Her father's version (by Charles Colbert Henderson) is the first one in the collection; the rest of the writing is by Hogan. This issue measures 9 1/2" x 5 7/8". Fine in wrappers. \$125

156. -. Same title. This copy measures 9 1/2" x 5 3/4". If this is a true issue point, with a narrower outer margin, no priority has been determined. Fine in wrappers. \$125



157. (Native American). LIPPS, Oscar H. *Our National Indian Problem and the Chief Factors in Its Solution*. (Chilocco, OK): Chilocco Indian Vocational School, [c. 1933]. Lipps, Superintendent of the Sacramento Indian Agency, argues that the Indian should be, and must be willing to be, part of the American melting pot with the “Japanese, Chinese, Filipinos, Hawaiians and other brown races enrolled in our private colleges and universities, frequently enduring privation and social ostracism.” Illustrated; near fine in stapled wrappers. A fresh, attractive copy. Printed by Indian students at the Oklahoma vocational school. \$250

158. (Native American). PIERRE, Chief George. *Autumn's Bounty*. Des Moines: Amerindic Lore Press, 1959. The true first edition of this novel by Pierre, a chief of the Colville Confederated Tribes of Washington state, dealing with the controversial question of “termination”—the ending of federal control over Indian reservations and the resultant freedoms, and losses, the policy would entail. Later published in a trade edition by Naylor in 1972, this is an apparently self-published hardbound typescript, printed on rectos only, stamped “first edition” on the title page and cover. Inscribed by the author: “To George Nack, my favorite kind of people, with fond thoughts always \* George Pierre.” Tapebound, gilt stamped velour boards. Fine. Laid into a near fine publisher’s folding box with illustrated pastedowns depicting a map of the U.S. - Canadian border area in which the novel takes place. Rare. Comparison with the later edition (a copy of which is included) shows this version to represent an early draft of the 1972 novel. Chief George Pierre died in 2011 and is buried in Arlington National Cemetery. This is the only copy of this early version of his book we have seen, predating the Naylor edition—itsself somewhat uncommon—by 13 years. \$1500



159. (NORMAN, Howard). *Kuksu, Nos. 5 & 6*. (Nevada City): (Kuksu Press)(1976-1977). Two issues of this “Journal of Backcountry Writing,” each with a Swampy Cree translation by Norman: “Who Caught Stubbornness [sic] from Jays” was later collected in *Northern Tales*; “Fragments of a Tale, a Nomenclature of ‘Wandering’” may remain uncollected. Each issue is signed by Norman at his contribution. Fore-edge and top edge staining; else each is near fine in wrappers. For both: \$75

160. OATES, Joyce Carol. *Last Days*. NY: Dutton (1984). A collection of stories. Warmly inscribed by Oates to author Nicholas Delbanco and his wife, in the year of publication. Fine in a near fine dust jacket with just a bit of fading near the crown. \$125

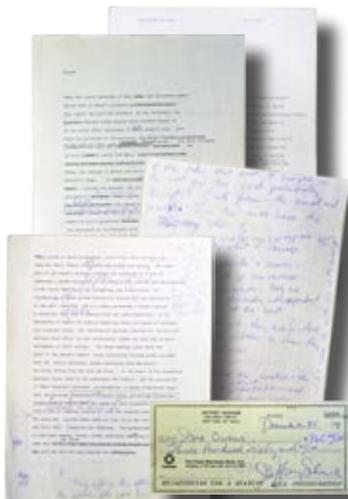
161. OFFUTT, Chris. *Working Copy of Kentucky Straight*. (Castle Rock): Bella Luna (1992). Copyedited typeset sheets for an apparently never-produced limited edition of Offutt’s first book, a collection of stories published in 1992 as a paperback original in the Vintage Contemporaries series. One full set (140 pages) and five partial sets (approximately 270 pages).

With copyeditor’s marks throughout. 8 1/2" x 11" sheets, printed on rectos only. A few marks where rubber bands once lay; near fine, in manuscript box. Offutt’s book received high praise from critics; on the strength of it and his 1993 memoir, *The Same River Twice*, he was named one of the “20 best young American writers” by *Granta* magazine. Presumably unique. \$750

162. OFFUTT, Chris. *Out of the Woods*. (NY): Simon & Schuster (1999). Inscribed by Offutt to another writer and his wife in 1999: “I walked [Out of the Woods] to write these [Stories]. Hey, here we are in Kentucky, next in France!” Fine in a fine dust jacket. A nice literary association. \$100

163. (ONDAATJE, Michael). *Poets Between the Wars*. (Toronto): McClelland and Stewart (1967). Ondaatje’s copy of this paperback anthology. Signed: “Michael and Kim Ondaatje/ London, August ‘67.” Laid in is a manuscript fragment in Ondaatje’s hand (likely used as a bookmark), which reads: “cf. [compare] [Robert] Frost and [Archibald] Lampman as Nature Poets — show (in [words torn here] etc, Woodcutter’s Hut [a Lampman poem].” The anthology is spine-sunned; near fine in wrappers. The fragment is edge-sunned and unevenly torn, about four square inches. An early (legible) Ondaatje signature, from the same year *The Dainty Monsters*, his first book, was published. \$200

164. OWENS, Iris. *Manuscripts and Typescripts*. c. 1985-1986. Multiple typescript and holograph drafts of three articles for the magazine *Art & Antiques*. Fourteen pages on the subject of combs (and “the magical powers of women’s hair”), with a vast number of holograph corrections; approximately 68 pages on the subject of rocking chairs (and the American romance with), again with vast reworkings and countless false starts; and 23 pages on the painter Francois Boucher and his relationship with Madame de Pompadour, and again including several heavily corrected drafts. Together with two checks endorsed by Owens, from the editor at *Art & Antiques*. Also together with a typed letter signed by Owens to the editor, pleading her case against any published repudiation of points in her article on Boucher by a Boucher authority. The letter is folded in thirds and has holes in several of the “o’s” from the impact of the typewriter key; otherwise fine. The drafts are very near fine or better: several pages are written on legal size paper and have been folded over to fit into a letter-sized folder. Iris Owens was the author of the novel *After Claude*, which has come to be seen as an underground classic. In the 1950s she went to Paris where she was friends with Alexander Trocchi, *avant garde* writer, junkie, and editor of the magazine *Merlin*. A provocative proto-feminist who routinely defied boundaries and conventions, she supported herself writing pornography for Maurice Girodias’s Olympia Press under the pen-name Harriet Daimler, the work often centered around rape fantasies. Reportedly she was the only writer Girodias ever asked to “tone it down.” Owens died in 2008 and *After Claude* was reissued in 2010 by New York Review Books, with an introduction by Emily Prager. For all: \$750



165. **PAYNE, David.** *Confessions of a Taoist on Wall Street.* Boston: Houghton Mifflin, 1984. The uncorrected proof copy of the first novel by the author of *Ruin Creek*, among others. A “Chinese American Romance,” wherein Tao meets Dow. Winner of the Houghton Mifflin Literary Fellowship Award. Signed by the author. This is the second issue proof, in tan wrappers and with a Tom Robbins blurb on the front cover. An earlier proof, in blue wrappers, lacked the Robbins blurb. Sticker removal mark on front cover and crease to crown; very good in wrappers. \$100

166. **PELECANOS, George P.** *Hell to Pay.* Boston: Little Brown (2002). The second of his novels to feature Derek Strange and Terry Quinn. Inscribed by the author “to a faithful fellow Greek-American from another fellow Greek-American, descendant of Sparta, the military city state of Ancient Greece.” Fine in a fine dust jacket. \$50

167. **PELECANOS, George.** *Dust Jacket for Soul Circus.* (n.p.): Dennis McMillan/Little Brown, 2003. Special limited edition dust jacket for the Little Brown first edition, re-purposed when the Dennis McMillan edition, for which the jacket was intended, never materialized. One of 500 numbered copies signed by the designer Michael Kellner, the photographed subject Gary Phillips and, although not called for, this copy is also signed by Pelecanos. 9 1/2" x 22 1/4". Rolled, else fine. \$75

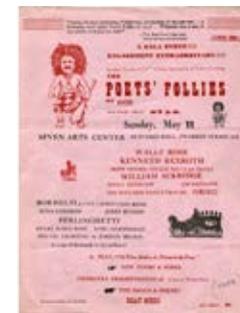
168. **PELECANOS, George.** *Drama City.* Tucson: Dennis McMillan, 2005. One of 200 numbered copies signed by the author. Fine in a fine dust jacket and publisher’s slipcase. \$125

169. **PERROTTA, Tom.** *The Leftovers.* NY: St. Martin’s (2011). The advance reading copy. Despite a stated 300,000 copy printing of the first edition, advance copies are uncommon, perhaps an indication of the new methods of book promotion being used by publishers, involving social media more than free prepublication copies of forthcoming books. A couple tiny dents to spine; still very near fine in wrappers. \$75

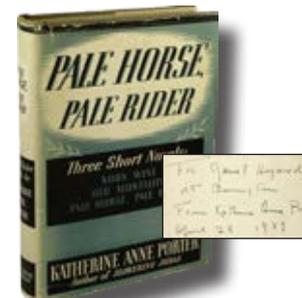
170. **(Poets’ Follies).** *Handbill, 1956.* San Francisco: Adrian Wilson Steam Press, 1956. A handbill announcing the second year of the Poets’ Follies, a literary cabaret founded by Weldon Kees and presented by Michael Grieg at Center Stage, and featuring poets, jazz musicians, artists, actors, dancers and comics in an intermingling of the arts that was typical of the San Francisco bohemian scene in the 1950s. The Poets’ Follies had premiered in 1955 to substantial critical attention and praise, a welcome change for Kees who had left New York disenchanted with the arts scene there and whose poetry was less satisfying to him than his experimental work in other media, including film and music. Still, even after the success of the Follies, Kees disappeared, apparently a suicide. A second edition of the Follies was slated for 1956 and included a film based on Hart Crane’s *The Bridge*, done by Kees and William Heick, as well as other performances in a variety of forms and media. 6 3/4" x 19 3/4". Splitting along one fold; very good. A scarce, ephemeral piece from the moment when San Francisco was the literary and artistic hub of the emerging Beat and *avant garde* movements in the arts in the U.S. \$125



171. **(Poets’ Follies).** *Handbill, 1958.* [San Francisco]: (n.p.), 1958. A handbill announcing the fourth year of the Poets’ Follies, for one night only, at the Seven Arts Center, and featuring Bob Helm and the City Lights Jazz Band, Kenneth Rexroth, Lawrence Ferlinghetti, and many others. With an autograph letter signed by Charles Richards of the City Lights Jazz Band on verso, claiming responsibility for the Follies’ existence, by virtue of the City Lights Jazz Band being built around the Charles Richards Band; by virtue of his being an uncredited co-producer; and by virtue of his being responsible for Rexroth’s showing up despite negative feelings toward the other producer. 8 1/2" x 11". Folded in thirds; near fine. A scarce ephemeral piece, with an interesting bit of history, or at least one version of it, appended in the form of the letter. \$125

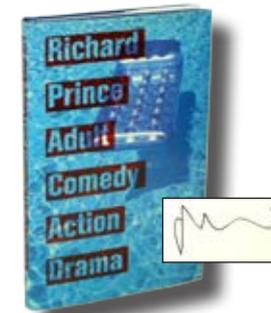


172. **PORTER, Katherine Anne.** *Pale Horse, Pale Rider.* NY: Harcourt Brace (1939). Collects the title novella as well as *Noon Wine* and *Old Mortality.* Inscribed by the author: “For Janet Heywood at Bennington from Katherine Anne Porter/ April 28 1939.” With the recipient’s signed bookplate front pastedown; spine cloth faded and foxed; a very good copy in a very good, spine-faded, price-clipped, and edgeworn dust jacket. Porter won the Pulitzer Prize and National Book Award in the 1960s, and was one of the most celebrated American women writers of her time. \$350



173. **PRAGER, Emily.** *Clea & Zeus Divorce.* NY: Vintage (1987). Her second book, first novel, published as a softcover original in the Vintage Contemporaries series. Signed by the author. Fine in wrappers. \$35

174. **PRICE, Vincent.** *Autograph Letter Signed and Autograph Postcard Signed.* July and August, 1985. Each written to the editor of *Art & Antiques* and each discussing the possibility of his writing a piece on collecting Indian art, as well as another idea for an essay “on the good old days of collecting that might be fun, with suggestions on how to collect today.” Price’s screen credits number near, if not over, one hundred films and include *House of Usher*, *Diary of a Madman*, *The Ten Commandments*, *The Fly*, and *Edward Scissorhands*. His legacy as an art collector includes the establishment of the Vincent Price Art Museum at East Los Angeles College, which contains more than 9000 pieces, several thousand from Price’s own collection. Less well known, or well remembered, is that the Sears Roebuck catalog featured a Vincent Price Collection of fine art through much of the 1960s. Over 150 words between the two pieces; the letter is folded for mailing, with envelope included; both pieces fine. \$200



175. **PRINCE, Richard.** *Adult Comedy Action Drama.* (Zurich-Berlin-New York): (Scalo) (1995). Photographs by the renowned artist. Selected by Andrew Roth as one of the 101 seminal photographic books of the 20th century. Prince’s photographs have been described by one writer as being “like projections from inside the vaults of the cultural unconscious.” Signed by Prince. Quarto; upper corners tapped; else fine in a fine dust jacket. A nice copy, and scarce signed. \$1750

176. **PROULX, Annie.** *The Shipping News*. London: Fourth Estate (1994). The first British edition of her second novel, which won both the National Book Award and the Pulitzer Prize, as well as the *Irish Times* International Fiction Prize. Signed by the author. Fine in a fine dust jacket. \$850

177. **PYNCHON, Thomas.** *V*. London: Cape (1963). The first British edition of his first book, winner of the Faulkner Foundation Award for best first novel of the year. Fine in a fine dust jacket. \$750

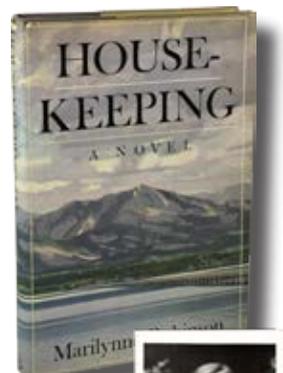
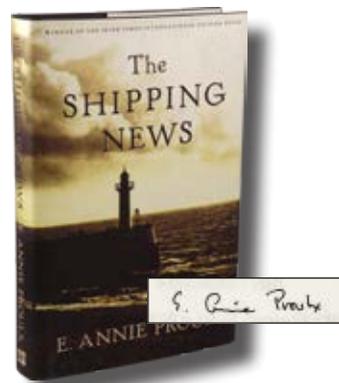
178. **(PYNCHON, Thomas).** *The Vineland Papers*. Normal: Dalkey Archive Press (1994). The hardcover issue: there was a simultaneous issue in wrappers. "Critical Takes on Pynchon's Novel," edited by Donald Greiner, Geoffrey Green and Larry McCaffrey. *Vineland* was Pynchon's first novel in 17 years,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

179. **(RANKIN, Ian).** *Rebus's Scotland Calendar 2008*. London: Orion, 2007. 12-month wall calendar used as a promotional tie-in to *Rebus's Scotland: A Personal Journey*, which was published by Orion in 2005 and, like this calendar, featured photos of Edinburgh by Tricia Malley and Ross Gillespie, with text by Rankin from the Rebus books. 10" x 11". Small ripple to title page and January, else fine. \$150

180. **ROBINSON, Marilynne.** *Housekeeping*. NY: FSG (1980). A review copy of her first book and her only novel until *Gilead*, which won the 2005 Pulitzer Prize. *Housekeeping* won the Ernest Hemingway Foundation Award, a Richard and Hinda Rosenthal Award, and was the basis for a well-received movie; it was also named one of the best works of American fiction in a 25-year period in a survey by *The New York Times Book Review*. Sunning to board edges, as is typical with this title, else a fine copy in a very near fine dust jacket with several small edge tears. Author photo (no review slip) laid in. \$550

181. **ROBINSON, Marilynne.** *When I Was a Child I Read Books*. NY: FSG (2012). The advance reading copy of the fourth work of nonfiction by the Pulitzer Prize-winning novelist, a collection of essays. Fine in wrappers, with promotional page laid in. Uncommon in an advance issue. \$75

182. **ROTH, Philip.** Signed Colophon for *Zuckerman Unbound*. NY: FSG (1981). Colophon only for the limited edition of this novel featuring Nathan Zuckerman, one of Roth's fictional alter egos. The limitation was 350 copies; this is apparently an overrun page, unnumbered but signed by Roth. Fine. A nice way to obtain a Roth signature. \$50



183. **ROTH, Philip.** *The Prague Orgy*. London: Cape (1985). The first edition of this novella not separately published in the U.S. until the 1996 paperback edition. It initially appeared as the epilogue to *Zuckerman Bound*. Signed by the author. Upper corners and lower edge tapped; else fine in a fine dust jacket. \$850

184. **ROTH, Philip.** *I Married a Communist*. Boston/NY: Houghton Mifflin, 1998. A novel set in the McCarthy era, and the second book in the trilogy that includes *American Pastoral* and *The Human Stain*. Signed by the author. Small push to crown; still fine in a fine dust jacket. \$500

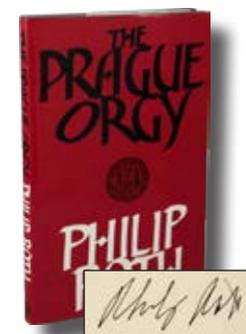
185. **RUSSELL, Karen.** *Swamplandia!* NY: Knopf, 2011. The advance reading copy of her second book, first novel, named one of the top ten books of the year by the *New York Times*. Signed by the author. Fine in wrappers. Uncommon in the advance issue, particularly signed. \$250

186. **(SALLIS, James).** **QUENEAU, Raymond.** *Saint Glinglin*. Normal: Dalkey Archive (1993). The first English language edition of Queneau's novel, translated and with a 5-page introduction by Sallis. Inscribed by Sallis to another writer, "with affection." Sallis is most well-known for his series of hard-boiled detective novels featuring Lew Griffin and for the book that was the basis for the well-received film *Drive*, but he has also written other novels, poetry, criticism, biographies and done translations. Fine in a fine dust jacket. \$50

187. **(Sherlockiana).** **CAMPBELL, Patrick J.** *Tides of the Wight*. (Shelburne): Battered Silicon Dispatch Book, 1999. Inscribed by the author in 2000: "How nice to have the Goose Club here." One slight lower corner tap; else fine in a fine dust jacket. \$100

188. **SMITH, Lee and ADAMS, Shelby Lee.** *Appalachian Portraits*. Jackson: University Press of Mississippi (1993). The hardcover trade issue of this volume of photographs by Adams, with narrative by Smith. Issued as part of the Author and Artist Series. Fine in a near fine, spine and edge-sunned dust jacket. An impressive book, and uncommon in the hardcover issue. \$950

189. **STEPHENSON, Neal.** *The Baroque Cycle: Quicksilver, The Confusion, The System of the World*. (NY): Morrow (2003-2004). The limited editions of the three titles in the award-winning Baroque Cycle trilogy, which re-imagines European history at the end of the 17th and beginning of the 18th centuries, including the development of science and technology and much pertaining to alchemy. Each volume is one of 1000 numbered copies signed by the author. Fine copies in fine slipcases and publisher's original shipping cartons. A beautiful set and an elaborate production, especially for a mainstream American publisher. \$800



190. **STONE, Robert.** *Outerbridge Reach*. NY: Ticknor & Fields, 1992. The advance reading copy of Stone's first bestseller. Chosen by the *New York Times* as one of the dozen best books of the year, covering all categories, and nominated for both the National Book Award and the National Book Critics Circle Award. Signed by the author. Fine in wrappers. \$50

191. **(STONE, Robert). LOPEZ, Ken and CHANEY, Bev.** *Robert Stone. A Bibliography 1960-1992*. Hadley: Numinous Press, 1992. A first bibliography of Robert Stone, describing in detail the American and British editions of his "A" items up through *Outerbridge Reach*, along with an extensive listing of his appearances in others' books, in periodicals, in translation, etc. Illustrated with photographs, and including a critical introduction, as well as a previously unpublished piece by Robert Stone: the transcript of an impromptu talk that Stone gave at the Library of Congress for the tenth anniversary of the PEN Faulkner Award in 1989, about his exposure at a young age to the effects of writing, experienced upon reading Coleridge's *The Rime of the Ancient Mariner*. Stone, who won the National Book Award for his novel *Dog Soldiers*, is widely considered one of the most important American novelists to emerge from the era of the Vietnam war and the Sixties counterculture, and the short list of his published novels to date does not give an accurate indication of his pervasive influence on contemporary American literature. By tracing the secondary appearances (the bibliography includes over 240 entries), one begins to appreciate the scope of his writing and the points at which his voice has been one of those that defines our current situation and gives us the terms with which to understand it. Fine in a fine dust jacket. Can be signed by Ken Lopez, if desired. \$45

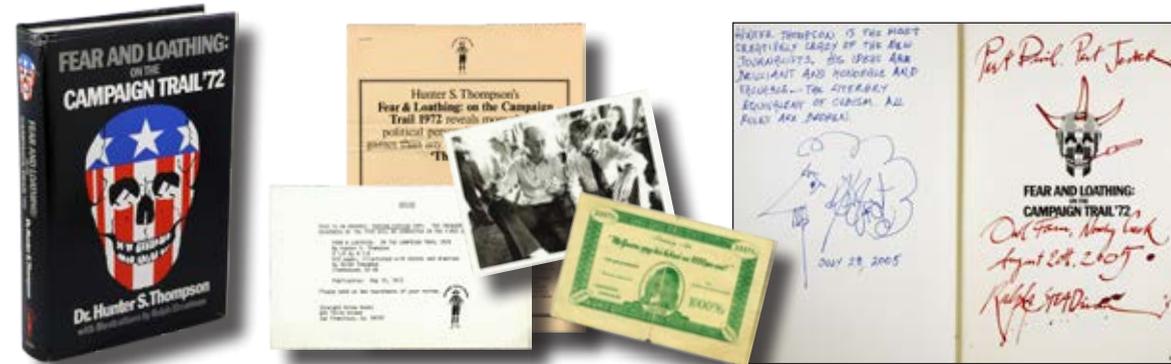
192. -. Same title. The limited edition. One of 150 numbered copies, signed by Robert Stone. With a marbled paper dust jacket created expressly for this edition by Light of Day Bindery in Northampton, MA, and printed letterpress by Wild Carrot Press. Again, can be signed by Ken Lopez, if desired. \$125

193. **(STONE, Robert). HERR, Michael.** *Dispatches*. NY: Knopf/Everyman's Library (2009). First thus, with a five-page introduction by Stone and signed by Robert Stone. Also has an introductory chronology of Herr's life and times that doesn't appear in the original edition. *Dispatches* is the most acclaimed work of the Vietnam War and was the only book to be reprinted in its entirety in the Library of America's *Reporting Vietnam: American Journalism 1969-1975*. Fine in a fine dust jacket. \$150

194. **SUKENICK, Ronald.** *Up*. NY: Dial Press (1968). The advance reading copy of the first novel by this innovative writer, publisher and educator who was, among other things, a co-founder of the Fiction Collective. Bound from untrimmed sheets of the first printing. Inscribed by the author. Near fine in self-wrappers. \$100

195. **TATE, James.** *Row with Your Hair*. (San Francisco): (Kayak)(1969). An early book by the Pulitzer Prize-winning poet. Signed by the author. Designed and with illustrations by Mel Fowler, and printed by George Hitchcock, whose Kayak Press was one of the influential small presses in the late Sixties and early Seventies, publishing such writers as Tate and Raymond Carver when they were young and relatively unknown. Spine tanned, with several very small spots to covers; near fine in wrappers. Tate has gone on to win the Pulitzer Prize and the National Book Award, among other awards. \$150

196. **(Theater). SKREBNESKI, Victor.** *Steppenwolf at 25*. Naperville: Sourcebooks (2000). Portraits by Skrebneski of actors and others involved with the influential Steppenwolf Theatre Company, at its 25th anniversary. With commentary by Don DeLillo, Kurt Vonnegut, Sam Shepard, Richard Christiansen, Terry Johnson and Charles L. Mee. Signed by Terry Kinney and Gary Sinise, two of the company's founders. Fine in a fine dust jacket. \$450



197. **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 one, 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. Blended stain to rear free flyleaf, lower corners a bit bumped; near fine in a near fine, presumed first issue dust jacket with a bit of internal foxing, mild edge wear and some fading to the red of the spine. Still one of the nicest copies we have seen of this title, the predominantly black dust jacket of which shows wear readily. \$750

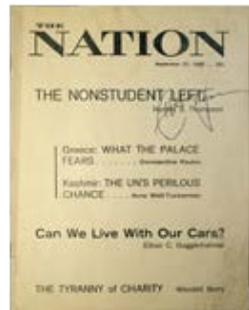
198. -. Another copy. This is an advance review copy with author photo, five pages of publicity material, review slip (which also states that the frequent faintness of the type will be corrected in the first edition), and a McGovern promissory note laid in. Interestingly, in the promotional material the publisher describes this book as "the last volume in a strange trilogy that began with *Hell's Angels...* and continued through *Fear and Loathing in Las Vegas*," the only time we have heard of these three books being explicitly described as a trilogy. This copy is signed by Ralph Steadman and Kurt Vonnegut. Steadman, who contributed a number of illustrations to the book, has added devil's horns, a jester's cap, and a cigarette holder to the title page illustration and has written "Part Devil, Part Jester," dating his signature on August 20, 2005 at Owl Farm, Woody Creek, the day of Hunter Thompson's memorial blastoff. Vonnegut has written, on July 28 of that year: "Hunter Thompson is the most creatively crazy of the New Journalists. His ideas are brilliant, and honorable and valuable — the literary equivalent of cubism. All rules are broken." In addition to his signature, Vonnegut has added a signed self-caricature. Fine in a near fine, presumed first issue, price-clipped dust jacket with slight edge wear. The bibliographic history of this title is unusual, and this advance copy provides some clues to a number of the questions that surround it. In particular, the price-clipped jacket is telling: originally the price of the book was to be \$7.95, as is indicated on the review slip, but the price was lowered prior to publication so that the first copies issued to the trade had a \$6.95 price. The price was later raised back to \$7.95. As the publisher indicates, early copies of the book were printed poorly, and the printing was to be improved upon actual publication. Straight Arrow Press was the newly created publishing arm of *Rolling Stone* magazine, which was still a small counterculture journal at the time, and the vagaries of the publication process were apparently still new to them, resulting in a confusing series of changes to this book. This is a beautiful copy of an early issue of this book, and a bibliographically significant one with the publisher's statements about the forthcoming issues; probably the nicest copy we have seen. In custom clamshell case. \$8500

199. (THOMPSON, Hunter). "Burial at Sea" in *Rogue*, December, 1961. (Evanston): (Greenleaf Publishing), 1961. A 4-page short story by Thompson, preceding his first book by six years, in this magazine "designed for men." Other contributors to this *Playboy*-wannabe include Alfred Bester and Robert Bloch, and there is an article about the making of Roger Corman's movie adaptation of Charles Beaumont's novel *The Intruder*; about racial hatred in the deep South in the 1950s. Fine in stapled wrappers. An extremely early appearance in print for Thompson, and an impressive array of genre and "pulp" writers included in a "girly" magazine. \$175

200. (THOMPSON, Hunter). "The Nonstudent Left" in *The Nation*, September 27, 1965. NY: The Nation Company, 1965. A five-page article by Thompson. Signed by Thompson on the front cover. Mild age-toning, one edge tear and a corner turn; a very faint, small stain; still about near fine in stapled wrappers. \$375

201. (THOMPSON, Hunter). "Life Styles: The Cyclist" in *Esquire*, January, 1967. (NY): Esquire, 1967. An article on the Hell's Angels: a prepublication excerpt from Thompson's first book, illustrated with photographs. Perfectbound, with chipping to the spine ends; near fine. \$75

202. (THOMPSON, Hunter; STEADMAN, Ralph; and WOLFE, Tom). *The New Journalism*. NY: Harper & Row (1973). An anthology of the movement in the 1960s toward a "new journalism" that gave up pretensions of objectivity in favor of engagement with the subject matter of the writing—from Terry Southern's humorous pieces to Hunter Thompson's "gonzo" journalism and various other now-classic manifestations of this new trend in nonfiction. Includes "Khesanh" by Michael Herr, four years before its publication in his Vietnam war classic *Dispatches*, and "Slouching Towards Bethlehem," the title piece of Joan Didion's landmark 1968 collection. Also includes excerpts from Truman Capote's classic *In Cold Blood* and George Plimpton's seminal *Paper Lion*. An important anthology, edited by Tom Wolfe, including two pieces by him, and also including "The Kentucky Derby is Decadent and Depraved" by Thompson. Signed (initialed) by Thompson at his contribution, and inscribed by Ralph Steadman with a drawing in the section called "Waiting for Steadman." Also inscribed by Wolfe on the title page. Slight fore-edge sunning, a few marks to the edges of the text block; near fine in a near fine dust jacket with a few small edge nicks. An excellent copy of an important anthology of new writing from the Sixties, much of which is now viewed as classic. Seldom found signed, and this is the only copy we have ever encountered signed by Thompson and Steadman. \$5000



203. (THOMPSON, Hunter). *X-Ray Magazine*, Vol. 1, No. 4. San Francisco: Pneumatic Press, 1995. The fourth issue of this artist book/magazine, produced by Johnny Brewton. This issue features a cover photo shot by Thompson with a .45 (so stamped inside the front cover). There is also a Thompson contribution on the inside rear cover. Hand-assembled and velobound; fine. An extravagant production; the entire run of *X-Ray Magazine* consisted of ten issues. \$750

204. TOIBIN, Colm. *Brooklyn*. (Dublin): Tuskar Rock Press (2009). The first Irish edition of this award-winning novel by one of the most highly praised Irish writers of recent years. One of only 75 numbered copies of this novel, signed and dated by the author. Full cloth, fine in a fine cloth slipcase. A beautiful production by a press that Toibin and former publisher now agent Peter Straus have created; Straus is the dedicatee of this volume. The publishers' love of literature is amply in evidence in this volume, and they have apparently produced similar volumes of other writers' works, although we have not yet seen any others on this side of the Atlantic. \$375

205. UPDIKE, John. *Pigeon Feathers and Other Stories*. NY: Knopf, 1962. Updike's fifth book, and second collection of stories. Signed by the author. Fine in a near fine, slightly spine-tanned dust jacket with a tiny edge tear at the lower rear flap fold. A very nice copy of this early book by Updike. \$800

206. UPDIKE, John. *Hub Fans Bid Kid Adieu. John Updike on Ted Williams*. (NY): Library of America (2010). The advance reading copy of the commemorative edition of *Hub Fans*, prepared by Updike before his death to celebrate the 50th anniversary of Ted Williams' last at-bat, a solo home run that Updike witnessed from the stands at Fenway Park. Includes a new afterword and an autobiographical preface. Fine in wrappers. Uncommon in the advance issue. \$125

207. UPDIKE, John. *Higher Gossip*. NY: Knopf, 2011. The uncorrected proof copy of this posthumously published collection of essays and criticisms. The cover bears the typeset phrase "A late edition [sic] to the Fall 2011 List." Fine in wrappers. The proof contains a poem not in the book; the book contains an essay on Kurt Vonnegut that is not in the proof. A scarce and bibliographically notable proof. \$125

208. (Vietnam). BOSTON DRAFT RESISTANCE GROUP. *Counselor's Kit*. (Boston): BDRG (1968). An assemblage of materials sent out by BDRG to support counselors working with draft information centers. According to the cover letter, the initial packet would comprise 27 items, after which amendments would be provided as they became available, with the caveat that not all packets were sent out complete at the outset, as their stock was occasionally depleted. This copy has 24 of the 27 items listed in the contents, with three extra copies of one item (The Nuremberg Principles), and seven added items, presumably sent out as amendments.



Edge-sunned; loose items, some three-hole punched as suggested by advice in the cover letter. Near fine. An interesting look at the anti-Vietnam-War movement at the level of grassroots organizing. \$275

209. -. Same title. This copy has 20 of the initial 27 items, although the contents suggest it at one time had 24. Near fine, three-hole punched and compiled in binder, as suggested by done in the cover letter. \$175

210. (Vietnam). Folk Art. *River-Crossing Pa Ndau*. (n.p.):(n.p.)(n.d.). The Hmong people of Laos are a tribal people in the highlands of Southeast Asia. They were recruited by the C.I.A. to fight against the communist Vietnamese and Pathet Lao in the 1960s, and they suffered the highest casualty rate of any group in the war. After the victories of the North Vietnamese and the Pathet Lao in 1975, the communist governments retaliated against the “traitors.” Many Hmong were killed and others fled across the Mekong River into Thailand, seeking freedom, or at least refuge. For a period of time, the largest population of Hmong in the world, outside of Laos, existed in a Thailand refugee camp. A number resettled in the West, including tens of thousands in the U.S. Pa ndau is a traditional Hmong textile folk art—“pa” is Hmong for flower, “ndaou” for cloth. Decorated cloths can be as small as postage stamps or as large as quilts and can incorporate various kinds of stitcheries, as well a various images or patterns. The central image of a pa ndau generally tells a story. One thematic development in traditional Hmong pa ndau since the end of the Vietnam war was the “river-crossing” pa ndau, representing the flight from Laos across the Mekong River and into Thailand. Approximately 34" x 34", this embroidered pa ndau shows a traditional scene of village life in the highlands of Laos, with planting, cooking, and other traditional activities taking place, followed by—as one approaches the foreground—the arrival of armed Pathet Lao soldiers herding villagers at gunpoint. Still closer to the foreground, a number of villagers have escaped into the river, some on rafts, some in boats, some floating singly. On the other side of the river, they are greeted by Thai troops, and escorted to safety in Thai vehicles. The unnamed artist who created this pa ndau escaped from a Pathet Lao prison camp with her children, hiding out in the forest for several weeks until she was eventually recaptured; her captors knocked her teeth out with rifle butts after her recapture. She eventually escaped again and made it across the river, finally emigrating to the U.S. River-crossing pa ndau—a modern expression of a traditional Hmong art\*are extremely scarce, and this is a particularly dramatic example. Fine. \$2500

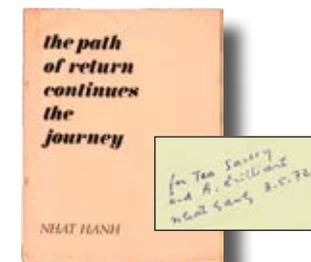


211. (Vietnam). LEDERER, William J. *Our Own Worst Enemy*. NY: Norton (1968). An exposé of America’s “self-inflicted defeats,” particularly in Vietnam, by the co-author of *The Ugly American*. Inscribed by Lederer: “For \_\_\_ and his Roxanne\* — who saw me through a rough two weeks at Bread Loaf — and therefore are ‘our own best friends’. Affectionately, Bill Lederer/ Bread Loaf, Vt/ 27 August, 1968. \*[Roxanne’s real name footnoted].” Fine in a near fine, rubbed and mildly spine-faded dust jacket. \$75

212. (Vietnam). MAYER, Tom. *The Weary Falcon and Typed Letters Signed*. Boston: Houghton Mifflin, 1971. A collection of potent short stories by a writer who went to Vietnam twice, in 1966–67 and again in 1969, both times as a reporter. Mayer had published a well-received collection of stories seven years earlier, and he had been a Wallace Stegner Fellow at Stanford’s writing program, along with such writers as Ken Kesey, Larry McMurtry, Robert Stone, Tillie Olsen, Wendell Berry and others. This collection is one of the most accomplished of the literary offerings on Vietnam, but was published at the height of public antipathy toward the war and has never, in our view, received the recognition and acclaim it should have. One of our 25 best books on Vietnam. This copy was sent, prior to publication, to Judy Osgood by Richard Salant, President of CBS News, who had received the copy from Houghton Mifflin. In 1966–67, Osgood was working for CBS in Saigon; Mayer was a freelance reporter in Vietnam. Laid into this copy are two typed letters signed [April, no year stated, but 1967] from Mayer to Osgood, sent from California. The first, on two pages of *Playboy* stationery, thanks Osgood for forwarding his mail and discusses money problems; working for *Playboy* vs. *The Atlantic*; new ideas for articles; his job at Stanford working for John Hawkes; and, lastly, his views on the war: in part, “...because war is war and all of them are nasty and we’re not much nastier than anybody else, given the situation, but the flotsam on top, the leadership. What we need is a president with morals and courage, not a paratroop revolt. But then maybe a country gets the leaders it deserves...” The second letter is typed on two sides of thin typing paper and Mayer’s text mostly concerns dismissing the rumor that had been spread in California by “a fifteenth rate writer I knew when I was here before, an acid-head, a man who is in and out of institutions” that Mayer had been injured. He also talks a bit more about his relationship with *Playboy* and writing: “I wish I was rich or that magazines would recognize my pure genius and just give me \$\$ with no strings.” Both letters are folded in thirds for mailing and have some edge-creasing; the second one has a short edge tear at one fold; about near fine. Both are signed “T.” Also included are Osgood’s October 1967 reply, sent to California and returned to her as Mayer had departed for Mexico, and Salant’s letter recommending the book to Osgood. The book has sunned board edges and is near fine in a very good, mildly spine-faded dust jacket worn at the spine extremities and with two edge tears on the front panel. The letters are folded for mailing; near fine. A good copy of an important book, with an interesting backstory. For all: \$375



213. (Vietnam). NHAT HANH, Thich. *The Path of Return Continues the Journey*. (Paris): (Vietnamese Buddhist Peace Delegation)(1972). A short play by Nhat Hanh, who headed the Buddhist delegation to the Paris peace talks. Translated by Vo Dinh. Inscribed by Nhat Hanh to Teo Savory and Alan Brilliant of the Unicorn Press, which published Nhat Hanh in translation in the U.S. in the 1960s. This volume was later published by Hoa Binh Press with a preface by Daniel Berrigan that is not in this edition. 28 photocopied pages, on yellow paper, stapled into pink covers. Color illustration bound in. The whole folded once vertically; front



cover detached at staples but present; very good. Nhat Hanh was one of the most eloquent and outspoken Buddhist peace activists, and he came to be an important figure in the development of Western Buddhism in the years since the Vietnam War. A scarce edition of a work by an important writer and historical figure, and an excellent association copy. \$375

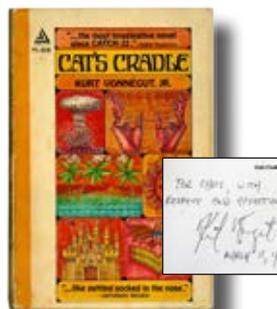
214. (Vietnam). PAGE, Tim. *Tim Page's Nam*. NY: Knopf, 1983. The uncommon hardcover issue of the first book-length collection of Page's legendary photographs from Vietnam, many of them in color. A fine copy in a very near fine dust jacket with a small label over the flap price and a hint of rubbing at the crown. \$250

215. -. Another copy. Small bumps to spine base and one upper corner; tiny spot to upper front flyleaf; near fine in a very good dust jacket with slight wear at the spine extremities and some dampstaining visible on verso. \$150

216. (Vietnam). WASHBURN, Deric. *The Deer Hunter*. (n.p.): (n.p.)(1977). Early screenplay by Washburn (hand-dated "16 Jan 77" on title page) of the 1979 film for which Washburn shared writing credits with director Michael Cimino; precedes the film's release by more than two years. *The Deer Hunter* won five Academy Awards, including Best Picture and Best Director, and the screenplay was nominated for an Oscar. One of the most important and most powerful films to come out of the Vietnam War. 8 1/2" x 11"; bradbound in plain brown covers with typed label affixed. Near fine. Uncommon. \$650

217. VOLLMANN, William and MILLER, Ken. *Ranong Thailand During Kidnapping Trip*. 1993. Photograph of Vollmann by Miller, who has provided author photos for several of Vollmann's books. Miller is known for his photographs of society's outcasts, and his collaborations with Vollmann are a natural match for both; Vollmann wrote the text for Miller's first book of photographs, *Open All Night*. This photo shows Vollmann sitting up in bed, shirtless, with a bottle of perhaps mouthwash on the night stand. Vollmann was in Ranong during his rescuing of a Burmese girl out of prostitution. One of 40 numbered images, titled and signed by Miller. Image is approximately 16" square. Matted. Fine. \$750

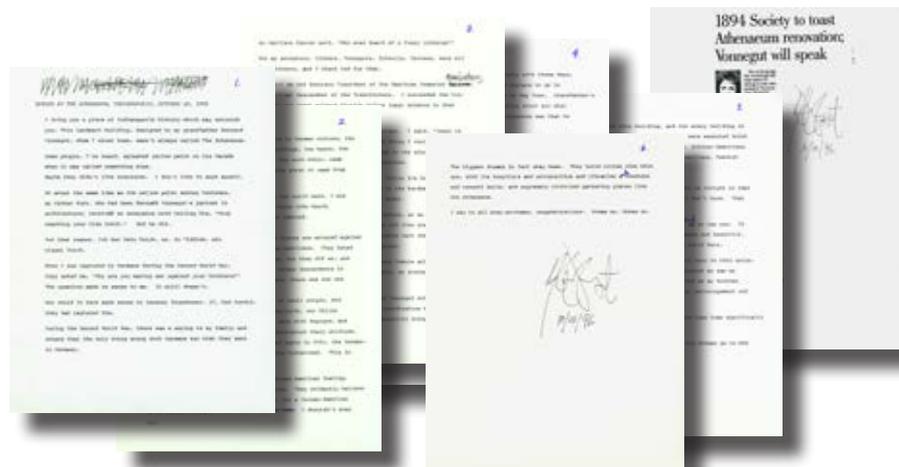
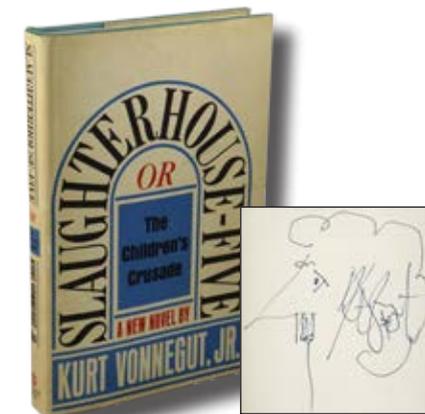
218. VONNEGUT, Kurt. *Cat's Cradle*. (NY): Delta, 1964. Second printing of the Delta paperback edition, inscribed by Vonnegut to Chris [Scholes], "with respect and affection," on March 11, 1966. Chris was the daughter of famed literary critic, theorist, and semiotician Robert Scholes, who in the 1960s was a professor of English at the University of Iowa, where Vonnegut taught at the Iowa Writer's Workshop. The Scholes and the Vonneguts were family friends; Chris especially with Vonnegut's daughters, Edie and Nanny. In 1966, Scholes conducted an interview with Vonnegut for Iowa Public Radio. In April of 1969, he wrote a laudatory review of *Slaughterhouse-Five* that appeared on the front page of the *New York Times Book Review* and was arguably the single most important factor



in bringing that book the wide attention it received. Cocked, with rubbing to the joints and some edge staining and rear cover abrasions; hinge professionally reinforced. A good copy but a great association, and a notable literary footnote. \$350

219. VONNEGUT, Kurt. *Slaughterhouse-Five*. (NY): Delacorte (1969). His masterwork, a powerful fictional memoir of his experiences during the Allied fire-bombing of Dresden, Germany. Vonnegut's philosophical reflections on the tragic absurdity of humankind are embedded in an impressionistic, pessimistic yet comic science fiction tale that is a high spot of the literature of the 1960s and since. The first printing was 10,000 copies and the book eventually sold more than 60,000 copies in hardcover and innumerable in paperback, becoming a classic of its era and a standard on college campuses—at first by word-of-mouth and later as part of the canon. On all three major lists of the top books of the 20th century. Signed by the author with a self-caricature. Minor foxing to top edge of the text block and slight sunning to board edges, as is almost always the case with this title; very near fine in a very mildly spine-sunned dust jacket. In a custom clamshell case. A very nice copy. \$6500

220. VONNEGUT, Kurt. *Typescript of Speech at the Athenaeum, Indianapolis, October 10, 1996*. Original typescript of the speech Vonnegut gave at the renovated Athenaeum in Indianapolis, which was designed by Vonnegut's grandfather. Signed by the author. Six pages, with Vonnegut's holograph corrections and page numbering. With a printout of the press clipping laid in, which is also signed by Vonnegut. A tribute to immigrants who built the city and those who made it their home, and an eloquent and humorous speech, as might be expected. Unpublished and uncollected, to the best of our knowledge. Fine, in custom folding chemise. Manuscript material by Vonnegut, whose papers are largely held in institutional collections, seldom comes on the market. \$5500



221. **VONNEGUT, Kurt.** *Mark Twain House, Hartford, CT, April 30, 2003.* The text of Vonnegut's speech, given at the Mark Twain House, in which he speaks well of Twain and Lincoln and American saints and less well of American Conservatives. Computer printout, 14 pages. Signed by Vonnegut and dated April 23, 2003—a week before he gave the speech. A version of this speech was published in *In These Times* in June, 2003 (see below) and by Spokeman Books in 2004. Fine. \$1500

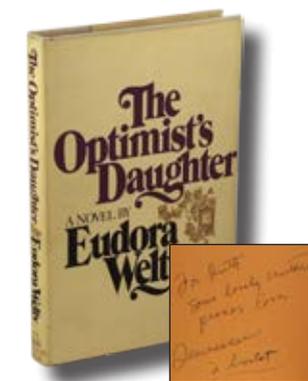
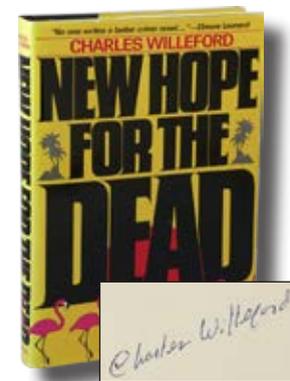
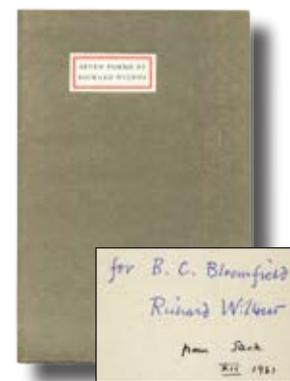
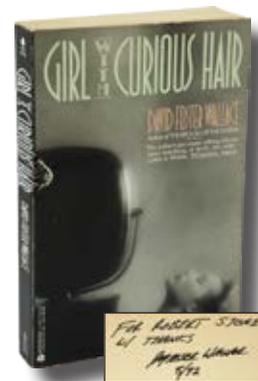
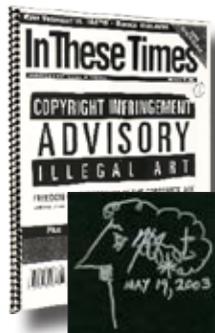
222. **VONNEGUT, Kurt.** *In These Times.* (n.p.): In These Times, 2003. A compilation of Vonnegut's six contributions to *In These Times*, from February 17 to June 9, 2003, including his four "Dear Mr. Vonnegut" columns. Fourteen photocopied pages (including covers), assembled by Kurt Vonnegut, signed by him on the first page prior to photocopying and signed in full with self-caricature on the rear cover after assembly. According to the author, one of only 12 copies he made. Spiralbound with acetate cover; fine. With hand-addressed mailing envelope. \$1500

223. **VONNEGUT, Kurt.** *Speech by Kurt Vonnegut at Eastern Washington U. Spokane April 17, 2004.* The text of Vonnegut's speech, a humanist treatise for the 21st century. Computer printout, 12 pages. Signed by the author. Fine, in hand-addressed mailing envelope, postmarked within a month of the speech. \$1500

224. **VONNEGUT, Kurt.** *Collected Poems 2005.* (n.p.): (Self-published), 2005. Eight poems, photocopied and velobound. Self-published by Vonnegut and given to friends. Signed by the author and dated February 14, 2005. Vonnegut has also made a holograph correction to one of the poems. Fine, in hand-addressed mailing envelope. Vonnegut had another collection entitled *Poems Written During the First Five Months of 2005*, one copy of which appears in OCLC, whereas no copies of this title are listed. Doubtless one of the scarcest, if not *the* scarcest, of Vonnegut's "publications." \$2500

225. **(VONNEGUT, Kurt).** **YARMOLINSKY, Jane Vonnegut.** *Angels Without Wings.* Boston: Houghton Mifflin, 1987. Vonnegut's first wife's account of their marriage and their six children, three of whom they adopted when Vonnegut's sister and brother-in-law died within a day of each other. The names in this book have been changed: Kurt is "Carl" and is frequently cast as the sound of a typewriter. Filmed as the television movie "A Promise to Keep." The book was published posthumously: Yarmolinsky died of cancer in 1986. Fine in a near fine, spine-faded dust jacket. \$50

226. **WAKEFIELD, Dan.** *Island in the City.* Boston: Houghton Mifflin, 1959. His first book, nonfiction about Spanish Harlem, by the author of *Going All the Way* and the well-received *New York in the Fifties*, a memoir of the New York art and literary scene in the 1950s. Inscribed by the author. Crown tapped; near fine in a near fine, spine-tanned and price-clipped dust jacket. \$100



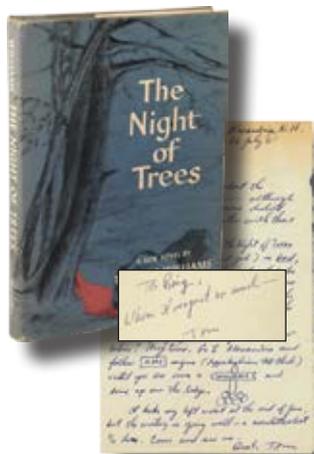
227. **WALLACE, David Foster.** *Girl with Curious Hair.* NY: Avon Books (1991). The first printing of the Avon paperback edition of his 1989 collection of stories. Inscribed by Wallace to another writer "with thanks" in 1992. Modest reading wear; about near fine in wrappers. Wallace association copies are rare. \$450

228. **WILBUR, Richard.** *Seven Poems.* Omaha: Abattoir Editions, 1981. A limited edition, one of 200 copies. This copy is inscribed by Wilbur to B.C. Bloomfield, bibliographer of both Philip Larkin and W.H. Auden, with a gift inscription "from Jack" [Hagstrom], bibliographer of Thomas Gunn and James Merrill. Barely perceptible edge-sunning; still fine in wrappers. Uncommon; scarce as a signed association copy. \$275

229. **WILLEFORD, Charles.** *New Hope for the Dead.* NY: St. Martin's (1985). The second of his acclaimed Hope Moseley crime novels. Signed by the author. Fine in a near fine, mildly spine-sunned dust jacket with rubbing to the flap folds. A very nice copy, scarce signed. \$850

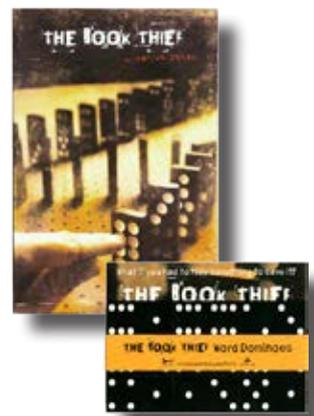
230. **(WILLIAMS, Tennessee).** **WELTY, Eudora.** *The Optimist's Daughter.* NY: Random House (1972). Welty's Pulitzer Prize winning novel. Inscribed by Tennessee Williams to Ruth [Ford]: "For Ruth, some lovely southern prose, Love, Tennessee a bientot [so long]." In 1972, Williams' play *Small Craft Warnings* was running Off Broadway. Ford, the film and stage actress, who had been born in Mississippi, was known for the gatherings she hosted at her apartment at the Dakota building in Manhattan: Williams met Edward Albee at one such event in 1972, albeit prior to the publication of this title. A nice association copy, and in particular a nice Southern association copy: Ford was a longtime friend of William Faulkner and starred in the Broadway adaptation of his only play, *Requiem for a Nun*. Tennessee Williams was, of course, one of the great American playwrights but also, most especially, a Southern playwright whose work helped to define the literature of the region. Fine in a very near fine, very slightly dusty jacket. \$1250

231. **WILLIAMS, Thomas.** *The Night of Trees*. NY: Macmillan, 1961. A novel of Leah, New Hampshire, the fictional town in which most of Williams' stories and novels are set. Inscribed by Williams to Sylvester Bingham, Chair of the English Department at the University of New Hampshire, where Williams was employed: "To Bing, Whom I respect so much - Tom." With a typed letter signed from July, 1958 and an autograph letter signed from July, 1961, laid in. The first letter, about 250 words, mostly concerns arrangements for settling in in Bristol, though Williams concludes by saying his new novel is shaping up well. About 250 words, folded for mailing; fine, with envelope. The second letter reports that the prepublication review by Kirkus of *The Night of Trees* "is bad, but what the hell? I haven't got books yet, but when I do I'll send you one." He provides Bingham with illustrated directions to his house, and reports that despite a broken left wrist, his novelette is about half done. About 125 words, a bit sunned and edge-worn from overhanging the book; near fine. The book itself has a foredge stain and is near fine in a very good, price-clipped dust jacket with a few edge tears. Williams was an influence on an entire generation of writers who worked or studied in New England. He was nominated for the National Book Award in 1959 for *Town Burning* and won in 1975 for *The Hair of Harold Roux*. \$200



232. **(YATES, Richard).** *Short Story 1*. NY: Scribner's (1958). A review copy of this anthology featuring stories by four authors: Yates, Gina Berriault, B.L. Barrett, and Seymour Epstein. Yates contributes four stories; this is his first book appearance. Small owner name in pencil on front flyleaf; a fine copy in a very good dust jacket with light edge wear, a few markings to the front panel, and a well-rubbed rear spine fold. With review slip and author photos (four on one sheet) laid in. \$150

233. **(YATES, Richard).** **HAYTHE, Justin.** *Revolutionary Road*. (n.p.): Dreamworks, 2007. The shooting script for the film version of Yates's first novel: the book was published in 1961; the movie was released in 2008. This is a May 3rd shooting script with revisions for May 11 and May 16. "Revised" sticker on front. Pink and blue bradbound pages; near fine. The script was nominated for a BAFTA Award for best adapted screenplay; Haythe's first novel, *The Honeymoon*, was nominated for the 2004 Booker Prize. \$500



234. **ZUSAK, Markus.** *The Book Thief*. NY: Knopf, 2006. The first American edition of this novel, which was marketed as an adult book in the author's native Australia, but has now spent well over 200 weeks on the *New York Times* list of bestselling children's paperback books. Fine in a fine dust jacket. \$100

235. -. Same title. The advance reading copy of the first American edition, *together with* "The Book Thief Word Dominoes Game," a dozen cardstock dominoes printed on the reverse with words ("Predicament," "Basement," etc.) and featuring an 8-step set of instructions for using the game to spark discussion after the book has been read. The book's cover art is Domino-themed. All items fine. \$175



