

BUKOWSKI



KEN LOPEZ
BOOKSELLER
MODERN
LITERATURE

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MODERN
LITERATURE

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CATALOG 165 — MODERN LITERATURE

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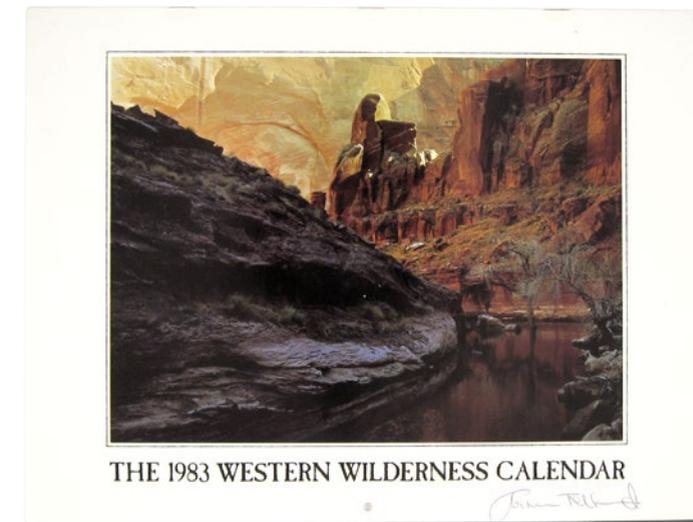
Front cover illustration, item #16; rear cover illustration, item #26

Front endpage illustration, item #10; rear endpage illustration, item #79

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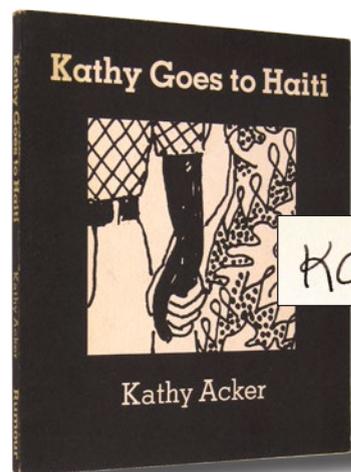
MODERN LITERATURE 165

1. **(ABBEY, Edward).** *The 1983 Western Wilderness Calendar.* (Salt Lake City): (Dream Garden) (1982). The second of the Wilderness calendars, with text by Abbey, Tom McGuane, Leslie Marmon Silko, Ann Zwinger, Lawrence Clark Powell, Wallace Stegner, Barry Lopez, Frank Waters, William Eastlake, John Nichols, and others, as well as work by a number of prominent photographers. Each day is annotated with a quote, a birthday, or an anniversary of a notable event, most pertaining to the West and its history and natural history. A virtual Who's Who of writers and photographers of the West, a number of them, including Abbey, having since passed away. This copy has been signed by Abbey (on the page of the month of May) and Powell, and by photographers John Telford, Tom Till, and Chris Wangsgard. Uncommon signed by Abbey, whose work inspired the series of calendars: copyright violators are warned that they will face "the wrath of the Monkey Wrench Gang," Abbey's famous fictional group of eco-activists. Near fine. \$350



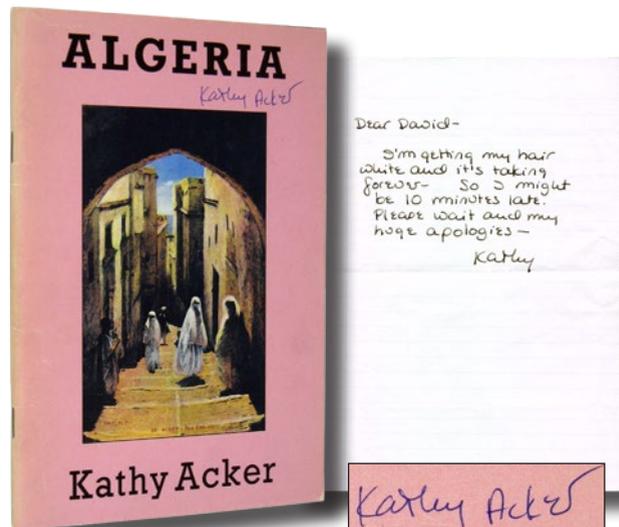
THE 1983 WESTERN WILDERNESS CALENDAR

Edward Abbey		EDWARD ABBEY	
ESDAY	THURSDAY	FRIDAY	SATURDAY
4	5	6	7
ed 1869	Karl Marx. 1818 Hubert Bancroft. 1832	Sigmund Freud. 1856 Grove Karl Gilbert. 1843	



Kathy Acker

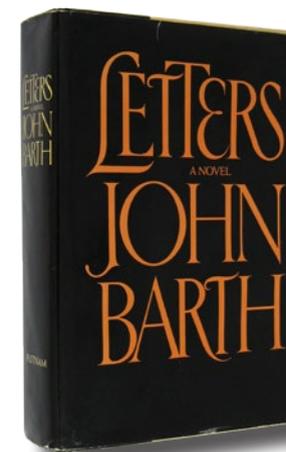
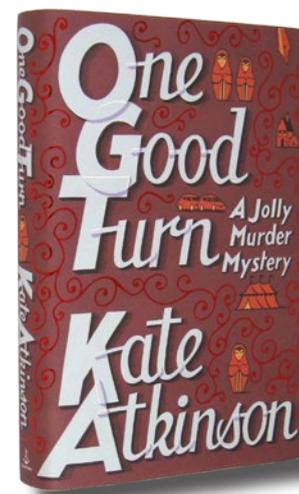
2. **ACKER, Kathy. *Kathy Goes to Haiti*.** (Toronto): Rumour Publications (1978). The first edition of this collection of postmodern erotic fiction, with illustrations by Robert Kushner (although the copyright page states "Artwork by Simon Moor"). An early volume in Acker's *oeuvre*: most of her writings around this time were self-published and sold by the author herself, often by subscription. Signed by Acker. Trace edge rubbing; very near fine in wrappers. Uncommon, especially signed. \$350



Kathy Acker

3. **ACKER, Kathy. *Algeria*.** London: Aelos Books, 1984. "A Series of Invocations Because Nothing Else Works." Signed by the author on the front cover. Sunning to the spine; near fine in stapled wrappers. Laid in is an autograph note signed: "Dear ---/ I'm getting my hair white and it's taking forever - So I might be 10 minutes late. Please wait and my huge apologies - Kathy." The note is folded in half and hand-addressed: "To ---- ---- From Kathy Acker" on the front. Early, uncommon work by Acker, published by a small U.K. press perhaps most famous for the Thomas Pynchon piracies it published in the 1970s and early 1980s. \$275

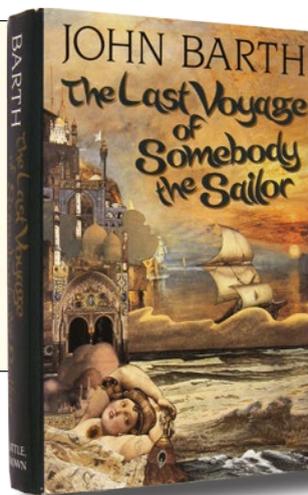
4. **ATKINSON, Kate. *One Good Turn*.** London: Doubleday (2006). The second of her acclaimed mystery novels featuring Jackson Brodie, which have pushed the boundaries of the genre. Signed (initialed) by the author. With two dust jackets, both the normal trade edition dust jacket and a variant that lacks a price on the front flap: we would declare this the export edition jacket but for two other changes: the heading "Case Histories" on the rear panel is in a variant typeface, and the front flap copy runs three more lines (owing to line breaks, rather than variant text). Atkinson's first novel, *Behind the Scenes at the Museum*, won the 1995 Whitbread Book of the Year Award and her 2013 alternate-histories novel, *Life After Life*, also earned her significant acclaim far outside of the mystery genre, both in the U.K. and in the U.S., and itself won several awards. Fine, in two fine dust jackets. \$200



For Bill & Jean,
2 main characters
in our family alphabet.
Love,
Jack
9/79

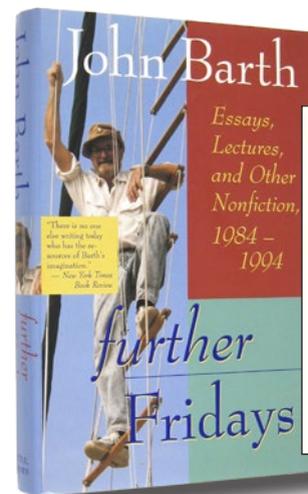
5. **BARTH, John. *Letters*.** NY: Putnam (1979). An elaborately constructed epistolary novel. Inscribed by the author in the month prior to publication: "For Bill and Jean, two main characters in our family alphabet. Love, Jack. 9/79." The recipients were poet Bill Sylvester and his wife Jean, who got to know Barth and became close friends with him in the 1960s when both Sylvester and Barth were teaching at SUNY Buffalo. A nice literary and personal association copy. Barth won the National Book Award in 1973, and was one of the most acclaimed American writers for two decades, representing the "postmodern" school of fiction, in contrast to the "realistic" school. Novelist John Gardner's polemic, *On Moral Fiction*, famously took Barth and his cohort to task for writing fiction that focused on the process more than the content, thus abandoning the moral dimension and power of Art, in Gardner's view. Near fine in a very good dust jacket with light edge wear, fading to the spine letters, and a bit of dampstaining visible on the verso of the spine. \$150

for Bill & Jean,
old shipmates,
affectionately,
Jack
2/91

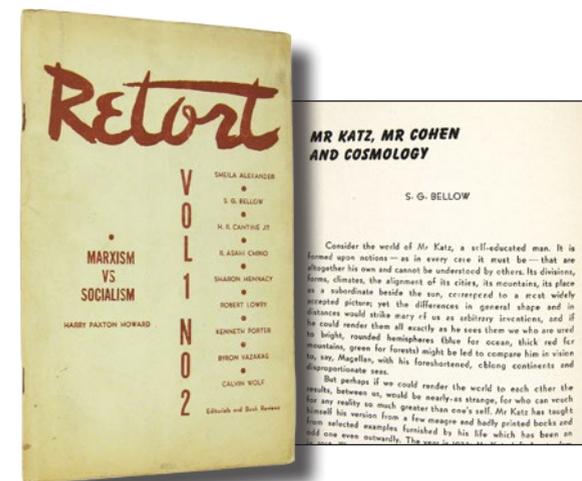


6. **BARTH, John. *The Last Voyage of Somebody the Sailor*.** Boston: Little Brown (1991). Postmodern fiction meets Magical Realism, in a novel that takes place both in the contemporary world and in the ancient mythical realm of Sinbad and Scheherazade. Inscribed by the author: "For Bill & Jean, old shipmates, affectionately, Jack. 2/91." Inscribed to poet Bill Sylvester and his wife; a good personal and literary association. Slight spine slant and a small spine bump; near fine in a near fine dust jacket with an edge tear at the upper rear spine fold. \$100

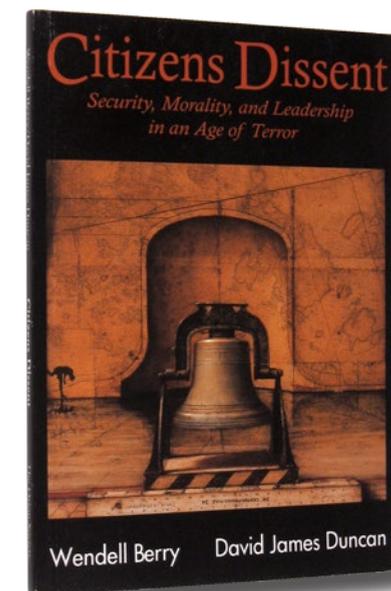
7. **BARTH, John. *Further Fridays*.** Boston: Little Brown (1995). Inscribed by Barth to literary critic Leslie Fiedler and his wife, longtime friends and colleagues: "For Leslie & Sally, on with the story, Jack." Fine in a fine dust jacket. A nice association copy between an important novelist and an important critic of the postwar period. \$125



for Leslie & Sally,
on with the story,
Jack

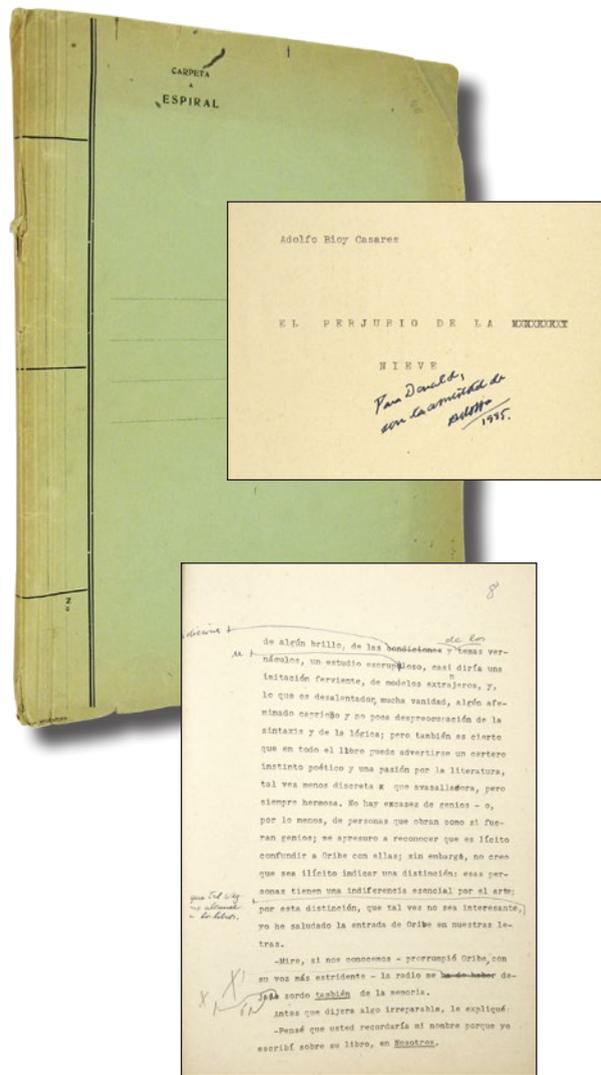


8. **(BELLOW, Saul). "Mr. Katz, Mr. Cohen and Cosmology" in *Retort*, Vol. 1, No. 2.** Bearsville: Retort, 1942. A seven page story by Bellow in this left-leaning journal of "Social Philosophy and the Arts." An early appearance by "S.G. Bellow," preceding his first novel, which is erroneously listed in the contributors' notes as being published by Colt Press (*Dangling Man* was actually published two years later by Vanguard). This issue also contains a poem by Robert Lowry and another by Sheila Alexander in response to a news item that Nazi food rations contain Benzedrine sulphate and marijuana. A couple of pencil marks in text, though not in the Bellow piece. Sunned and dusty stapled wrappers, with shallow vertical crease. A very good copy. Uncommon wartime publication and a very early Bellow piece. \$250

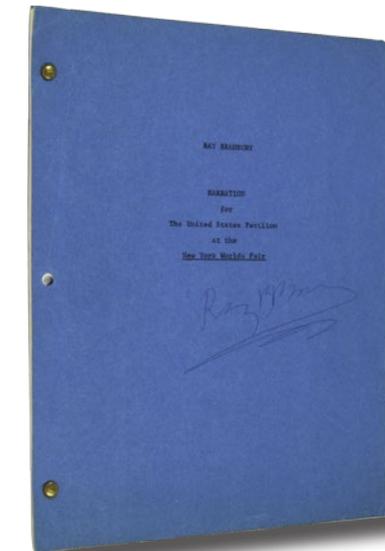


9. **BERRY, Wendell and DUNCAN, David James. *Citizens Dissent. Security, Morality and Leadership in an Age of Terror*.** (Great Barrington): Orion Society (2003). The third volume in the Orion Society's New Patriotism series. Includes Berry's "A Citizen's Response to the National Security Strategy of the United States of America" and Duncan's "When Compassion Becomes Dissent." This is a complimentary copy, sent to Peter Matthiessen, who served on the Advisory Board of the Orion Society. Only issued in wrappers. Fine. With promotional letter laid in, with the added note, "Hi Peter!" \$45

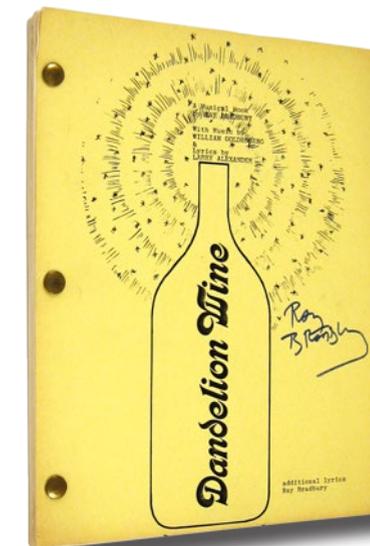
10. **BIOY CASARES, Adolfo.** Typescript of “*El perjurio de la nieve*” [*The Perjury of the Snow*]. c. 1940. Bioy’s original 60-page typescript for this short story, one of the earliest examples of detective fiction in Latin American literature. Inscribed by the author to his friend and translator, Donald [Yates] in 1995. In the late 1960s, Yates had found the typescript at the home of another friend, Jorge Luis Borges, and Borges offered it to Yates, who was friends with Bioy even then, on the condition that Yates not tell Bioy, an agreement Yates kept until nearly a decade after Borges’ death. In 1995, in Barcelona for a meeting of the International Institute for Latin American Literature, Yates presented Bioy with the title page and the story of how he came to have it, at which point Bioy willingly inscribed it for his friend. Numerous corrections and emendations evident; pages a bit brittle, but spring-clasp-bound into a light green binder, on the rear of which Bioy has written his name and the story title. Impeccable provenance: Bioy and Borges were not only friends but literary collaborators, publishing together under the pseudonym “H. Bustos Domecq.” Bioy’s most famous work is the novella “La invención de Morel,” written shortly before this story and which was the inspiration for the acclaimed French film *Last Year at Marienbad*, one of the key works of the French New Wave movement that overhauled the conventions of cinema in the 1960s. “El perjurio de la nieve” was published as a stand alone volume in 1944 and later incorporated into his first collection, *La trama celeste*. Manuscripts by Bioy—after Borges, probably the most acclaimed Argentine author of the 20th century—seldom come on the market. The typescript is near fine; the protective folder is very good. \$15,000



11. **BRADBURY, Ray.** *Narration for The United States Pavilion at the New York World's Fair.* (n.p.: n.p., n.d.). ca. 1964. Bradbury’s 17-minute script for the attraction known as “The American Journey” at the 1964 World’s Fair, for which twelve moving grandstands holding 55 people each set off at 80 second intervals past 120 screens to create an immersion in America’s historical heritage and projected Space Age future. The narration was by John McIntyre of television’s *Wagon Train* fame. This copy is signed by Bradbury on the front cover. Textual differences exist between this version and the version published on the New York World’s Fair website. Approximately 20 pages, bradbound in blue covers. Near fine. No copies found in WorldCat, a rather astonishing fact for a writer as prominent and prolific as Bradbury and a cultural event as enormous as the 1964 World’s Fair. \$1250



12. **BRADBURY, Ray.** *Dandelion Wine.* (n.p.: n.p., n.d.)[ca. 1972]. “A Musical Book by Ray Bradbury” with music by William Goldenberg and lyrics by Larry Alexander, and additional lyrics by Ray Bradbury. Bradbury’s script for the musical adaptation of his 1957 novel. Signed by Bradbury on the front cover. Staged in January, 1972 at California State College. 112 pages, bradbound in yellow illustrated covers. Light creasing and toning; near fine. OCLC lists only two copies held in libraries, at Cal State Northridge and the University of Texas. A Lloyd Currey catalog reported that 35 to 40 copies were prepared for Bradbury in 1973, but the play remains unpublished. Uncommon. \$850



13. **BRAUTIGAN, Richard.** *Trout Fishing in America*. San Francisco: Four Seasons, 1967. The true first edition of Brautigan's breakthrough book, which established his unique writing style and sensibility and for the first time earned him a wide audience. Issued as "Writing 14" in the Four Seasons Foundation publishing series and preceding the Delta edition. Don Allen of Four Seasons picked up *Trout Fishing* after Grove Press dumped Brautigan when *A Confederate General from Big Sur* failed to meet sales expectations when it was published in 1964. With virtually no advertising or promotion, *Trout Fishing* went through multiple printings, sold 35,000 copies—an unheard of number for any Four Seasons Foundation publication—and made Brautigan one of the key writers of his generation. The book has sold two million copies in all its editions. The first edition of *Trout Fishing* is one of the most elusive of the key books of the 1960s. Reportedly its first printing was, like several other Four Seasons Foundation books, 1000 copies (2000 has also been stated); but copies of *Trout Fishing* turn up with markedly less frequency than his other Four Seasons Foundation titles, *In Watermelon Sugar* and *The Pill versus The Springhill Mine Disaster*: currently, one online site has listings for 14 copies of the Four Seasons edition of *Watermelon* and 20 copies of *The Pill*; the only copies of *Trout Fishing* listed are third and fourth printings or heavily worn ex-library copies. Often when copies do turn up, their condition is poor from having been read and re-read and, often, passed around. We could find records of only four copies appearing at auction, and three of those copies had pages detached. This copy has a coffee stain on the rear cover, light reading creases to the spine, and pages 9-18 detached. A good copy in wrappers only, but an extraordinary rarity in the first printing. \$1500



14. **(Broadside Press).** **26 Titles.** Detroit: Broadside Press (1969-1974). Twenty-six titles from the Broadside Press, founded by Dudley Randall in 1965 to publish African-American writers who had been largely overlooked by mainstream (read: white) publishers. All titles are first printings, with 17 being review copies, as follows:

- RANDALL, Dudley, editor. *Black Poetry*. 1969. The subtitle to this volume is "A Supplement to Anthologies Which Exclude Black Poets," a succinct characterization of the mission statement of the press.
- EMANUEL, James. *Panther Man*. 1970.
- JEFFERS, Lance. *My Blackness is the Beauty of This Land*. 1970.

- RANDALL, James, Jr. *Don't Ask Me Who I Am*. 1970.
- BROOKS, Gwendolyn. *Aloneness*. 1971.
- HODGES, Frenchy Jolene. *Black Wisdom*. 1971. Review copy.
- LONG, Doughty. *Song for Nia*. 1971. Review copy.
- LONG, Doughty. *Black Love, Black Hope*. 1971.
- NICHOLAS, Marion. *Life Styles*. 1971. Review copy.
- ALHAMISI, Ahmed. *Holy Ghosts*. 1972. Review copy. Perfectbound.
- AUBERT, Alvin. *Against the Blues*. 1972. Review copy.
- BOZE, Arthur. *Black Words*. 1972. Review copy.
- CANNON, C.E. *St. Nigger*. 1972. Review copy.
- GAYLE, Addison, Jr. *Claude McKay: The Black Poet at War*. 1972. Review copy.
- LOMAX, Pearl Cleage. *We Don't Need No Music*. 1972. Review copy.
- PFISTER, Arthur. *Beer Cans, Bullets, Things & Pieces*. 1972. Review copy. Introduction by Imamu Amiri Baraka.
- THIGPEN, William A. *Down Nigger Paved Streets*. 1972. Review copy.
- WITHERSPOON, Jill, editor. *The Broadside Annual* 1972. Review copy.

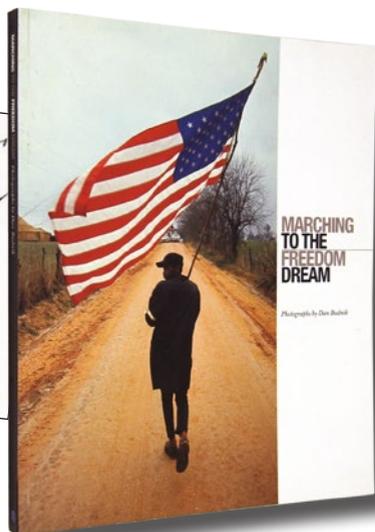
- WOLDE, Habte. *Enough to Die For*. 1972. Review copy, with both review slip (which gives the publication date as March, 1973) and author bio laid in.
- BOYER, Jill Witherspoon, editor. *The Broadside Annual* 1973.
- RANDALL, James. *Cities and Other Disasters*. 1973. Review copy.
- WALKER, Margaret. *October Journey*. 1973. Review copy.
- BARLOW, George. *Gabriel*. 1974. Perfectbound.
- BELL, Bernard W. *The Folk Roots of Contemporary Afro-American Poetry*. 1974. Perfectbound.
- DRAFTS, C. Gene. *Bloodwhispers/Blacksongs*. 1974. Review copy, with both review slip and author bio laid in.
- TISDALE, Celes, editor. *Betcha Ain't. Poems from Attica*. 1974. Review copy.

All issues in stapled wrappers, except for the three perfectbound titles listed; some very minor edge-sunning or rubbing to some of the issues; the lot is easily near fine or better. These came from the library of a writer who was also a small press publisher—and probably exchanged publications with Randall—as well as a professor of African and African-American literature. \$550

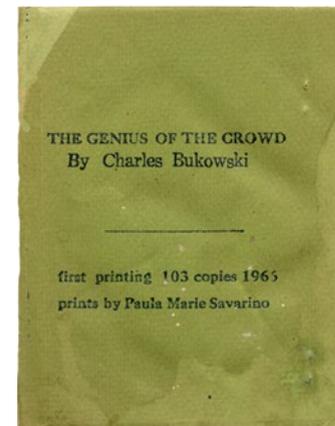
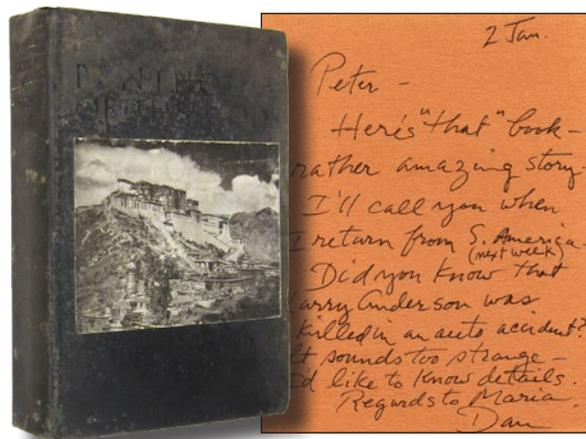




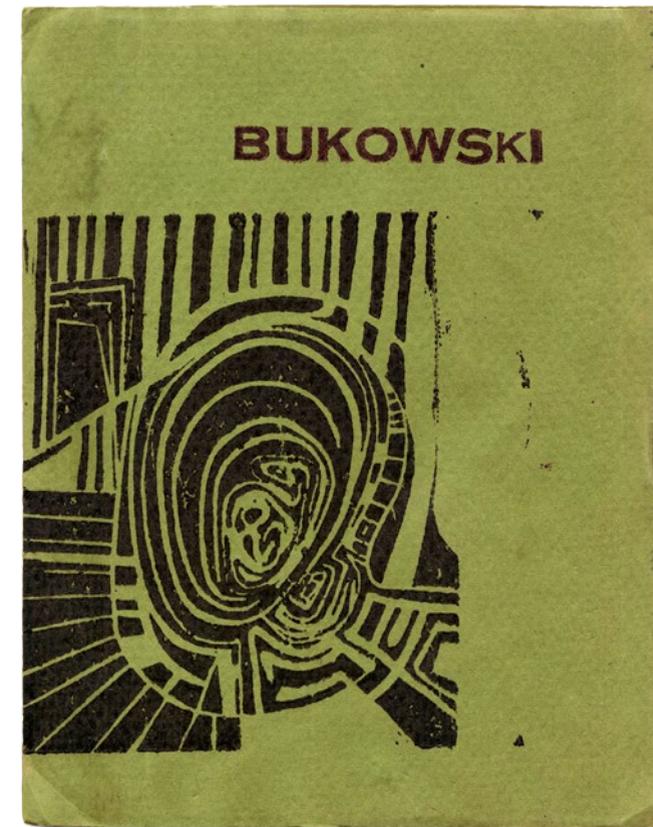
*For Peter and Maria —
With all loving wishes
and Peace to infinity!
Cheers,
Dan*

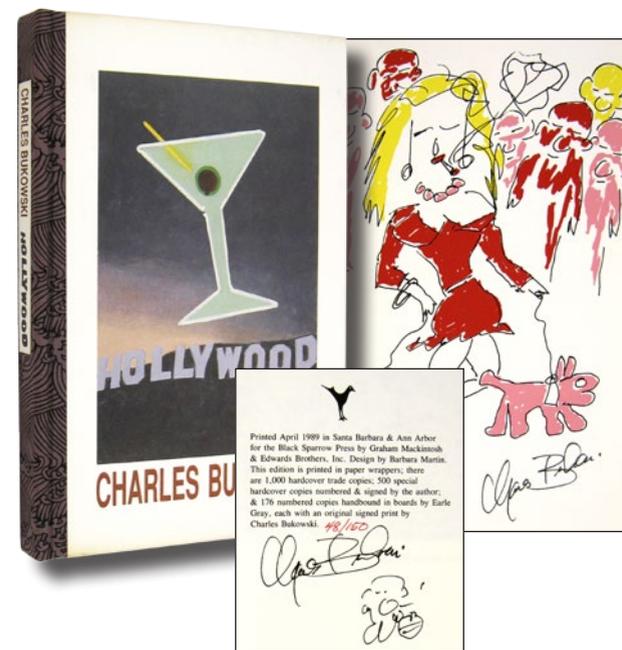
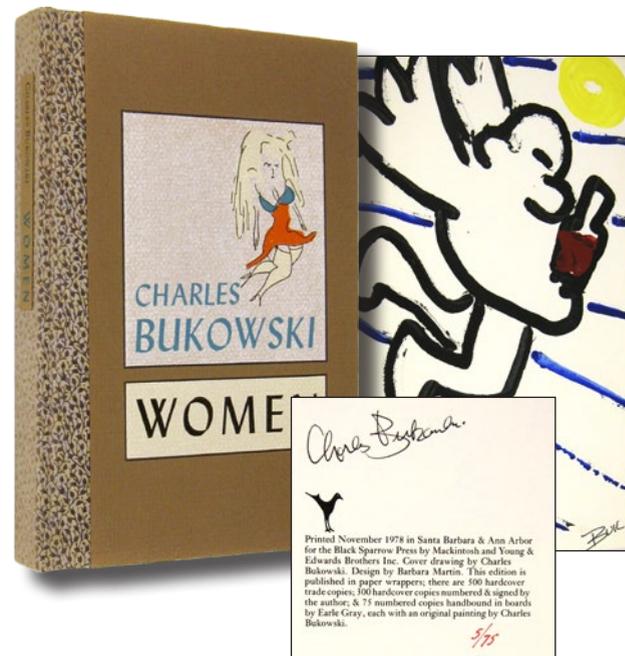
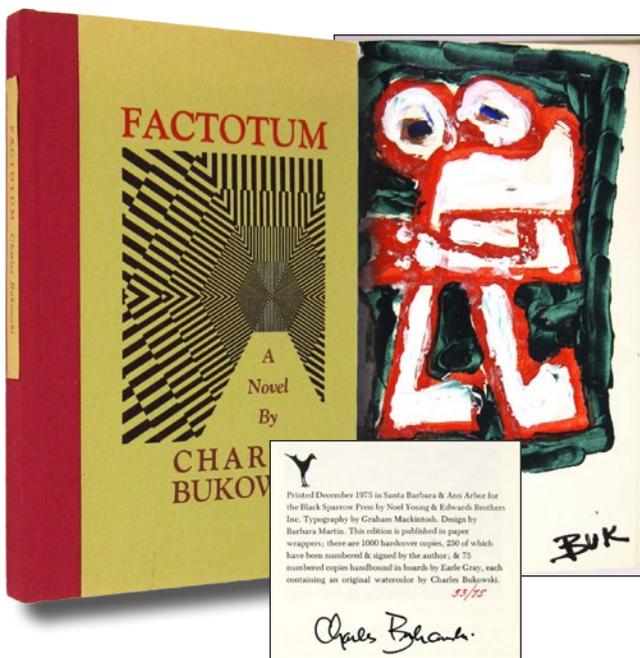


15. **BUDNIK, Dan. *Marching to the Freedom Dream and Autograph Note Signed.*** NY: QCC Art Gallery (2010). The catalog of an exhibition of Budnik's Civil Rights-era photographs. Inscribed by Budnik to the author Peter Matthiessen and his wife, "with all loving wishes and Peace to infinity." A bit of soiling on the rear cover; near fine in self-wrappers. *Together with* a copy of Theos Bernard's *Penthouse of the Gods* [Scribner's, 1939; heavily mottled and lacking dust jacket, front flyleaf excised], with Budnik's ownership signature and an undated autograph note signed laid in to Matthiessen, ("Here's 'that' book – rather amazing story"), saying he's headed to South America, and commenting on the death of what appears to be a mutual friend. Written on the back of a promotional card for a Book Search service; fine. Budnik's photography book is surprisingly uncommon; no copy is listed online. A nice presentation and association. \$350



16. **BUKOWSKI, Charles. *The Genius of the Crowd.*** [Cleveland]: (7 Flowers Press)(1966). A Bukowski rarity, published by D.A. Levy and Jim Lowell in an edition of 103 copies, and then mostly seized by the Cleveland police during the raid on Lowell's Asphodel Bookshop under the charge of possessing and selling obscene materials. Only about 40 copies were thought to have survived, and about half that number now exist in institutional libraries. A small chapbook with linoleum cut illustrations by Paula Marie Savarino. Stapled pages (some double leaves as some pages were made from trimmed envelopes), bound into green wrappers. Blended dampstaining to the covers, with some bleeding onto the margins of the first and final pages: inner pages and text unscathed. A very good copy. Only two copies of this title have appeared at auction going back at least to 1975; it is quite possibly the scarcest of Al Fogel's "Top 20 Bukowski Rarities." This is the first copy we have handled in 35 years of issuing catalogs of modern first editions. \$8500





17. **BUKOWSKI, Charles. Factotum.** Santa Barbara: Black Sparrow, 1975. A novel by Bukowski that was made into a 2005 movie starring Matt Dillon. This is copy No. 53 of 75 hardbound copies with an original watercolor by Bukowski, the smallest limitation of this title. Signed by Bukowski twice, on the colophon and below the painting. A fine copy in a mildly rubbed, near fine, original acetate dust jacket. The Black Sparrow Press Bukowski books with his original paintings have become scarce over the years, having had small limitations to begin with. \$6500

18. **BUKOWSKI, Charles. Women.** Santa Barbara: Black Sparrow, 1978. The deluxe limited issue of this novel, copy No. 5 of 75 hardbound copies with an original watercolor by Bukowski. Signed by Bukowski twice, on the colophon and below the painting. A fine copy in a mildly rubbed, near fine, original acetate dust jacket. \$6000

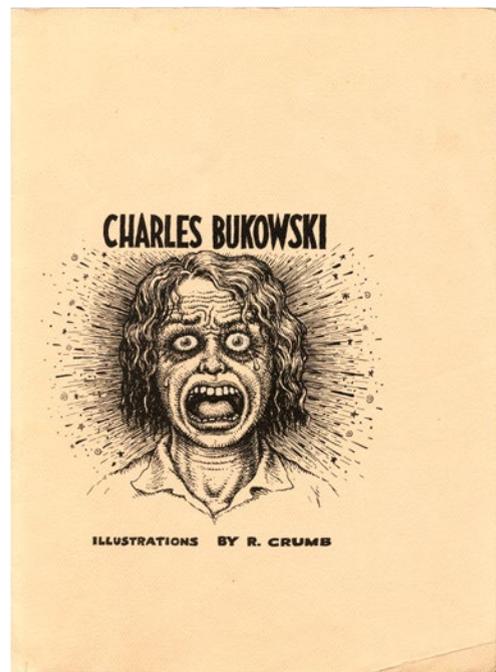
19. **BUKOWSKI, Charles. Hollywood.** Santa Rosa: Black Sparrow, 1989. Copy No. 48 of 150 hardbound copies with an original signed print by Bukowski. Also signed by Bukowski on the colophon, with an added self-caricature, with bottle. A fine copy in a mildly rubbed, near fine, original acetate dust jacket. \$750

20. **BUKOWSKI, Charles. "The Couple."** 1992. An unpublished typescript poem by Bukowski, 3 stanzas; signed by the author and dated 5-11-92 in his hand. Computer printout, with his full name and address printed at the top. Bukowski typescripts turn up from time to time, but increasingly seldom, and it is uncommon to encounter a completed but unpublished poem. Fine. \$1500

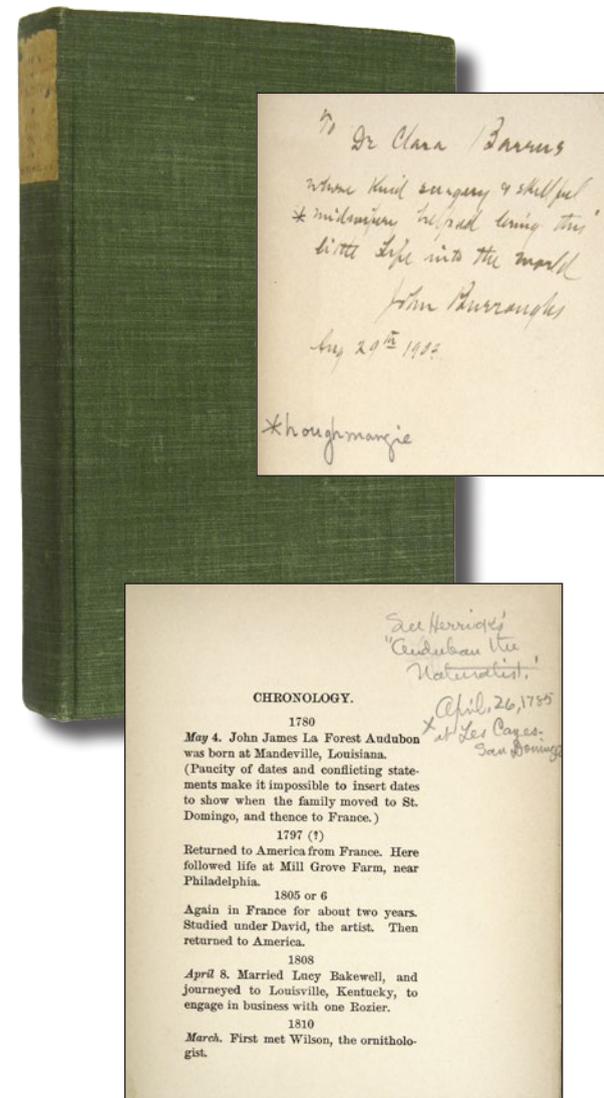
21. **(BUKOWSKI, Charles). Promotional Poster.** Ontario: LPGE [ca. 1970s]. Promotional poster for the Canadian edition of *Women*, with a photo of Bukowski and Georgia Peckham-Krellner, with each holding an open beer and a burning cigarette; the photo is credited to Ulvis Alberts and Joan Levine. The Canadian "edition" was the same as the American Black Sparrow edition, repriced in Canadian dollars, as indicated on the poster. 17 1/2" x 25". Folded in fourths, else fine. A scarce ephemeral piece from a relatively small market: it's doubtful more than a handful of these were produced. \$350

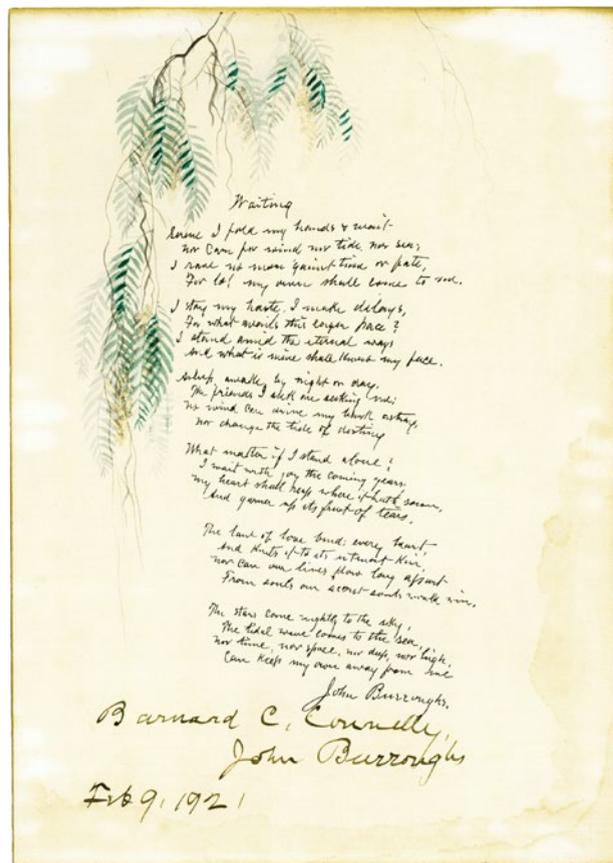


22. **(BUKOWSKI, Charles). CRUMB, R. Charles Bukowski.** ca. 1983. Printed portrait of Bukowski by Crumb, a color version of which was used as the cover to the 1983 Black Sparrow edition of Bukowski's *Bring Me Your Love*. One sheet, folded to make four 8 1/2" x 11 1/4" pages; all but the cover page with the portrait are blank. Lower corner crease to front cover; several small stains, mostly on the three blank pages. Presumably some sort of production proof for the Black Sparrow edition. Near fine. \$150

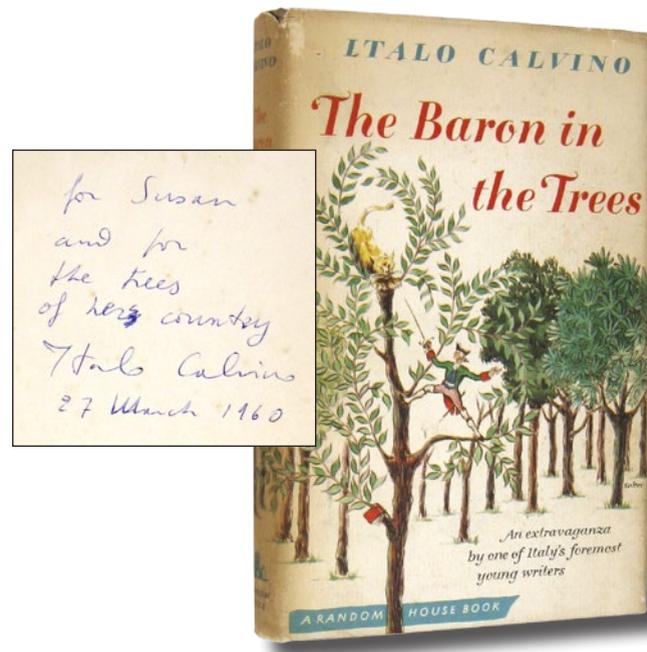


23. **BURROUGHS, John. John James Audubon.** Boston: Small, Maynard, 1902. One of 350 copies printed on large paper, this being the presumed dedication copy: inscribed by Burroughs "To Dr. Clara Barrus/ whose kind surgery and skillful midwifery helped bring this little Life into the world/ John Burroughs/ Aug. 29th 1902." Barrus met Burroughs in 1901 when she was a practicing physician and, though nearly half his age, for two decades she was his friend, secretary, traveling companion, (presumed mistress), and later his biographer and literary executor. *John James Audubon* is dedicated "To C.B.," the use of initials being the type of thing one does when married to someone else. Both the inscription, the dedication, and the fact that the Clara Barrus archives at Vassar include Barrus's notes and criticisms on this volume support the idea that Barrus played some part in producing this work. That role is made a bit amorphous by an asterisk in the inscription at "midwifery" that has been appended as "houghmangie" (this in an unknown hand). The word "houghmangie" is unknown to us, but "houghmagandie" is Scottish slang for sexual intercourse, usually outside of marriage. Two penciled corrections in text, apparently in Barrus' hand. Two facing pages with offsetting, several paper clip shadows, and one maple leaf laid in. Inscription page loose; spine label worn; still a very good copy, lacking a dust jacket. Burroughs on Audubon—two of the giants of American natural history—and perhaps the best possible copy. \$5000



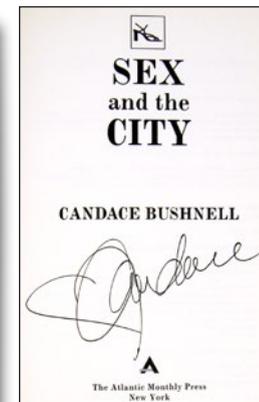
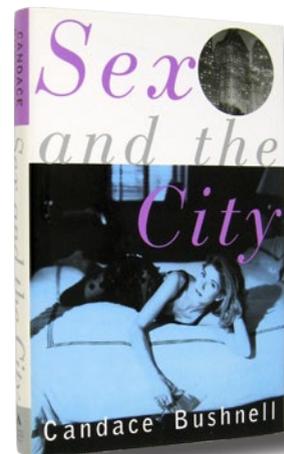


24. **BURROUGHS, John. *Waiting*.** (n.p.): (n.p.) (n.d.). ca. 1910-1921. A printed manuscript poem by Burroughs, his most famous, first published in *Knickerbocker* magazine in 1863, when Burroughs was 25; anthologized in Whittier's *Songs of Three Centuries* in 1875. At that time the poem had seven stanzas; over the years the weakest stanza (the sixth of seven) was dropped (by an unknown editor). "Waiting" appeared as the preface to Burroughs' *Light of Day* in 1900 with six stanzas, but even so the fifth stanza continued to trouble him. According to the Clara Barrus biography *Our Friend John Burroughs*, published in 1914, "a few years ago" Burroughs occasionally substituted a new fifth stanza, beginning, "The law of love binds every heart..." (Later renditions have this line reading "The law of love threads every heart.") But that too failed to satisfy him, and future renditions would have the original six (of seven) stanzas. This broadside has the six stanzas, with the short-lived "binds every heart" fifth stanza; it is printed in Burroughs' holograph, with an original water color of tree branches, and it is inscribed by Burroughs, for Barnard C. Connelly, and dated Feb. 9, 1921, the month before Burroughs' death. 7" x 9 3/4", bevel-edged on three sides; previously framed and sunned over most of the page; staining to two margins, touching only the date. A very good copy. Although Burroughs wrote "considerable poetry as a young man" (his words, from *John Burroughs Talks*), "a time came when I wrote no more poetry and destroyed most of what I had done previously...I am practically a man of a single poem." We have found reference to a smaller (4 1/2" x 6") leaflet of this poem being done earlier, by Alfred Bartlett, but have found no record of the printing history of this variation. \$1750



25. **BUSHNELL, Candace. *Sex and the City*.** NY: Atlantic Monthly (1996). Her first book, a collection of her "Sex and the City" columns for *The New York Observer*, which humorously recounted her own and her friends' dating experiences. Later adapted into a popular and long-running television series. As a first book, this reportedly had a modest first printing of 5000 copies; the (later) TV series is what catapulted the book and its author to fame and celebrity. Signed by the author. Fine in a fine dust jacket. \$250

26. **CALVINO, Italo. *The Baron in the Trees*.** NY: Random House (1959). An early American publication of one of the most inventive Italian writers of the postwar period. This copy is inscribed by Calvino to Susan Cheever: "For Susan and for the trees of her country/ Italo Calvino/ 27 March 1960." Calvino spent six months in the U.S. from 1959-1960, most of it in New York. Susan Cheever would have been 16 at the time of this inscription, presumably living with her family in Westchester, where her father, John Cheever, was writing stories about Italy for *The New Yorker*. The Cheevers had spent 1957 in Italy. Foxing to endpages; very good in a very good, spine-tanned dust jacket with tiny corner chips. Calvino inscriptions are uncommon, and good literary association copies like this one are extremely scarce. \$2000



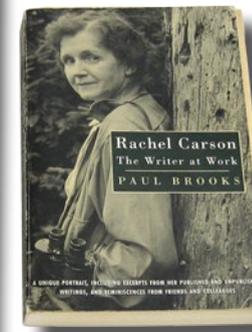
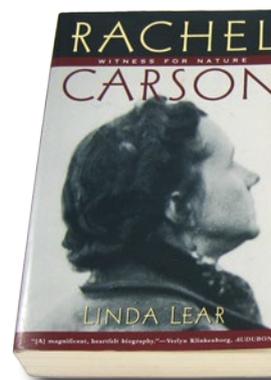
27. **(CARSON, Rachel). MATTHIESSEN, Peter. *Small Archive for Silent Spring*.** ca. 2000. In 2000, Peter Matthiessen provided a 13-page introduction to a new edition of Carson's 1962 environmental classic, *Silent Spring*, tracing her career as both a writer and an activist and alluding to parallels with his own career (not least of which, though he doesn't mention it, is that both writers won both the National Book Award and the John Burroughs Medal). This archive of seven books includes that edition of *Silent Spring* [London: Folio Society, 2000], which is fine in a fine slipcase, and six books on Carson from Matthiessen's own library, two of which seem to have been used by Matthiessen as partial source material, as follows:

- Brooks, Paul. *Rachel Carson: The Writer at Work*. San Francisco: Sierra Club (1989). Heavily annotated by Matthiessen throughout, most often with underlinings and asterisks and arrows and question marks, but also with marginal notes, beginning in the preface, which starts: "Rachel Carson was a very private person," to which Matthiessen has added, "but not humorless, see Everglades." The Everglades passage he refers to occurs on page 83, apparently indicating nonlinear or multiple readings of the text. Very good in wrappers. Laid in is a 2006 article by Rebecca Solnit about the three separate revolutions begun in the early 1960s by Carson, Betty Friedan and June Jacobs.
- Lear, Linda. *Lost Woods: The Discovered Writing of Rachel Carson*. Boston: Beacon Press (1998). With Matthiessen's underlinings, almost entirely in the first quarter of the book, in the introduction that speaks of Carson's character, and about up to the publication

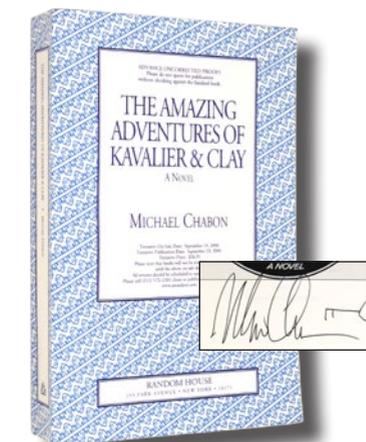
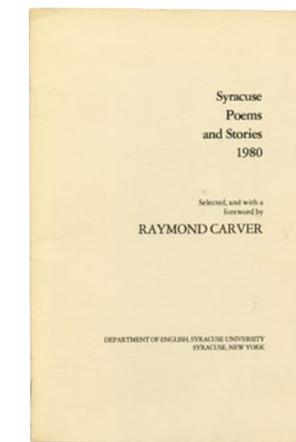
of her second book, *The Sea Around Us*. Near fine in a near fine dust jacket. A Peter Matthiessen bookplate was added to the front pastedown posthumously.

- Lear, Linda. *Rachel Carson: Witness for Nature*. NY: Owl Books (1998). Near fine in wrappers.
- *People of the Century*. (NY): Simon and Schuster (1999). Carson was one of the 100 Time/CBS News People of the Century, and Matthiessen wrote the 6-page essay on her, which served as an early draft for his *Silent Spring* introduction. This is Matthiessen's copy, with his check mark in the Contents, and his small change to the wording of one sentence as published. A note to Matthiessen from the editor is laid in. Fine in a near fine dust jacket.
- Matthiessen, Peter, ed. *Courage for the Earth. Writers, Scientists, and Activists Celebrate the Life and Writing of Rachel Carson*. Boston: Houghton Mifflin/Mariner (2007). Again, Matthiessen's own copy of this volume that he edited and for which he provided an 18-page introduction. This introduction is a reworked and updated version of his 2000 introduction for the *Silent Spring* edition above, to which he has added an Editor's Note that stresses both Carson's courage as a scientist and her talents as a writer. Near fine in wrappers.
- Souder, William. *On a Farther Shore: The Life and Legacy of Rachel Carson*. NY: Crown (2012). An advance copy in the form of tapebound sheets, with an acetate cover. Fine.

A unique collection, linking two of the most influential nature writers of the 20th century. For all: \$150

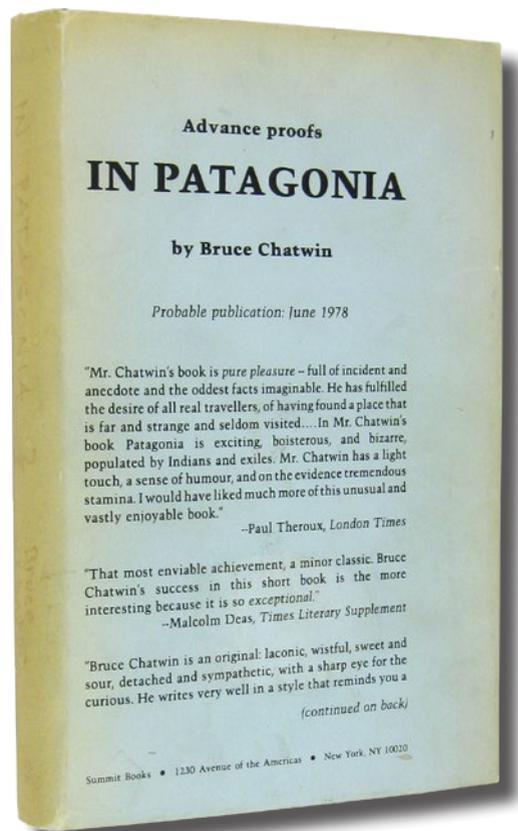
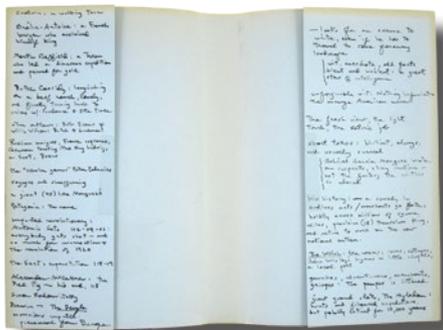


28. **(CARVER, Raymond). *Syracuse Poems and Stories 1980*.** Syracuse: Syracuse University (1980). Selected and with a two-page foreword by Carver. A small pamphlet issued in an edition of 300 copies; this copy is unnumbered. Previous owner name; covers mildly dusty. Near fine in stapled wrappers. A scarce item. \$175

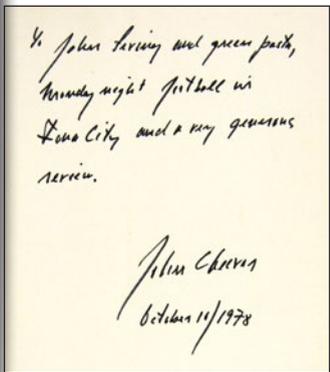
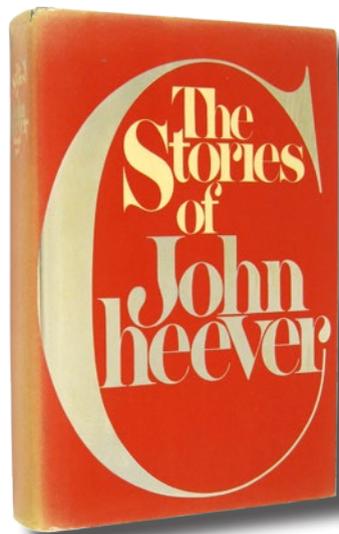


29. **CHABON, Michael. *The Amazing Adventures of Kavalier & Clay*.** NY: Random House (2000). The uncorrected proof copy of his Pulitzer Prize-winning novel about an artist who escapes from Nazi-occupied Prague and becomes involved in the Golden Age of comic books as World War II unfolds in the background. Signed by the author, with the drawing of a key. With the bookplate of the author's literary agency inside the front cover. Gentle corner creasing to some rear pages; near fine in wrappers. \$375

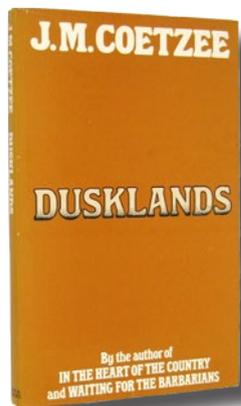
30. **CHATWIN, Bruce. *In Patagonia*.** London/NY: Jonathan Cape/Summit, 1977/1978. A hardcover advance proof copy of the American edition of Chatwin's first book, created from a first British edition, with the addition of a U.S. proof dust jacket, featuring quotes from British publications (including Paul Theroux, writing for the *London Times*). The British trade edition has had its free endpages excised and pasted over the pictorial pastedowns; and the photographs that graced the text of the British edition have also been excised, in keeping with the appearance of the American edition. This copy was obviously sent out and used for review: reviewer's marks and comments in text, and the blank jacket flaps have been filled with the reviewer's notes. The book, apart from the intended excisions and notes, is fine; the proof jacket (again, apart from the reviewer notes), is spine and edge-sunned, with the title and author handwritten on the spine, largely faded; overall near fine. An uncommon issue, presumably done prior to the issuance of an American proof copy and different from the U.K. first edition in ways that parallel the eventual U.S. edition (and U.S. proof). \$750



31. **CHEEVER, John. *The Stories of John Cheever*.** NY: Knopf, 1978. A massive volume, which includes all the stories from five of his six previous collections (*The Way Some People Live*—his first book, which he declined to reprint during his lifetime—being the exception) as well as four stories that had never previously appeared in book form. Inscribed by Cheever to John Irving in 1978, in the week prior to publication: "To John Irving and green pasta, Monday night football in Iowa City and a very generous review." Irving has said in an interview with *The Paris Review* that he and Cheever "were in a particularly ritualized habit of watching Monday Night Football together while eating homemade pasta" while at Iowa. Irving's review of *The Stories of John Cheever* had been published in *The Saturday Review* the previous month. In it, Irving says, "There is not only the wonder of finishing one good story after another, there is that cumulative weight, that sense of deepening, that I have formerly associated only with the consecutiveness of a true (and truly narrative) novel...John Cheever is the best storyteller living; he practices what he preaches better than any of us, and we believe him when he writes, 'We can cherish nothing less than our random understanding of death and the earth-shaking love that draws us to one another.'" Winner of the National Book Critics Circle Award and the Pulitzer Prize (for which,

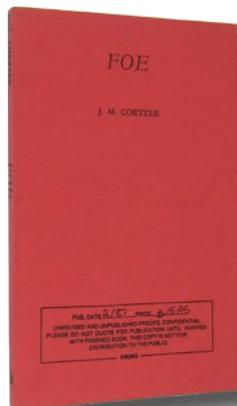
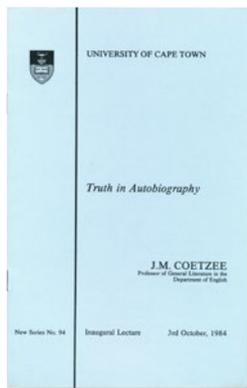


ironically, it beat out Irving's own *The World According to Garp*). Both *The Stories of John Cheever* and *The World According to Garp* won National Book Awards when published in paperback: *Garp* in 1980 and *Stories* in 1981. A little play to the text block; a near fine copy in a very good, spine-sunned dust jacket with a small chip at the crown. Card of Knopf publicity director laid in. A wonderful association copy of a landmark volume. \$2500

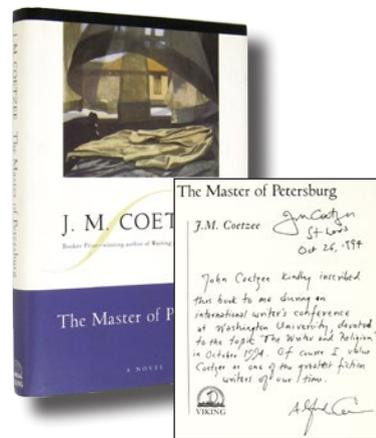


32. **COETZEE, J.M. *Dusklands*.** London: Secker & Warburg (1982). The first British edition of his first book, originally published in South Africa in 1974 and issued in the U.K. after the critical success of *In the Heart of the Country* and *Waiting for the Barbarians*. Two novellas, one of which deals with a researcher investigating the effectiveness of U.S. propaganda and psychological warfare in Vietnam. A fine copy in a near fine dust jacket with slight edge wear. \$125

33. **COETZEE, J.M. *Truth in Autobiography*.** (n.p.): University of Cape Town, (1985). Text of Coetzee's "Inaugural Lecture," delivered at the University of Cape Town on October 3, 1984. Printed as New Series No. 94. Six pages. The 1984 date of the lecture is printed on the front cover; the copyright date of the pamphlet (1985) is printed on page 6. Fine in stapled wrappers. Uncommon. \$250



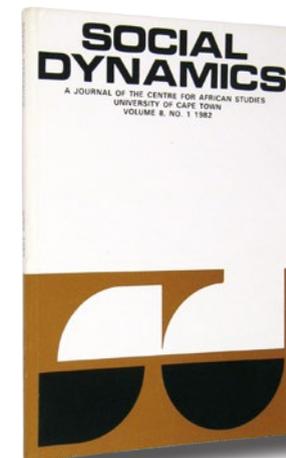
34. **COETZEE, J.M. *Foe*.** (n.p.): Viking (1987). The uncorrected proof copy of the first American edition. Fine in wrappers. \$40



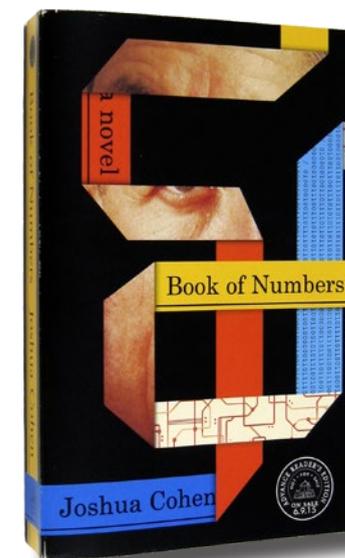
35. **COETZEE, J.M. *The Master of Petersburg*.** (NY): Viking (1994). The first American edition. Signed by Coetzee for the poet Alfred Corn and dated October 26, 1994 in St. Louis. Beneath Coetzee's dated and located signature, Corn has written: "John Coetzee kindly inscribed this book to me during an international writer's conference at Washington University, devoted to the topic 'The Writer and Religion' in October 1994. Of course I value Coetzee as one of the greatest fiction writers of our time. Alfred Corn." Corn was a visiting professor at Washington University at the time of the conference. A bit of spotting to the spine cloth, else fine in a fine dust jacket. Coetzee's signature is uncommon; the association is unique. \$400

36. **(COETZEE, J.M.). "Idleness in South Africa" in *Social Dynamics: A Journal of the Centre for African Studies, Volume 8, No. 1, 1982*.** Rondebosch: University of Cape Town, 1983. Thirteen page article. Note that the cover gives this a 1982 date; the copyright page states 1983. Two upper corners bumped; near fine in wrappers. \$65

37. **(COETZEE, J.M.). "A Poet in Prison" in *Social Dynamics: A Journal of the Centre for African Studies, Volume 11, No. 2, 1985*.** Rondebosch: University of Cape Town, 1986. A review by Coetzee of Breyten Breytenbach's *The True Confessions of an Albino Terrorist*, reprinted from *The New Republic*, 1985. Four pages. Note that the cover gives this issue a 1985 date; the copyright page states 1986. Upper corner bump; near fine in wrappers. \$65

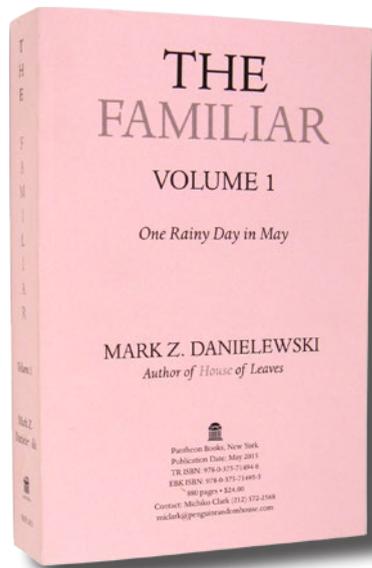


38. **COHEN, Joshua. *Book of Numbers*.** NY: Random House (2015). The advance reading copy of this extravagantly praised, massive novel of an internet-era ghost writer, which has drawn comparisons to the writings of Thomas Pynchon and David Foster Wallace. As is the case with most contemporary novels, the number of advance copies that circulate in printed form seems to have dropped significantly from pre-digital times. As this is written, this is the only advance copy of this title currently being offered for sale. Fine in wrappers. \$100



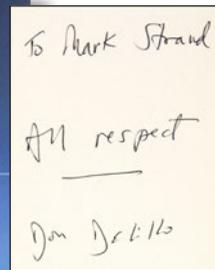
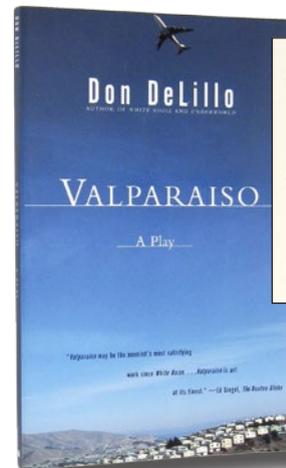


39. **(DALI, Salvadore). SHAKESPEARE, William. *Macbeth*.** Garden City: Doubleday, 1946. First thus, with illustrations by Salvadore Dali. This copy is signed by Dali with an original drawing on the half title: two figures gazing past the horizon at a crescent moon, dated in the year of publication. Joints well rubbed and backstrip splitting; just a good copy in a fair slipcase, but an attractive sketch. \$1500

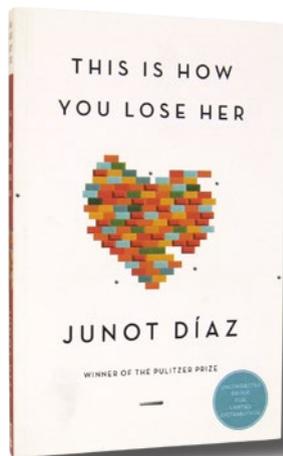


40. **DANIELEWSKI, Mark Z. *The Familiar, Volume 1: One Rainy Day in May*.** NY: Pantheon (2015). The uncorrected proof copy of the first volume in his projected 27 volume series, to be released at the pace of 2-3 volumes per year. In Volume 1, a 12 year-old epileptic girl sets out to get a dog and finds a kitten, an event foreshadowed as world-changing in the promotional copy. 880 pages, with his characteristic use of design and typeface. Danielewski had a bestseller with *House of Leaves* and a National Book Award nomination with *Only Revolutions*. A very small spine abrasion has taken out the "w" in the author's name; else fine in pink wrappers. The earliest issue of what promises to be an unprecedented series in modern American literature. \$150

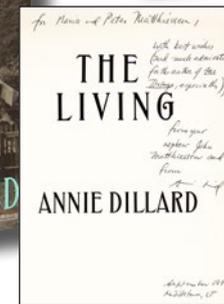
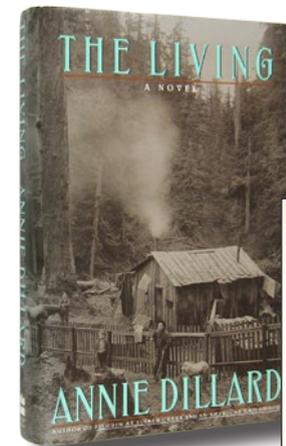
41. **DELILLO, Don. *Valparaiso*.** NY: Touchstone (2000). Inscribed by DeLillo to the poet Mark Strand, with "all respect." This is the first paperback edition of DeLillo's third play (although only his second produced and published in book form). Fine in wrappers. A nice association copy between a National Book Award-winning author, DeLillo, and a Pulitzer Prize winner, Strand. \$150



42. **DIAZ, Junot. *This Is How You Lose Her*.** NY: Riverhead, 2012. The advance reading copy of the Pulitzer Prize winner's third book, second story collection. Labeled "Uncorrected Proof for Limited Distribution," and in pictorial wrappers. Like the true uncorrected proof in plain printed wrappers, this advance reading copy is uncommon: there was an advance reading excerpt printing a single story that we've seen slightly more often. Fine. \$85



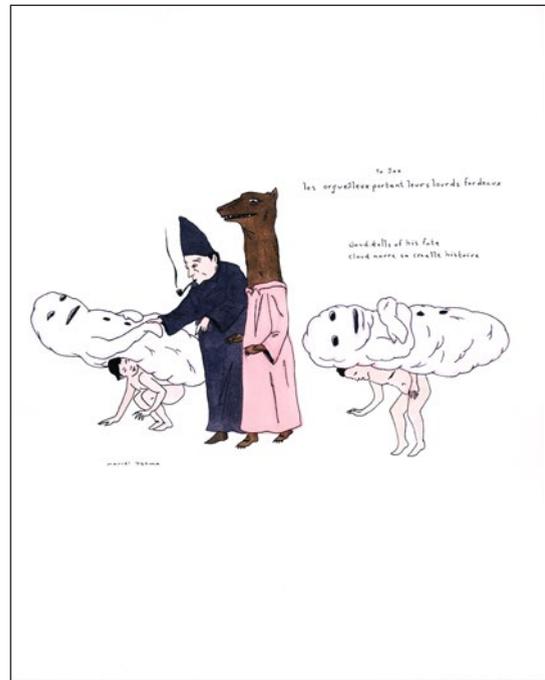
43. **DILLARD, Annie. *The Living*.** (NY): HarperCollins (1992). Her first novel, set in the Pacific Northwest of the nineteenth century. Inscribed by Dillard to Peter Matthiessen and his wife: "For Maria and Peter Matthiessen, with best wishes (and much admiration for the author of Far Tortuga, especially), from your nephew John Matthiessen and from Annie Dillard/ September 1993/ Middletown, CT." Small bump to upper board edge; near fine in a near fine dust jacket. \$550



44. **DOCTOROW, E.L. *World's Fair*.** NY: Random House (1985). The publisher's presentation edition of Doctorow's National Book Award-winning novel. Leatherbound, using sheets of the first edition. Signed by the author on a tipped-in leaf. Top edge gilt, silk ribbon marker bound in. Never issued for sale, presentation editions like this are usually prepared by the publisher for a small handful of people associated with the creation of the book. They seldom appear on the market. Trace rubbing to corners; else fine. \$750



45. **(Drugs). WASSON, Gordon R. and HOFFMANN, Albert. *Botanical Museum Leaflets, Vol. 20, No. 6*.** Cambridge: Harvard, 1963. Includes Albert Hoffmann's "The Active Principles of the Seeds of *Rivea Corymbosa* and *Ipomoea Violacea*," which in part recounts his discovery of LSD twenty years earlier. Also includes R. Gordon Wasson's "Notes of the Present Status of *Ololiuhqui* and the Other Hallucinogens of Mexico." A landmark pair of publications in both the development of contemporary knowledge of psychoactive drugs and, not incidentally, in their availability to the 1960s counterculture and its use of psychedelics. Wasson's account elaborates on his earlier writings on psychedelic drug use among the ancient Aztecs and contemporary Mazatecs in religious rituals, and Hoffmann's paper describes his analysis of the chemical structure of the hallucinogen, which enabled it to be extracted and synthesized. Mild edge darkening near the spine; near fine in stapled wrappers. Dated November 22, 1963—the day of President Kennedy's assassination. \$300



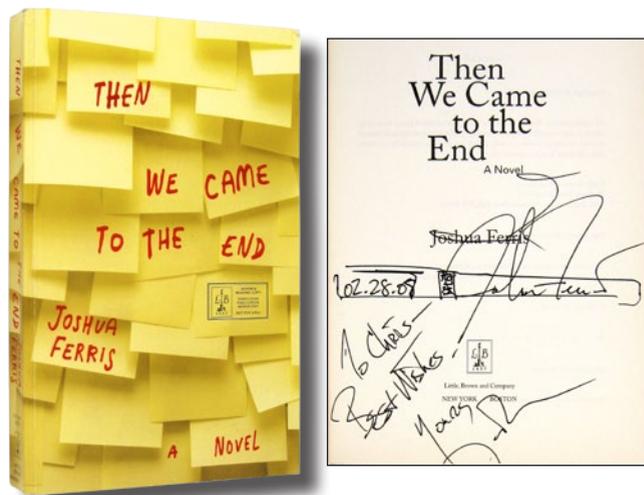
46. **DZAMA, Marcel. "Cloud Tells of His Fate."** Undated. Original ink and watercolor image, signed by the artist. Additionally inscribed by Dzama (in French): "the proud bear their heavy burdens." Below the line (title?) "cloud tells of his fate," a similar line is written, in French: "cloud tells his cruel story." Two clouds (albeit with Dzama's snowmen buttons), each being borne by a small naked figure past a wolf (in a dress) and a pipe-smoking human shaking one of the cloud's hands. 8 1/2" x 10 1/2". Fine. \$2500



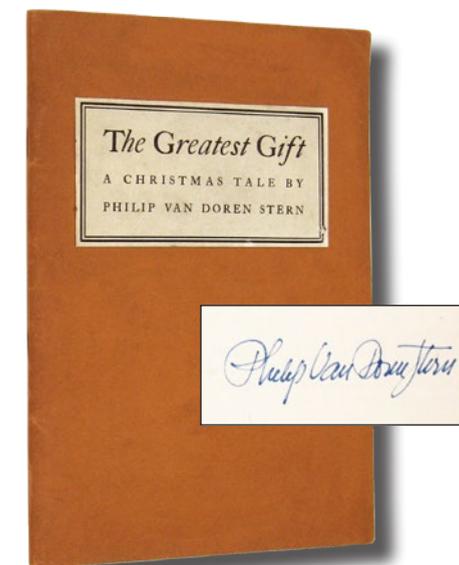
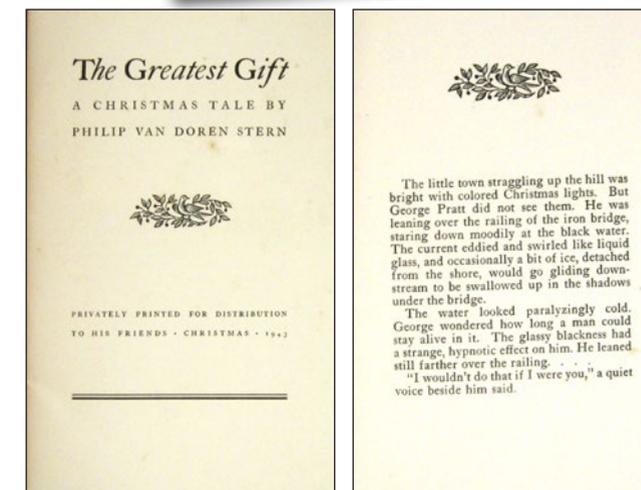
47. **FEIFFER, Jules. *Original Ink and Watercolor Portrait*.** 2012. An ink and watercolor portrait by Feiffer of his friend, the author Peter Matthiessen, cast in a decidedly Fred Astaire-like pose. Signed by Feiffer in 2012. Additionally inscribed by Feiffer: "For Peter -- on his birthday - Dance on! -- Jules." Matthiessen would have been 85. 14 1/2" x 17". Tiny marginal stain lower edge and some light creasing in the white space. Near fine, in a hand-addressed envelope. \$1750

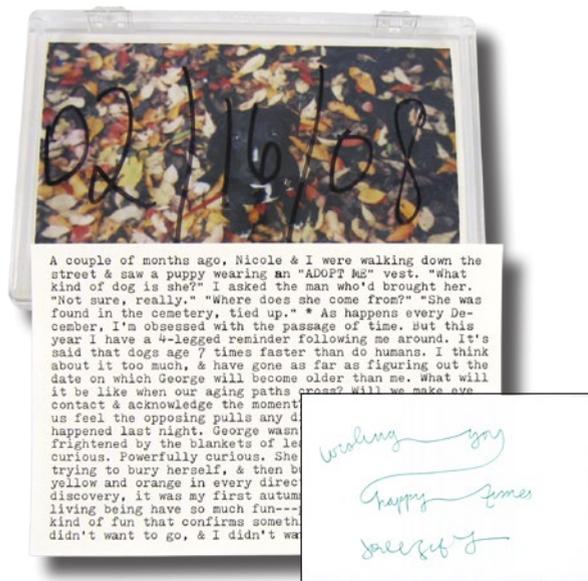
48. **FERRIS, Joshua.** *Then We Came to the End.* NY: Barer Literary [c. 2007]. Velobound typescript of his first novel, apparently produced by his literary agency. 389 double-spaced, double-sided pages, photo-reduced to 6 1/4" x 9" and given an acetate cover. A finalist for the National Book Award. His third novel, *To Rise Again at a Decent Hour*, was short-listed for the 2014 Man Booker Prize. Dampstaining to rear cover and part of the last few pages. Casual comparison with the published book reveals substantial textual variations between the two: a full paragraph has been removed from the beginning of the second section of the book, "Returns and Departures," and the final paragraph of the novel has been completely rewritten. A glimpse at the evolution of one of the most highly praised debut novels of the year, by an author whose writings have continued to fulfill the promise of this first book. Near fine. \$250

49. -. Same title, the advance reading copy. NY: Little Brown (2007). Inscribed by the author in 2008. One page corner turned; near fine in wrappers. Uncommon in the advance issue, especially signed. \$200

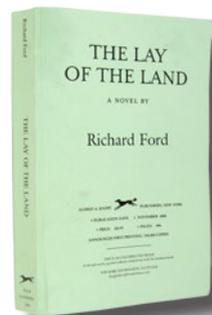


50. **(Film).** **VAN DOREN STERN, Philip.** *The Greatest Gift [It's a Wonderful Life].* Self-Published, 1943. The story that became the film *It's a Wonderful Life*. Van Doren Stern wrote the story in 1939; unable to get it published, he had it privately printed as a chapbook, in an edition of 200, as a gift for his friends at Christmas, in 1943. Signed by the author. Initially purchased by RKO Pictures as a vehicle for Cary Grant, *The Greatest Gift* went through three unsatisfactory scripts before being shelved by RKO and then sold to Frank Capra's production company. Capra's 1946 movie was nominated for six Academy Awards, including Best Picture, Best Director, and Best Actor, but won only the Technical Achievement Award for the simulation of falling snow. A 19-page story, featuring George Pratt (Bailey in the film), Clarence, Mary, and George's (deceased) brother. Remarkable for how much of the familiar feeling of the film is conveyed in the short story, and equally remarkable how true the film stayed to the intent of the story. Handling apparent to covers, else near fine in stapled wrappers. There was a book publication in 1944, and a later publication at the Capra film, but the original edition is extremely scarce: the two primary online auction records show no copy appearing at auction as far back as their records go (the 1970s); OCLC WorldCat identifies only 7 libraries as holding a copy of the original edition. \$15,000



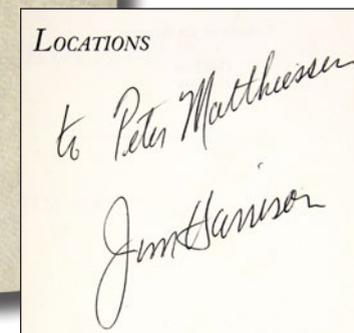
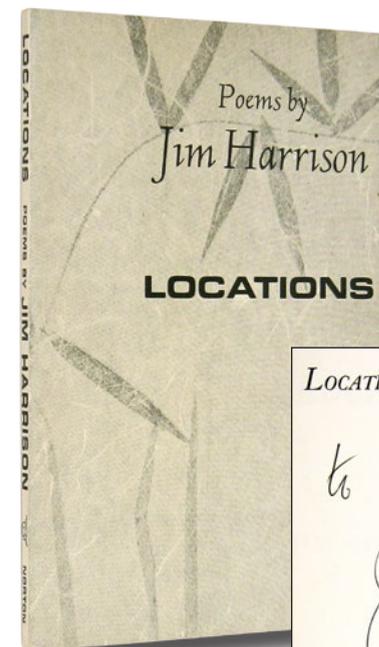


51. **FOER, Jonathan Safran. "02/16/08."** ca. 2008. A very short, autobiographical story by Foer about his then-wife, Nicole Krauss, and he adopting a stray puppy they named George (after George Plimpton, who died that same week). Typed by Foer on a 6" x 4" card and placed in a clear plastic case of the same size, back to back with a photograph of the puppy George. "02/16/08" is written on the outside of the box. Signed by Foer on the back of the story, with the sentiment, "Wishing you happy times." Part of the plastic clasp of the box is broken, so the box doesn't snap closed, else all elements fine. An interesting work by an author whose first published book, *A Convergence of Birds*, was inspired by the artist Joseph Cornell and his boxed artworks. \$300

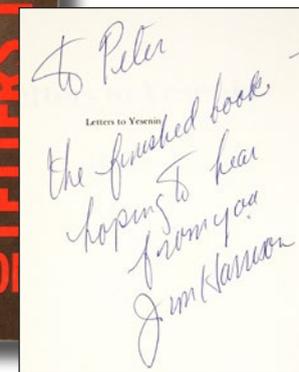
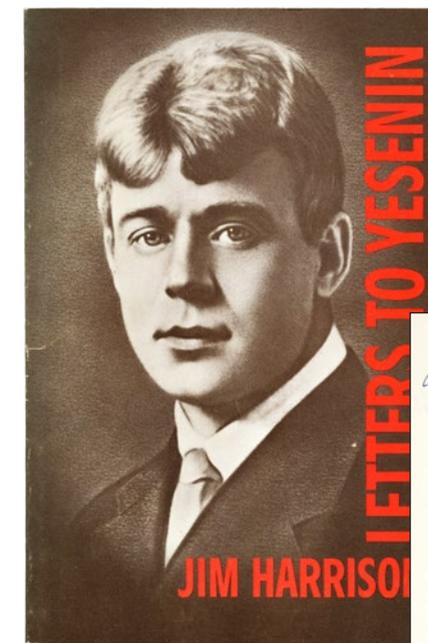


52. **FORD, Richard. *The Lay of the Land*.** NY: Knopf, 2006. The uncorrected proof copy (not the far more common advance reading copy) of the third book in Ford's four-book series featuring Frank Bascombe; the preceding book, *Independence Day*, won the Pulitzer Prize. Four pages marked in the text, with the final page listing three of these marked pages. The reader (reviewer?) appeared most interested in Ford's stated parallels between novelists and realtors. Cocked, with several stains to the light green wrappers. A very good copy of a scarce proof. \$250

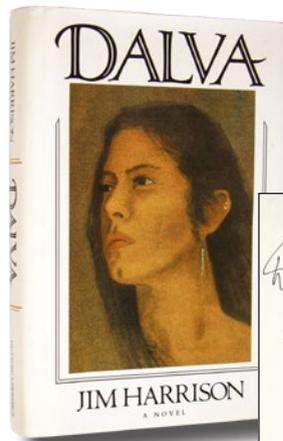
53. **GINSBERG, Allen. *Plutonische Ode/Plutonian Ode*.** Heerlen: Uitgererij (1980). A bilingual edition (English/Dutch), with translation by Simon Vinkenoog. One of 1000 copies, of which 100 numbered copies were signed by the author and the translator; this copy is unnumbered but is signed by Ginsberg in 1981. *Plutonian Ode* was privately printed in 1978; the City Lights edition was published in 1982. Mild edge rubbing and slight splaying to the front cover; near fine in stapled wrappers. \$250



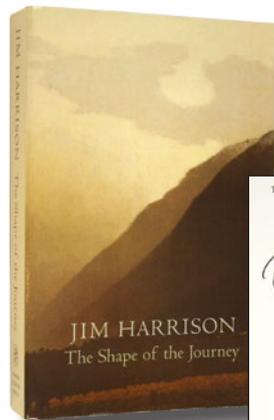
54. **HARRISON, Jim. *Locations*.** NY: Norton (1968). Harrison's second collection of poetry. Inscribed by the author: "To Peter Matthiessen/ Jim Harrison." Harrison and Matthiessen began their friendship around this time, and remained close friends until Matthiessen's death in 2015: the Peter Matthiessen archive probably has more letters from Harrison in it than from any other individual, writer or otherwise. This is the issue in wrappers; near fine. \$500



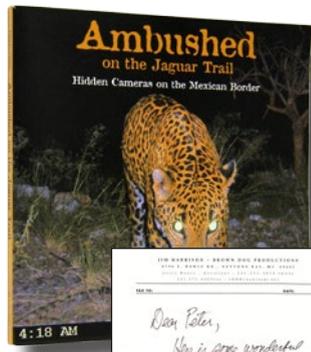
55. **HARRISON, Jim. *Letters to Yesenin*.** Fremont: Sumac (1973). Another early collection of poems by Harrison, published by the press that grew out of the literary magazine that he and Dan Gerber had co-founded, *Sumac*. Inscribed by the author to Peter Matthiessen: "To Peter/ the finished book - hoping to hear from you/ Jim Harrison." Harrison had sent Matthiessen unbound sheets of the poems while the book was in progress, which the inscription alludes to. Very good in wrappers. \$750



DALVA
To Maria & Peter
with my deepest admiration
& regard
from Jim
4/88



THE SHAPE OF THE JOURNEY
Jim Harrison
To my friend
Peter
from
Jim



Dear Peter,
Here is some wonderful
local color, another
reason to live here
besides birds!
Jim

56. **HARRISON, Jim. Dalva.** NY: Dutton (1988). A novel told from the point of view of a pioneer woman and by consensus one of Harrison's best books, which effectively put the lie to the stereotype of him as a writer of testosterone-laced macho male fantasies and firmly established him as a writer of enormous sensitivity and vision. Inscribed by Harrison to Peter Matthiessen and his wife: "To Maria & Peter/ with my deepest admiration & regard/ from Jim [doodled self caricature]/ 4/88." Mild splaying to boards; near fine in a very good dust jacket. \$450

57. **HARRISON, Jim. The Shape of the Journey.** (Port Townsend): Copper Canyon (2000). The first paperback edition of these new and collected poems. Inscribed by the author to Peter Matthiessen: "To my friend Peter/ from Jim [with doodled self-caricature]." Near fine in wrappers. \$150

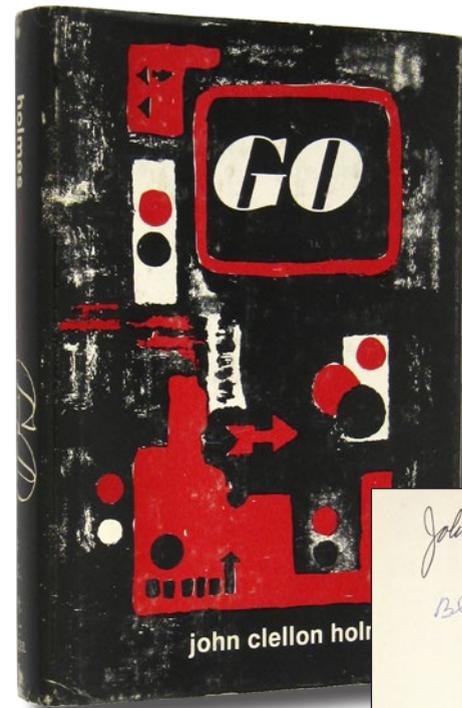
58. **(HARRISON, Jim). CHILDS, Jack L. and Anna Mary. Ambushed on the Jaguar Trail.** Tucson: Rio Nuevo (2007). Photographs of wildlife taken by remote sensor cameras along the U.S.-Mexico border. Laid in is an autograph note signed by Harrison to Peter [Matthiessen]: "Dear Peter, Here is some wonderful local color, another reason to live here besides birds! Jim." Harrison lives in Patagonia, Arizona. Folded in thirds; on Harrison's Brown Dog production fax stationery. Small smudge; near fine. The book is fine in wrappers. \$250

59. **HOLMES, John Clellon. Go.** Mamaroneck: Appel, 1997. The 25th anniversary edition of his first book, widely considered the first novel of the "Beat generation," the original predating Jack Kerouac's *On the Road* by 5 years. Signed by Holmes, Allen Ginsberg, Gregory Corso and Herbert Huncke and with a rambling two-page inscription by Peter Orlovsky. Holmes's book deals with a "group of young people whose lives are frenetic and...are driven by a craving for excess. Their long nights involve liquor and marijuana, with the beat of bebop in the background." A seminal novel of postwar American youth, which helped set the parameters of rebellion and cultural revolt over the next twenty years. Trace shelf wear, still a fine copy in a near fine dust jacket with a bit of rubbing to the spine and one internally mended edge tear on the lower rear panel. A unique copy, signed by a number of the key figures of the Beat movement, all of them now gone. \$1500

To meet you
Dec 10, 1990
Let's do it
on 51) do do it
See you then
Herbie
I Love
So does my
mother -

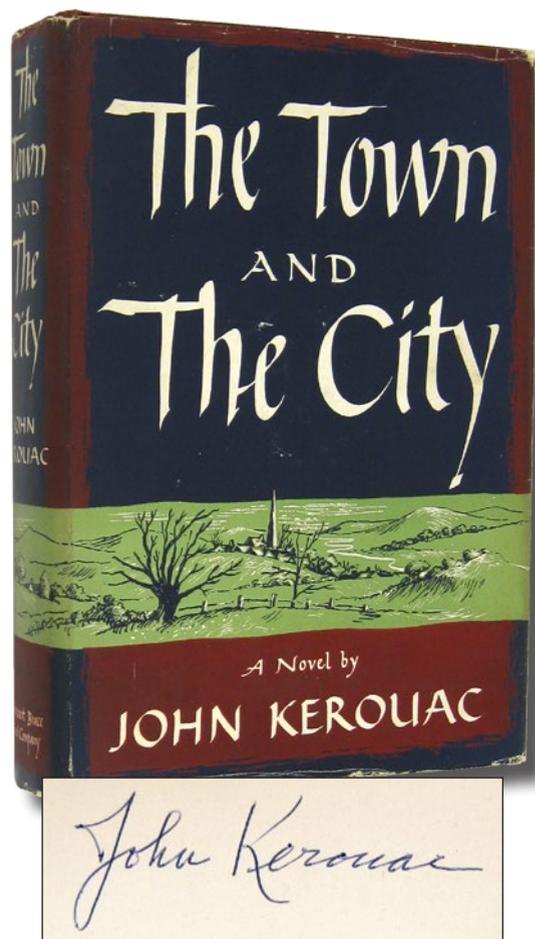
So nice to see you
Dec 10, 1990
1900 in # The hot
Riv
From 14 st to
Brook)

GO
"Where did the Mic
Come in" Gregory
Pe. mds)
Peter mds)
1993

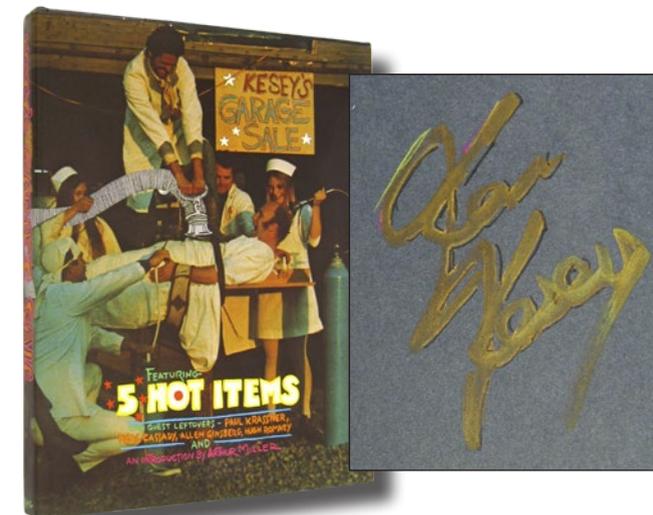


John Clellon Holmes
Blessed blessed
John Holmes
Allen Ginsberg
Herbert Huncke
Hello Herbie -
see you in the the
East River 14 st
East River 14 st

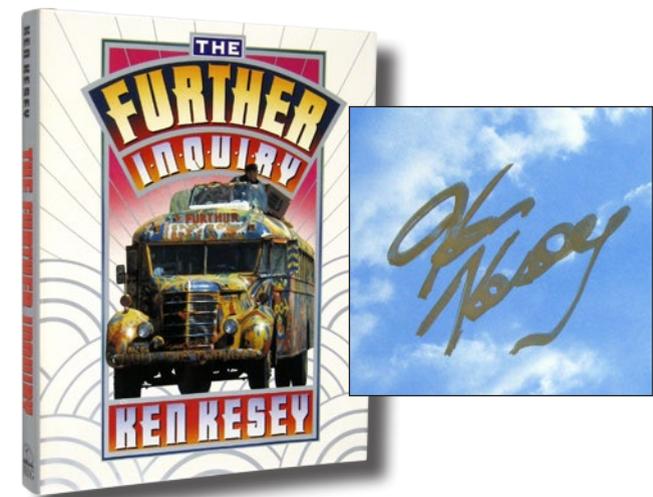
60. **KEROUAC, Jack.** *The Town and the City*. NY: Harcourt Brace (1950). His first book, a novel published seven years before *On the Road* and the only book Kerouac published using his given name, John, rather than the more casual "Jack" under which his Beat novels were published. This copy is signed "John Kerouac." An early signature, as he later also signed his books "Jack Kerouac." Kerouac later dismissed this novel as "dead": he came to consider the carefully crafted style to be artificial, and in opposition to the more free-flowing, jazz-inspired, improvisational writing of *On the Road* and his later books. *The Town and the City* is a partly autobiographical novel and as such can be viewed in the context of Kerouac's later books, which together comprised the "Duluoz sequence"—a series of semi-autobiographical narratives which he considered to be the literal truth of his life, altered into "fiction" by the demands of publishers. While *The Town and the City* is not as self-consciously experimental as *On the Road*, it shows Kerouac's literary antecedents—it is reminiscent of Thomas Wolfe—and gives a clear indication that he saw himself as a writer long before he became a cultural icon. Tiny bookstore stamp lower front flyleaf; faint cup ring and spotting to boards; a near fine copy in a near fine dust jacket but for a light stain chiefly visible on rear flap and verso. \$6500

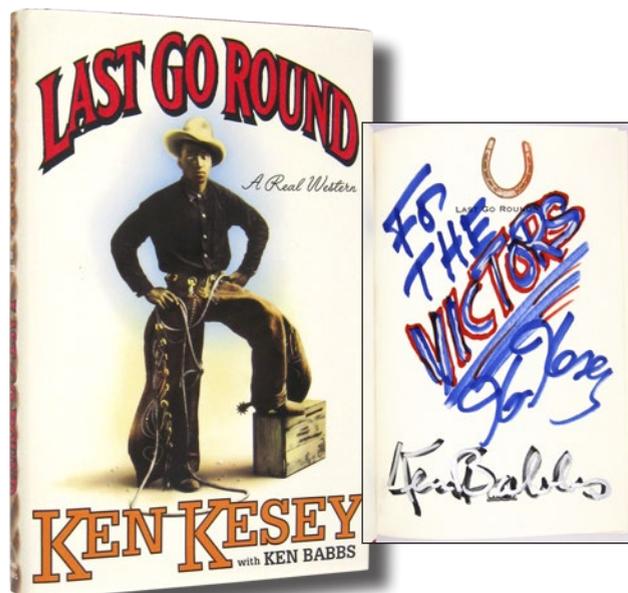


61. **KESEY, Ken.** *Kesey's Garage Sale*. (NY): (Viking)(1973). The hardcover issue of this collection of shorter pieces, spanning the years of the Sixties, when Kesey's activities moved far from the strictly literary path he had been on when he wrote his first two novels. Signed by the author. Heavily illustrated with sketches by Kesey, photographs, etc. Introduction by playwright Arthur Miller. Small stain on half title (perhaps from the gold pen Kesey used for signing), else fine in a fine dust jacket. \$250

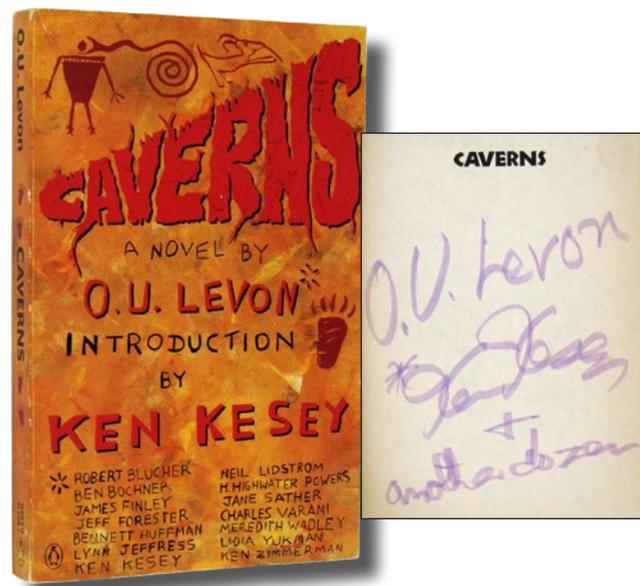


62. **KESEY, Ken.** *The Further Inquiry*. (NY): Viking (1990). An account of Kesey's famous bus trip with the Merry Pranksters in 1964, written in the form of an imaginary "trial" of the spirit of Neal Cassady—holy fool and avatar or con man extraordinaire? Cassady was the driver of the bus, and a charismatic figure who inspired and sometimes intimidated the mostly younger people who surrounded him. He had been Jack Kerouac's sidekick on the journey that inspired Kerouac's novel *On The Road*, and was thus already a legend by the time of the bus trip. Small quarto, multi-colored pages, heavily illustrated with photographs including many of Cassady, and a "flip-book" moving picture of Cassady at the lower corner of the pages. Signed by Kesey. Upper outer corner bumped, else fine in a fine dust jacket. \$125



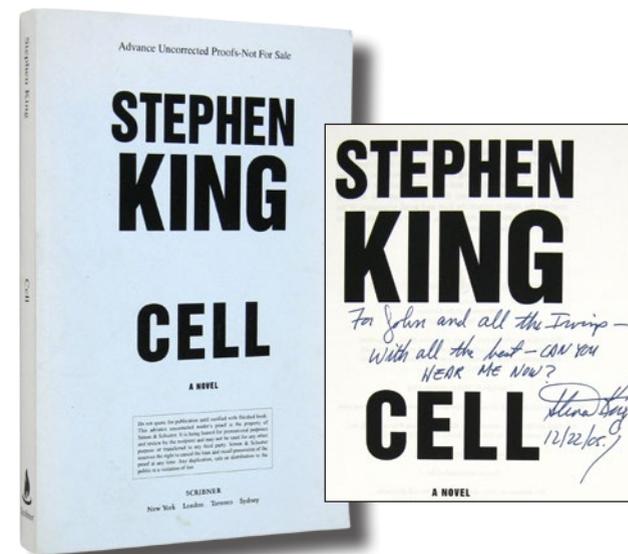


63. **KESEY, Ken. *Last Go-Round*.** (NY): Viking (1994). Co-written with his friend and former Merry Prankster, Ken Babbs. A humorous, well-received novel of a black cowboy and rodeo star at the turn of the century, based on a true story, and combining history, humor, legend and contemporary political and ethical awareness, somewhat in the manner of Larry McMurtry's novels of the Old West, such as *Lonesome Dove*. Signed by both Kesey and Babbs. Kesey has added, in multi-colored capital letters: "FOR THE VICTORS." Fine in a fine dust jacket. \$100

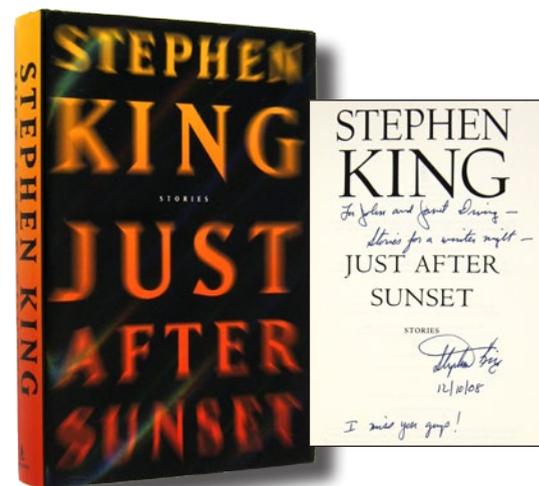


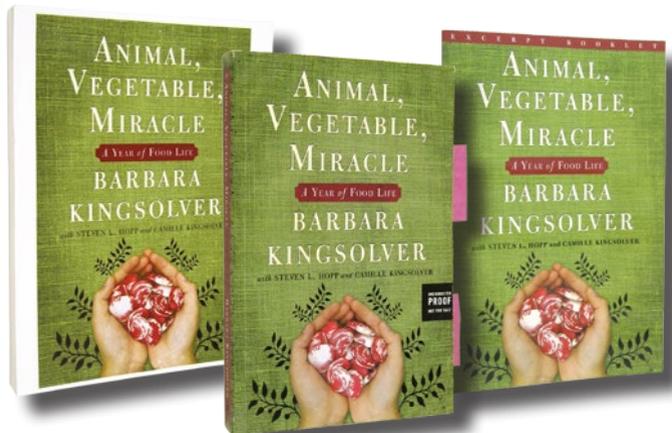
64. **(KESEY, Ken). LEVON, O.U. *Caverns*.** (NY): Penguin (1990). A collaborative novel written by Kesey and the students in his writing class at the University of Oregon. The "author's" name is "U[niversity of] O[regon] Novel," backwards. Kesey wrote an introduction explaining the process of writing the novel, and he participated in the creation of the novel, as did his students. An iconoclastic project, not surprisingly. Signed by Kesey as "O.U. Levon/ *Ken Kesey & another dozen." Age-toning to pages, near fine in wrappers. \$100

65. **KING, Stephen. *Cell*.** NY: Scribner (2006). The uncorrected proof copy of this apocalyptic novel that posits that a signal sent out over the global cell phone network turns all the cell phone users into mindless, vicious killers, precipitating the end of civilization. Inscribed by King to author John Irving and his family: "For John and all the Irvings -- with all the best -- CAN YOU HEAR ME NOW? Stephen King/ 12/22/05." King's inscription alludes to the Verizon cell phone ads that asked "Can you hear me now?" which is also one of the epigraphs for the book. An excellent association copy between two of the most popular American writers of the last 40 years, both of them New Englanders, although different in most other ways. An uncommon proof, and Stephen King association copies are extremely scarce. Near fine in wrappers. \$1750



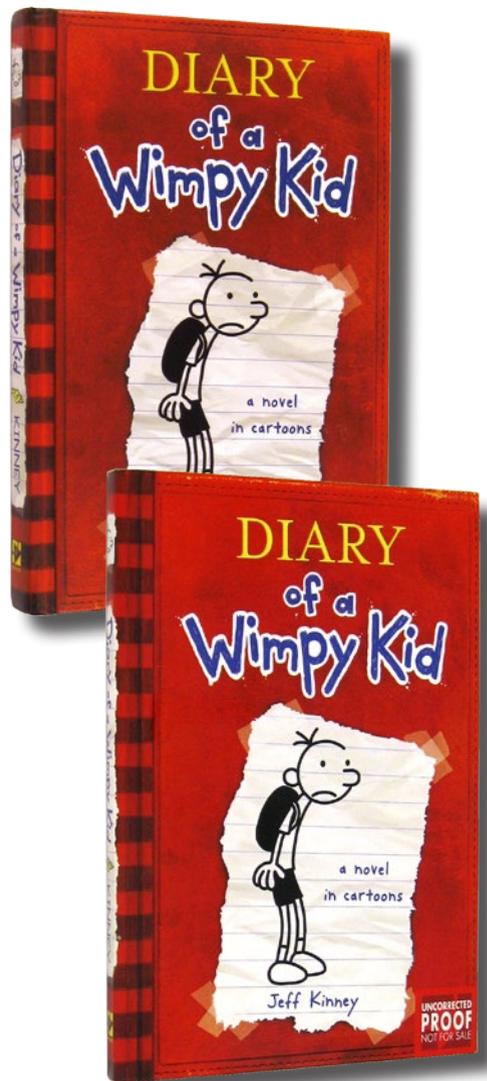
66. **KING, Stephen. *Just After Sunset*.** NY: Scribner (2008). King's fifth collection of short fiction, and his first in six years. King had just edited *Best American Short Stories 2007* and he said the process of reading hundreds of stories for that anthology rekindled his interest in writing stories, and he produced the ones in this collection. Inscribed by King to John Irving and his wife: "For John and Janet Irving - Stories for a winter night - Stephen King/ 12/10/08/ I miss you guys!" A bit of handling evident to boards; near fine in a fine dust jacket. A remarkable association copy between two highly popular, and highly literary, writers. \$1000



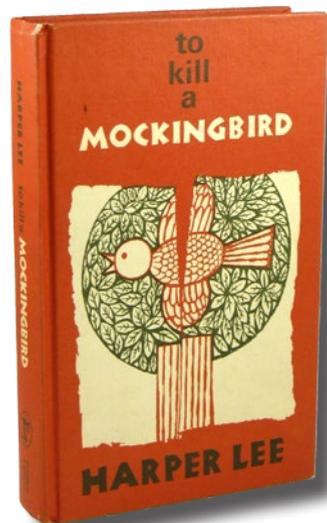


67. **KINGSOLVER, Barbara. *Three Advance States of Animal, Vegetable, Miracle*.** (NY): HarperCollins (2007). Nonfiction by the prolific and bestselling author of *The Bean Trees* and *The Poisonwood Bible*, among others: a narrative of her family's quest to spend a year eating local food. This lot includes the advance reading copy (marked "uncorrected proof"); the advance excerpt, printing the first chapter, "Called Home"; and a photocopied typescript of the book: 477 unbound pages, double-spaced and double-sided, printed out in varying fonts, as is the published version (although not the same fonts), but exhibiting textual variations from the final text. The typescript was presumably issued in very small quantities: this copy was sent to the nonfiction buyer for one of the two largest retail book chains in the U.S. at the time of publication. One tiny corner crease to the rear cover of the ARC; else fine in wrappers; the excerpt is fine in stapled wrappers; the typescript is fine. \$250

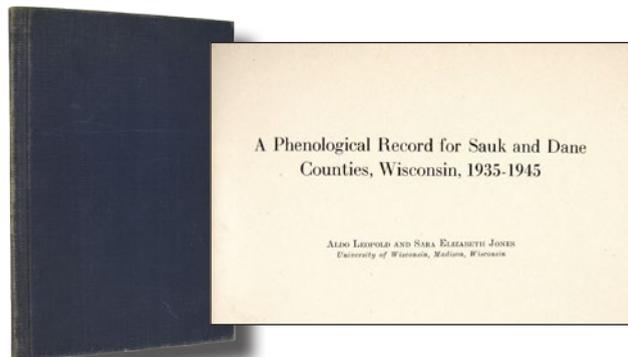
68. **KINNEY, Jeff. *Diary of a Wimpy Kid*.** NY: Amulet Books (2007). Both the first edition and the advance reading copy (marked "uncorrected proof") of the first book in the *Wimpy Kid* series, now at nine books (and counting) and three films (and counting), with 150 million books in print. The ninth book in the series was the second bestselling book of 2014, despite only being published in November; it sold more than 1.5 million copies in less than two months. Overall, the series has sales figures that outshine those of any other in recent years outside of the Harry Potter series. Kinney, a self-described failed cartoonist, spent eight years writing his novel in cartoons as a satiric nostalgic piece for adults; he was discovered at a comic book convention by an editor from Abrams books (of which Amulet is an imprint) who told Kinney his book was about to become a kids' book. The book is fine in pictorial boards, but for a thumb-sized corner chip on page 125, now laid in. The advance reading copy is fine in wrappers, and lays out the marketing plan for "Ages 8 and up." The first printing of the first book in this popular series is very uncommon now; the advance prepublication issue is even more so. No copies of either issue are currently listed online, and we have not seen any listed since we have been checking, more or less for the past year. Very scarce early issues of a first book, when the publisher had no inkling that the book would succeed, let alone provide an ongoing series of bestsellers. \$1500



69. **(KRAKAUER, Jon). ALBANOV, Valerian. *In the Land of White Death*.** [NY]: [Modern Library][2000]. An advance copy of the first English-language edition of Albanov's 1917 account of being one of two survivors of the ill-fated Brusilov Expedition of 1912, which attempted to chart an Arctic route from the Atlantic to the Pacific. After the ship had been locked in polar ice for eighteen months, Albanov, the navigator and 13 others set out by sledge and kayak on a four-month quest to find civilization. Only he and one companion survived; the ship has never been found. This edition has a preface by Krakauer, which is included in this advance copy in typescript form. *Together with* a laid in two-page promotional letter, signed by both Krakauer and the publisher. 8 1/2" x 11" tapebound sheets with an acetate cover. Fine. \$350



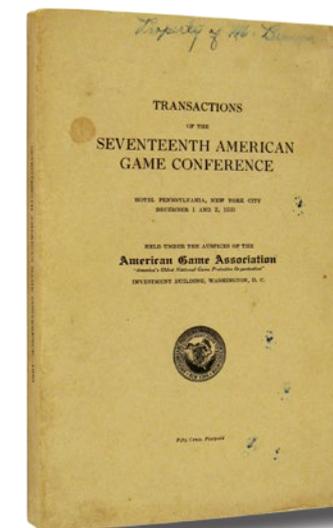
70. **LEE, Harper.** *To Kill a Mockingbird.* Toronto/Montreal: McClelland & Stewart (1965). The first Canadian edition, published five years after the American edition, a huge bestseller that had sold five million copies before this edition came out, in addition to having won the Pulitzer Prize and having been made into an Academy Award-winning movie. This edition was intended to be used as a textbook and has 15 pages of questions for study at the back of the book. Small ink price on the front pastedown and a 1" strip cut from the top of the front flyleaf, likely excising an owner name. Modest foxing to page edges and end pages; trace corner wear. Still about near fine in pictorial boards, without dust jacket, presumably as issued. Uncommon in collectable condition. \$750

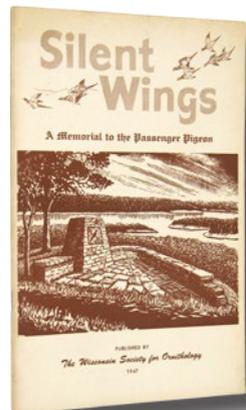


71. **LEOPOLD, Aldo and JONES, Sara Elizabeth.** *A Phenological Record for Sauk and Dane Counties, Wisconsin, 1935-1945.* Madison: University of Wisconsin, 1947. The first separate appearance; reprinted from *Ecological Monographs*, January, 1947. 40 pages of phenological records and reporting covering a decade of wild plants, birds, and mammals of the region. Leopold died in 1948, and *A Sand County Almanac* was published posthumously in 1949. The first paragraph of the introduction of this title is (with one change) the first paragraph of the "January Thaw" section of *A Sand County Almanac*. Bound in blue buckram, this copy is from the library of Joe Hickey, author of *A Guide to Bird Watching*, who met Leopold in 1941; took over Leopold's teaching duties in Wisconsin's Department of Game Management upon Leopold's death; and helped to organize the posthumous publication of *A Sand County Almanac*. Rubbing to boards; offsetting to front pastedown from a 1980 newspaper article laid in (presumably by Hickey) about the historic dates (1852 on) when Wisconsin's lakes close (i.e. ice over). A very good copy, without dust jacket. Scarce. \$450

72. **LEOPOLD, Aldo.** *Parts.* [Bloomington]: Brown Trout Press (1997). A limited edition miniature fine press book. One of 75 copies, signed by the printer, Paul Brown. The paper is Johannot; the type was handset in News Gothic; and the images were printed with photopolymer plates (plus one U.S. postage stamp featuring the California condor, which had become extinct in the wild in 1987). In *A Sand County Almanac*, Leopold wrote "To keep every cog and wheel is the first precaution of intelligent tinkering." The text as printed here, and attributed to Leopold, is "The first rule of intelligent tinkering is to save all the parts." This later version was crafted by biologist and ecologist Paul Ehrlich, author of the 1968 book *The Population Bomb*, writing in a 1971 *Saturday Review* article and quoting (or eloquently misquoting) Leopold. 3" x 2 1/4". Fine. A copy of the *Saturday Review* is included. \$150

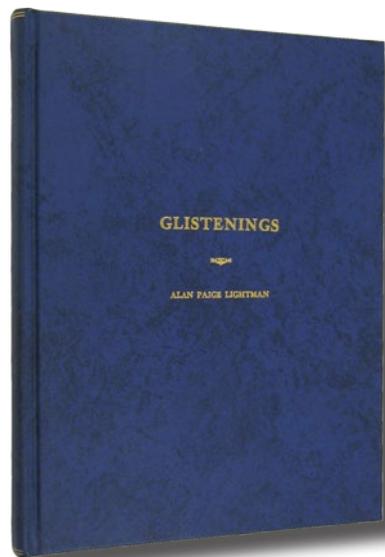
73. **(LEOPOLD, Aldo).** "The American Game Policy in a Nutshell" in *Transactions of the Seventeenth American Game Conference*. Washington, DC: American Game Association, 1930. Leopold was Chairman of the American Game Policy Committee, and here he makes an impassioned plea for action over inaction, even amid opposing opinions on how to proceed. Three pages by Leopold, in just over 300 pages. An early appearance in print for Leopold, preceding his first book, the 1931 *Report on a Game Survey of the North Central States*, published by the American Game Association. "Property of M. Brown" declared three times, including the front cover. Minor staining and small abrasions; a very good copy in wrappers. \$150





74. **(LEOPOLD, Aldo).** *“On a Monument to the Pigeon” in Silent Wings: A Memorial to the Passenger Pigeon.* (Milwaukee): The Wisconsin Society for Ornithology, 1947. A 42-page booklet serving as a “Memorial to the Passenger Pigeon,” on the occasion of the last passenger pigeon killed in Wisconsin and the unveiling of a monument to the species. Leopold is one of four contributors. Collected, in different form, in *A Sand County Almanac*. Near fine in stapled wrappers. \$150

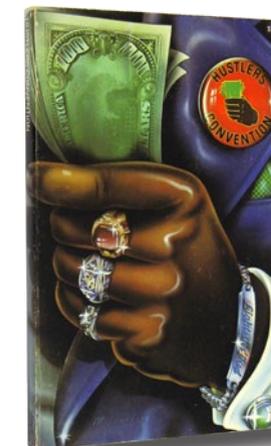
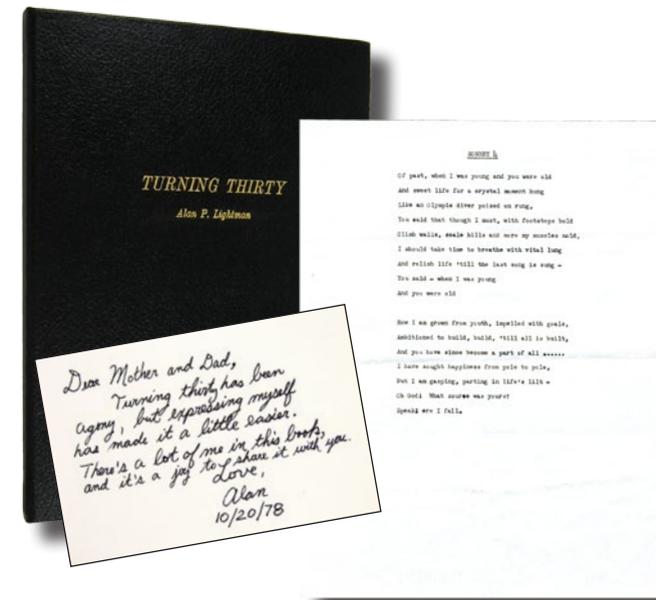
75. **(LEOPOLD, Aldo).** *Limited Edition Commemorative Belt Buckle.* Milwaukee: 49th Midwest Fish and Wildlife Conference, 1987. Copy 829 of 1000 numbered copies, issued on the centennial of Leopold’s birth. Leopold’s profile in relief on the front; on the back is the “colophon,” as well as the Leopold quote from *A Sand County Almanac*: “A thing is right when it tends to preserve the integrity, stability and beauty of the biotic community. It is wrong when it tends otherwise.” An elaborate and well-crafted production. Fine. \$200

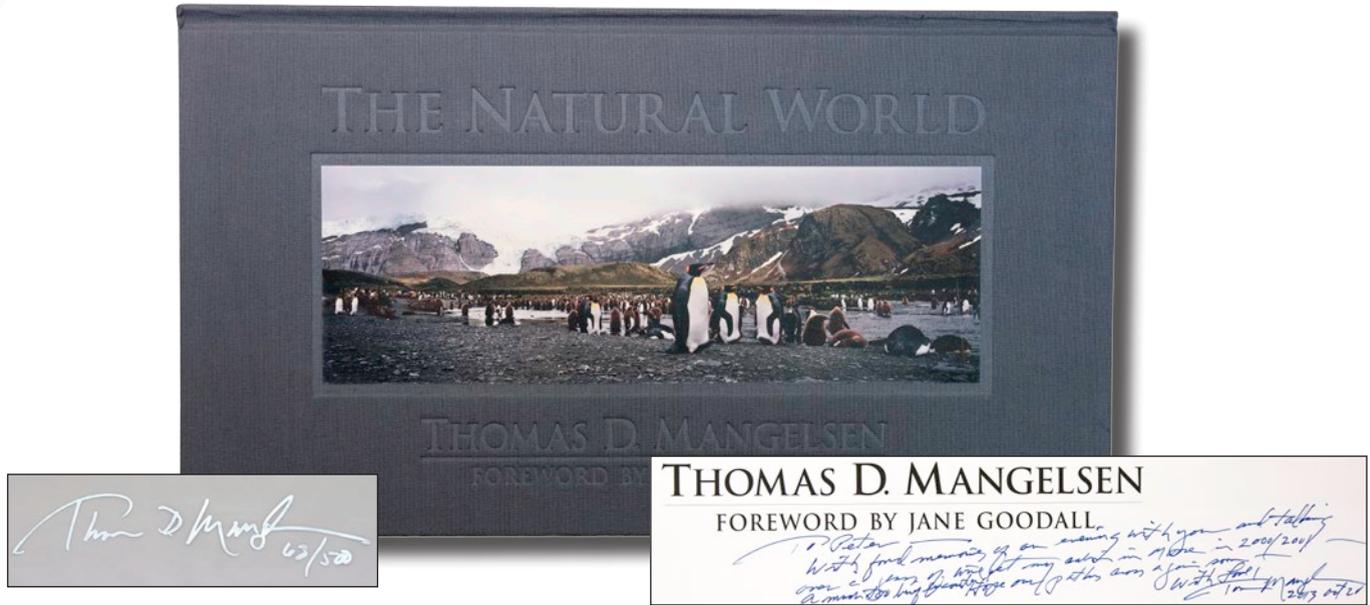


76. **LIGHTMAN, Alan Paige.** *Glistenings.* (Princeton): (Self-Published)(1970). The author’s first book, poems written over the preceding five years and collected by him during his senior year at Princeton. Arranged in three sections: “Time-like,” “Space-like,” and “In-between,” and as such evidence of his early interest in combining his studies of literature and of physics—preceding his acclaimed book *Einstein’s Dreams* by nearly a quarter century. 83 pages, including a two-page Foreward [sic] by the author. Photocopied typescript, printed on rectos only; hardbound with author and title gilt-stamped on the cover. Covers mildly splayed; near fine. No copies listed in OCLC WorldCat. \$1500

77. **LIGHTMAN, Alan P.** *Turning Thirty.* (Boston): (Self-Published)[1978]. A *dedication copy* of this self-published collection of poems and stories. Dedicated “to my parents, to my brothers, to my friends, and to Jean,” this copy is inscribed by Lightman to his parents: “Dear Mother and Dad, Turning thirty has been agony, but expressing myself has made it a little easier. There’s a lot of me in this book, and it’s a joy to share it with you. Love, Alan/ 10/20/78.” Apparently a computer printout, rectos only, on various paper stocks, and at least one holograph correction. 56 pages; hardbound by A.M. Sulkin Company a custom and short-run bookbinder in Boston, MA. Author and title gilt-stamped on the front cover, along with his parents’ names: “Dick and Jeanne.” A fine copy. The original ribbon copy typescript of one additional poem, “Sonnet 4,” folded and laid in. No copies listed in OCLC. \$1500

78. **LIGHTNIN’ ROD. [Jalal Mansur Nuriddin].** *Hustlers Convention.* NY: Harmony (1973). The book publication of Nuriddin’s landmark album of the same title, issued in 1973 and considered one of the seminal works of hip-hop music. Nuriddin was a founding member of The Last Poets, a group of poets and musicians that evolved from the Harlem Writers Workshop in the 1960s and achieved a substantial underground following. In this volume, the lyrics of the songs are printed as poems, with illustrations by Ralph Saunders. The album release featured Tina Turner, Billy Preston, and Kool and the Gang, among others. Mild rubbing to covers; near fine in wrappers. Uncommon volume; no copies currently listed for sale online. \$250





79. **MANGELSEN, Thomas D. *The Natural World*.** (Omaha): (Images of Nature)(2007). The limited edition of Mangelsen's extraordinary book of 115 panoramic images, chosen from a library of 20,000 images spanning 20 years. With an introduction by Jane Goodall. Copy 63 of 500 clothbound copies, signed by Mangelsen, with a signed and numbered giclee print, also number 63 of 500, of two lions in Tanzania, laid in. Additionally, this copy is inscribed by Mangelsen to the author Peter [Matthiessen]: "To Peter — With fond memories of an evening with you and talking over a glass of wine at my cabin in Moore in 2000/2001, a much too brief encounter. Hope our paths cross again soon -- With love, Tom Mangelsen/ 2013 Oct 21." Horizontally bound folio,

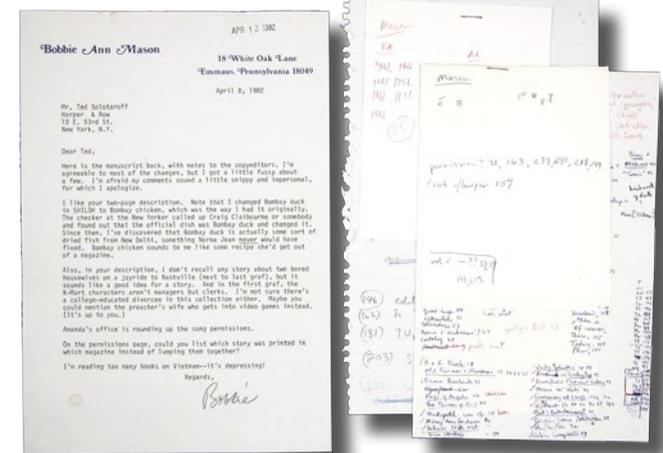
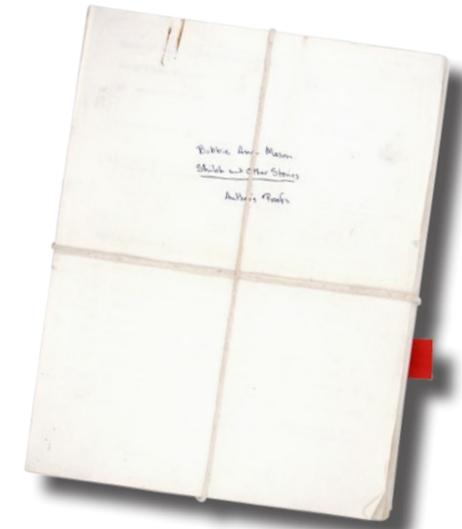
19" x 11". Fine in blindstamped cloth with a photo laid onto the front cover, without dust jacket as issued, in a fine clamshell case, with publisher's original shipping box. Mangelsen was named the 2011 Conservation Photographer of the Year by Nature's Best Photography; his photograph *Polar Dance*, of two "dancing" polar bears, was selected by the International League of Conservation Photographers as one of the 40 Most Important Nature Photographs of All Time. A beautiful book, a stunning production, and an outstanding association copy. While copies of the trade edition, and the 2010 reprint, can be found online, we could locate no copies of the limited edition for sale or having been sold at auction. \$2500

THOMAS D. MANGELSEN
FOREWORD BY JANE GOODALL
*To Peter
With fond memories of an evening with you and talking
over a glass of wine at my cabin in Moore in 2000/2001
a much too brief encounter
Hope our paths cross again soon
With love
Tom Mangelsen
2013 Oct 21*

80. **MASON, Bobbie Ann. *Shiloh and Other Stories: An Archive*.** NY: Harper & Row (1982). A small archive of publishing materials for Mason's third book and first work of fiction, including:

- The "Author's Galleys." 247 typeset pages, reproducing copyeditor's corrections and with Mason's holograph corrections, mostly in the later stories. Many of her changes correct errors, but some show small rewrites. Loose sheets; near fine.
- "Author's notes to Copyeditors," a two-page computer printout of nearly two dozen justifications for changes Mason does *not* want made (defending "goosebumps," "St. Louis," "youngun," "golly-bill," etc., with such explanations as: "Tears don't really fall, they run down the face and neck onto the breasts. This is perfectly possible while lying down.") Also present are a handful of small handwritten notes (by editors) that appear to be tracking such things as proper names, trademarks, contractions, and copyrights.

• A typed letter signed by Mason to Ted Solotaroff at Harper & Row, dated April 8, 1982, apologizing for sounding snippy and impersonal in her notes to the copyeditors and for being "a little fussy" about a few of her preferences. There is also a paragraph defending "Bombay chicken" as a recipe, as opposed to "Bombay duck." She also, apparently referring to proposed jacket copy, changes K-Mart managers to clerks; says she's not sure the collection has any college-educated divorcees; and says, "I don't recall any story about two bored housewives on a joyride to Nashville." Fine, on personal stationery.

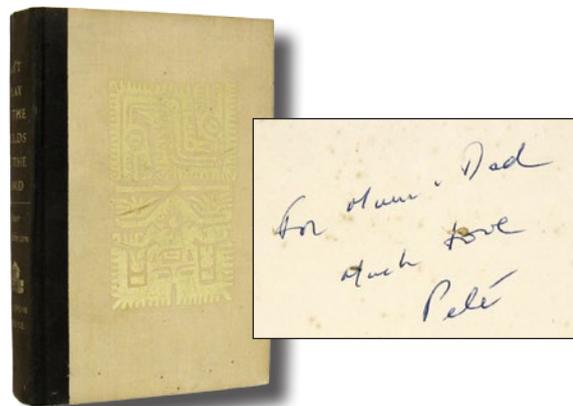




- The uncorrected proof copy. In two of the stories, small textual differences exist between this proof and the published book. (In all but one instance that we found, Mason attempted to correct these “errors” in her page proofs.) Fine in wrappers.
- Folded and gathered sheets, i.e. unbound page signatures of the finished book. Mild foxing to half title; else fine.
- The first edition. Inscribed by the author in the month prior to publication: “To Dorian/ With appreciation, Bobbie Ann Mason/ Oct. 5-82.” Near fine in a very good dust jacket with some ink added to cover the rubbing to the spine.

A nice archive, documenting some of the work that went into Mason’s ground-breaking Kentucky K-Mart fiction, with an added bit of foreshadowing: the last line of Mason’s letter to Solotaroff reads: “I’m reading too many books on Vietnam--it’s depressing!” Mason’s Vietnam-themed novel *In Country* would be published in 1984.

\$1250

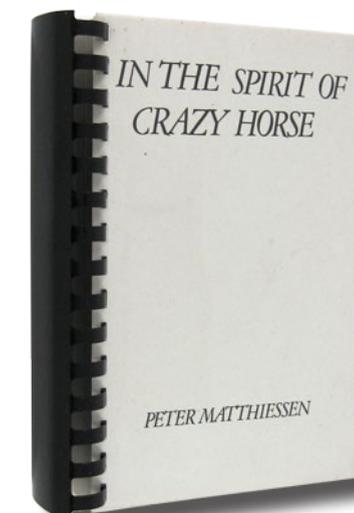
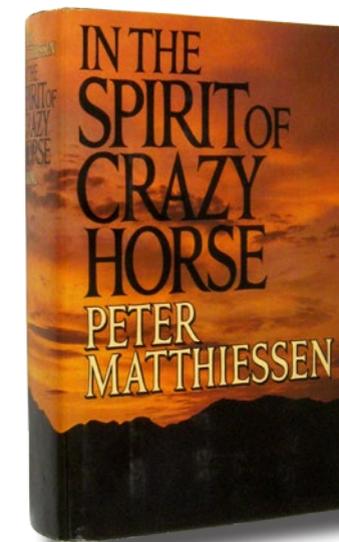


81. **MATTHIESSEN, Peter.** *At Play in the Fields of the Lord*. NY: Random House (1965). His fourth novel, which was nominated for the National Book Award in 1966 and filmed nearly thirty years later. This copy is inscribed by Matthiessen to his parents: “For Mom & Dad/ Much love/ Pete.” A tale of various Americans with widely divergent aims whose actions all have unintended effects on a tribe of Stone Age Amazonian Indians. This was the first fictional treatment of one of the themes that has dominated Matthiessen’s writings, both fiction and nonfiction, over the last 30 years—the impact of Europeans on the environment and on the indigenous cultures living in relative harmony with it, from a perspective that combines the political, cultural and spiritual. Foxing to page edges and endpages, staining to boards; at best a very good copy, lacking the dust jacket.

\$1000

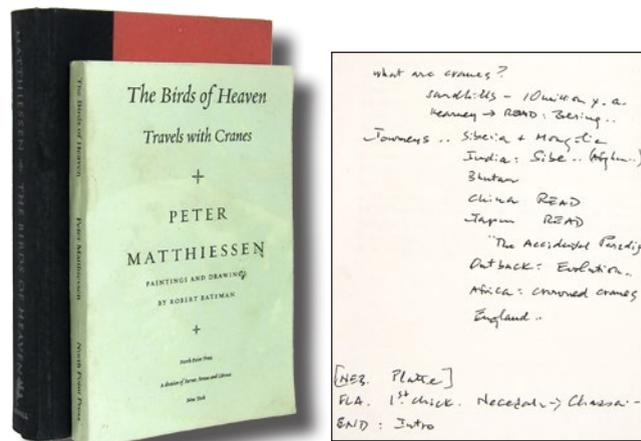
82. **MATTHIESSEN, Peter.** *In the Spirit of Crazy Horse*. NY: Viking (1983). An author’s copy of his controversial and suppressed book about the confrontation between American Indian activists and the FBI in the early Seventies at Pine Ridge Reservation near Wounded Knee that left two federal agents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

83. -. Same title, a samizdat edition (n.p.: n.d., 1983). Pirated during the nine years that the book was unavailable through normal channels. Plain white printed wrappers, with just the title and author indicated; comb-bound in an acetate cover. This copy is from the library of Peter Matthiessen. A significant edition of an important book in the history of First Amendment cases. Fine. \$1000

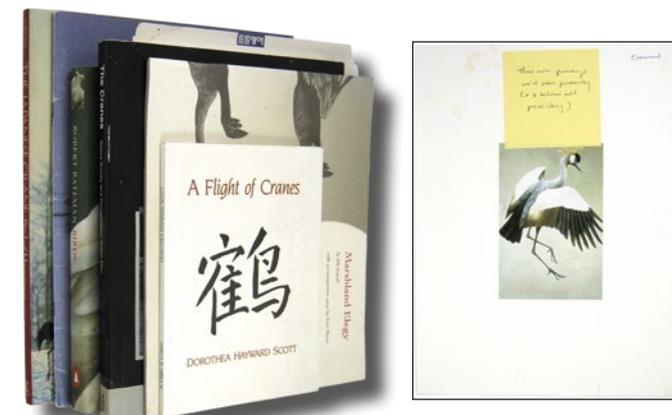


84. **MATTHIessen, Peter and BATEMAN, Robert.** *The Birds of Heaven Archive*. NY: North Point, 2001. *The Birds of Heaven* is Matthiessen's account of his journeys in search of the fifteen species of cranes, illustrated with paintings and drawings by Robert Bateman, a close friend of Matthiessen's. This small archive includes research materials as well as Matthiessen's own marked copy of the uncorrected proof of the published book; his copy of the U.K. edition; samples of Robert Bateman's artwork; and a Bateman-Matthiessen association copy (of another title), as follows:

- Matthiessen, Peter. *The Birds of Heaven*. NY: North Point Press (2001). As mentioned, Matthiessen's own copy of the uncorrected proof. Several passages marked in Matthiessen's hand. Although there are apparently some textual differences between the proof and the published version, these markings seem to be for a reading by Matthiessen, with his outline for the reading written on the last blank. Obviously a used copy, with some staining to the covers.
- Matthiessen, Peter. *The Birds of Heaven*. London: Harvill (2002). Matthiessen's own copy of the first British edition, with 20 pages of color reproductions of Bateman's paintings. Minor mottling to spine cloth; a very good copy, lacking the dust jacket.



- Britton, Dorothy and Hayashida, Tsuneo. *The Japanese Crane. Bird of Happiness*. Tokyo: Kodansha (1981). Predominantly a picture book, with Matthiessen's underlinings and markings. Fine in a near fine dust jacket. Gift card laid in, announcing the book as a belated wedding gift.
- Scott, Dorothy Hayward. *A Flight of Cranes*. (Exeter): Denvill Press (1990). Stories, poems, and "Cranes of the World," published as a fundraiser for the International Crane Foundation. With Matthiessen's underlinings and markings. Four pages of prelims detached and laid in.
- Schoff, Gretchen Holstein. *Reflections: The Story of Cranes*. (Baraboo): International Crane Foundation (1991). Inscribed by the author, though not to Matthiessen. With Matthiessen's notes covering the

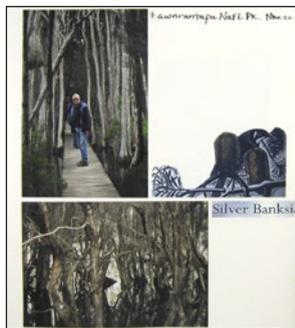
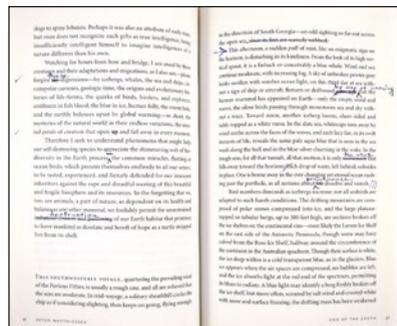
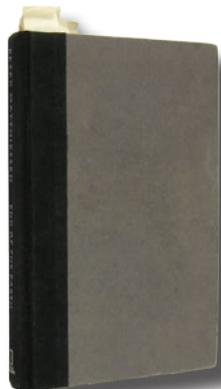
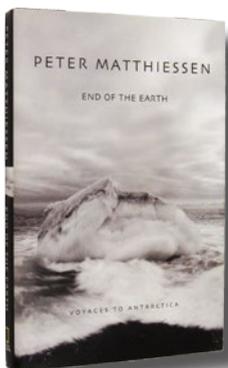


- title page, for the most part a listing of which cranes can be found where, when. Stapled wrappers. Laid in is a 12" feather.
- Meine, Curt D. and Archibald, George W. *The Cranes*. (Gland): IUCN (1996). A 300-page survey and conservation plan. Archibald would later provide a foreword for *The Birds of Heaven*. Laid in are three issues of *The Bugle*, the newsletter of the International Crane Foundation, from 2000 and 2001, the earliest issue with Matthiessen's underlinings and notations; an article on bar-headed geese; a copy of an article on cranes in Korea's demilitarized zone; a photocopy of a fax making a few corrections to Matthiessen's chapter on the Australian Outback; two separate faxes with evolutionary crane family trees; a map of Cranes in the Eastern Hemisphere,

with Matthiessen's penning of a question about Zalong Nature Preserve; and a 1996 letter from the International Crane Foundation, conveying the survey and conservation plan and setting up an Internet Directory of Crane Experts.

- Leopold, Aldo and Meine, Curt. *Marshland Elegy*. Madison: Wisconsin Center for the Book (1999). First thus, with an interpretive essay by Curt Meine. Inscribed by Meine to Matthiessen, "in appreciation of all your work and words on behalf of cranes, and all other wild things and wild places." Oblong stapled wrappers. Many passages in the Leopold section marked by Matthiessen; one marked "book epigraph," but a different passage than this was used, as the epigraph to the foreword to *Birds of Heaven* provided by George Archibald and James Harris of the International Crane Federation.
- More than two dozen printouts of paintings of cranes by Bateman, and two accompanying 2001 emails (from a Bateman representative to the printer?) explaining that the paintings are not yet finished, and that the scans yielded more contrast than Bateman's paintings.
- Bateman, Robert. *Birds*. (Toronto): Penguin (2002). Paintings of birds (including cranes) by Bateman and with a foreword by Matthiessen, issued the year following their collaboration on *Birds of Heaven*. Inscribed by Bateman to Matthiessen and his wife, with warm wishes and with thanks to Peter "for your words and for our shared moments with birds!" Near fine in a near fine dust jacket.

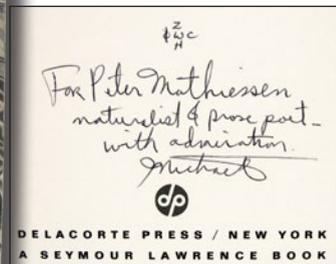
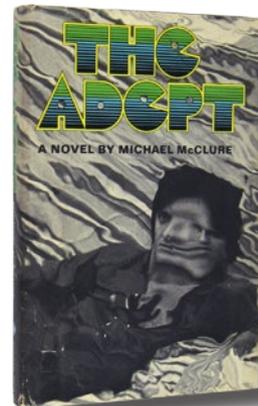
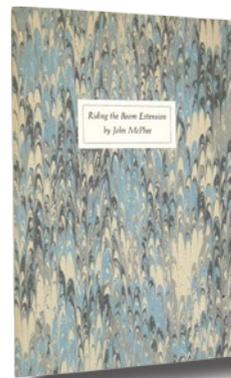
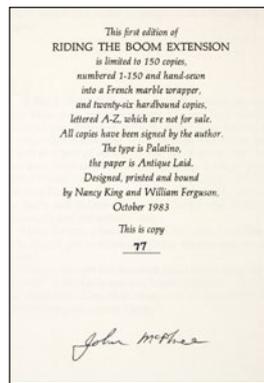
For all: \$3500



85. **MATTHIESSEN, Peter and BATEMAN, Birgit Freybe.** *End of the Earth Archive*. Washington, DC: National Geographic (2003). A small archive pertaining to Matthiessen's book recounting two voyages to Antarctica, one from Tierra del Fuego and one from Tasmania, with photographs by Bateman. In addition to a first edition from Matthiessen's library, the archive consists of three items: the first is Matthiessen's own working copy of the book, with hundreds of corrections and rewrites in Matthiessen's hand, making this copy of the book seem more like a copy of the author's galleys. On the front flyleaf, Matthiessen has written "Work Copy/ See Continuing Mistakes!" And while there are plenty of corrected mistakes, the author has also taken this opportunity to better his prose for a later printing or edition. His copious emendations even extend to the footnotes, where there is a citing for his quote from *Blue Meridian* regarding the increase in whale products as the number of whales decline, that "Nothing is wasted but the whale itself." Matthiessen has changed the footnoted phrase that the quote is found "in other whale

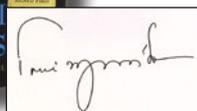
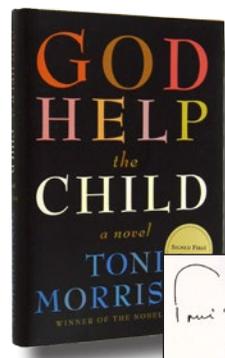
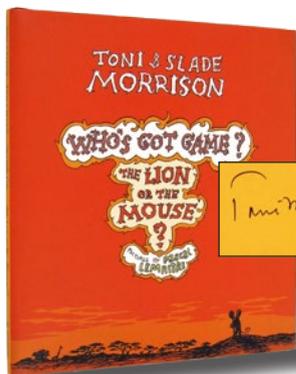
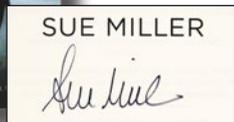
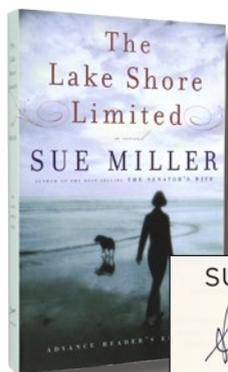


texts without attribution" to "plagiarized elsewhere." The pattern throughout the text seems to be toward words or phrases of greater specificity. A very good copy, lacking the dust jacket. Laid in is a photocopy of an email from David Quammen providing a paragraph of praise as publicity, which was in fact used on the dust jacket of the published book. The next item is a photo album of Tasmania, compiled by the book's photographer, Birgit Freybe Bateman, who also appears in the text of the book as one of Matthiessen's travel companions (along with her husband, Robert Bateman) and who, with her husband, is one of four dedicatees of *End of the Earth*. More than 50 photographs, most labeled, and inscribed by Bateman to Matthiessen on his birthday in 2004: "Try not to lose this one, Pete - I, BJB." Covers slightly splayed, else fine. Lastly, from 2006, is a card from Bateman to Matthiessen, constructed with a Bateman photograph, and signed by Bateman: "These might be of interest to you." Laid in are a half dozen snapshots taken by Bateman, mostly of, apparently, Texas: two feature Matthiessen. \$2750



86. **McCLURE, Michael.** *The Adept*. NY: Delacorte (1971). A novel by McClure, one of the key figures of the Beat movement, known more as a poet and playwright than a novelist, and author of the acclaimed play *The Beard*. Inscribed by McClure to Peter Matthiessen, "For Peter Matthiessen, naturalist & prose poet, with admiration, Michael." Minor foxing to page edges and endpages; near fine in a near fine dust jacket with light rubbing to the edges and folds. A good literary association. \$150

87. **McPHEE, John.** *Riding the Boom Extension*. Worcester: Metacom, 1983. The first book publication of this piece by a writer whose early work in *The New Yorker* was largely responsible for creating the field of literary journalism and creative nonfiction. This piece first appeared in *The New Yorker* and was eventually reprinted in the 1985 collection, *Table of Contents*. Of a total edition of 176 copies, this is copy number 77 of 150 numbered copies, signed by the author. Fine in saddle-stitched marbled paper self-wrappers. Quite scarce these days. \$850



88. **MILLER, Sue. *The Lake Shore Limited*.** NY: Knopf, 2010. The advance reading copy of this novel by the author of *The Good Mother* and *Inventing the Abbotts*, among others. Signed by the author. Fine in wrappers. \$50

89. **MORRISON, Toni and Slade. *Who's Got Game? The Lion or the Mouse?*** NY: Scribner/Simon & Schuster (2003). A children's book, written by Morrison and her son, Slade, and illustrated by Pascal Lemaitre. This is the second book in the Morrisons' *Who's Got Game?* series. Signed by Morrison on the front flyleaf. Very small label removal shadow there, else fine in a fine dust jacket. \$125

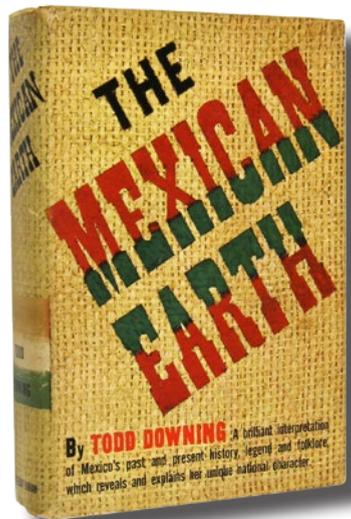
90. **MORRISON, Toni. *God Help the Child*.** NY: Knopf, 2015. Her most recent novel, published to substantial critical acclaim. Signed by the author on a tipped-in leaf. Fine in a fine dust jacket, with a "Signed First Edition" label on the front cover. \$55

91. **(Native American). DORRIS, Michael and ERDRICH, Louise. *Publisher's Correspondence File for Route 2*.** [Northridge: Lord John Press, 1988-1997]. The publisher's correspondence archive of the limited edition of this travel essay co-written by Dorris and Erdrich, and illustrated with drawings by Erdrich. The archive begins in 1988, years before the 1991 publication date of *Route 2*, with a typed letter signed by Dorris, to the publisher, Herb Yellin, suggesting the concept for the book as an alternative to Yellin's suggestion of "inter-interviews," (perhaps Dorris and Erdrich interviewing each other), which Dorris found "a bit incestuous." A second typed letter signed by Dorris follows, transmitting the articles (not included) on which the book would be based, with Yellin's draft of a reply as well as a retained copy of the actual response. The Agreement to publish the limited edition follows, dated October 24, 1988, signed by Erdrich, Dorris, and Yellin. A few days later, Dorris sends an autograph postcard signed (signing for himself and Erdrich) to Yellin, thanking him for the

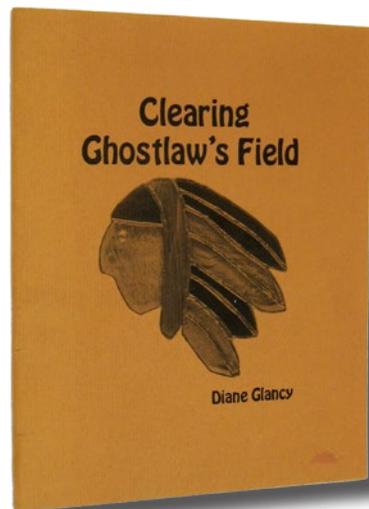
gift of some books (likely other Lord John Press titles). In early November of 1989, Dorris sends a typed letter signed to Yellin pointing out that it's been a year since the contract was signed, updating him on the Erdrich/Dorris year that has passed (a new book each and child #6), and wishing to move the *Route 2* project along (and get paid). An end-of-the-month autograph letter signed by Dorris transmits a selection of photos taken by Jerry Bauer, one of which, an 8" x 9 1/2" black and white of Dorris and Erdrich, is included. Dorris also notes that they will send along a "revised & expanded" *Route 2* in the new year. It's not until July of 1990 that Dorris sends a typed letter signed transmitting the new version (not included) explaining that it had to wait until the new book (likely *The Crown of Columbus*), was finished, but that he and Erdrich are heading back out on the road again and Louise may "(or may not!)" be able to provide additional drawings for the project. In December of 1990, Dorris sends a typed letter signed commiserating with Yellin's family health problems, sharing that his own son is about to have a second round of brain surgery. He also transmits the corrected galleys (included) for *Route 2*. The galleys, 8" x 17" run 13 pages, plus cover page, and have several penciled corrections. An autograph postcard signed by Dorris from three days later says he hopes the galleys were received. Two canceled checks, one to Erdrich, one to Dorris, (stamped not signed), dated March 21, 1991, and in the amount of \$500 each are included. In June, Dorris sends Yellin a typed letter signed complimenting him extensively on the craftsmanship of the author copies he and Erdrich had received. An autograph postcard signed by Dorris from the end of the year finds him providing information

needed for tax purposes and inquiring how the book had done. In an undated autograph letter signed, c. 1993 and written on a note from Yellin, Dorris thanks Yellin for his (unspecified) contribution and encloses three books as an additional thank you. Also in 1993, there is a License Agreement between Lord John Press and HarperCollins, for Lord John's limited edition of Erdrich's *Bingo Palace*. From 1997, there are six color photographs of Erdrich at a reading/signing. From 2004, there is included an email to Yellin from a person unknown to us that praises Dorris and is exceedingly unflattering to Erdrich; Yellin's response is cordial and diplomatic. Also included, from the active years of the production of *Route 2*, are three years (1988, 1989, 1990) of year-end/holiday postcards with family images, all signed by Dorris on behalf of both himself and Erdrich (1990 has two copies of the same card). In this archive of 16 signed items by Dorris, Erdrich's signature appears only on the *Route 2* contract and on an undated (and possibly unpublished) 7-line holograph poem signed in full, "Louise Erdrich," titled at the end, "Messengers." Other than the usual mailing folds and some offsetting to Dorris' second letter, the archive is near fine or better. \$1750





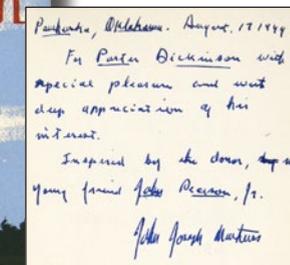
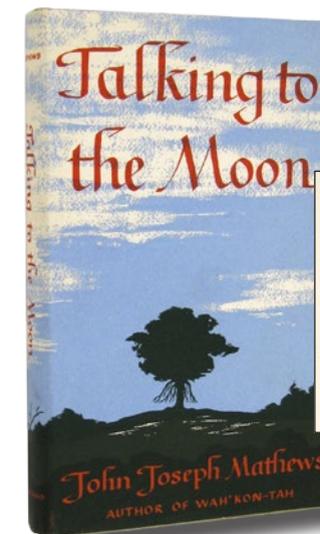
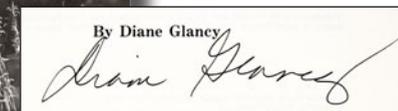
92. **(Native American). DOWNING, Todd. *The Mexican Earth*.** NY: Doubleday, Doran, 1940. Nonfiction by this writer of Choctaw descent, who is best-known for his mystery novels set in Mexico. Downing wrote nine mysteries between 1933 and 1941, with quite favorable responses, and this one book of nonfiction, which was his attempt to branch out from the mystery field. After 1941, not yet 40 years old, Downing gave up writing and retired from the University of Oklahoma and returned to his home town of Atoka, Oklahoma and taught high school. Later he taught the Choctaw language at Southeastern Oklahoma State University. Mild foxing to endpages; near fine in a very good, slightly foxed dust jacket with some tape-strengthening on the verso, very shallow edge wear, and fading to the red stripe on the spine. \$150

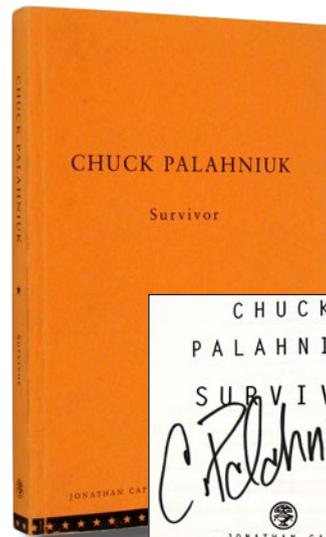
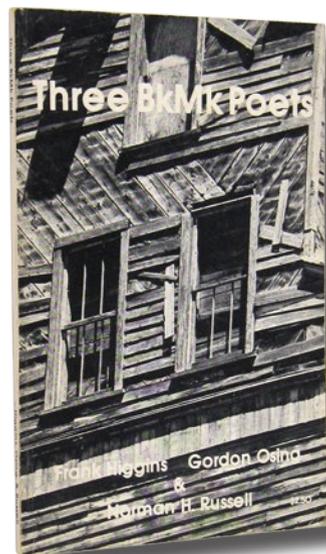
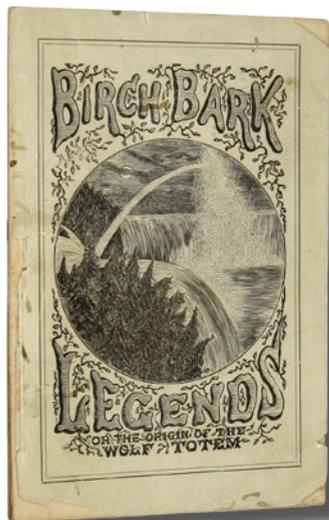


93. **(Native American). GLANCY, Diane. *Clearing Ghostlaw's Field*.** (Tulsa): (Hadassah Press), 1981. An early book by this author of Cherokee descent, a collection of poetry and prose fragments. Glancy's first several publications were chapbooks that she published herself, first as the Hadassah Press, and then as the MyrtleWood Press: Hadassah is the Hebrew word for Myrtle, the author's grandmother's name. Published the same year as *Drystalks of the Moon*, *Clearing Ghostlaw's Field* would be either her second or third book, by our estimations. Tiny tap to spine base; small faint stain lower front cover; very slight offsetting to endpages. Near fine in stapled wrappers. OCLC locates only two copies, at the Universities of Kansas and South Dakota. We have never seen another copy. \$1250

94. **(Native American). GLANCY, Diane. *Drystalks of the Moon*.** (Tulsa): (Hadassah Press)(1981). Another early book by Glancy: this is also a collection of poetry and prose fragments published by her own Hadassah Press. Her follow-up title, *What Do People Do West of the Mississippi?*, is listed as another title by Hadassah Press, although it wasn't published until the following year, by MyrtleWood Press. Signed by the author. Very near fine in wrappers. Scarce: this is the only the third copy we've seen, and the first signed copy. \$850

95. **(Native American). MATHEWS, John Joseph. *Talking to the Moon*.** Chicago: University of Chicago Press (1945). Second printing of his third book, and first since his novel *Sundown*, published in 1934. This title is a memoir of growing up in Osage country. Inscribed by the author: "Pawhuska, Oklahoma. August 17, 1944. For ___ with special pleasure and with deep appreciation of his interest. Inspired by the donor, my young friend ___ John Joseph Mathews." Pawhuska was the author's home town, and thus the setting for much of this book. Mathews' first book, *Wah'Kon-Tah*, a history of the Osage tribe and its engagement with the white man, was a Book of the Month Club selection in 1929. This title was reissued by the University of Oklahoma Press in 1981. Small date stamp to copyright page; light wear to boards; a near fine copy in a near fine, lightly edgeworn dust jacket. \$250





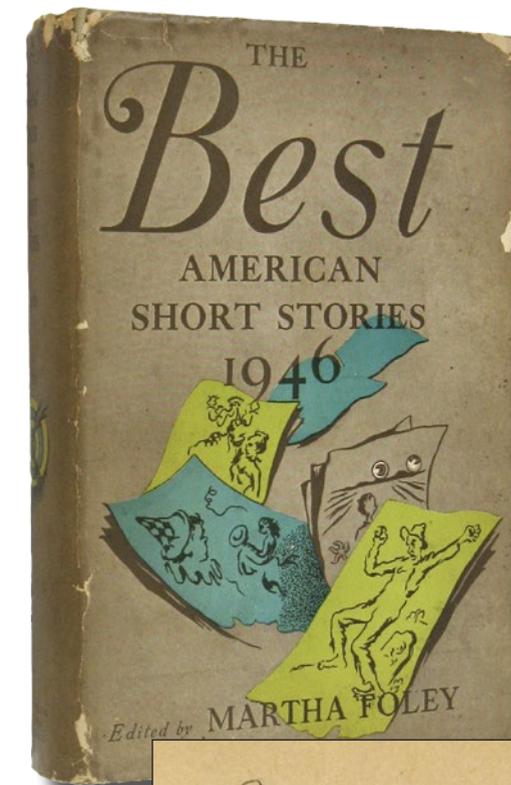
CHUCK
PALAHNIUK
SURVIVOR
Palahniuk
JONATHAN CAPE
LONDON

96. **(Native American). OWAHYAH. Birch Bark Legends.** (Lockport, NY): (Union Printing)(1884). "Copyrighted December 6th, 1883." Scarce in any edition, but more commonly seen printed in 1884 in St. Catharine's, Ontario, by Journal Printing Co. 56 pages; text fine. String-tied wrappers, with multiple small edge chips to the front cover; pictorial front cover present, rear cover absent, thus only a good copy. \$150

97. **(Native American). (RUSSELL, Norman H.). Three BkMk Poets.** Kansas City: BkMk (1975). Seventeen poems by Russell, under the title "A Great Chief," part of the series of books he wrote under the umbrella title of *Indian Thoughts*. The other poets featured are Frank Higgins and Gordon Osing. Slight staining to rear cover; near fine in wrappers. Unmarked, but from the library of Native American author, performer, and publisher Joseph Bruchac. \$50

98. **PALAHNIUK, Chuck. Survivor.** London: Jonathan Cape (1999). The uncorrected proof copy of the first British edition. Signed by the author. Fine in wrappers. \$100

99. **(PETRY, Ann). The Best American Short Stories 1946.** Boston: Houghton Mifflin, 1946. The dedicatee's copy of this anthology, which is dedicated to and signed by Ann Petry, whose story "Like a Winding Sheet" has its first book appearance in this volume, after its appearance in the NAACP publication *The Crisis*. 1946 was also the year Petry's first novel, *The Street*, was published, winning a Houghton Mifflin Literary Fellowship, and selling more than a million copies. Signed by Petry, first in pencil, now fading, and at a later point, over that, in pen. There are three edge-sunned slips of paper serving as bookmarks laid in (presumably by Petry): on the page with Petry's biographical note, on the page listing "Like a Winding Sheet" in the year's Roll of Honor, and on the page listing that story and "Olaf and His Girl Friend" in the Index of Distinctive Stories. Small Connecticut book store stamp rear pastedown. The book is foxed but otherwise near fine, in a very good, sunned and edge-chipped dust jacket. Other authors appearing in this volume include Vladimir Nabokov, Peter Taylor, Ray Bradbury, Elizabeth Hardwick, and many others. No mention is made in the text as to how Petry earned the dedication (which in other years of the series did not necessarily go to one of the anthologized authors). A unique contributor's copy of this collection, and probably as close to being the dedication copy as there was. \$450

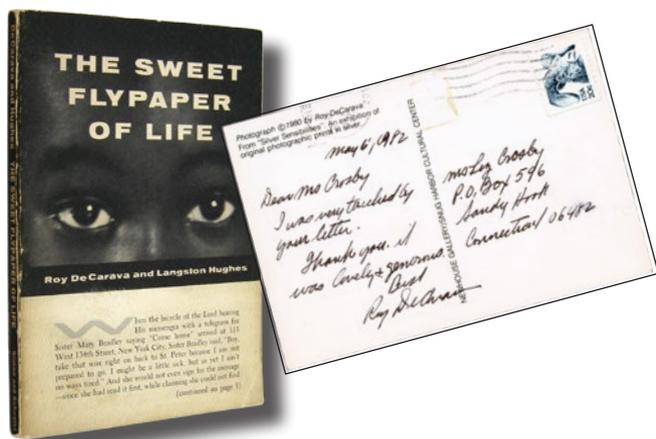
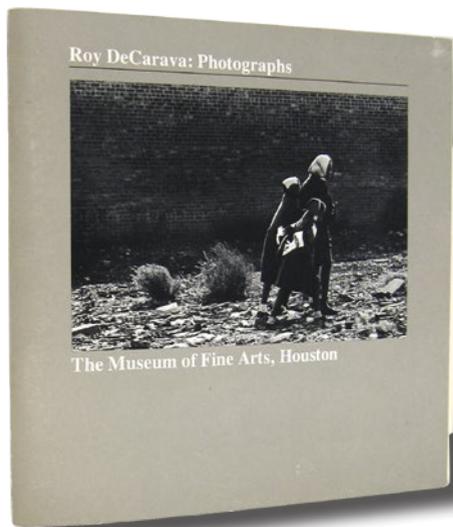


Edited by MARTHA FOLEY
Ann Petry



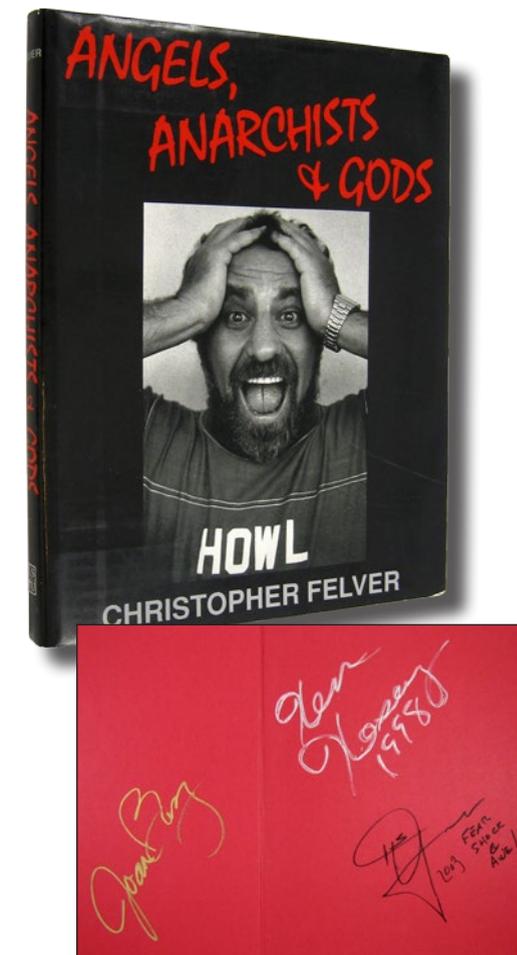
100. **(Photography).** **DECARAVA, Roy and HUGHES, Langston.** *The Sweet Flypaper of Life.* NY: Simon & Schuster, 1955. A Roth 101 title. Photographs by DeCarava; text by Hughes. With an autograph postcard signed by DeCarava, dated in 1982, thanking the recipient for her “lovely and generous” letter. The image on the postcard is one by DeCarava. The card is fine, laid into a very good copy of the wrapped issue of the book, which has a spine lean and rubbing to the joints. *Together with* the recipient’s copy (with her bookplate, also dated 1982) of *Roy DeCarava: Photographs*, the exhibition catalog from a 1975 show at Houston’s Museum of Fine Arts. Near fine in stapled wrappers. Laid into this are a press release and a promotional card for a 1982 show at the Witkin Gallery in New York. DeCarava was an African-American photographer from Harlem whose work was immortalized in a retrospective at the Museum of Modern Art in New York in 1996. For the lot:

\$1250

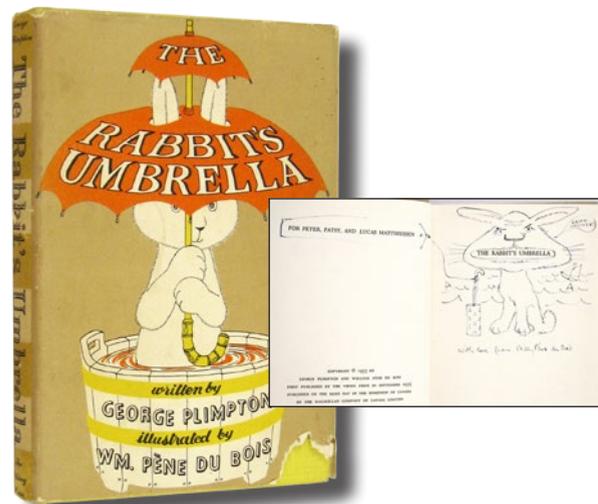
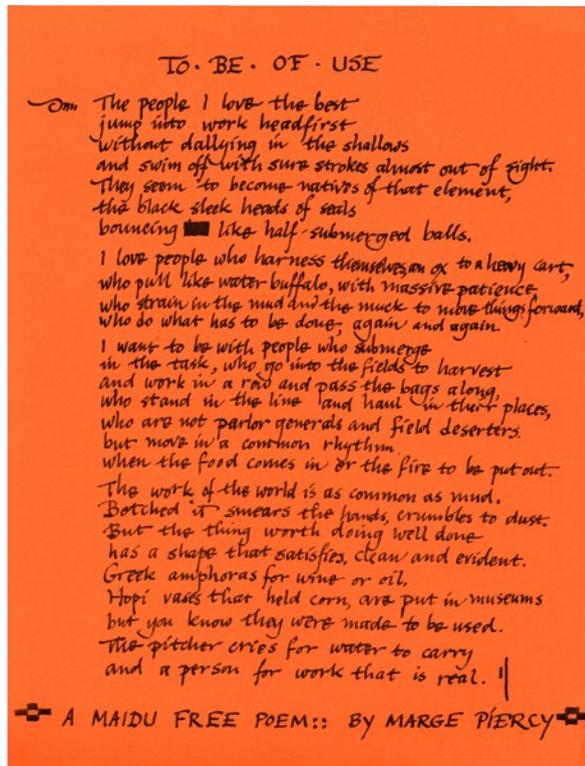


101. **(Photography).** **FELVER, Christopher.** *Angels, Anarchists & Gods.* Baton Rouge: Louisiana State University Press, 1996. Photographs of authors, artists, musicians and politicians, from the last quarter of the 20th century, emphasizing “individuals whose lives and works nourish America’s historic dream of freedom, justice and human decency... [and] are not afraid of controversy or challenging the status quo.” Subjects of the photographs tend to be from the counterculture or the artistic fringes rather than the mainstream, although a number of them such as novelist Kurt Vonnegut, naturalist and writer Peter Matthiessen, and environmentalist David Brower, became important forces in the mainstream culture. Many of the key figures of the Beat generation are included, and a large number of artistic and musical innovators as well. This copy is signed by a number of the subjects of the photographs, including Timothy Leary, Toni Morrison, David Byrne, and by Douglas Brinkley, who provides an introduction. In addition, signed three times by gonzo journalist Hunter S. Thompson (once with “Fear Shock & Awe! 2003” and once with “Fear Bush/2003”); signed twice by counterculture icon Ken Kesey; and also signed by folk music legend Joan Baez. Corners slightly tapped, else fine in a fine dust jacket. A unique copy.

\$2500

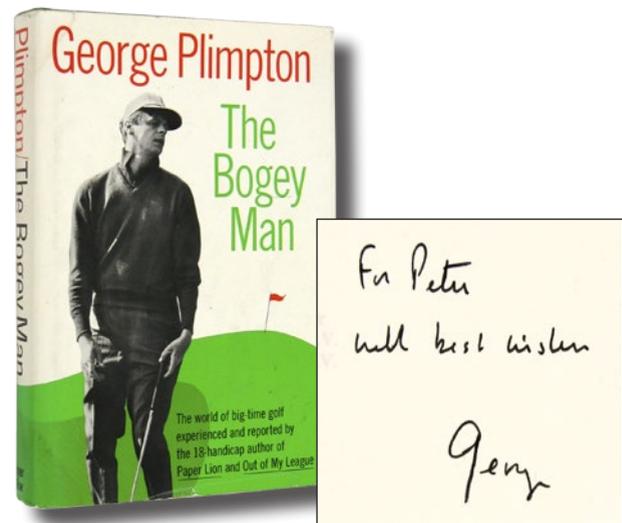


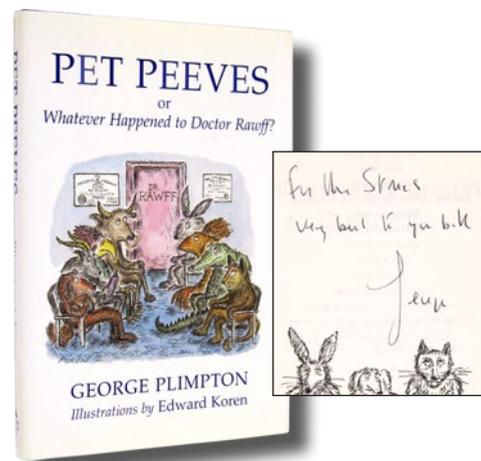
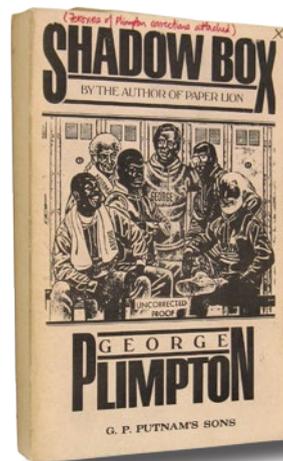
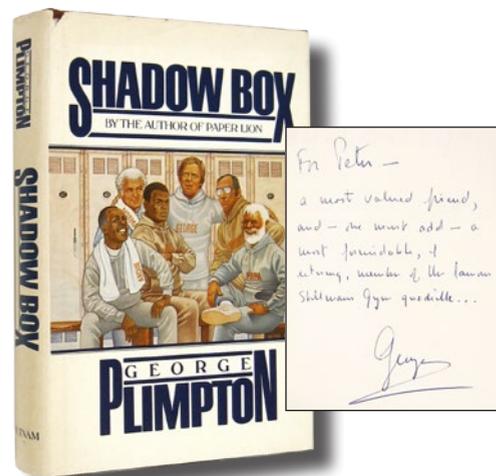
102. **PIERCY, Marge and SNYDER, Gary. *To Be of Use*.** [Berkeley]: Maidu Press, ca. 1973. "A Maidu Free Poem" broadside of the title poem of Piercy's 1973 collection. This version has one small change from the book version published in 1973 (there were several more changes in later versions). The edition of this broadside is unstated, but the broadside is marked as "1/." The only other Maidu Free Poems we are aware of are a 1971 Gary Snyder broadside, "Swimming Naked in the Yuba River," and "I Saw the Green Yuba Flow" by Franco Beltrametti. The Snyder was done in an edition of 200 copies; OCLC records two copies of the Beltrametti. The Maidu Press was the creation of two of Snyder's neighbors and friends, Steve Sanfield and Dale Pendell, both of them poets living on the San Juan Ridge, as Snyder was. This broadside reproduces calligraphy by Snyder, according to the Snyder bibliography. The presence of a blacked out mistake in the last line of the first stanza and the backward limitation (the copy number specified but not the number of copies, rather than vice versa) combine to suggest this is a trial copy or an unused or proof copy. We have no evidence that the edition was ever done: the Piercy bibliography lists no Maidu Press publication and OCLC shows no copies being held in institutional libraries. A scarce, virtually unknown collaboration between Piercy and Snyder, both of them major American poets of the postwar era, and both associated with the counterculture of the 1960s and beyond. 8 1/2" x 11", on heavy orange paper. Fine. \$600



103. **PLIMPTON, George and PENE DU BOIS, William. *The Rabbit's Umbrella*.** NY: Viking, 1955. Plimpton's first regularly published book, a children's book, illustrated by William Pene du Bois and dedicated to Peter Matthiessen and his first wife and their son. This copy is a dedication copy: inscribed by the illustrator "Billy" Pene du Bois to Peter Matthiessen et al, with an extra drawing of an angry rabbit on the half-title, with rough seas in the background, linking it to the dedication page, and captioning it "Damn Weather." Spine slanted; a very good copy in a good, handled dust jacket, with a chip at the lower outer corner. From Peter Matthiessen's library, and both a dedication copy of the book and a notable association copy: the author was the first editor-in-chief of *The Paris Review*, which was founded by the recipient; they remained lifelong friends. \$750

104. **PLIMPTON, George. *The Bogey Man*.** NY: Harper & Row (1968). Plimpton's foray into the world of golf; he virtually invented the genre of participatory sports journalism, writing books prior to this that recounted his pitching in a major league baseball exhibition game (*Out of My League*) and playing in an intrasquad scrimmage with the Detroit Lions of the National Football League (*Paper Lion*). Inscribed by Plimpton to friend and fellow author Peter Matthiessen on a tipped-in leaf: "For Peter/with best wishes/ George." Matthiessen had been a founder (along with the CIA, it later turned out) of *The Paris Review*; in 1953, he hired Plimpton as editor-in-chief. Dampstaining to rear board; a very good copy in a good dust jacket with corresponding dampstaining. Erratum slip laid in. \$450





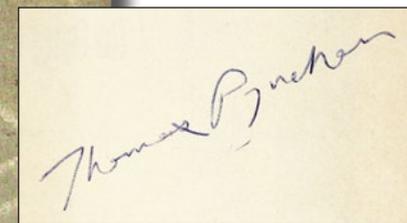
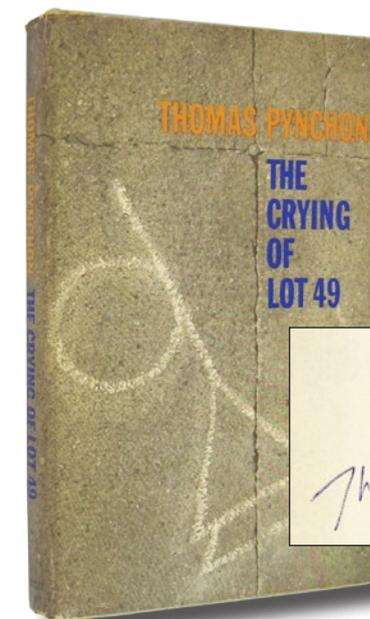
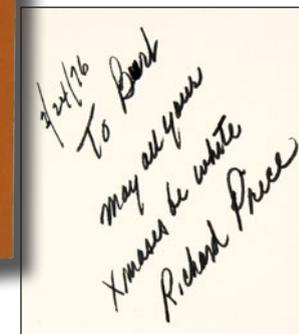
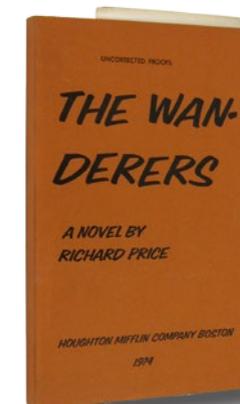
105. **PLIMPTON, George. *Shadow Box*.** NY: Putnam's (1977). Another of Plimpton's participatory sports books, this one recounting his boxing match with light heavyweight champion Archie Moore. Inscribed by the author to Peter [Matthiessen]: "For Peter — a most valued friend and — one must add -- a most formidable, if retiring, member of the famous Stillman's Gym quadrille..." Matthiessen is mentioned twice in the text, once for presenting Plimpton with the tibia of an Arctic Hare for luck prior to a fight, and once recounting a dream he had in which he and Plimpton were facing an aquatic lion. Cocked, with minor foxing; a very good copy in a very good, edgeworn dust jacket. \$500

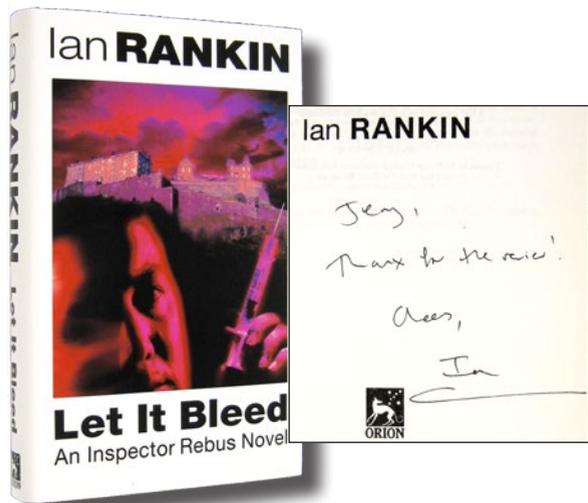
106. -. Same title. A working copy of the uncorrected proof, with more than a half dozen of Plimpton's photocopied inserts stapled to existing pages, notations where the inserts occur, and a renumbering of chapters after Chapter 17 is broken in two. "Zerexes [sic] of Plimpton corrections attached" written on front cover. Handling apparent to covers; reading creases to spine; very good in wrappers. An interesting glimpse of both the work-in-progress and the publication methodology of the 1970s: an artifact of a now long-gone era. \$500

107. **PLIMPTON, George. *Pet Peeves*.** NY: Atlantic Monthly (2000). A humorous epistolary mystery about a missing pet-problem advice columnist. Illustrated by *New Yorker* cartoonist Edward Koren. Inscribed by Plimpton to the author Robert Stone and his wife: "For the Stones/ very best to you both/ George." A good literary association. Fine in a fine dust jacket. \$150

108. **PRICE, Richard. *The Wanderers*.** Boston: Houghton Mifflin, 1974. The uncorrected proof copy of his well-received first book, the basis for the Philip Kaufman film. Inscribed by the author: "To ___/ may all your Xmas'es be white. Richard Price." Dated January 24, 1976. Fine in wrappers with a promotional sheet stapled to the first blank. \$750

109. **PYNCHON, Thomas. *The Crying of Lot 49*.** Philadelphia: Lippincott (1966). Pynchon's second novel, winner of the Rosenthal Award from the American Academy and Institute of Arts and Letters, and the most overtly political, and paranoid, of Pynchon's novels. Chosen by David Pringle as one of the hundred best novels of Modern Fantasy. This copy is signed by Pynchon, done as a gift for a film student from Manhattan Beach during the time Pynchon was writing *Gravity's Rainbow*. The two worked together on some unrealized film projects, parts of which made their way into the novels *Vineland* and *Inherent Vice*. Minor bowing to boards, sunning to board edges and foxing to spine cloth; a very good copy in a near fine dust jacket with a touch of wear to the spine extremities. Pynchon's signature is one of the most elusive of all 20th century American authors, especially on copies of his first three books. A nice copy with good provenance. \$25,000

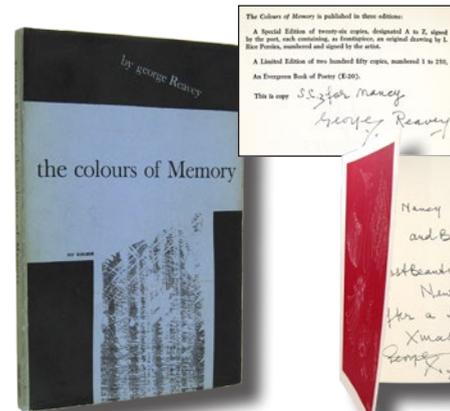




Mrs. SAMSON RAPHAELSON
 FORTY SEVEN SIXTY-SEVENTH STREET
 NEW YORK, NEW YORK 10018 Jan 21, 1984

Dear Pauline,
 The afghan, to my dismay,
 has a cluster of the remains
 of ink spots the dry cleaner
 could not fully remove.
 Rafe often dozed, pen in
 hand, sitting up on his bed,
 wrapped in the afghan,
 writing.

I hesitated to send the afghan
 to you but then, I thought,
 those ink spots are Rafe's
 "signature." They may

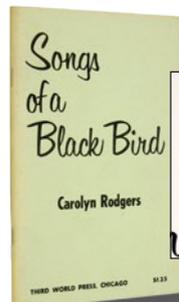
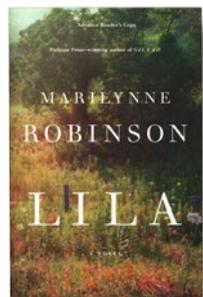


110. **RANKIN, Ian. *Let It Bleed*.** (London): Orion (2005). Second printing of the hardcover edition of the seventh novel and eighth book in the author's highly acclaimed Inspector Rebus series, set in Edinburgh, Scotland. This copy is inscribed by the author: "Jerry, Thanx for the review! Cheers, Ian." We don't know who Jerry is/was or where his review appeared, but Rankin seems familiar enough to have signed with just his first name. Fine in a fine dust jacket. The Rebus novels were still being published simultaneously in hardcover and softcover at this time, and the hardcover editions were relatively small. A beautiful copy, with a nice inscription. \$250

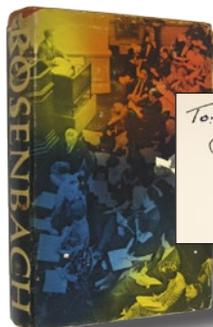
111. **RAPHAELSON, Samson. *The Author's Pen*.** A Tiffany & Co. silver ballpoint with Raphaelson's engraved initials. With the original Tiffany pouch and box, on which is written "Samson Raphaelson's pen" in the hand of Raphaelson's widow, Dorshka. Provenance: the estate of Pauline Kael. *Together with* a letter from Dorshka Raphaelson to Kael, in 1984, transmitting to her an afghan (not now present) in which "Rafe often dozed, pen in hand, sitting up on his bed, wrapped in his afghan, writing." Bit of tarnish to the pen and foxing to the box; near fine. Raphaelson wrote the 1925 play *The Jazz Singer*, based on his 1920 story, "The Day of Atonement." Although he did not write the screenplay for *The Jazz Singer*, he did have a long and successful film career, most notably writing the screenplay for Alfred Hitchcock's 1941 film *Suspicion*. \$850

112. **(RAPHAELSON, Samson). SHERMAN, Stuart P. *On Contemporary Literature*.** NY: Holt, 1917. Raphaelson's copy, signed by Raphaelson on the front flyleaf and with his bookplate on the front pastedown: both the signature and the bookplate use his early name "Sampson Raphaelson." Penciled marginal notes in text, presumably Raphaelson's. From the library of Pauline Kael, presumably via Dorshka Raphaelson. Kael wrote the introduction to a collection of three of Raphaelson's screenplays that was published the year he died, in which she wrote that "Raphaelson took the giddiest inspirations and then polished his dialogue until it had the gleam of appliquéd butterfly wings on a Ziegfield girl's toque, but the skeletal strength of his screenplays was what made it possible for the ideas and the words to take flight." In 1977, Raphaelson received the Laurel Award for lifetime achievement in screenwriting from the Writers Guild of America. A good copy, lacking the dust jacket, with exceptional provenance, and from a time in his life preceding his first book and the shortening of his first name to its familiar spelling. \$350

113. **REAVEY, George. *The Colours of Memory*.** NY: Grove Press (1955). Poetry, issued in a lettered edition of 26 copies and a numbered edition of 250 copies: this is a presentation copy (designated as "s.c. 3 for Nancy"), signed by the author and, as with the lettered issue, with an original drawing by Irene Rice Pereira, the author's wife, signed by the artist as frontispiece. It can be assumed that the presentation copies ("s.c" — "special copy"?) were even more limited than the lettered copies, as is almost always the case in the issuance of limited editions such as this. A fine copy in a professionally restored dust jacket. Laid in is an autograph holiday card addressed to Nancy and her partner and signed by Reavey for himself and Irene, with an image by Pereira from the collection of the Whitney Museum. A significant volume, with an original work of art by a distinguished American abstract artist: Pereira's work is in the permanent collections of the National Gallery of Art, the National Museum of American Art, and the National Museum of Women in the Arts, among many others. \$1500



Best wishes to
Joe.
Carolyn
M.
Rodgers



To Jerome E. Brooks.
My first friend in
the Book World.
John Fleming.

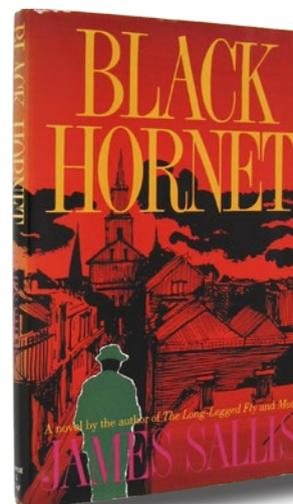
114. **ROBINSON, Marilynne. *Lila***. NY: FSG (2014). The advance reading copy of this novel by the Pulitzer Prize winning author of *Gilead*; this novel, also set in the town of Gilead, won the National Book Critics Circle Award. Slight splay to cover; else fine in wrappers, with publisher's promotional pages laid in. \$125

115. **RODGERS, Carolyn. *Songs of a Black Bird***. Chicago: Third World Press (1969). Second printing of the second book by one of the founders of the Third World Press. Inscribed by Rodgers to Joe [Bruchac]: "Best wishes to Joe./ Carolyn M. Rodgers." The Third World Press is a black-owned press founded in 1967; Bruchac was the founder of the Greenfield Review Press, a multicultural publisher that issued its first book in 1971. Spine-sunned; near fine in stapled wrappers. \$45

116. **(ROSENBACH, A.S.W.). FLEMING, John F. and WOLF, Edwin, 2nd. *Rosenbach. A Biography***. Cleveland: World, 1960. By many accounts, the best biography of a bookseller and one of the best books on the antiquarian book trade ever written. John Fleming was for a generation the dean of American antiquarian booksellers, as A.S.W. Rosenbach had been before him. Fleming began working for Rosenbach as a clerk, and eventually worked his way up to being vice-president of the firm; Rosenbach was both his patron and mentor. This copy is inscribed by Fleming to Rosenbach's longtime assistant: "To Jerome E. Brooks. My first friend in the Book World. John Fleming." Brooks has 14 citations in the index, to which he has added, in pencil, a 15th; however, in this copy, Brooks has an even greater presence, having marked or enthusiastically annotated the text more than 100 times, providing either wordless comment by his emphasis, or emphatically correcting the facts (or the myth) about Rosenbach. Rosenbach's clients had been the most avid, and richest, book collectors of their day, and they built many of what are now the most famous institutional collections of rare books and manuscripts. Fleming continued the tradition after Rosenbach died, and became a mentor to another generation of booksellers. Obviously a well-read copy, but still very good, in a good dust jacket chipped at the crown, with splitting to the folds and evidence of aged tape-strengthening on verso. A unique copy, historically interesting, and in many places an addition to the historical record. \$750

117. **SALLIS, James. *Black Hornet***. NY: Carroll & Graf (1994). A volume in Sallis's acclaimed Lew Griffin series of detective novels, featuring an African-American detective in New Orleans. Signed by Sallis on the title page, and inscribed on the dedication page to another mystery writer: "To Bob, again? Again. And again with much love. Jim/ New Orleans/ Sept 94." The recipient was Robert Skinner, himself the author of a highly praised mystery series set in New Orleans, featuring Wesley Farrell, a mixed blood Creole, during the 1930s and 40s. Both Skinner and Farrell have written nonfiction books about black novelist Chester Himes, whose series of Harlem detective novels in the 1950s and 60s paved the way for the use of the mystery genre to explore issues of racism and prejudice. Fine in a fine dust jacket, and a good association between two notable writers. \$85

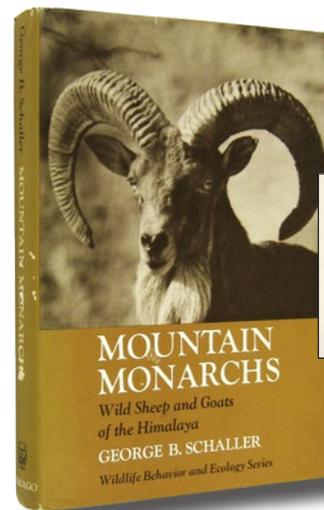
118. **SCHALLER, George B. *Mountain Monarchs Wild Sheep and Goats of the Himalaya***. Chicago: University of Chicago Press (1977). Inscribed by the author to Peter Matthiessen, "with fond memories of a wonderful journey." Matthiessen is mentioned in the Acknowledgments as "a stimulating companion during our journey to northern Nepal to study bharal" presumably the journey referenced in the inscription. With Matthiessen's notations (mostly underlinings) in the opening chapters on the Himalayan Region, and later in the section on the snow leopard. Matthiessen's National Book Award-winning book, *The Snow Leopard*, recounted this trip as well, with Schaller as his companion. Slight mustiness, from living near the ocean. Boards bowed, with a ripple to the front cloth; very good in a very good dust jacket. \$750



James Sallis
JAMES SALLIS

To Bob, AGAIN?
AGAIN.
AND AGAIN WITH MUCH LOVE.

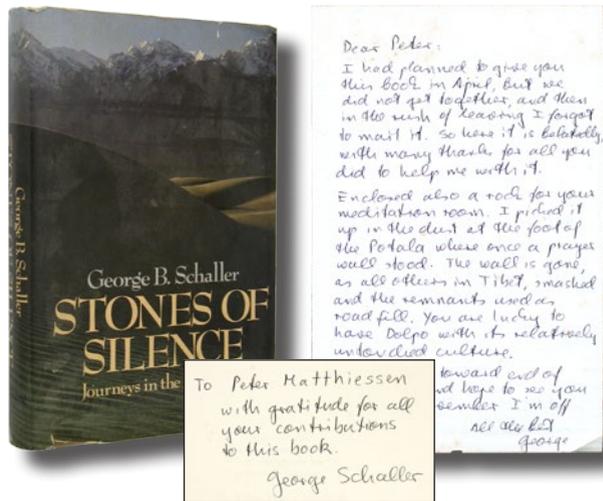
Jim
NEW ORLEANS
SEPT 94



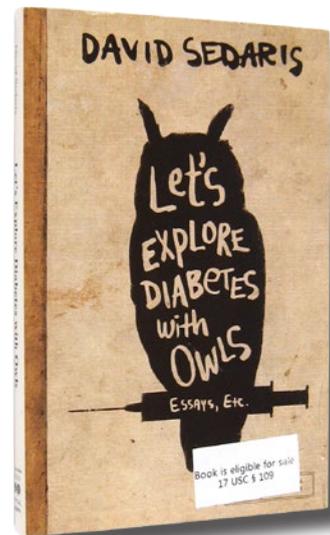
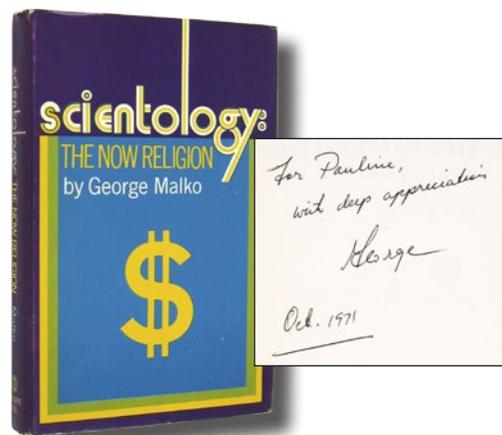
To Peter Matthiessen
with fond memories
of a wonderful
journey
George Schaller



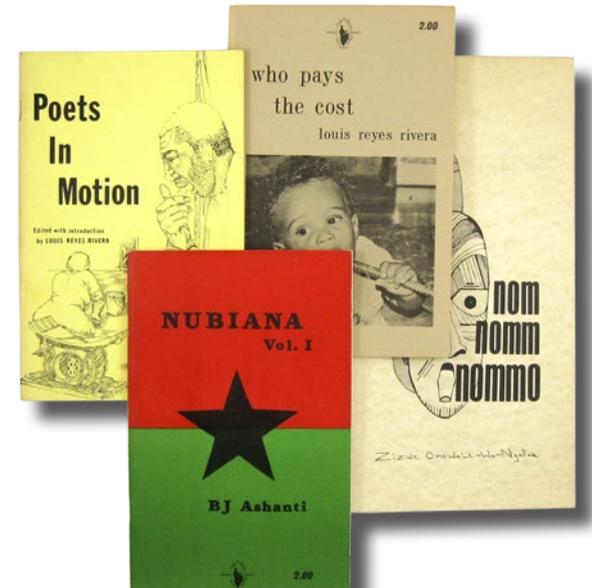
119. **SCHALLER, George B. *Stones of Silence***. NY: Viking (1980). Second printing. Inscribed by Schaller to Peter Matthiessen, "with gratitude for all your contributions to this book." Laid in is an autograph letter signed from Schaller to Matthiessen conveying the book and explaining its delay, and also adding that he is enclosing a rock (not included here) for Matthiessen's meditation room that he picked up in Potala (Lhasa) where a prayer wall once stood. Matthiessen is Schaller's travel companion in the chapter of the book entitled "Journey to Crystal Mountain," territory Matthiessen covered in his book *The Snow Leopard*. Foxing to the boards and the edges of the text block; a good copy in a very good, edgeworn dust jacket. The letter is near fine. \$450



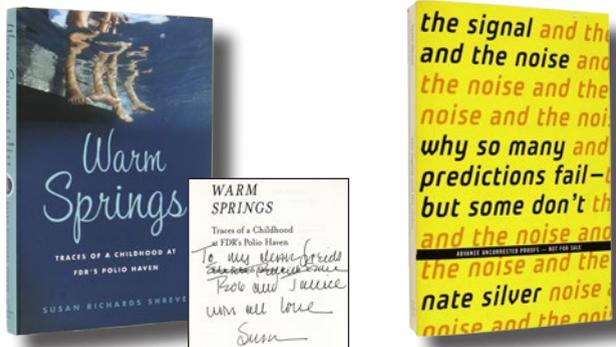
120. **(Scientology). MALKO, George. *Scientology: The Now Religion***. NY: Delacorte (1970). An early book attempting to understand scientology and address the question of whether it was a legitimate religion that encompassed a new understanding of the Self or if it was a scam put together by one-time science fiction and fantasy author L. Ron Hubbard to hoodwink the credulous. Inscribed by Malko to film critic Pauline Kael: "For Pauline, with deep appreciation/ George/ Oct. 1971." A thought-provoking presentation, given the extent to which advocates of scientology seem to proliferate in the film business. Fine in a near fine dust jacket with light wear to the corners and spine extremities. \$85



121. **SEDARIS, David. *Let's Explore Diabetes with Owls***. NY: Little Brown (2013). The advance reading copy of this collection of "essays, etc." that debuted at No. 1 on the *New York Times* bestseller list. Fine in wrappers. Like other contemporary advance reading copies, this appears to have been issued in very small numbers, with few having turned up on the market. \$75



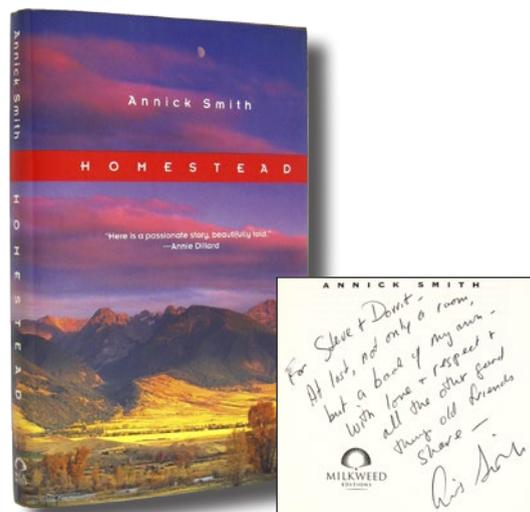
122. **(Shamal Books). Four Titles**. NY: Shamal Books (1976-1978). Four of the first six titles published by Shamal Books, a publishing company founded by the Nuyorican poet, historian, and community activist Louis Reyes Rivera and his wife, Barbara Killens Rivera, daughter of African American novelist John Oliver Killens. Reyes was a key figure in the CUNY movement, a grass roots effort to make the City University of New York more responsive to minorities and the poor. Titles include: *Poets in Motion*, an anthology edited by Louis Reyes Rivera; *Who Pays the Cost* by Rivera; *Nubiana Vol. I* by B.J. Ashanti; and *Nom Nommm Nommo* by Zizwe Omowale-Wa-Ngafua. The latter is perfectbound; the others are in stapled wrappers; each is very near fine. Early books from a press that published for another two decades; an obituary of Reyes said he edited, translated or published over 200 books in his lifetime, many of them by Caribbean, African or African-American writers. \$200



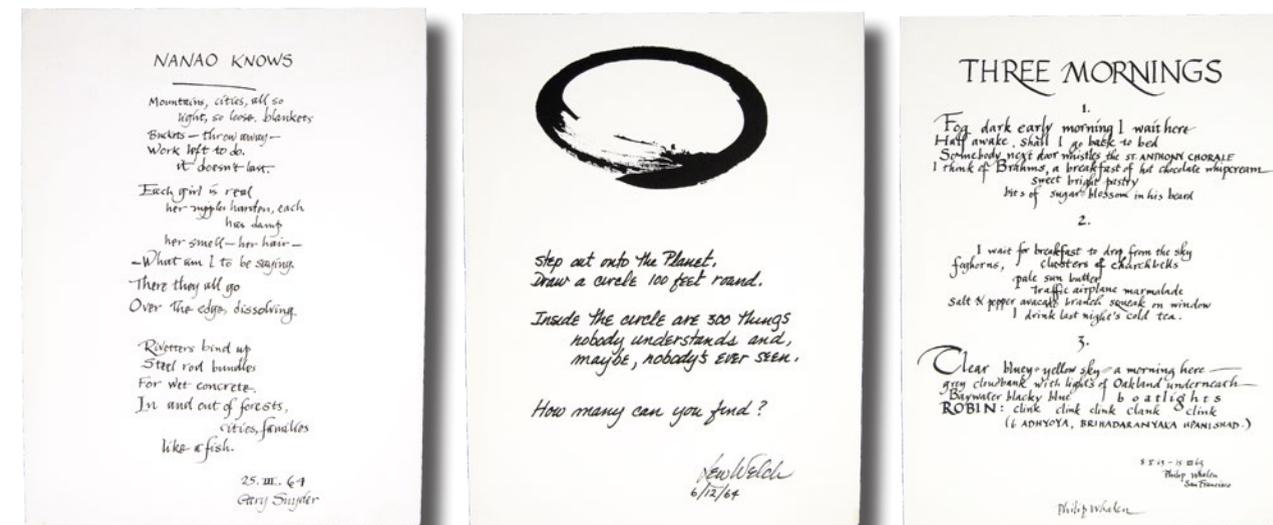
123. **SHREVE, Susan Richards. *Warm Springs*.** Boston/NY: Houghton Mifflin, 2007. A memoir of childhood polio by this highly regarded novelist. Inscribed by Shreve to the author Robert Stone and his wife: "To my dear friends Bob and Janice with all love." Fine in a very near fine dust jacket with the lamination peeling at one corner. \$75

124. **SILVER, Nate. *The Signal and the Noise*.** NY: Penguin Press, 2012. The advance reading copy of the unlikely bestseller about statistics, probability, and predictions. Silver correctly predicted the Presidential winner in 49 of 50 states (and 35 of 35 Senate seats) in the 2008 elections, and in 50 of 50 states in the 2012 elections (with 31 of 33 Senate races). Textual differences exist between this and the published text (but we'd leave it to Silver to say if they're significant): the first and last chapters were re-titled in the published version, in addition to changes in the text itself. Fine in wrappers. Again, printed advance copies seem to have more or less gone the way of the Dodo in American publishing—i.e., they're virtually extinct: no copies of this advance issue are listed online at the time of this writing, and this is the only copy we have seen so far. \$100

74

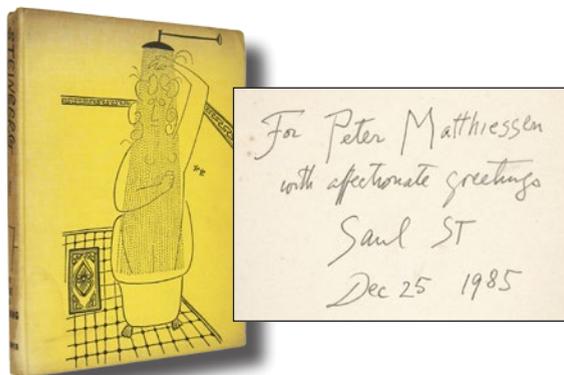


125. **SMITH, Annick. *Homestead*.** (Minneapolis): Milkweed Editions (1995). A memoir recounting the author's first years after arriving in Montana in the early 1960s. Inscribed by the author: "For Steve [Krauzer] and Dorrit - At last, not only a room, but a book of my own - with love & respect & all the other good things old friends share — Annick Smith." A nice association copy. Smith was co-editor with William Kittredge of the landmark Montana anthology *The Last Best Place*; Krauzer was a Missoula, Montana writer who collaborated with Kittredge on a number of novels as well as other work. Fine in a fine dust jacket. \$65

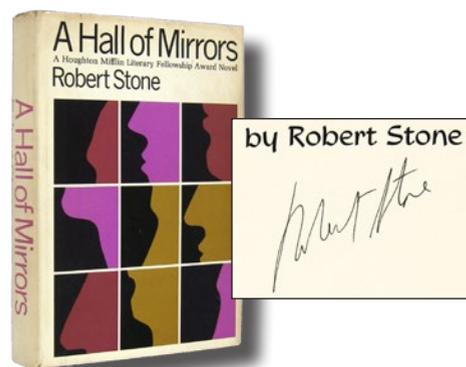


126. **SNYDER, Gary; WELCH, Lew; WHALEN, Philip. *Broadside Set*.** (San Francisco): (Four Seasons Foundation) (1963-1964). Three broadsides: Gary Snyder's *Nanao Knows*, Lew Welch's *Step Out Onto the Planet*, and Philip Whalen's *Three Mornings*. [McNeil A7.] Each reproduced by photo-offset from the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

75



For Peter Matthiessen
with affectionate greetings
Saul ST
Dec 25 1985

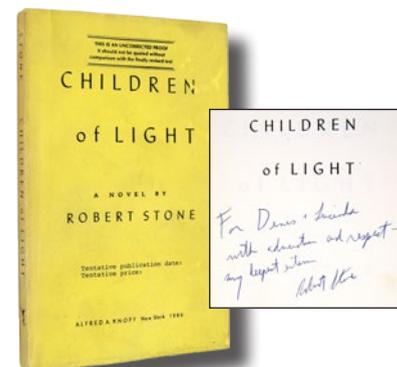


by Robert Stone

Mat the

127. **STEINBERG, Saul. *The Art of Living*.** NY: Harper & Brothers (1949). The second book by this artist who is perhaps most famous as a *New Yorker* cover artist and cartoonist: his “View of the World from 9th Avenue” became an iconic and satirical comment on New Yorkers’ self-centered view of their place in the world. This book comprises about 300 Steinberg drawings, most published here for the first time. Between the publication of his first book and this one, Steinberg had been selected for the prestigious show “Fourteen Americans” at the Museum of Modern Art, along with such artists as Robert Motherwell, Ahile Gorky, I. Rice Pereira, and others, and is considered to have been the show that “proclaimed the arrival of Abstract Expressionism” in 1946. This copy is inscribed by Steinberg to Peter Matthiessen, “with affectionate greetings” and dated December 25, 1985. Another name in pencil on half title; sunning and staining to illustrated boards; a good copy, lacking the dust jacket but with the front and back jacket flaps laid in. A nice association copy between a notable artist and a notable writer. \$650

128. **STONE, Robert. *A Hall of Mirrors*.** Boston: Houghton Mifflin, 1967. His first book, a novel of drifters in New Orleans in the early Sixties caught up in the web of a quasi-religious political machine. Winner of the William Faulkner Award for best first novel of the year as well as a Houghton Mifflin Literary Fellowship Award. Made into a not particularly successful film, *WUSA*, with Paul Newman, Joanne Woodward and Anthony Perkins. *A Hall of Mirrors* captured the toxic mix of religion, politics, demagoguery and hypocrisy in a way that should have seemed dated by now but instead only seems to be more pertinent to understanding our national political process than ever. Signed by the author. Slight spine lean and shelf wear; near fine in a very good, edgeworn dust jacket including a chip at the upper outer rear corner. \$500



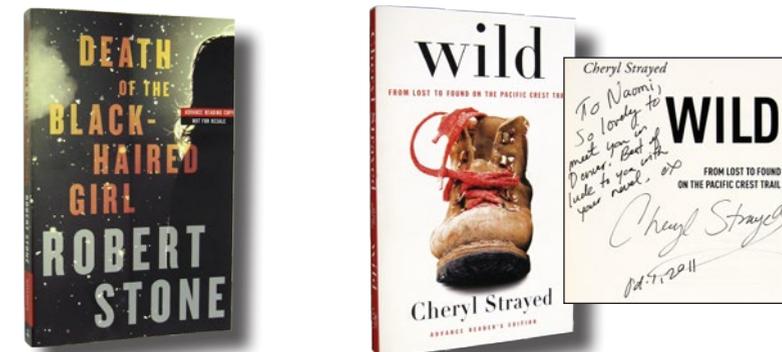
CHILDREN
of LIGHT

For Denis & Lucinda
with admiration and respect —
my deepest esteem
Robert Stone

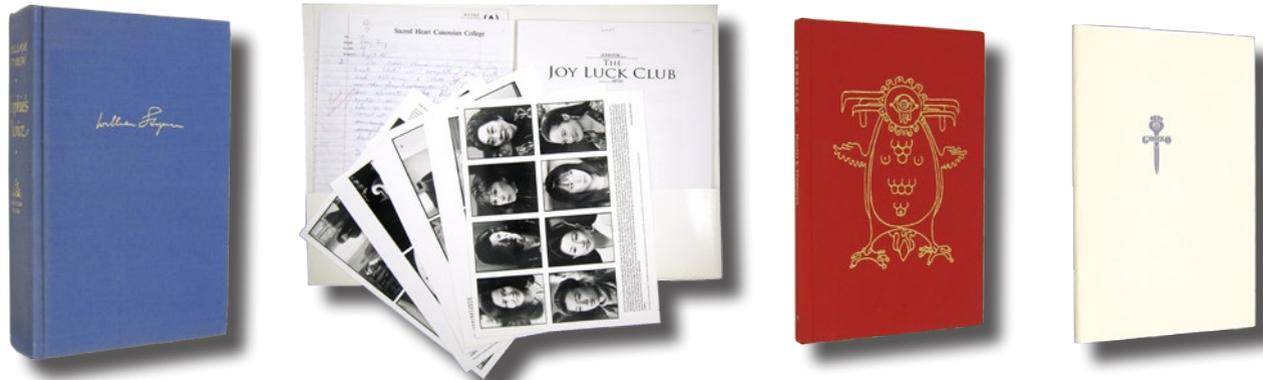
129. **STONE, Robert. *Children of Light*.** NY: Knopf, 1986. The uncorrected proof copy of the first American edition of his fourth novel, a look at the underside of the Hollywood mystique. Inscribed by Stone to Denis [Johnson] and his wife: “For Denis & Lucinda/ with admiration and respect — my deepest esteem/ Robert Stone.” Some dustiness and rubbing to the covers; very good in wrappers, in custom folding chemise and slipcase. A nice association between two writers who each won the National Book Award for a Vietnam-themed novel (Stone, *Dog Soldiers*, 1974; Johnson, *Tree of Smoke*, 2007), each of whose work has been at times compared to the other’s. \$750

130. **STONE, Robert. *Death of the Black-Haired Girl*.** Boston/NY: Houghton Mifflin Harcourt, 2012. The advance reading copy of his last novel, which was published to generally excellent reviews: the main critique seemed to be that it wasn’t as massive or portentous as critics had come to expect from Robert Stone. It uses the form of a police procedural—the inquiry into a college student’s accidental death—to inquire about larger issues of faith, love and accountability, as well as madness and the ability to deceive oneself. Fine in wrappers. The advance reading copy was turned up on the market very seldom; we’ve only seen a couple offered for sale, where in the past there would have been dozens of such copies showing up in the aftermarket—once again an indication that publishers are cutting back on such productions, often replacing some part of their function with digital offerings. \$125

131. **STRAYED, Cheryl. *Wild*.** NY: Knopf, 2012. The advance reading copy of her acclaimed and bestselling memoir, *Wild*, which was made into a well-received film. Inscribed by the author: “To ___, So lovely to meet you in Denver. Best of luck to you with your novel. OX/ Cheryl Strayed/ Oct. 1, 2011” —i.e., five months prior to the book’s March, 2012 publication date. Fine in wrappers. The promotional information on the rear cover lists a 9-city author tour (including Denver) and a 100,000 copy first printing. Fine in wrappers. \$350



Cheryl Strayed
To Naomi,
So lovely to
meet you in
Denver. Best of
luck to you with
your novel. ox
Cheryl Strayed
Oct 1, 2011



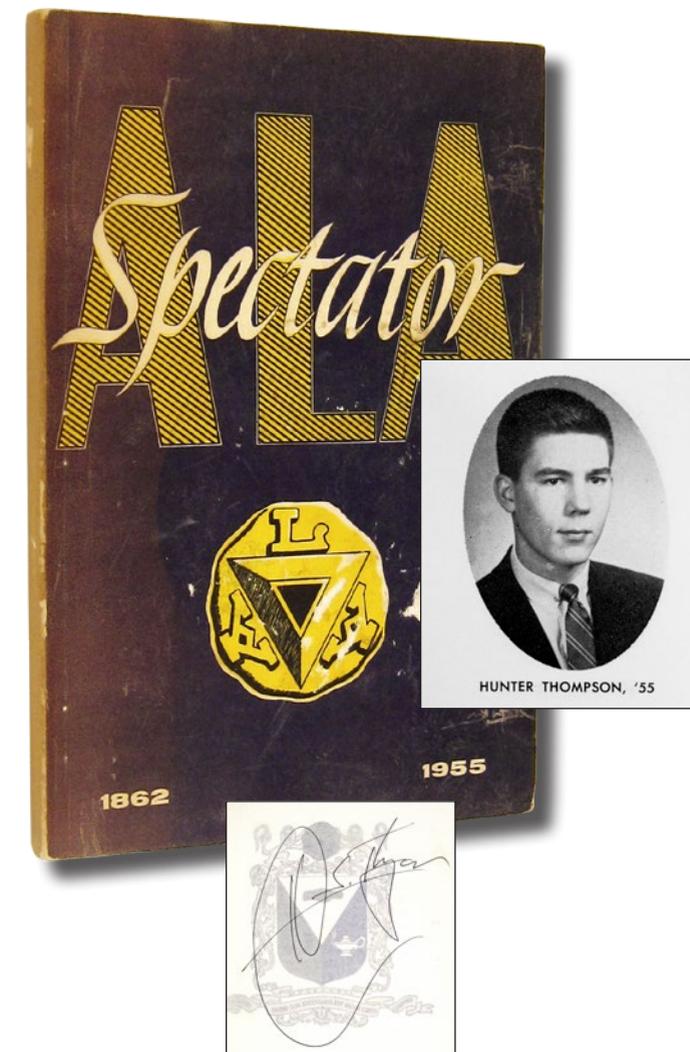
132. **STYRON, William. *Sophie's Choice*.** NY: Random House (1979). The Special Edition prepared for presentation to the friends of the author and the publisher. Winner of the National Book Award and the basis for the film for which Meryl Streep won her first Academy Award for Best Actress. Issued unsigned, bound in blue cloth as opposed to the brown cloth of the trade edition, with a glassine dustwrapper. This copy has some mild spine and edge sunning; near fine in the original glassine, which is also near fine. \$75

133. **(TAN, Amy). *The Joy Luck Club Press Book*.** Burbank: Hollywood Pictures (n.d.)[1993]. The press book for the film adaptation of Tan's bestselling first novel, for which Tan co-wrote the screenplay. Printed cardstock folder containing five 8" x 10" glossy pages with 18 images and a 43-page booklet with production information and biographies of cast and crew. Tan is represented with a bio and also in the "Origins of the Project" section, in which she is quoted on her initial feelings of reluctance, which were overcome by meeting director Wayne Wang; her thoughts on meeting co-writer Ronald Bass, whose idea it was to have Tan join him in crafting the screenplay; and her impression that her lack of experience in filmmaking worked to her favor. The photos and booklet are fine, in a near fine folder. Also laid in is a handwritten, graded essay on the book from a school in Hong Kong. Uncommon, and an informative look at Tan's experience with Hollywood, providing information and perspective that does not appear elsewhere. \$250

134. **THOMPSON, Hunter S. *Screwjack*.** Santa Barbara: Neville, 1991. Thompson's first limited edition: a collection of three short pieces by Thompson, along with a half-mad letter to the publisher that serves as introduction to the volume. Published in an edition of 326 copies, this is a printer's copy, bound, but without colophon or signature. Fine without dust jacket, as issued. The only such copy we have seen of this title. \$750

135. -. Same title. Folded and gathered sheets (F&Gs). Unbound signatures with pages uncut; also without colophon. Fine. Again, the only such copy of this title that we have seen. \$750

136. **(THOMPSON, Hunter S.). *The Spectator*.** (Louisville): Athenaeum Literary Association, 1955. The publication of the "literary association" of several Louisville, KY, high schools, which was in effect a social club—and drinking club—for the sons of the wealthy elite of the city. Thompson was accepted to the club as a freshman and developed a reputation as an extreme prankster: his "rushes" for the new recruits were the most outlandish of any member, and his own exploits constantly pushed at and past the accepted norms for the members. Thompson was 17 at the time of publication and a senior at Louisville Male High School. Signed (at a later date) by Thompson on the tissue guard preceding the page with the association's seal. Thompson is listed as an Associate Editor on the masthead and is later referred to as the Censor. He contributes an essay, "Open Letter to the Youth of Our Nation," that was the Third Prize Essay in the Nettleroth Contest, and which begins, "Young people of America, awake from your slumber of indolence and harken to the call of the future! Do you realize that you are rapidly becoming a doomed generation?" The essay, credited to Thompson, is signed within the text, "John J. Righteous-Hypocrite." His other contribution—an essay entitled "Security"—is even more scathing, and it sets the stage for the posture that Thompson took throughout his life: it begins by asking the question of whether security "is a utopian goal or is it another word for rut?" And it ends with another question, asking "who is the happier man, he who has braved the storm of life and lived, or he who has stayed securely on the shore and merely existed?" There is also a photograph of Thompson in the annual, and his mother's name is included on the "Family



Page.” Thompson was expelled from the ALA shortly after this was published: he was involved in a robbery with two friends; the friends’ wealthy parents got the other two off the hook but Thompson’s father had died and his mother had no pull; he served 30 days in jail and was not allowed to take final exams or graduate from his high school when he got out. He left Louisville and joined the Air Force. Exceedingly scarce: we have never seen another copy for sale, or anywhere, for that matter. When the collector who own this brought it to Thompson to get it signed, Hunter tried to buy it from him as he did not have a copy himself. Thompson made him promise to offer it to him first if he ever did sell it. Thompson died before the collector decided to part with it. We can find no evidence that Thompson contributed to any earlier issue of this publication; there is only one copy (possibly) in an institutional library: the University of Kentucky holds a publication called “The Anthenaea” which may be a later name for the Spectator, and may include this issue, although that is not clear from their catalog listing. Without doubt the rarest publication in Hunter Thompson’s body of work; the earliest; and one that foreshadows in clear terms the path he would take in his life over the coming decades—that of an outsider, challenging the rules and norms, and defying authorities and the status quo, with passion, anger, and humor. Previous owner name, fading to spine, abrasion to front cover; still about very good in wrappers. \$17,500



137. (THOMPSON, Hunter S.). “Big Sur: The Tropic of Henry Miller” in *Rogue*, October, 1961. (Evanston): (Greenleaf Publishing), 1961. A 3-page article 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 Ray Bradbury by William F. Nolan. Rear corner crease; near 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. \$125



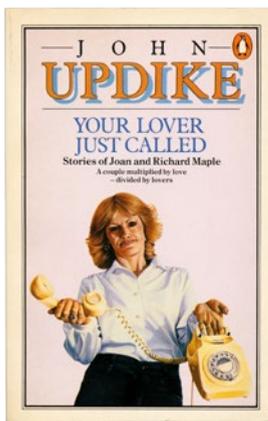
138. (THOMPSON, Hunter S.). *Scanlan's Monthly*, Nos. 1-8. (NY): Scanlan's, 1970-1971. A complete run of the magazine edited by Warren Hinckle III and Sidney Zion, and featuring several articles by Hunter Thompson, including: “The Temptations of Jean-Claude Killy” (No. 1); “The Kentucky Derby is Decadent and Depraved,” with illustrations by Ralph Steadman (No. 4); “Nixon and the Bums,” (unattributed, but illustrated by Steadman) and “The Police Chief” by the pseudonymous Raoul Duke (No. 7); and “The Aspen Wallposter” (No. 8). Issue No. 8 is tapebound at the spine; else the lot is near fine. *Scanlan's* was a short-lived monthly magazine with an anti-government bent at the height of the polarization that existed in the U.S. after a decade of assassinations, race riots, the Vietnam war, and the protests against that war that culminated in the riots in Chicago during the Democratic National Convention and the subsequent “Days of Rage.” Richard Nixon, as President, took an interest in the magazine after it depicted him with a number of business leaders, and captioned the photo with the “war crimes” each was responsible for. Printers boycotted the magazine for its anti-American political posture and the final issue had to be printed in Canada. \$1000



139. **(THOMPSON, Hunter S.). Obituaries/Tributes from Colorado.** (Aspen/Frisco): (various), 2005. Local coverage of Thompson's suicide, spanning three issues of the *Aspen Daily/Sunday News* (February 22, 24, 27); two issues of *The Aspen Times* (February 21, 23); and one issue of *Mountain Gazette* (March). Thompson killed himself on February 20. Approximately 20 articles in the six issues. Included: "Seminal Gonzo Journalist Kills Himself," "A Totally Unclassifiable Life," "Hunter Thompson Death Feeds Frenzy for Merchandise," "Hunter S. Thompson's Local Legacy [editorial]," "Hunter's Kitchen," "Thompson's Death Marks the Passing of a Literary Era," "Canon Roars for Hunter S. Thompson," "We Will Miss You Hunter S. Thompson [commentary]," "Hunter, What Were You Thinking? [commentary]," "The Origin of *Fear and Loathing*," "Friend: Thompson Wasn't One to Die in Hospital," "Thompson Probably Planned Suicide Well in Advance, Family Spokesman Says," "HST's Influence on Aspen Profound," "Aug. 19, 1996: Hunter's Issue," "Hunter S. Thompson Blast-Off Cannon Contest Under Way," "HST Was, After All, a Professional," "Dr. Gonzo's Final Dispatch," "RIP, HST," "Genius, Friend, Good Neighbor," "Disclaimer," roughly a dozen letters to the editor, and a bibliography. Tabloid style papers; near fine or better. A collection that would be difficult to assemble today. \$450

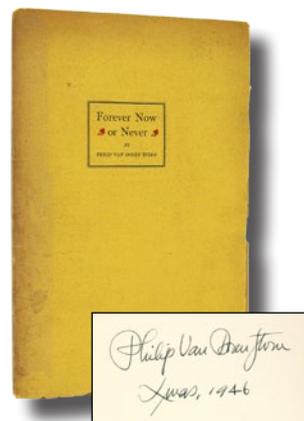


140. **TRAVEN, B. as MARUT, Ret. *Der Blaugetupfte Sperling*.** Munich: Ziegelbrenner, 1919. The first book by the author who later became known as "B. Traven" and wrote such novels as *The Treasure of the Sierra Madre* and *The Death Ship* under that pseudonym. Marut was a German anarchist who started a publication in 1917 called *Der Ziegelbrenner* (The Brick Burner), for which he wrote a number of articles. In 1919, the press issued this book by Marut. The journal continued publishing until 1921; Marut left for Mexico in 1925, where he adopted his pseudonym and wrote a series of novels, including the above-mentioned ones. Later, in the 1940s, when *The Treasure of the Sierra Madre* was being filmed, Marut may have posed as B. Traven's agent, "Hal Croves," in order to have access to, and input into, the film. Contemporary owner signature in pencil on the half-title; covers chipped; a very good copy of a rare and fragile book. Scarce: while occasional issues of *Der Ziegelbrenner* turn up, we have never seen another copy of this title. Housed in a custom quarter-leather clamshell box. \$3000

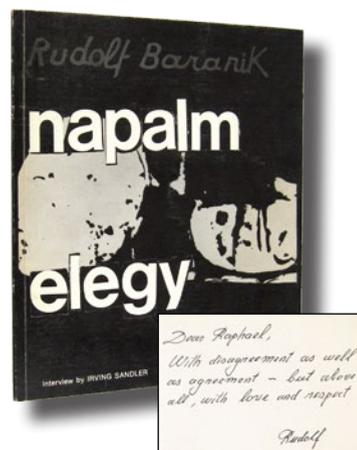


141. **UPDIKE, John.** *Your Lover Just Called.* (Middlesex): (Penguin Books)(1980). The first British edition of this collection of related stories that was published as a paperback original in the U.S. with the title *Too Far to Go*. Signed by Updike. Seven of the stories had never been collected in book form prior to the U.S. publication. Introduction by Updike. Made into a movie for television. Mild age-toning to pages and slight creasing to rear cover; near fine in wrappers. Uncommon signed. \$125

142. **VAN DOREN STERN, Philip.** *Forever Now or Never.* (NY): Philip C. Duschnes, 1946. One of 650 copies printed, this copy signed by the author and dated Christmas, 1946. An updating of the Christ tale for the atomic age, by the noted historian and author of *The Greatest Gift*, which was the basis for the film *It's a Wonderful Life*. Owner name in pencil inside the front cover. Stapled wrappers now split at spine and unprofessionally tape-bound, thus a good copy. \$20



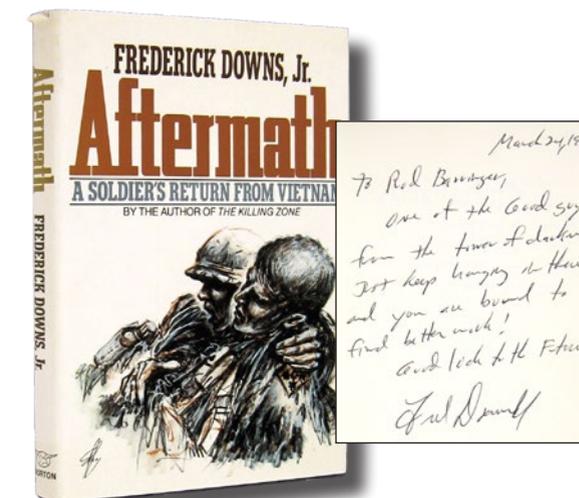
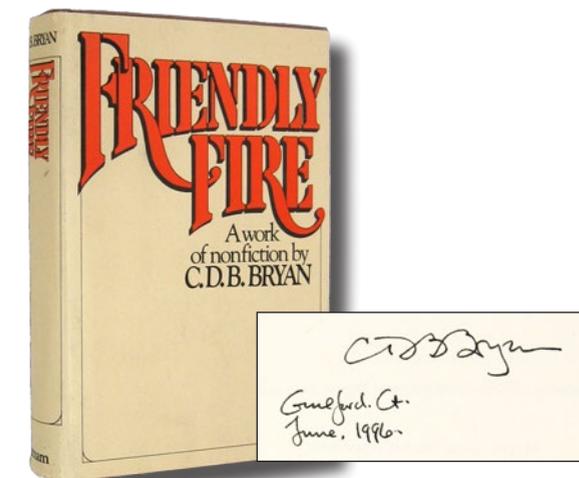
143. **(Vietnam War). BARANIK, Rudolf.** *Napalm Elegy.* (NY): (Lerner-Heller)(1973). A monograph of this Lithuanian artist, his various works representing a political statement that links Vietnam with the destruction of Pompeii. Inscribed by Baranik: "Dear _____, with disagreement as well as agreement - but above all, with love and respect./ Rudolf." Covers rubbed, with one lower rear corner crease; near fine in wrappers. \$65



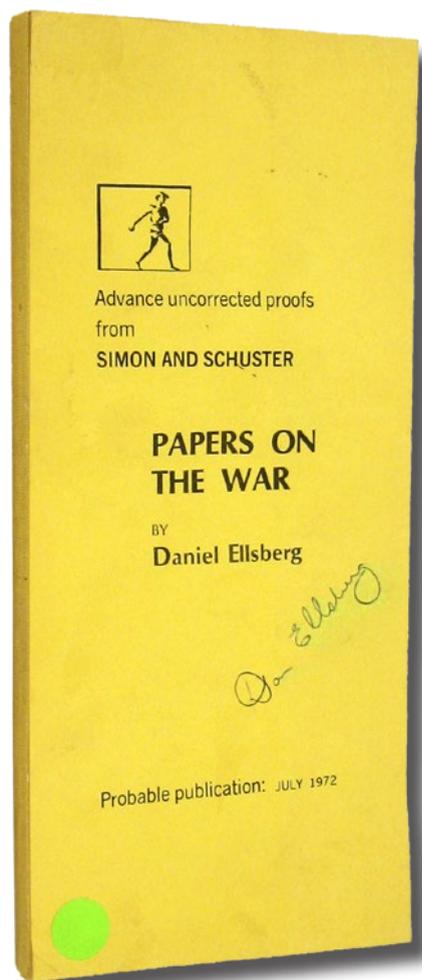
144. **(Vietnam War). BERRIGAN, Daniel.** *Consequences: Truth and...* NY: Macmillan (1967). "The military adventure we are pursuing with such heat and skill and ferocity against a broken people is an abominable crime against humanity." Powerful polemic by this activist Jesuit priest. Signed by the author. Bookplate front pastedown; sunning to board edges, near fine in a near fine, partially price-clipped dust jacket. \$50

145. **(Vietnam War). BRYAN, C.D.B.** *Friendly Fire.* NY: Putnam (1976). A nonfiction work that was made into a television miniseries. *Friendly Fire* chronicles the radicalization of a patriotic Midwestern family after their son is killed by "friendly" (i.e., U.S.) fire and they try to get the details from a balky government seemingly more interested in protecting those responsible, but still living, than in honoring the dead. An important book, which chronicles the process by which opposition to the war filtered from the "radical fringes" of society into the middle class mainstream. Signed by the author in 1996. Fine in a very good, price-clipped dust jacket with an internally mended edge tear. \$100

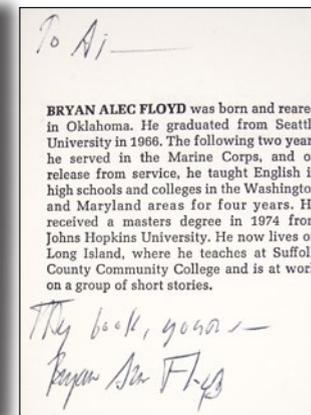
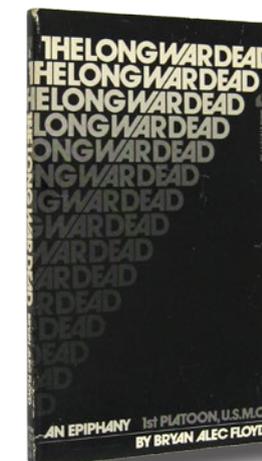
146. **(Vietnam War). DOWNS, Frederick, Jr.** *Aftermath. A Soldier's Return from Vietnam.* NY: Norton (1984). Sequel to *The Killing Zone*, which told the story of a young infantry lieutenant who won several medals in Vietnam and was severely injured, losing a limb. This title follows him on his return home. Warmly inscribed by the author in the month after publication on the front flyleaf, and by the author's wife on the verso. Recipient's signature front pastedown; near fine in a very good dust jacket with sunning to the spine lettering, a couple small edge tears and a stain to the upper rear flap. \$45



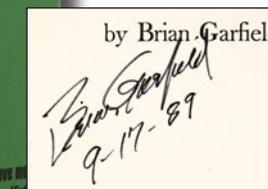
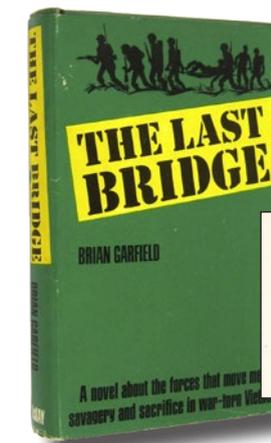
147. **(Vietnam War). ELLSBERG, Daniel. *Papers on the War*.** NY: Simon & Schuster (1972). The uncorrected proof copy of Ellsberg's account of his release of the Pentagon Papers in 1971 to the *New York Times*, an illegal act of civil disobedience for which he was charged with a number of felonies under the Espionage Act of 1917 and became a target of President Richard Nixon; Ellsberg was acquitted a year after this book came out because of government malfeasance in the case against him. These are historical papers, heavily colored by the author's personal experience as a participant in, and an observer and critic of, policy making regarding the U.S. role in Southeast Asia. Realizing, as a result of his work for the RAND Corporation, a policy "think tank," that the government had secretly engaged in an ongoing series of illegal and immoral acts in the conduct of the Vietnam war, Ellsberg first copied 7000 pages of documents and gave them to the Senate Foreign Relations Committee. When no action resulted from that, he gave the papers to the *Times*, precipitating a scandal and his own arrest. Such whistle blowers as Julian Assange of Wikileaks and Edward Snowden, the NSA contractor who exposed the widespread secret data collection done by that agency, have followed in Ellsberg's footsteps. This copy is signed by the author on the front cover. Tall, fragile, padbound proofs; rear cover present but detached; front cover detaching; thus a good copy. \$350

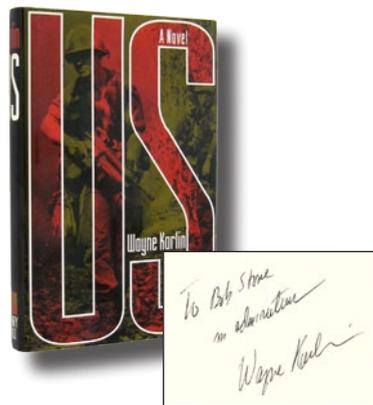


148. **(Vietnam War). FLOYD, Bryan Alec. *The Long War Dead*.** (NY): Avon (1976). Poems, written as epitaphs to the dead of an imaginary company. Simple, direct, and moving. Published as a paperback original by the most literary of the mass-market publishers, and later reprinted in a trade paperback by Permanent Press. Several of the poems were included in the anthology *Unaccustomed Mercy*, but the complete text is difficult to find in any edition and scarce in the true first. This copy is inscribed by Floyd to the poet Ai, winner of the National Book Award. Slight edge and corner rubbing; near fine in wrappers. One of the books on our list of the 25 Best Book on the Vietnam War. \$250



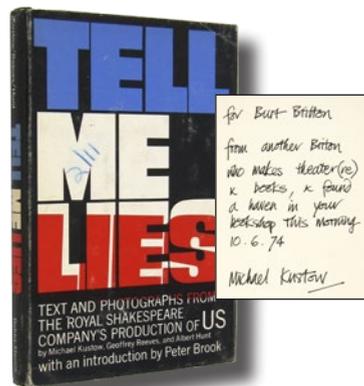
149. **(Vietnam War). GARFIELD, Brian. *The Last Bridge*.** NY: McKay (1966). An early novel about the war, by a journeyman writer who later became well-known for several bestselling thrillers, including *The Taking of Pelham One Two Three*. John Newman's bibliography (*Vietnam War Literature*, second edition, 1988) lists only five books about American troops in Vietnam prior to 1966: two paperbacks, two vanity press titles, and Robin Moore's *The Green Berets*. This title is listed as Newman 11. Signed by the author in 1989. Small bump to spine base, else fine in a very good dust jacket with dampstaining visible on verso. \$75





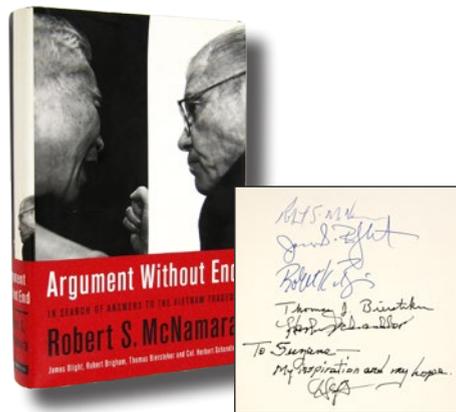
150. **(Vietnam War).** **KARLIN, Wayne.** *Us*. NY: Holt (1993). His fourth novel, about a Vietnam vet who owns a bar in Bangkok, and which treats the MIA issue at some length. Inscribed by Karlin to the author Robert Stone, “with admiration,” a nice association: Stone’s Vietnam-related novel *Dog Soldiers* won the National Book Award. Fine in a very near fine dust jacket with a vertical crease to the front flap. \$125

151. **(Vietnam War).** **KUSTOW, Michael, REEVES, Geoffrey and HUNT, Albert.** *Tell Me Lies. Text and Photographs from the Royal Shakespeare Company’s Production of US*. Indianapolis: Bobbs-Merrill (1968). The first American edition. *US* was a collective theater presentation about the war in Vietnam. Inscribed by Kustow in 1974. Small crown bump, else fine, in a rubbed, very good dust jacket with a small chip to the crown and the numbers “1/29” written on the front flap and “2/11” on the front panel. The book was released simultaneously in hardcover and softcover; the hardcover issue is considerably scarcer than the soft. \$75



for Bert Britten
from another Briton
who makes theater (re)
x books, x found
a haven in your
bookshop this morning
10.6.74

Michael Kustow

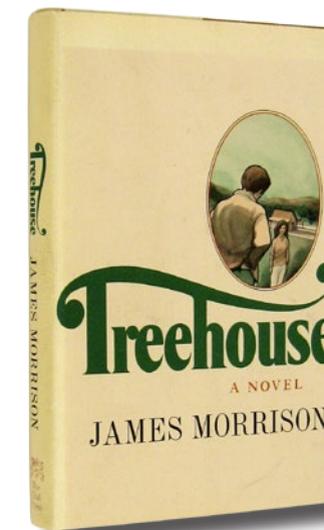


MCS and
David Ziffert
Robert S.
Thomas J. Biersteker
Herb Schandler
To Suzanne
My inspiration and my hope.
R/S

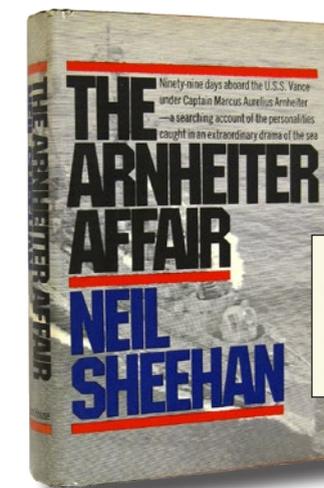
152. **(Vietnam War).** **McNAMARA, Robert S.** *Argument without End. In Search of Answers to the Vietnam Tragedy*. NY: Public Affairs (1999). A dialogue between McNamara, James G. Blight, Robert K. Brigham, Thomas J. Biersteker and Col. Herbert Y. Schandler about Vietnam and the lessons to be learned from it. McNamara is listed as the primary author; he was Secretary of Defense under Presidents Kennedy and Johnson when the Vietnam war was escalated from a small scale advisory effort to a full-fledged war, which went on for a decade and became, by some accounts, the first war the United States ever lost. McNamara wrote a memoir, published in the 1990s prior to this book, in which he repudiated his decisions and actions as Secretary of Defense, and acknowledged he had been wrong and that the war was a mistake—a position that stirred controversy from virtually every corner. This copy is signed by all five participants (inscribed by Schandler). Fine in a fine dust jacket. \$250

153. **(Vietnam War).** **MORRISON, James.** *Treehouse*. NY: Dial, 1972. A novel of a family with one adopted son, who serves in the Peace Corps in the years before the escalation in Vietnam, and another son who is killed in Vietnam. Inscribed by the author in 1996: “For ___ ___/ for reminding me that/ I was once young/ enough to write this/ funny little book --/ The most fun I’ve/ ever had --/ Warmest regards/ Jim Morrison.” Fine in a near fine, spine and edge-sunned dust jacket with a couple of tiny edge tears. Laid in is a photograph of the Morrison family, annotated on the verso by Morrison. \$65

154. **(Vietnam War).** **SHEEHAN, Neil.** *The Arnheiter Affair*. NY: Random House (1971). The account of a “mutiny” at sea off the coast of Vietnam in 1966, in which a tyrannical Navy commander was relieved of his command after a series of arbitrary and capricious actions. Inscribed by Sheehan, who was the UPI bureau chief in Saigon from 1962-64 and later covered the war for *The New York Times*, in addition to providing the *Times* with the Pentagon Papers. Sheehan’s next book, *A Bright Shining Lie*, also about the Vietnam War, won the Pulitzer Prize. Minor foxing to edges of text block; near fine in a near fine, price-clipped dust jacket with wear at the corners and crown. \$85



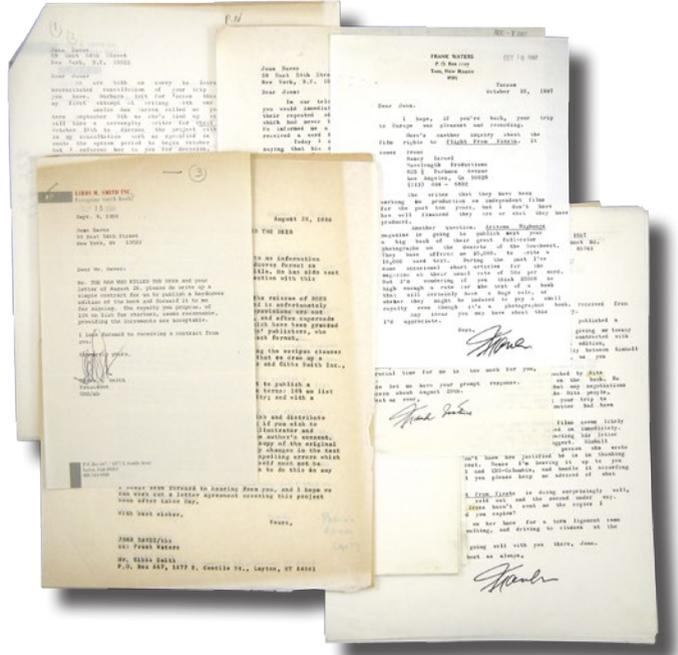
For Michael Miller
for reminding me that
I was once young
enough to write this
funny little book —
The most fun I've
ever had —
Warmest regards
Jim Morrison
November 1, 1996



with Best Wishes,
Neil Sheehan

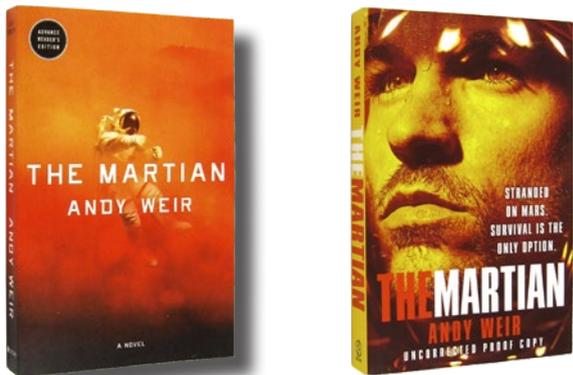
155. **WATERS, Frank. Literary Correspondence.**

1986-1987. A collection of letters from Waters, mostly to his literary agent, Joan Daves, as well as related ancillary materials showing Waters at work in the after-market for his writing, with opportunities for later editions and film versions. Waters wrote primarily about the American Southwest, in particular the Native American experience. His father was part Cheyenne. The first typed letter signed is from Waters to his agent, Joan Daves, dated August 24, 1986 and concerns Lesley Ann Warren's interest in optioning the film rights to *The Woman at Otowi Crossing* and the contract for publication of a hardcover, illustrated edition of *The Man Who Killed the Deer*. It is stapled to a copy of the contract, with numerous marginal corrections and a retained copy of Daves' reply, agreeing with Waters that the intended publisher (Gibbs Smith) had overreached in the contract. An included exchange between Daves and Gibbs Smith posits a simpler agreement, while a retained carbon shows Daves reaching out to Ohio University Press to confirm they had no claim to hardcover rights. The second typed letter signed is from Waters to Keith Sabin, in Daves' absence, and is dated September 29, 1986 and describes the purchasing history of *Flight from Fiesta* and the current

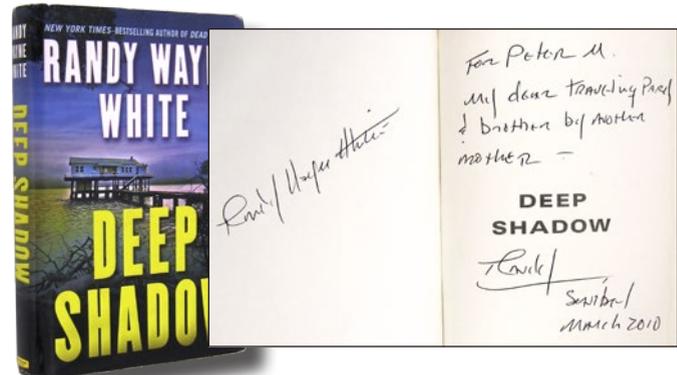


unwelcome "blitz" he, Waters, is undergoing from Ritz Productions regarding theatrical rights. Waters encloses an initialed copy of the letter he wrote to Ritz Productions redirecting their overtures to Daves upon her return from Europe. Both of these letters are stapled together with retained copies of both Sabin's and Daves' replies, as well as a retained copy of an earlier letter from Sabin to Waters saying they had been approached by Ritz and the initial contact letter from Ritz with an unsigned agreement for Right of First Refusal. Also included is a letter from *Fiesta* publisher Clark Kimball to Daves recommending the production company. The fourth typed letter signed, from Waters to Daves, dated April 29, 1987, again describes the publishing history of *Flight from Fiesta* and informs Daves that the publisher, Clark Kimball, has been approached by CBS-Columbia regarding film rights, and he includes Kimball's letter. Attached are the retained copies of letters from Daves to both Waters and Kimball, admonishing all that Kimball has no role in film rights for the title, and a later letter from Kimball acquiesces. The fifth typed letter signed, from Waters to Daves (August 3, 1987), delineates an additional inquiry regarding a film option for *Flight from Fiesta* and several leads on optioning *The Woman at Otowi Crossing* should Lesley

Ann Warren's option expire. Waters takes Daves to task for not responding to offers already presented, for not keeping him informed, and for being about to depart for Europe leaving him without representation: "I don't like to end our agent-client relationship after so many years, but if the overload of work at this crucial time is too much for you, I don't see any alternative." A copy of a letter to Waters at about this point from Alton Walpole shows one of the interested parties facing obstacles bringing *Otowi Crossing* to the screen. Also, a letter to Daves from The University of Nevada thanks Daves for sending financials on Ohio University Press's *Frank Waters: A Retrospective Anthology* (included), but bemoans how infrequent the agent's communiques have become. However, the Daves-Waters agent-client relationship was ongoing in October: in the sixth typed letter signed in this archive, Waters informs Daves of yet another inquiry for *Flight from Fiesta* and asks her advice about payment on an opportunity he has to write the text for a book of photographs to be published by Arizona Highways (likely *Eternal Desert*, published in 1990). As mentioned, many of the letters are stapled; most are folded for mailing; in some instances they bear the agency's routing marks or highlighting. The lot as a whole is near fine. \$1250



156. **WEIR, Andy.** *The Martian*. NY: Crown (2014). The advance reading copy of the novel that Weir initially self-published as an e-book, making this the first “physical” edition of a book that previously existed only in digital—virtual—format. Scarce; we’ve only seen this one copy. Fine in wrappers. *Together with* the slightly more common advance U.K. edition [Del Rey (2014)]. The U.S. edition lists the publishing history as a 2011 e-book; the U.K. edition claims it was published on Amazon in 2012. This 2014 edition became a *New York Times* bestseller and is being released as a Ridley Scott film in 2015, starring Matt Damon and Jessica Chastain. \$250



157. **WHITE, Randy Wayne.** *Deep Shadow*. NY: Putnam (2010). A mystery novel in the Doc Ford series, featuring a marine biologist living on the Florida Gulf coast. Inscribed by White to fellow author and friend, Peter Matthiessen, in the month of publication: “For Peter M./ My dear traveling partner and brother by another mother.” Foxing to edges of text block, boards mildly splayed; very good in a near fine dust jacket. A wonderful inscription and association copy. \$350

158. **(WILLIAMS, Terry Tempest).** “*The Colorado Plateau, Utah*” in *Three Essays*. (n.p.): The Nature Conservancy, 1993. One of 500 copies of this collection of three essays: Williams’ essay plus “The Adirondack Mountains, New York” by Bill McKibben and “The San Pedro River, Arizona” by William Least Heat-Moon. Handsewn in saddle-stitched handmade papers. A fine copy. Unmarked, but from the library of Peter Matthiessen. \$125

159. **(ZAMPERINI, Louis).** *Sunday Pix, Vol. 12, No. 3*. (Elgin): David C. Cook (1960). A “Sunday School Weekly” in comic book form, with inspirational Christian stories and messages for children and teens. The cover story on this issue is “‘Zamp,’ The Thrilling Story of Louis Zamperini, Who Found God the Hard Way.” Zamperini’s memoir, *Devil at My Heels*, about his experiences as an Olympic distance runner, World War II POW, and Christian speaker, was published in 1956. This serialization was the first appearance of the story for a younger audience. It is unknown to us how many issues the story ran, but this issue, which is apparently the only one where the story gets the cover, covers part of Zamperini’s youth, from running away to his early running career. Zamperini’s story became modern day legend when Laura Hillenbrand wrote his bestselling biography, *Unbroken*, in 2010; and Angelina Jolie turned the book into film in 2014. Also in 2014, Hillenbrand released a young adult version of her book, nearly 55 years after this attempt to bring the story to a younger audience. One punch hole in the left margin; near fine in wrappers. \$75

160. -. Another copy. Marginal foxing, mostly on the front cover; very good in wrappers. \$50



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