

UNCORRECTED PROOF

MODERN LITERATURE

Catalog 155

A SET OF GALLEYS

TITLE #155 Uncorrected Proofs & Advance Copies

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ABOUT UNCORRECTED PROOFS

(We've done several catalogs of proofs over the years, the last being in 2003. I still remember my surprise and delight when I first "discovered" the existence of proof copies—in a bargain bin at the Strand Book Store in New York City in the 1970s. I had no idea that these kinds of books existed, and their very plainness—their lack of cover illustration and other evidence of the Marketing Department at work—made them seem somehow more "pure" than the more polished, finished books. Just the writer's words, and little else. I still find myself enthralled by proofs.)

CATALOG 155 - SPECIAL ISSUE — UNCORRECTED PROOFS & ADVANCE COPIES

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

New arrivals are listed on our website, lopezbooks.com, prior to their appearance in our catalog or any online database. For automatic email notification about desired titles, please create an account at our website and enter your want list.

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

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

Massachusetts residents please add 6.25% sales tax.

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

We also issue email lists and sale lists of selected titles. To receive elists, register at our website under "E-list" or send your email address to mail@lopezbooks.com.

We are actively buying fine books in our field.

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WEBSITE SALE: Between now and August 31, 2011, get 10% off all books ordered through our website, lopezbooks.com. Just use the word "proof" (without quotes) as the discount code during check out.

The idea of collecting first editions started for pragmatic reasons: the printing plates on the old presses were made of soft lead, the sharp edges of which would wear down after repeated impressions on paper. Thus the earlier impressions were printed more clearly, which could be especially important if the printed work contained maps or illustrations, as early printed works tended to do. Since the age of offset printing, and now digital technologies, such considerations are no longer a factor. Still, it is an article of faith now that in collecting, "the earlier the better" is the rule. And the confirmation of that assumption is that—taken to its logical extreme—the author's manuscript of a book would be the rarest and most valuable state of the book, and it is.

Most collectors can't collect authors' manuscripts, and most institutions can't collect them as widely and thoroughly as they might wish, but there is still a preliminary state of the book, prior to the first published edition and thus closer in time, and often in content, to the author's manuscript that *is* readily available. These are the uncorrected proofs, advance reading copies, and galley proofs prepared by the publisher prior to the printing of the first edition.

Proofs are collected for a variety of reasons, the most common of which are two: they're early—preceding the first edition—and they're rare—often being produced in quantities of only a couple of dozen copies. In addition, many books undergo their final revisions by authors or editors after the printing of the proof copies, so proofs often show a state of the author's work, otherwise unpublished, that precedes the final version. This can be enormously interesting and informative to scholars or students of a writer's work, and even just to avid fans without a formal scholarly stake in such knowledge.

The production of proof copies for distribution prior to published books has a long history, dating back to the partly printed "salesmen's dummies" of the 19th century. But the proof as an integral part of the publication process has a much shorter history. While advance copies of books for in-house use by the publisher have long been routine—whether in the form of long galley proofs or some other format—printed and bound advance copies for distribution outside the publishing house were rare in the 1930s and 40s, and only gradually became the norm in the 1950s and 60s, when Crane Duplicating Service, a Cape Cod printer, began to promote the idea to the publishing industry of the

advantages that could accrue to the publisher who had Crane print an inexpensive prepublication edition that could be sent out to early reviewers of the book, large wholesale and retail buyers who might be tempted to increase their orders if they had early access to the book, and even to friends of the author and fellow writers, to solicit promotional “blurbs” for the dust jacket copy and for advertising. In time the idea gained wide currency, and proofs for a time were sometimes called “cranes,” after the printing company that specialized in producing them. (Crane Duplicating Service still calls them “Cranes,” although the usage seems to have dropped out of the trade otherwise.)

The number of copies produced of a given proof is generally a well-kept secret, but in a few cases that we’ve gotten hard figures they’ve proven to be quite small. Robert Stone’s first novel, *A Hall of Mirrors*, had 57 copies printed. There were 39 proof copies produced of Kurt Vonnegut’s *Slaughterhouse-Five*, and one Philip K. Dick novel, which had potentially libelous text, had 19 proof copies printed. The smallest order Crane’s will take for an “ultra short run” book—generally a proof—is 11 copies.

In addition to plain printed proofs, publishers have, since at least the 1930s, occasionally issued more elaborately produced prepublication volumes, in hopes of generating interest in a forthcoming book. In the 1930s, one notable example was Raymond Chandler’s first novel, *The Big Sleep*, which Knopf issued in a prepublication edition drawing comparisons to two earlier successes Knopf had had publishing hard-boiled fiction, Dashiell Hammett and James M. Cain. In 1961, Simon & Schuster issued an advance reading copy of a forthcoming first novel, *Catch-22* by Joseph Heller, in hopes of drawing interest to a then largely unknown writer. Since then, advance reading copies have become more commonplace, and are often distributed widely in hopes of generating interest, usually in a relatively little-known writer. *The World According to Garp*, John Irving’s breakthrough novel, had 1500 advance copies printed and distributed, helping *Garp* gain the kind of attention, and commercial success, that had eluded Irving’s three previous novels. Martin Cruz Smith’s *Gorky Park* had two printings of advance reading copies, totaling 2500 copies; it was his first bestseller and he has since become one of the most popular and successful thriller writers of all time.

Examples of textual changes in proofs abound, and most are probably never discovered until someone does a line by line comparison with the final book. Tim O’Brien revised his National Book award-winning novel, *Going After Cacciato*, substantially after the proof was printed, and O’Brien’s own copy had whole paragraphs marked out, rewritten, etc. His second novel, *Northern Lights*, has a two-page section in the proof that does not appear in the finished book. Peter Matthiessen’s National Book Award-winning *The Snow Leopard* had major changes made after the proof was printed, after he had sent it to a friend, and Buddhist scholar, for comments on his references to Buddhism. Kent Anderson’s powerful Vietnam war novel *Sympathy for the Devil* had some of the most stunning passages excised after the proof was printed, perhaps because they were deemed by editors to be too harsh for publication. And so on.

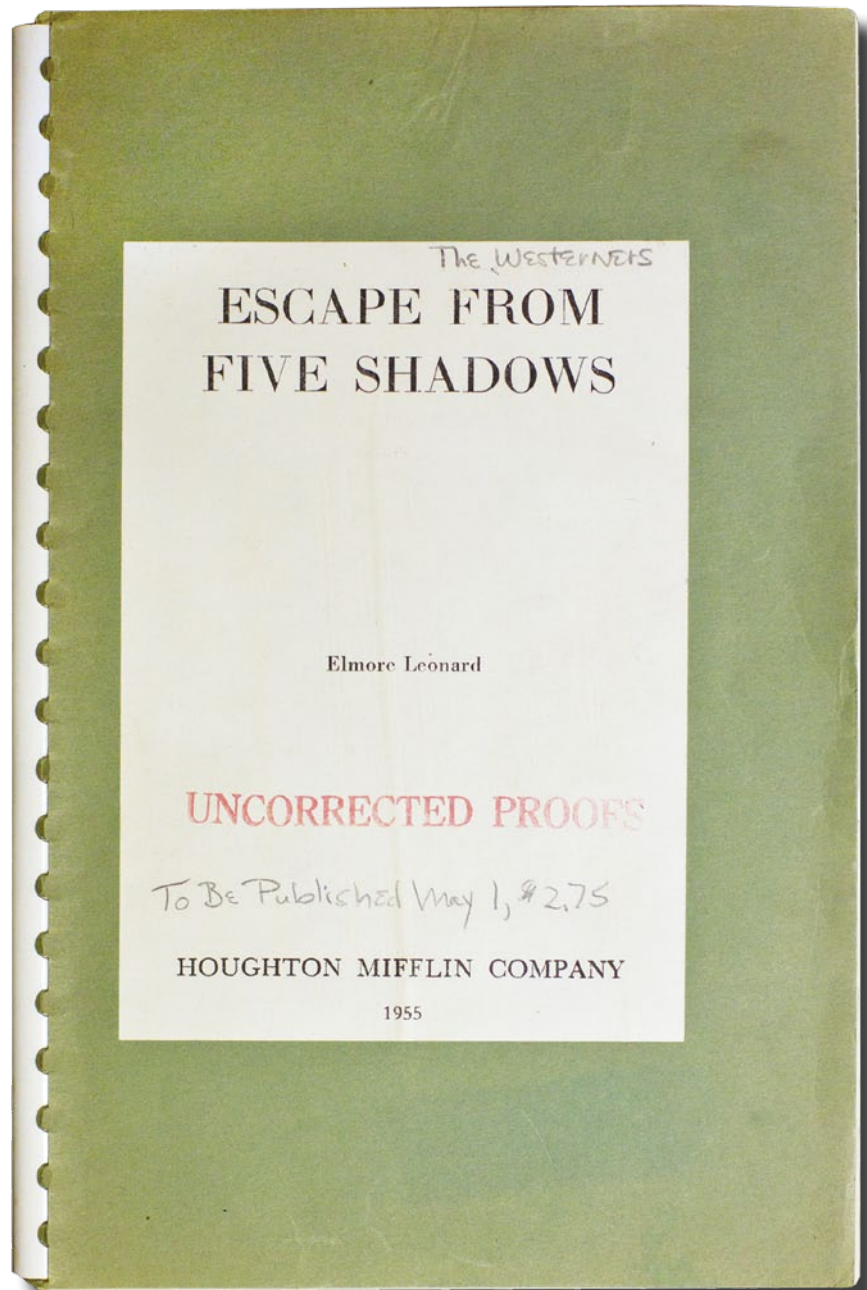
Proofs have also been involved in solving some bibliographic mysteries over the years: the priority of the two states of the dust jacket of the first English-language edition of Gabriel Garcia Marquez’s *One Hundred Years of Solitude* was established when a set of the proof sheets for the book and the jacket copy turned up. And, while it wasn’t a mystery per se, no one would have known how bad Ernest Hemingway’s Spanish was in the late 1930s if the proofs of *For Whom the Bell Tolls* had not turned up. Often, as in these cases, the glimpses of an otherwise unseen work that the proofs provide reveal interesting and non-trivial information about the writer or the work.

There has even been a case made that because proofs are printed first and are distributed outside of the publishing house, they comprise the “true first edition” of a work. The reasoning is that such distribution constitutes a form of “publishing”—i.e., making a book available to the public, however limited that availability may be. Such a view has merits but is highly debatable. However, it is undoubtedly true that, especially for many modern and recent works, proof copies are the only states of the book that are scarce or rare, or will be within our lifetimes. In fact, these days, it’s easy to imagine many books published without there being a printed proof: this catalog will probably be proofed online, in PDF format, and I suspect many books are being handled that way, or will be soon. And to the extent that proofs became more of a marketing tool over the years than an editorial tool, I suspect some of them will be distributed electronically as well, to iPads and e-book readers, not only because it is cheaper than producing printed books but it can be done faster once a book has gone through copy-editing.

Combining their historical scarcity, and likely future scarcity, with the textual variations that are often found—and which, by definition, represent a state of the text closer to the author’s original manuscript—the value in collecting proof copies becomes, we think, self-evident.

But if proofs do fade away as part of the publishing process, I’ll miss them. They provide a glimpse of the publishing industry and the work involved in producing a book—a tangible item, and the main vehicle by which we share information and preserve it and pass it on to later generations. I can’t help but think of digital information and e-books as being more ephemeral, subject to being lost in a power outage or, as amazon.com did with a number of George Orwell books when it found it had sold them without having had the rights to them, simply erased by some outside entity for private or commercial reasons.

So here is our latest proof catalog, which will likely also be available as an e-book and as a PDF, as well as on our website. I hope you enjoy it as much as we’ve enjoyed working on it, and I hope that these proofs can enhance any number of worthy collections.

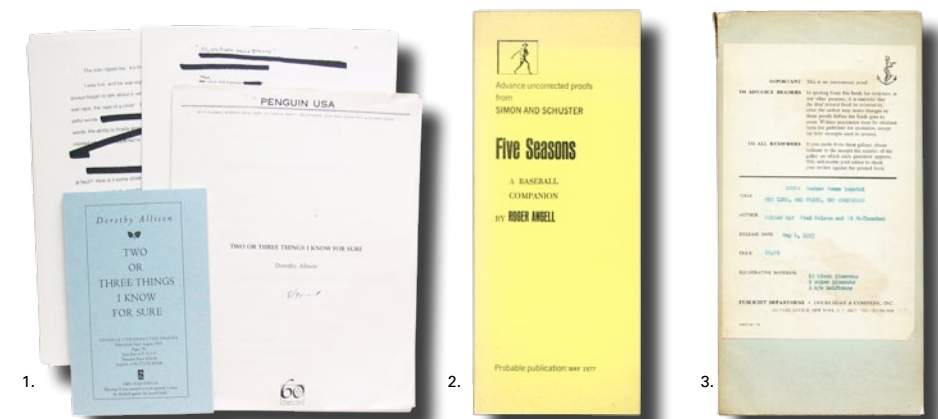


Elmore Leonard, *Escape from Five Shadows*, item 99.

1. **ALLISON, Dorothy.** *Two or Three Things I Know For Sure.* (NY): Dutton (1995). The uncorrected proof copy of this narrative work based on a performance piece that Allison wrote and performed after the success of *Bastard Out of Carolina*, her first novel. *Together with* the photocopied typescript, which reproduces numerous changes and corrections, presumably authorial, including the excision of several long paragraphs, still visible. Edge tears to the cover sheet; otherwise fine. The proof copy is fine in wrappers. Allison's first novel was highly praised, and controversial. It was adapted for a television miniseries which won an Emmy award and was nominated for several others, but was for a time banned in Canada because of the controversial subject matter. \$250

2. **ANGELL, Roger.** *Five Seasons. A Baseball Companion.* NY: Simon & Schuster (1977). The uncorrected proof copy of his second book on baseball, after the 1972 classic *The Summer Game*. Angell became the dean of American sportswriters, or at least baseball writers, with these two books, and he still contributes to the *New Yorker* periodically. He was the fiction editor there for many years. Foxing to covers; very good in tall, fragile, padbound wrappers. A fragile format, and a proof that dates from the era, pre-1978, when proofs were much less frequently saved and seldom filtered into the rare book market. \$200

3. **(Anthology).** *One Lord, One Faith, One Cornbread.* Garden City: Anchor/Doubleday, 1973. The uncorrected proof copy of the first collection of pieces from the counterculture magazine *The Free You* in book form. *The Free You* was the magazine of the Mid-Peninsula Free University, one of the earliest experimental universities in the Sixties, near Stanford. Many of the contributors were from the "Perry Lane" crowd that gathered in Palo Alto in the early Sixties and included a number of writers from the Stanford Writing Workshops of Wallace Stegner, several of whom were experimenting with LSD and other drugs at the time. Larry McMurtry wrote a novelized account of the scene in his book *All My Friends Are Going to be Strangers*. This volume, which was published only in wrappers, contains one of Robert Stone's scarcest book appearances, "The Man Who Turned On the Here," about Ken Kesey "on the lam" in Mexico,

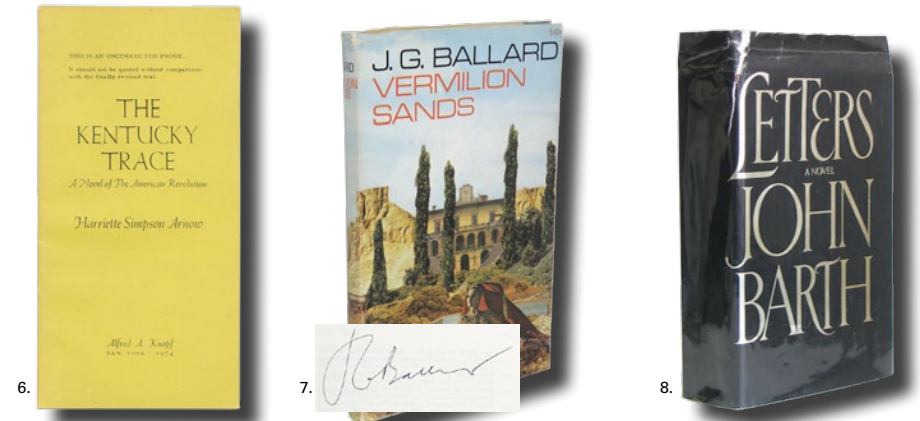


and is one of the few places these longtime friends were directly linked in print prior to the 2006 publication of Stone's memoir of the Sixties, *Prime Green*. Other contributors include Richard Brautigan, Wendell Berry, Vic Lovell (the dedicatee of *One Flew Over the Cuckoo's Nest*), Judith Rascoe (who co-wrote the screenplays for two of Robert Stone's novels) and Kesey himself, who contributes a poem, "Cut the Motherfuckers Loose." Tall wrappers; edge and spine sunned, with several corner chips or creases, and the binder's glue showing through on the label affixed to the front cover; very good. A very uncommon proof copy: proofs of softcovers are typically much scarcer than those of trade hardcovers, and this particular softcover was aimed at a relatively small and marginal reader population—students or radicals associated with the counterculture. We've only ever seen this one copy. \$350

4. (Anthology). *The Best American Short Stories 1980*. [Boston]: [Houghton Mifflin][1980]. An advance issue consisting of unbound 8-1/2" x 11" sheets of this collection edited by Stanley Elkin and with stories by John Updike, John Sayles, Donald Barthelme, Frederick Busch, William Gass, Larry Heinemann, I.B. Singer, Grace Paley, Peter Taylor, Mavis Gallant, Elizabeth Hardwick and others. Elkin's introduction bears copyeditor's marks throughout. Minor edge wear to a few pages; else fine. \$200

5. (Anthology). *Edward Hopper and the American Imagination*. NY: Whitney Museum of American Art/Norton (1995). Two separate advance states of this anthology of previously published writings in which some influence of Hopper is reflected, if only in "glimpses of private lives of quiet despair lived within the public arena." Contributors include Paul Auster, Ann Beattie, Thom Gunn, James Salter, Norman Mailer, William Kennedy, Walter Mosley, Grace Paley, Leonard Michaels, Galway Kinnell, Tess Gallagher, and others. Ringbound galley sheets, 8-1/2" x 11". Printed on rectos only, with a picture of the cover art laid in. *Together with* the unbound signatures. One edge tear on the title page of the signatures; otherwise both items fine. Scarce pre-publication states of this publication, which includes contributions by a number of notable contemporary American authors. \$150

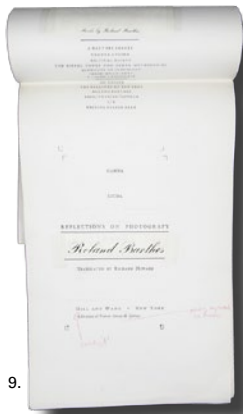
6. ARNOW, Harriette Simpson. *The Kentucky Trace*. NY: Knopf, 1974. The uncorrected proof copy of this novel of the American Revolution by the author of *The Dollmaker*, as well as several highly praised books of nonfiction on Kentucky and the Cumberland Valley. This novel is a fictional counterpart to her nonfiction history *The Flowering of the Cumberland*, published in 1963. Small date written at top spine; small crease mid-spine and mild spotting to rear cover; about near fine in tall wrappers. The critical and commercial success of *The Dollmaker*—it was a runner-up for the National Book Award, which was won that year by William Faulkner—made Arnow an iconic figure as female novelist, and her strong, and strong-willed, female characters caused her to be identified in later years as something of a proto-feminist writer. \$150



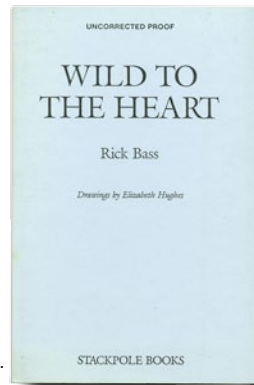
7. BALLARD, J.G. *Vermilion Sands*. London: Jonathan Cape (1973). The uncorrected proof copy of the first U.K. edition, which was also the first hardcover edition. The story collection was originally published as a paperback original in the U.S. in 1971. Signed by the author. A little dust to lower text block, still fine in a near fine proof dust jacket. The book itself is quite scarce; the proof considerably more so. Ballard began his writing career as part of the New Wave of science fiction writers in the 1960s, who stretched the boundaries of the genre. He later won a Booker Prize for his semi-autobiographical novel *Empire of the Sun* and before he died was named by *The Times* as one of "The 50 greatest British writers since 1945." A scarce book by an important writer. \$850

8. BARTH, John. *Letters*. NY: Putnam (1979). The uncorrected proof copy of this elaborately constructed epistolary novel, by the author of *The Sot-Weed Factor*. This is a fine copy in an oversize proof dust jacket (rumpled where the jacket overhangs the book), inscribed by the author. Uncommon signed. \$200

9. BARTHES, Roland. *Camera Lucida. Reflections on Photography*. NY: Hill & Wang (1981). Two sets of galley sheets for *Camera Lucida*, the first edition in English of this book by the French literary theorist and semiotician, which had been published in France a year earlier as *La Chambre Claire*. Translated by Richard Howard. Overlapping texts, but differing in page layout (hence pagination) and taped-on corrections to typeface. One set missing two prelims; the other set missing an apparent appendix. Each approximately 7 1/2" x 24"; folded in half; near fine. *Together with* the galley sheets of *The Barthes Reader* [NY: Hill & Wang (1982)], pages 76-162 only, thus without the Susan Sontag introduction. Sontag's *On Photography* and Barthes' *Camera Lucida* are considered two of the most important early critical and theoretical appreciations of photography as art. Fine. For the three galleys: \$175



9.



10.

10. **BASS, Rick.** *Wild to the Heart.* (Harrisburg): Stackpole (1987). The uncorrected proof copy of his second book, a collection of essays on the natural world, written prior to his move to the Yaak Valley in the northwest corner of Montana. Bass has become a nationally known environmental activist since his move to Montana, where he was closely involved with the reintroduction of wolves to the wild in that state, among other activities. This copy was sent to Edward Hoagland for advance comment, and has a letter laid in to Hoagland from Bass's agent, pitching both Bass and the book. The proof is a bit dusty; near fine in wrappers. An uncommon proof. \$350

11. **BAUSCH, Richard.** *Violence.* Boston: Houghton Mifflin/Seymour Lawrence, 1992. The uncorrected proof copy of this highly praised novel, his fifth. Inscribed by Bausch to the publisher, Seymour Lawrence in 1991, i.e. prior to publication. Corner of first couple pages wrinkled; else fine in wrappers. Uncommon: because of the advance reading copy that was done of this title, there appear to have been fewer proofs than usual of it. An excellent association copy: Lawrence was known for his support of young writers, and this was the first of Bausch's books that he published. \$150

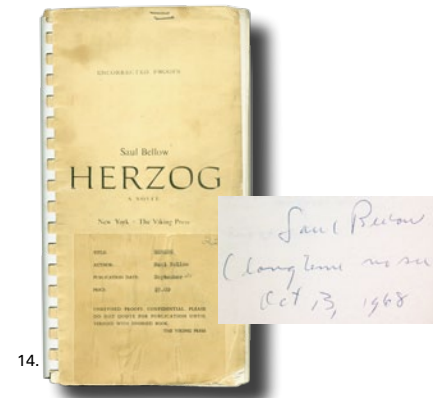
12. **BAXTER, Charles.** *Through the Safety Net.* (n.p.): Viking (1985). The uncorrected proof copy. A well-received collection of stories, which was the author's first book from a major trade publisher, after a couple of poetry chapbooks and a story collection from a university press. Fine in wrappers. In our experience, quite an uncommon proof. \$150

13. **BECKHAM, Barry.** *My Maine Mother.* NY: Walker and Company (1969). The galley sheets of the first book by this African-American writer. Approximately 6 1/2" x 12"; ringbound at the top edge. Inscribed by the author in 1974. The book was later published with the title "My Main Mother." Covers edgetorn; near fine. \$200

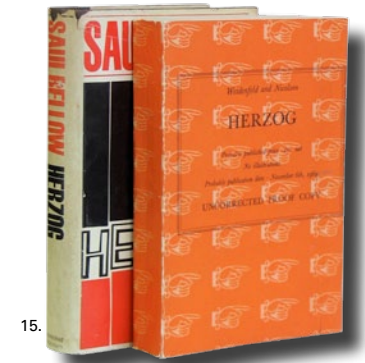
14. **BELLOW, Saul.** *Herzog.* NY: Viking (1964). The Nobel Prize winner's second National Book Award winner (of three). An advance copy, in the form of ring-bound galleys. Signed by Bellow in 1968, with the comment "long time, no see"—presumably an indication that, even at that early date, the proof was

already extremely scarce. The text of this book was changed while the book was still in galleys, and approximately two dozen pages have new text pasted over the originals. There are also several hand corrections to both new and old pages, and a couple of marginal comments (e.g. "Moses Herzog as demented artist"). Even with the added pages of text and the corrections, variations still exist between this version and the final published text. 10" x 5-1/4" galleys, ringbound in printed yellow cardstock covers; a bit handled and creased; very good. We know of only two other copies of this proof surfacing over the years. Scarce: a bibliographically significant copy of a key work by an American Nobel Prize winner. \$9500

15. -. Same title. The uncorrected proof copy of the first British edition. (London): Weidenfeld & Nicolson (1964). Rubbing to front spine fold; near fine in wrappers. An uncommon proof: few copies would have been done, and likely very few have survived. Oddly, Bellow's name doesn't appear on the cover of the proof with the publisher's name and the title. Together with a copy of the first British trade edition: a few spots to fore-edge, else fine in a very good dust jacket with minor rubbing to the spine and shallow chipping to the crown. \$875



14.



15.

16. **BELLOW, Saul.** *To Jerusalem and Back.* NY: Viking (1976). The uncorrected proof copy of his first book of nonfiction, a personal account of his visit to Israel in 1975, published the year he won the Nobel Prize for Literature. This proof shows the change in subtitle from "A Personal Syllabus" to "A Personal Account." Spine- and edge-sunned; very good in wrappers. Together with a copy of the first edition, which is fine in a near fine, price-clipped dust jacket with one edge tear and a gutter nick. An uncommon proof. \$200

17. **BERGER, Thomas.** *Killing Time.* NY: Dial, 1967. The uncorrected proof copy of his fourth novel, a takeoff on the murder mystery format in which the author defies the conventions of the genre in order to offer a comic, existential take on the questions of guilt and innocence and madness and sanity. Inscribed by the author in 1982. Spine cocked and tanned; faint cup ring front cover; very good in wrappers. \$175

18. **BOWLES, Paul.** *Without Stopping: An Autobiography.* NY: Putnam (1972). The uncorrected proof copy of the first book of the author's memoirs. Bowles became one of the most influential figures of the postwar literary movement that came to be known as the "Beats" as a result of his stature as an expatriate writer, living in Morocco and immersing himself in the foreign culture, including the drug culture, there. Bowles's novels, notably *The Sheltering Sky* and *Let It Come Down*, often depict alienated Westerners confronting a foreign sensibility whose meaning and import eludes them, and who find themselves "in over their heads" in situations they don't understand, which can quickly turn dangerous, even fatal. As a metaphor for Western innocence and arrogance, his fiction transcends its locales and resonates with a more universal set of insights, as applicable to Southeast Asia, for example, as to Morocco. Indeed, it was during the 1960s at the height of the counterculture inspired in part by protest against the Vietnam War, that Bowles went from being a celebrated but obscure literary figure to being a cultural hero, whose experiments with drugs antedated by a generation those of the 1960s, and whose recognition of the strangeness and power of the cultural "Other" was beguiling to a new generation in rebellion against its own culture. Such icons of the Beat Generation, and later the counterculture, as Allen Ginsberg, William Burroughs and others, would often visit Bowles in Tangier or Marrakech. This proof copy has a publisher's information label on the front cover, which is torn away at the edges and has an ink price notation on the label, but overall this is at least a very good copy in tall wrappers. Casual inspection reveals at least small changes from the published volume throughout the book.

\$375

19. **BROWN, Larry.** *Facing the Music.* Chapel Hill: Algonquin Books, 1988. The uncorrected proof copy of his first book, a collection of stories. Brown, from Mississippi, was the first writer to twice win the Southern Book Award, the major literary award given out by the Southern Book Critics Circle. Inscribed by Brown to Thomas Verich, the Special Collections Archivist at the University of Mississippi: "For Tom Verich/ I'm glad you liked these stories in my first book and I wish you a long and happy life. All best, Larry Brown/ Oxford, MS." A nice association copy. "Due July 5" written on front cover; corner crease; near fine in wrappers. Reportedly, only about 30 copies of the proof were done. A rare proof by an author who received wide critical acclaim and was just achieving wide public recognition when he died of an apparent heart attack at the age of 53.

\$650

20. **BROWN, Rosellen.** *Street Games.* Garden City: Doubleday, 1974. The uncorrected proof copy of her first book of fiction, a collection of stories. Publisher's informational sheet present but detached from front cover, leaving glue residue there. Mild creasing to rear cover; still near fine in tall, white wrappers. Uncommon format. There was also a comb bound issue in red wrappers.

\$150

21. **BROWN, Rosellen.** *The Autobiography of My Mother.* Garden City: Doubleday (1976). The uncorrected proof copy of her third book and first novel. Warmly and effusively inscribed by the author two months prior to publication: "___/ How Gerda would love you/ (for your enthusiasm, your vigorous/

devotion)! Whether or not you'd/ want to be loved by Gerda is/ another story)./ But for now I, who made/ Gerda, love you. I hope that's/ sufficient.../ Rosellen." Partial title written on the lower page edges; glue residue showing on front label; very near fine in tall wrappers. A scarce proof, and a nice inscription.

\$200

22. **BURROUGHS, William.** *Dead Fingers Talk.* London: John Calder/ Olympia Press (1963). The uncorrected proof copy of this drug novel, which consists of an amalgam of sections from *The Naked Lunch*, *The Soft Machine* and *The Ticket that Exploded*, as well as some material not reproduced elsewhere. Small spot to lower edge of text block, else fine in plain green wrappers. Published at the height of Burroughs' experimentation with the cut-up technique, this volume embodies that approach, as well as anticipating the later variation of it that we now call "sampling." We have never seen another proof copy of this title, and have not seen any earlier Burroughs proof. There was no U.S. edition of this title. Rare.

\$1500



23. **CALISHER, Hortense.** *Queenie.* NY: Arbor House, 1971. The uncorrected proof copy of this novel. Fine in tall, padbound wrappers. A very scarce and fragile state of this title. Signed by the author.

\$150

24. **CALISHER, Hortense.** *Herself.* NY: Arbor House (1972). An autobiographical work. The uncorrected proof copy. Rear cover detached; thus only very good, in tall, padbound wrappers and signed by the author. An extremely scarce and fragile state, few of which would have been produced to begin with and fewer still of which will have survived.

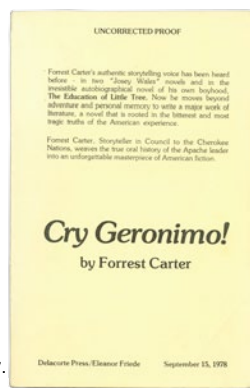
\$250

25. **CAPOTE, Truman.** *In Cold Blood.* NY: Random House (1965). The advance reading copy of his most famous book, a bestseller that redefined the boundaries between fiction and nonfiction and helped define the New Journalism of the 1960s. A story of the cold-blooded killing of a Kansas family that was shocking in its day for its portrayal of the lives and thoughts of the killers, as well as for its graphic violence. Trace rubbing to the folds, else fine in self-wrappers.

\$750



26.



27.

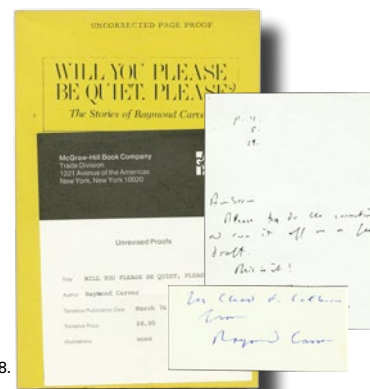
26. **CARTER, Forrester.** *The Education of Little Tree*. (n.p.): Delacorte (1976). The uncorrected proof copy of Carter's most famous book, which its publisher originally identified as "a true story" while it identified the author as a "part-blood Cherokee who is Storyteller in Council to the Cherokee Nations." A dozen years after its initial publication, *The Education of Little Tree* was chosen by independent booksellers as the book they most liked to sell and it became a word-of-mouth bestseller in a paperback edition published by the University of New Mexico Press. Later, Carter was discovered to be a white man from Alabama who had worked for right-wing politician George Wallace, writing racist propaganda. Carter may have written racist tracts for George Wallace, but in *The Education of Little Tree* he endorsed humanist values of a high order, which he ascribed to Native American traditions—respect for the land and one's family, honoring one's elders, promoting generosity and good faith, abhorring hypocrisy and brutality. Even as fiction, *The Education of Little Tree* raises serious and difficult questions, but it has been taken by many as strongly promoting a healthy sensitivity to, and respect for, Native American traditions and perspectives. In some circles, the question of the book's authenticity is today less of an issue than that of its sentimentality. "Little Tree" handwritten on spine; paperclip imprint top edge of front cover; near fine in tall wrappers. Extremely scarce: this is the only copy of the proof we've ever seen, and it dates from an era when, first, proofs were less widely distributed than they later came to be and, second, they were less likely to be viewed as collectibles and filtered into the rare book market, and more likely to simply be discarded after use. \$750

27. **CARTER, Forrester.** *Watch For Me On The Mountain*. (NY): Delacorte (1978). A novel of Geronimo, reflecting the author's interest in Indians and in southwestern American history. The uncorrected proof copy, with the original title of "Cry Geronimo!" Sunning and creasing to spine; corner creases to covers; very good in wrappers. An uncommon advance issue. \$200

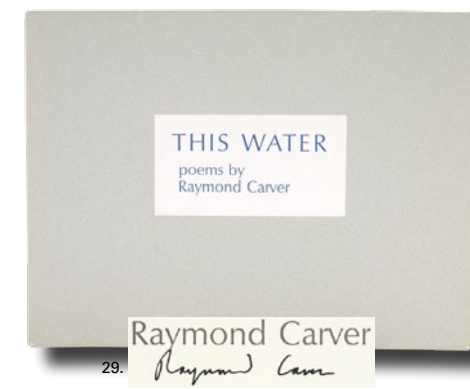
28. **CARVER, Raymond.** *Will You Please Be Quiet, Please?* NY: McGraw-Hill, 1976. The uncorrected proof copy of Carver's breakthrough book of short stories, his first book published by a major publisher and one of the most influential books in the renaissance of the short story form in the 1970s and beyond. Carver's stories were compared to those of Hemingway and Flannery

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

29. **CARVER, Raymond.** *This Water*. Concord: William B. Ewert, 1985. An advance copy of this collection of poems that was issued in a limited edition of 136 copies. This is one of eight prepublication copies prepared by the publisher, consisting of 13 loose sheets, 9" x 12", in double flat gatherings printed on rectos only. Numbered, dated and signed by the publisher on the top sheet. Signed by Carver on the title page. Of the eight copies so prepared, this is one of six with a blue and white label on the folding cardstock case. One of the scarcest issues of the Ewert productions of Carver's work. Fine. \$550



28.



29.

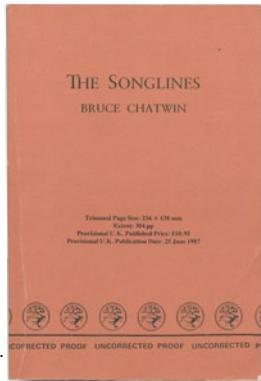
30. **CARVER, Raymond.** *The Painter and the Fish*. Concord: Ewert, 1988. Prepublication proof issue. One of 15 unbound copies, unnumbered and unsigned—apparently page proofs and a proof of the wrapper. The woodcut illustrations are laid in and each is numbered "#8" and signed by the artist Mary Azarian. Fine in wrappers. \$250

31. **CARVER, Raymond.** *Where I'm Calling From*. New York: Atlantic Monthly Press (1988). The uncorrected proof copy of the first trade edition of Carver's last collection of stories, which will probably stand as his defining work. This title was published just before Carver died and it includes stories selected from all of his previous collections as well as seven new, previously uncollected stories. Tear at front spine fold; near fine in wrappers. \$150

32. **(CARVER, Raymond).** **HALPERT, Sam.** *Raymond Carver: An Oral Biography*. Iowa City: University of Iowa Press, 1995. An advance copy in the form of loose, typeset, 8 1/2" x 11" sheets. 196 pages. Edited by Halpert, with contributions by William Kittredge, Richard Ford, Robert Stone, Tobias Wolff,

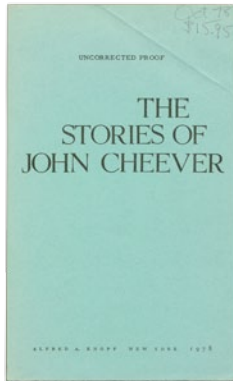
and others. Expanded from the 1991 collection *When We Talk About Raymond Carver*. Reproduces copy editor's notes in a couple of places. Fine. \$125

33. **CASTANEDA, Carlos.** *Tales of Power*. NY: Simon & Schuster (1974). The uncorrected proof copy of Castaneda's fourth book in the influential series that began with *The Teachings of Don Juan*. Castaneda's books were published as nonfiction—first person accounts of his extraordinary experiences with a Yaqui Indian shaman in Sonora, in northern Mexico. Later they were shown to have been largely or wholly fictional accounts derived from the author's readings and, presumably, his own use of hallucinogenic drugs similar to the ones he ascribes to Don Juan. Notwithstanding their fictional nature, they were and continue to be influential for having initiated a dialogue not only about cultural authenticity but also about the coherence of spiritual and mystical traditions in Native American and Mesoamerican cultures; in effect the books comprised, at the least, a critique of the cultural bias in traditional anthropology and helped usher in a new degree of critical thinking about such issues, a new sensitivity to cultural diversity grounded in that critical thinking, and also what became known as the New Age movement. Padbound proof; fine in tall wrappers. Scarce. \$300



34.

34. **CHATWIN, Bruce.** *The Songlines*. London: Jonathan Cape (1987). The uncorrected proof copy. By general consensus, Chatwin's best book—a “novel of ideas,” as the publisher puts it, of Australian aborigines, and the questions about man that arise from the vast gulf that separates the culture of contemporary, Western civilized man from that of the wandering tribes of Australia, whose “dream tracks” or “songlines” delineate both a physical and a psychic geography. Production crease near front joint; else fine in wrappers. \$375



35.

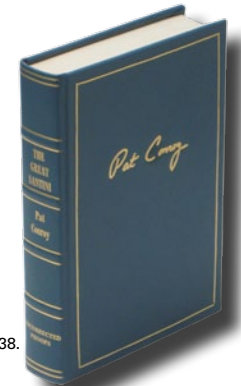
35. **CHEEVER, John.** *The Stories of John Cheever*. NY: Knopf, 1978. The uncorrected proof copy of this massive collection, which won the Pulitzer Prize and the National Book Critics Circle Award, and was a finalist for the National Book Award. One diagonal crease to the upper corner of the front cover and the first few pages, otherwise near fine in wrappers. A landmark collection and to date the most complete collection of Cheever's stories available in a single volume. \$225

36. **CHEEVER, John.** *The Uncollected Stories of John Cheever, 1930-1981*. (Chicago): Academy Chicago (1988). The uncorrected proof copy of this book that was never published, leaving 55 of the 68 stories contained in the book still uncollected. Cheever chose only 61 of his published stories for the 1978 Knopf collection, *The Stories of John Cheever*, which won the Pulitzer Prize. A decade later, a small mom-and-pop publisher, Academy Chicago, arranged to publish 68 previously uncollected stories. The project got as far as the printing of proof copies before the Cheever family, with the assistance of agent Andrew Wylie and the lawyer Martin Garbus, managed to cancel the contract that Mary Cheever had signed allowing for the publication of this volume. Academy Chicago later published a collection of 13 stories originally planned for this volume, but the remainder of the stories herein have never been available in book form. One of the publishing rarities of the last several decades, and a trove of stories by one of the great American writers of the 20th century, whose work was recently included in the Library of America series—with only two of the stories from the later collection included, and none of the uncollected 55. Fine in wrappers. \$950



37.

37. **COELHO, Paulo.** *The Alchemist*. (NY): HarperSanFrancisco (1993). The advance reading copy of the first American edition of this internationally bestselling fable by a popular Brazilian writer. Although the book has reportedly sold 65 million copies worldwide and the first American edition was announced as being 50,000 copies, firsts are quite hard to come by and advance copies are remarkably uncommon. A film is reportedly in production. Small crown bump; very near fine in illustrated self-wrappers, with the author's name misspelled “Coehlo” on the front cover. The copyright page states “This is a preprint edition, not for sale. The hardcover edition will be published in May, 1993.” Presumably thus one of the earliest copies of this title to appear in English. \$150



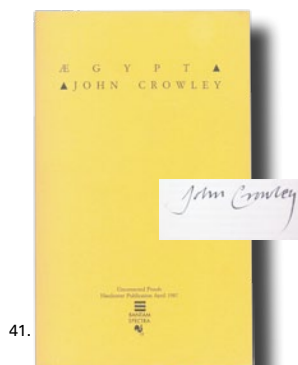
38.

38. **CONROY, Pat.** *The Great Santini*. Boston: Houghton Mifflin, 1976. The limited advance edition of his splendid first novel, basis for the excellent film with Robert Duvall in the title role. One of reportedly 35 copies of the uncorrected proof, and proof jacket, specially bound in leather for private distribution to friends of the author and publisher. This copy is signed by Conroy.

A bit of handling to covers, still very close to fine. The text of the front jacket flap was changed between this version and the published version: "...his daughters to provide their husbands (Marines, naturally) with a good lay" was changed to "...with a good home." An unusual and uncommon edition, and especially scarce signed. \$2500

39. -. Same title, the uncorrected proof copy of the British edition. London: Collins, 1977. Padbound, as a text block, stamped "review copy only" on the front and foreedge and with publication dates and possible prices on the rear blank. Bookshop stamp from a South African university on summary page. Foreedge and top edge foxing, musty; near fine, laid into a near fine, foxed dust jacket with one creased edge tear. The only such copy of the U.K. edition of this title that we have seen. \$275

40. **CREWS, Harry.** *The Knockout Artist*. NY: Harper & Row (1988). The uncorrected proof copy of this novel about a boxer, which combines the toughness and sweetness, as well as the humor, that Crews is known for. This is the first issue, shot from typescript and paginated to 382. Fine in yellow wrappers. \$150



41.



43.

41. **CROWLEY, John.** *Aegypt*. NY: Bantam (1987). The uncorrected proof copy of the first book in an ambitious tetralogy that also includes *Love and Sleep*, *Daemonomania*, and *Endless Things*. Finalist for the World Fantasy Award and selected as one of David Pringle's 100 best fantasy novels of all time. According to Crowley, there were textual differences between this proof and the final published book. Signed by the author. Near fine in wrappers. \$250

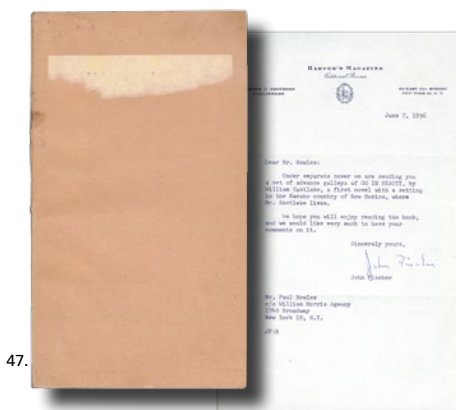
42. **DEILLO, Don.** *Love-Lies-Bleeding*. NY: Scribner (2005). The uncorrected proof copy of his third published play. Signed by the author. Small nick and faint sunning to spine; near fine in wrappers. Uncommon in proof format and uncommon signed. \$300

43. **DEW, Robb Forman.** *Publisher's Archive for Dale Loves Sophie to Death*. NY: FSG (1981). A unique set of publisher's materials for her well-received first novel, winner of the short-lived National Book Award for best first novel. Printer's blues; two sets of long galley sheets; three copies of the dust jacket (folded flat); mock-up of binding. One jacket creased; else all items fine. Presumably this would have been the only such set generated, for the publisher's own internal use. \$200

44. **DUBUS, Andre.** *The Lieutenant*. NY: Dial, 1967. Bound galleys of his first book and only novel, a story of the peacetime military and the challenges to manhood and honor that its rigid code of morals creates. Dubus said that after he wrote this novel someone introduced him to Chekhov's stories, and he threw away the manuscript of his next novel and began writing short fiction—becoming one of our most acclaimed and accomplished practitioners, a "writer's writer" who was admired as a model and a mentor by many authors whose fame outstripped his own. 7-1/4" x 10", ringbound, printed on rectos only. Cover sheet partially detached; date and price handwritten at top; prior dampening most noticeable along the spine edge of the rear page. Still about near fine. Laid in is a typed note signed from E.L. Doctorow, in his position as editor-in-chief at Dial, to Wright Morris, soliciting comment. An unusual format for a proof, and a rare proof: we have never seen another copy of it, nor heard of one; the author himself did not have one in his library. Housed in a custom quarter leather clamshell case. \$4500



45.



47.

45. **DUBUS, Andre.** *Dancing After Hours*. NY: Knopf, 1996. The uncorrected proof copy of his last collection of stories, nominated for the National Book Critics Circle Award. In plain printed wrappers, and far more scarce than the advance reading copy in pictorial wrappers that is sometimes identified as a proof. Signed by the author. Fine in wrappers. \$175

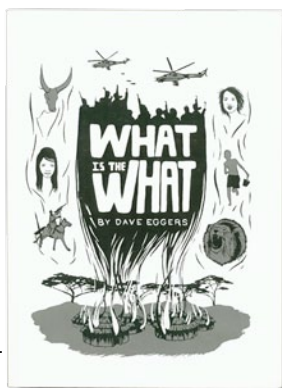
46. **DUBUS, Andre.** *Meditations from a Movable Chair*. NY: Knopf, 1998. The uncorrected proof copy of his last book, a collection of essays. Signed by the author. Fine in wrappers. \$150

47. **EASTLAKE, William.** *Go in Beauty*. NY: Harper & Brothers (1956). Bound galleys of Eastlake's first book, the first novel in what became (with *The Bronx People* and *Portrait of an Artist with Twenty-Six Horses*) his Bowman Family Trilogy. This copy was sent to Paul Bowles: a letter laid in from an editor at Harper's announces the book and solicits comments from Bowles. 6-1/2" x 11-7/16", printed on rectos only and perfectbound in plain wrappers with a label partially removed from the front cover. In a custom clamshell case. A very near fine copy of a scarce proof, dating from an era in which the production of bound

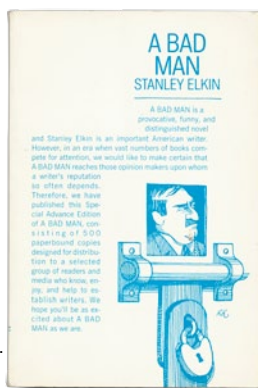
proof copies was the exception, not the norm: this is the only copy we've ever seen. With notable provenance, having come from Paul Bowles's library, and with textual differences from the published book. \$1500

48. **EGGERS, Dave.** *A Heartbreaking Work of Staggering Genius*. NY: Simon & Schuster (2000). The advance reading copy (marked "Advance Uncorrected Reader's Proof") of his first book, if not a heartbreaking work of staggering genius, at the very least an affecting work of uncommon brilliance, about raising his younger brother after his parents died in unrelated events a month apart. In pictorial wrappers. Signed by the author. Fine in wrappers. \$300

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



49.



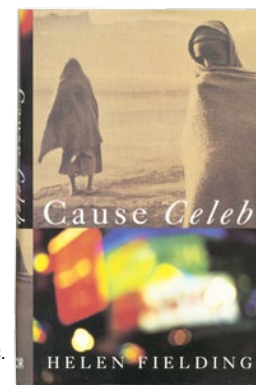
50.

50. **ELKIN, Stanley.** *A Bad Man*. NY: Random House (1967). The advance reading copy of Elkin's third book, second novel. Elkin was an enormously influential writer, and one who didn't fall easily into any of the "camps" of 20th century literature: while associated with the avant garde and postmodern writers like William Gaddis and William Gass, he was also cited by John Gardner as an example of a writer of "moral fiction"—a category usually associated with the realistic school of writing in 20th century American literature. Elkin taught at

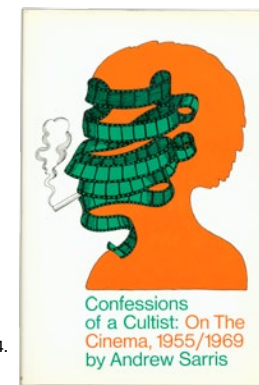
Washington University in St. Louis for many years, and influenced a generation of writers as a teacher as well. He won the National Book Award in 1982, and the National Book Critics Circle Award in 1995, the year he died. Signed by the author. A somewhat uncommon advance issue from the 1960s, but especially scarce signed: Elkin suffered from multiple sclerosis most of his adult life, and did not sign books often. Near fine in wrappers. \$250

51. **ELMAN, Richard M.** *An Education in Blood*. NY: Scribner (1971). The uncorrected proof copy of what may be his most well-known novel. Signed by the author in 1974, with a footnote referencing a poem in the text. Several page corners turned; spine creased from reading; about near fine in wrappers. \$150

52. **ELMAN, Richard.** *Uptight with the Stones*. NY: Scribner (1973). The uncorrected proof copy of what may be Elman's least-known book: Elman, a literary novelist and social commentator who, in 1972, was well into his 30's, traveled with the Rolling Stones on their tour of the U.S., and reported on the experience in this short book. Inscribed by Elman in 1974, in part: "I wrote this book for money..." Quarto sheets; tapebound in cardstock covers with a typed label on the front cover giving the title and nothing else: clearly, a proof that would have been produced in tiny quantities. Numerous typesetter's and copy editor's notations throughout; grease pencil date on the front cover. Very good in wrappers. \$150



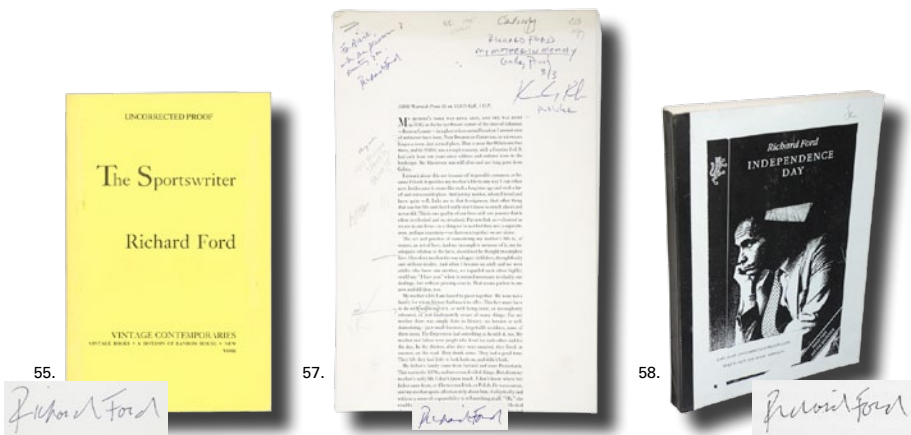
53.



54.

53. **FIELDING, Helen.** *Cause Celeb*. (London): Picador (1994). The uncorrected proof copy of the uncommon first book by the author of *Bridget Jones's Diary*. The latter was the British Book of the Year in 1998. This title was not published in the U.S. until 2001. Near fine in wrappers and jacket; uncommon. \$300

54. **(Film).** **SARRIS, Andrew.** *Confessions of a Cultist: On the Cinema, 1955/1969*. NY: Simon & Schuster (1970). The uncorrected proof copy of this collection of reviews by the film critic known for developing the auteur theory. Inscribed by Sarris. A fragile, padbound proof; the cover is detached, the title page is following. Good, in tall wrappers. Scarce. \$200



55. **FORD, Richard.** *The Sportswriter*. NY: Vintage (1986). The uncorrected proof copy of his third novel, a paperback original, and his breakthrough book. Signed by the author. Proofs in the Vintage Contemporaries series seem to have been done in much smaller quantities than those of their counterparts slated for hardcover publication, and seem to have received much more limited distribution: many review venues—including newspapers and magazines—have policies precluding the reviewing of paperback publications. Creasing to front spine fold, possibly from binding; very near fine in wrappers. \$500

56. -. Another copy. Signed by the author. Just a bit dusty and with shallow label removal marks where publication information was likely once affixed to the front cover; near fine in wrappers. \$500

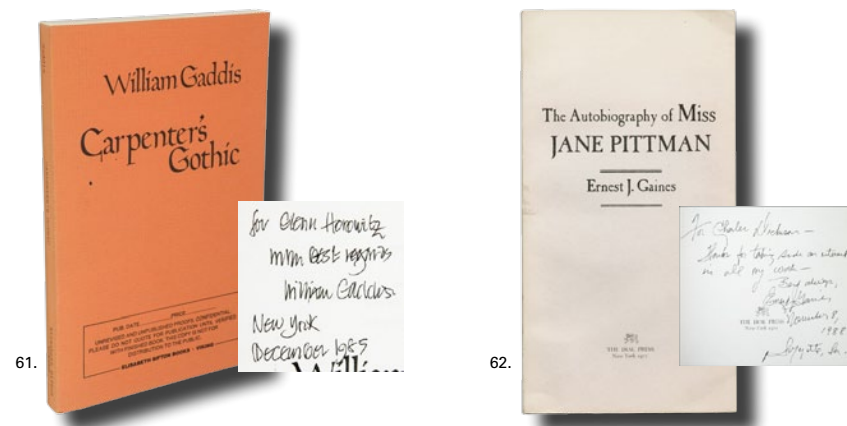
57. **FORD, Richard.** *My Mother, In Memory*. Elmwood: Raven Editions, 1988. The corrected galley proofs of the limited edition of this essay, a shorter version of which had appeared in *Harper's*. Marked copy “3/3,” signed by the publisher, and marked as “Carol’s copy”—referring to Carol Blinn, who printed the book at Warwick Press. Also inscribed by Richard Ford to a collector, “with the pleasure of meeting you.” The galleys are corrected in multiple hands. 12 sheets, 24" x 8," folded in half; fine. Unique. \$3500

58. **FORD, Richard.** *Independence Day*. London: Harvill (1995). An advance copy of the first British edition, consisting of tapebound sheets in printed cardstock covers, of the second book in Ford’s three-book Frank Bascombe sequence. Winner of both the Pulitzer Prize and the PEN/Faulkner Award. Signed by the author. Printed text on the front cover indicates that the “text is not the final version,” and, in fact, this text does seem to be an earlier state than that of not only the British trade edition but the U.S. edition as well. The text does seem to match that of the British advance reading copy. Approximately 8 3/8" x 11 3/4". Photoreproduced name on front cover; dusty rear cover; else fine. An uncommon view of an earlier state of the text of a Pulitzer Prize-winning novel. \$1000

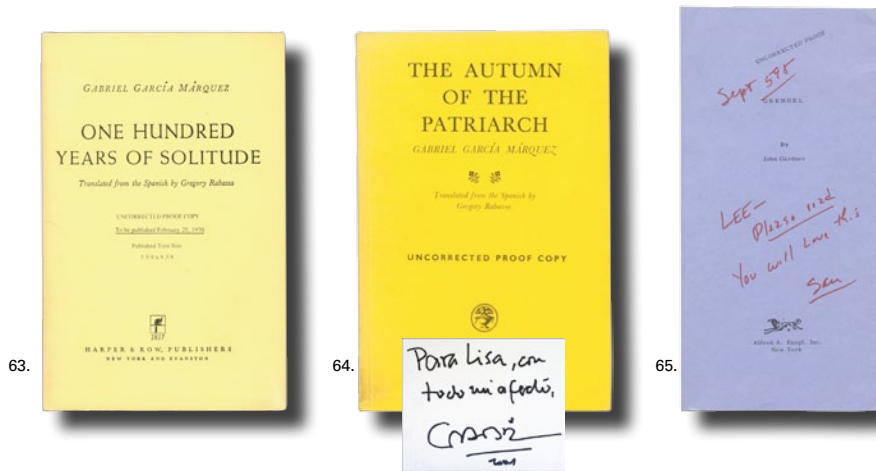
59. **FOWLES, John.** *The Ebony Tower*. London: Jonathan Cape (1974). The uncorrected proof copy of the British edition of this collection of novellas. Spine-creased; still about near fine in a very good proof dust jacket. \$150

60. **FRAZIER, Charles.** *Cold Mountain*. NY: Atlantic Monthly (1997). The advance reading copy (identified by the publisher as an “uncorrected manuscript”). His first book, a Civil War novel and a publishing phenomenon: after a modest 25,000 copy first printing, the book went into dozens of additional printings, eventually selling more than a million copies in hardcover and winning the National Book Award—a rare combination of literary and commercial success for any work of fiction, let alone a first novel. The first printing of the trade edition was 25,000 copies; the advance copy is considerably scarcer. Signed by the author. Fine in wrappers. \$300

61. **GADDIS, William.** *Carpenter’s Gothic*. (NY): Viking (1985). The uncorrected proof copy of his third novel. Inscribed by Gaddis in the year of publication. A few tiny spots to covers; still fine in wrappers. Two of Gaddis’ four novels won the National Book Award. Books signed by him are somewhat uncommon, proofs especially so. \$375



62. **GAINES, Ernest J.** *The Autobiography of Miss Jane Pittman*. NY: Dial, 1971. The uncorrected proof copy of his fourth and perhaps best-known book, a fictional autobiography of a former slave that was made into a well-received movie. Warmly inscribed by the author (“thanks for taking such an interest in my work”) in 1988. Foxing to spine; near fine in tall, padbound wrappers. The proof is uncommon due to its fragile format; scarce signed. Gaines’s 1993 novel *A Lesson Before Dying* won the National Book Critics Circle Award, was chosen for Oprah’s book club, and was made into an Emmy award-winning HBO movie. He has been the recipient of a MacArthur Foundation “genius” award, a Guggenheim Fellowship, and numerous other awards. \$575



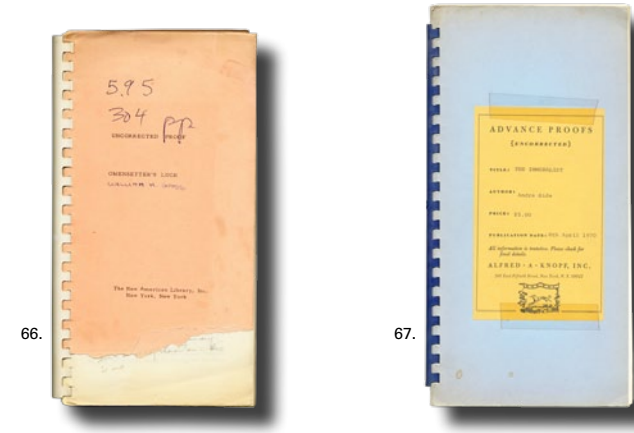
63. **GARCIA MARQUEZ, Gabriel.** *One Hundred Years of Solitude*. NY: Harper & Row (1970). The uncorrected proof copy of the Colombian Nobel Prize winner's masterwork, his second book published here and first novel. This proof copy is in the very fragile "pad-bound" format, which presumably accounts for its extreme scarcity: pad-bound proofs, because of the way they're constructed, tend to lose their front or rear covers over time; what was undoubtedly a scarce proof to begin with is now exceptionally rare. This proof differs from the published edition by the inclusion of a review of the Spanish language edition of the book. A near fine copy. \$7500

64. **GARCIA MARQUEZ, Gabriel.** *The Autumn of the Patriarch*. London: Cape (1977). The uncorrected proof copy of the first British edition of Garcia Marquez's first novel after the worldwide success of *One Hundred Years of Solitude*. An ambitious, experimental novel: 269 pages in six chapters, each of which is a single paragraph, and each paragraph is only a handful of sentences. This copy is inscribed by the author on the half-title: "Para ____ Con todo mi afecto, Gabriel, 2001." An uncommon proof and especially so signed. \$1250

65. **GARDNER, John.** *Grendel*. NY: Knopf (1971). The uncorrected proof copy of Gardner's third novel, which many think his best. A retelling of the Beowulf legend from the perspective of the monster, this novel allowed Gardner to incorporate his knowledge as a scholar of old English literature into his contemporary fiction in a way no other of his books did. This proof is in tall wrappers, reproducing page numbers in holograph, and with the title page and cover reproduced from typescript. Fine in tall wrappers with an enthusiastic note from Gardner's editor at Knopf written across the front cover. \$1000

66. **GASS, William H.** *Omensetter's Luck*. (NY): New American Library (1966). The uncorrected proof copy of his first book, one of the several extraordinary literary debuts published in the mid-1960s by NAL, normally a mass-market paperback house, under the editorial direction of David Segal. The firm published John Gardner's first book, *The Resurrection*, as well as Cynthia

Ozick's first book, *Trust*. Pencil notes on first page and in a few scattered places throughout the text: clearly a reviewer's copy. A few pages corner-turned; name and address on rear cover; price, page count, and author name handwritten on front cover. Lower 2" of front cover absent, thus only good in tall, ringbound wrappers. Rare: only the second copy we have ever encountered. \$450



67. **GIDE, Andre.** *The Immoralist*. NY: Knopf (1970). The uncorrected proof copy of this classic novel, originally published at the turn of the century in France (1902) and first published in English in 1930, here translated by poet Richard Howard. Edge-sunning and a few spots to cover; about near fine in tall, comb bound wrappers. \$125

68. **GOLDING, William.** *Free Fall*. London: Faber & Faber (1959). The uncorrected proof copy of the fourth novel by the Nobel Prize winner, author of *Lord of the Flies*. Bound in light gray wrappers, as opposed to green, and perhaps thus a second state although we don't have any conclusive indication of priority. Near fine. \$250

69. **GRAU, Shirley Ann.** *The Wind Shifting West*. NY: Knopf, 1973. The uncorrected proof copy. Grau's second collection of stories. Her novel *The Keepers of the House* won the 1965 Pulitzer Prize for fiction. Inscribed by the author. Fine in wrappers. \$150

70. **(HALEY, Alex).** **CHASE-RIBOUD, Barbara.** *Echo of Lions*. NY: Morrow (1989). Haley's copy of the advance sheets of this historical novel by the author of *Sally Hemings*. 8-1/4" x 11-3/4"; tapebound in printed cardstock and an acetate cover. Stamped with Haley's name on the title page. Also included are a synopsis, an author bio, two versions of the copy for the jacket flaps, and an announcement of Chase-Riboud receiving the Carl Sandburg Poetry Prize. Chase-Riboud, an African-American visual artist and sculptor as well as a writer, made headlines when she sued Steven Spielberg and Dreamworks productions for \$10 million for plagiarism in the award-winning film *Amistad*, which dealt with the same slave ship rebellion that this book is a novelization of. Charges

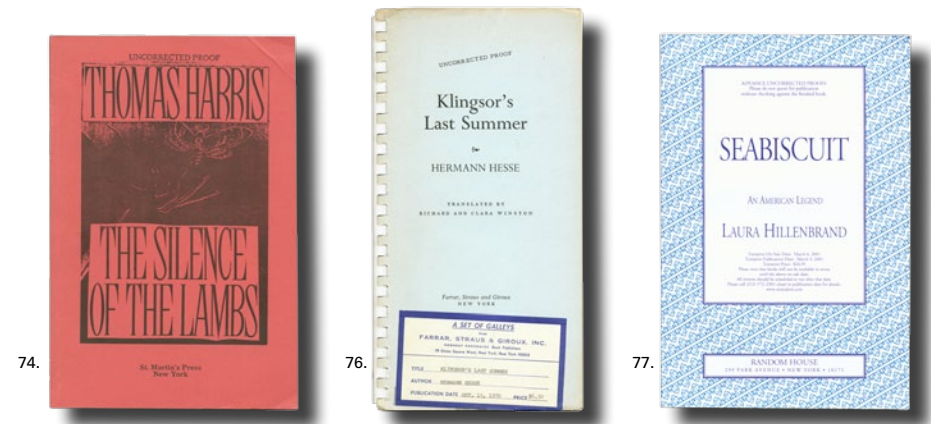
and counter-charges flew; Chase-Riboud sought an injunction against the release of the film; the suit was dropped in short order without any terms of settlement being disclosed. A fine copy of a scarce proof, in an unusual format, and a copy with interesting provenance. \$200



70. **(HALEY, Alex). VAN SERTIMA, Ivan. *They Came Before Columbus*.** NY: Random House (1976). Haley's copy of the uncorrected proof copy of Van Sertima's book, a controversial bestseller published the year after Haley's *Roots*, and arguing that Africans had visited and even colonized the Americas long before Columbus. An interesting copy, in that the tremendous and surprising success of Haley's book may have influenced Van Sertima's publisher to think that there would be a strong mainstream market for a book positing this thesis, which might otherwise have been the province of a small press or academic publisher. A read copy, with penciled marginal marks and spine creasing; very good in tall wrappers. Stamped with Haley's name on the title page. \$200

72. **HANLEY, James. *Men in Darkness*.** NY: Knopf, 1932. An advance copy of *Men in Darkness* bound in flexible boards and consisting of "Narrative," the collection's first story, running 117 pages, and the first eight pages of "Feud," the second story, which ran to nearly 80 pages in the finished book. The paper covering the boards is split at the joints; else near fine without dust jacket, as issued. An interesting example of a publishing phenomenon particular to the era. \$175

73. **HANNAH, Barry. *Never Die*.** Boston: Houghton Mifflin/Seymour Lawrence, 1991. The uncorrected proof copy, this being a *dedication copy*, inscribed by the author to Seymour Lawrence, his publisher and one of the dedicatees of the book: "For the Inimitable and Gallant Sam L,/ From a friend who owes him/ for heart, patience and bright/ events in the lit world. May/ you prosper and receive/ the best joys and illumination./ Yours,/ Barry H." Light corner creases; else fine in wrappers. Laid in is a Houghton Mifflin envelope, on which is written: "Looks delightful!/ Thanks,/ Barry." \$650



74. **HARRIS, Thomas. *The Silence of the Lambs*.** NY: St. Martin's (1988). The uncorrected proof copy of his highly acclaimed third novel, the first to have Hannibal Lecter as the central character, a figure that has become a cultural touchstone. Basis for the Jonathan Demme film with Anthony Hopkins and Jodie Foster, winner of five Academy Awards and one of the American Film Institute's top 100 Films of the Century. Upper outer corner crease to front cover; thus near fine in wrappers. The advance reading copy is fairly common; the proof is scarce. \$1000

75. **HENLEY, Beth. *Crimes of the Heart*.** NY: Viking (1982). The uncorrected proof copy of her Pulitzer Prize-winning play. Fine in wrappers. Uncommon. \$150

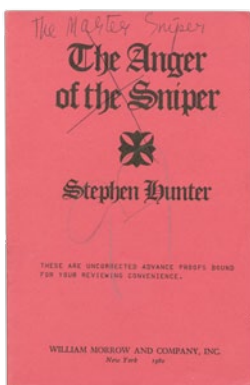
76. **HESSE, Hermann. *Klingsor's Last Summer*.** NY: FSG (1970). The uncorrected proof copy of the first American edition of this novel originally published in Germany in 1920. Hesse, who won the Nobel Prize for Literature in 1946, received a literary reincarnation of sorts when his books became underground classics of the counterculture in the 1960s: such novels as *Steppenwolf*, *The Journey to the East*, *Siddhartha* and *The Glass Bead Game* had been long out of print, but were reissued in the Sixties, sometimes in new translations, followed by the first publications in English of a number of his books that had not been issued in the U.S. at all previously, including this title. Near fine in tall, comb bound wrappers. \$150

77. **HILLENBRAND, Laura. *Seabiscuit*.** NY: Random House (2001). The uncorrected proof copy of the award-winning bestseller, basis for the Academy Award nominated movie. The moving story of the famous racehorse was one of the surprise bestsellers of the season, and for a time even the hardcover first editions were both highly sought after and extremely elusive. Since then demand has tapered off some, but it is still a highly collected title. This proof copy precedes the much more common advance reader's edition, and is much scarcer than that issue, let alone the hardcover first. Fine in wrappers. \$750

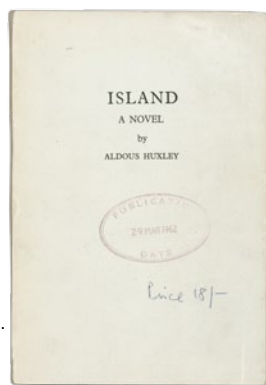
78. **HOAGLAND, Edward.** *Red Wolves and Black Bears.* NY: Random House (1976). The uncorrected proof copy of his third collection of essays. Two names (one crossed out) on front cover, presumably the names of the writers who were to be assigned to review the book; else fine in tall wrappers. John Updike called Hoagland the best essayist of his generation. \$150

79. **HOUSTON, Pam.** *Cowboys Are My Weakness.* NY: Norton (1992). The advance reading copy of her highly praised first book, a collection of stories and a surprise bestseller. One of the stories was selected for *The Best American Short Stories 1990*. A fine copy in pictorial wrappers. \$200

80. **HUNTER, Stephen.** *The Master Sniper.* NY: Morrow, 1980. The uncorrected proof copy of the first novel by the bestselling thriller writer, who is also a film critic for the *Washington Post*. Several of Hunter's titles involve snipers, including a trilogy about a Vietnam War-era U.S. sniper. This title focuses on a German SS sniper in World War II, and the OSS agent assigned to thwart him. Originally titled *The Anger of the Sniper*, which title is printed here on the cover and prelims and changed by hand; this is an earlier version of the proof than the issue that had an adhesive label pasted over the original title, with the new title printed on it. Large number in pencil on front cover and slight corner crease; very near fine in wrappers. \$350



80.



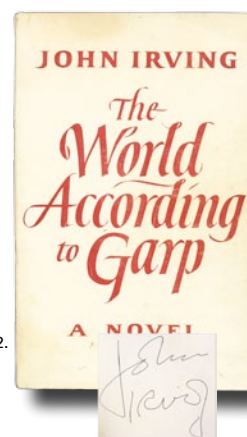
81.

81. **HUXLEY, Aldous.** *Island.* London: Chatto & Windus (1962). The uncorrected proof copy of the last novel by Huxley, the counterpoint to his classic, *Brave New World*. Huxley began exploring Eastern religions and mysticism in the 1930s, after he had written *Brave New World*; in the early 1950s he experimented with mescaline and other psychedelic drugs, finding a strong parallel between the drug-induced state and the mystical experiences he had previously only read about. He wrote two short books on his drug experiences—*The Doors of Perception* and *Heaven and Hell*—describing the psychedelic experience in terms borrowed from oriental mystical traditions, and attempted in this, his final work of fiction, to use the novel form to articulate a vision of the society that could emerge from a shared experience of spiritual ecstasy. Publication date rubber-stamped on front cover. Spine slanted, lightened and lightly creased; overall near fine in wrappers. Not a particularly uncommon book, but scarce in proof form. \$450

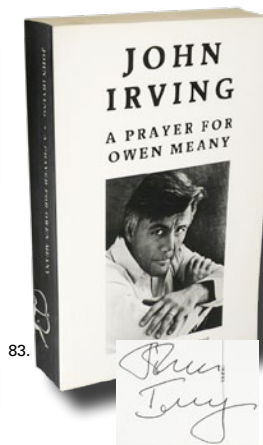
82. **IRVING, John.** *The World According to Garp.* NY: Dutton (1978). The advance reading copy of his fourth novel and breakthrough book, which went into numerous printings, became a multi-million copy bestseller and a National Book Award winner in its paperback release. The first printing of *Garp* was reported at 35,000 copies; none of Irving's previous books had sold even 5,000 copies, with one of them having had sales under 2000. Irving switched publishers for this book, and his new publisher decided to promote the novel heavily. After issuing two sets of proofs in small numbers for early readers and reviewers, Dutton printed this advance reading copy for wide distribution to the book trade. It worked in bringing attention to Irving's novel, which became a bestseller; since then, Irving's books have had six-figure first printings and his reputation as a major American novelist is secure. The publisher's risk, in producing such a large first printing, and their marketing efforts—including creating this advance copy—played no small part in this transformation. This copy is signed by the author. Spine cocked and creased, with staining to covers; about very good in wrappers. \$850

83. **IRVING, John.** *A Prayer for Owen Meany.* (London): Bloomsbury (1989). The advance reading copy of the British edition of what may be Irving's best-loved book—a substantial claim for a book by the author of the also much-loved *The World According to Garp*. Fine in wrappers. Laid in is a photographic postcard of Irving taken by Marion Ettlinger, whose (slightly different) photo of Irving was on the jacket of the U.S. trade edition and is also on this advance reading copy. The postcard (NY: Fotofolio, 1988) is signed by Irving. \$450

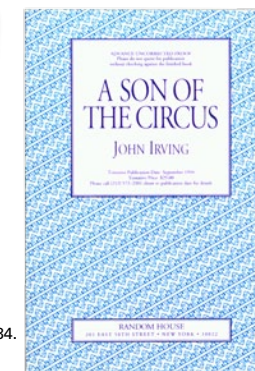
84. **IRVING, John.** *A Son of the Circus.* NY: Random House (1994). The uncorrected proof copy of this novel, complete with the first page, which contains the publisher's text describing the book and, very briefly, the author. This page was excised from most copies, reportedly at the author's request. Copies with the page intact are extremely uncommon; we have only occasionally seen them over the years. Fine in wrappers. Laid into this copy is the sales data (U.S. and Canada) of all of Irving's previous books, as well as a copy of a review of this book from *Publisher's Weekly*. \$350



82.

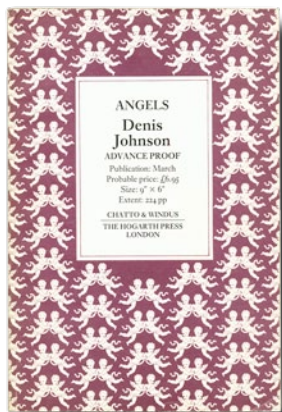


83.

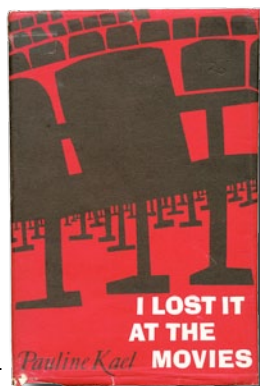


84.

85. **JOHNSON, Denis.** *Angels*. London: Chatto & Windus [1984]. The uncorrected proof copy of the first British edition of his first novel, a tale of drifters that is reminiscent of the *noir* fiction of Robert Stone. Johnson has gone on to become one of the most highly acclaimed contemporary American novelists, winning the National Book Award for his novel *Tree of Smoke*, among numerous other awards. Signed by the author. Near fine in wrappers. \$150



85.



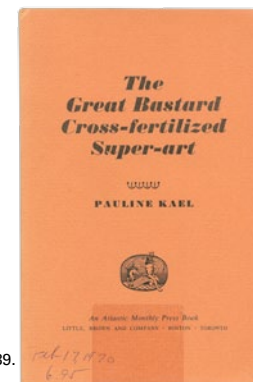
88.

86. **JONG, Erica.** *Half-Lives*. NY: HRW (1973). The uncorrected proof copy of her second collection of poetry. Jong's breakthrough novel, *Fear of Flying*, published the same year as this collection, redefined the parameters for acceptable commercial fiction in the wake of the newfound freedoms of the Sixties and the women's movement, so much so that its title became a byword, and a part of the vernacular of contemporary political discussion. Inscribed by the author. Fine in tall wrappers with review slip laid in. \$175

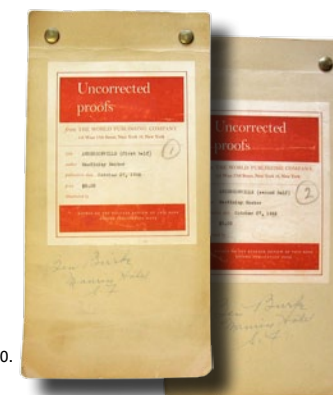
87. **JONG, Erica.** *Loveroot*. [NY]: [HRW], 1975. A personalized advance copy of her third collection of poetry. Photocopied pages shot from an uncorrected proof copy, warmly inscribed by the author, and with one poem, "Advice to Myself After Losing My Wallet," crossed out, apparently by Jong. Together with an autograph note signed, on personal stationery, transmitting the sheets and thanking the recipient for some Nabokov books. All items fine in a torn, hand-addressed, postage due envelope. An interesting item from the author of the landmark novel *Fear of Flying*. \$250

88. **KAEL, Pauline.** *I Lost It at the Movies*. London: Jonathan Cape (1966). The uncorrected proof copy of the first British edition of her first book. Kael revolutionized film criticism with her opinionated, colloquial reviews, her wit, her enjoyment of popular culture, and her impatience with pretentiousness. A generation of admirers and imitators has never quite succeeded in matching the engaging informality and authority of Kael's reviewing voice. A bit of white out inside front cover and penciled name on flyleaf; light foxing; near fine in a very good, proof dust jacket with tape-mended chips at the spine ends. An uncommon book, and an even more uncommon proof. \$250

89. **KAEL, Pauline.** *Going Steady*. Boston: Little Brown [1970]. The uncorrected proof copy of the third collection of film reviews by the longtime film critic for *The New Yorker*; this proof has the working title of *The Great Bastard Cross-fertilized Super-art*. Kael invigorated film criticism unlike any previous reviewer, skewering pretension, extolling the value of entertainment, and praising popular culture. Self-consciously controversial, she delighted and infuriated, sometimes simultaneously, filmgoers, readers, and other critics. Her reviews were characterized by an informal but pull-no-punches vernacular writing style. The proof differs from the published version in the title and all the places the title is listed, including in the "Introduction" which became the "Foreword" in the book; also an untitled section in the proof became "Intentions" in the book. Light spine fade; label shadow lower edge; near fine in wrappers. A scarce advance state, with a different title, of one of her important collections of film criticism. \$250

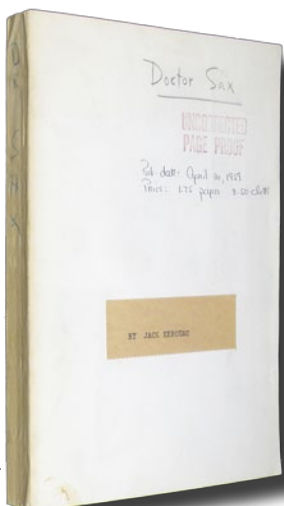


89.



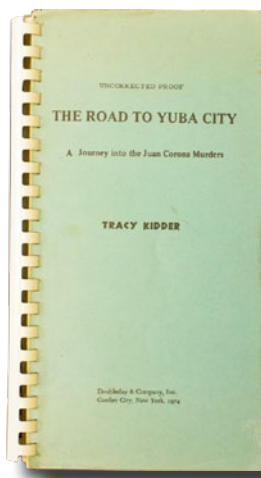
90.

90. **KANTOR, MacKinlay.** *Andersonville*. NY: World Publishing, 1955. Uncorrected proofs of the author's best known book, a novel of the notorious Confederate prison camp in the Civil War, and the winner of the Pulitzer Prize for fiction in 1956. Kantor wrote numerous other novels, historical and otherwise, and at least one screenplay (with Dalton Trumbo), but *Andersonville* is by far his most famous book, and most successful: it was a bestseller and a selection of the Book of the Month Club, and there was a signed limited edition produced of it as well, numbering 1000 copies. This proof is in the form of long, claspbound galleys. Two volumes, totaling more than 700 pages, in the publisher's plain tan cardstock wrappers with a printed label on the front of each volume giving author, title, publication date and price. 5-7/8" x 11-1/2", and 3" thick, total. With "Ben Burke/ Maurice Hotel/ S.F." written on the front covers, presumably the recipient of this set. Minor creasing to the cover of Volume 1; modest tanning to all covers; still near fine. Extremely scarce: bound proofs were not routinely done by publishers in the 1950s—they were more the exception than the rule—and this is the first copy of the proof of this Pulitzer-winning novel that we have ever seen or heard of. \$1500



91.

91. **KEROUAC, Jack.** *Doctor Sax*. NY: Grove (1959). The uncorrected proof copy of one of Kerouac's scarcest trade publications. Plain white wrappers with handwritten title and publication information, and author's name typed on a brown label affixed to the front cover. Stamped in red "Uncorrected Page Proof" on cover and first three leaves. Casual inspection reveals typographic differences between this proof and the published book on the half-title, title page, and second half-title as well as its being gathered into a different number of (smaller) signatures. An extremely uncommon item: we know of only one other proof copy of this title having appeared on the market over the years, and no copy appeared in the Walter Reuben collection catalogued by Bradford Morrow. A bit of sunning to the spine and minor spotting to the covers and foreedge; otherwise near fine in wrappers and housed in a custom quarter leather clamshell box. A Kerouac rarity. \$4500



92.

92. **KIDDER, Tracy.** *The Road to Yuba City*. Garden City: Doubleday, 1974. The uncorrected proof copy of Kidder's first book, an investigative report on the Juan Corona murders of a number of migrant fruit workers in northern California in the early 1970s. Kidder, unhappy with the book in retrospect, has declined to allow it to be republished, despite the fame and acclaim that followed on the heels of the Pulitzer Prize he won for his second book, *The Soul of a New Machine*. A spot of dampstaining to the rear cover, otherwise near fine in tall, ringbound wrappers. \$250

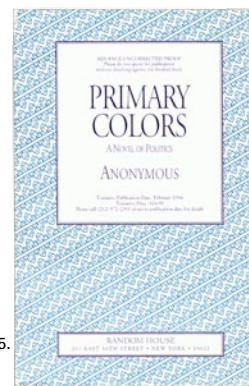
93. **KILLENS, John Oliver.** *The Cotillion*. NY: Trident Press (1971). The uncorrected proof copy of this novel by the African-American author who was, among other things, a co-founder of the Harlem Writers Guild. This title was one of his two novels nominated for the Pulitzer Prize. Inscribed by the author in 1972. Tall, fragile, padbound proofs, with covers very near detaching; but holding out at very good. \$175

94. **KINGSOLVER, Barbara.** *Small Wonder*. (NY): HarperCollins (2002). Two advance issues of this collection of essays: the uncorrected proof copy and the spiral-bound photocopied typescript. Many of the previously-published essays here were revised for inclusion. Both states are fine. \$150

95. **(KLEIN, Joe.) "Anonymous."** *Primary Colors*. NY: Random House (1996). The uncorrected proof copy of the anonymous novel closely based on Bill Clinton's Presidential campaign. The question of the identity of the book's author became the hot issue among Washington insiders as soon as the book was published and continued unabated until a sleuthing reporter from the Washington Post identified Klein by the handwriting on a marked set of galleys. Signed by the author: "Best wishes/ Anonymous/ JK." The only signed copy of the proof that we have seen. Fine in wrappers. \$325

96. **LARSSON, Stieg.** *The Girl with the Dragon Tattoo*. London: Maclehouse/Quercus (2008). The advance reading copy of the first British edition, and first English language edition, of the first book in Larsson's posthumously-published bestselling *Millennium Trilogy*. The Swedish film of the book has received high praise, as have the two succeeding films in the trilogy; the Hollywood version is due out later this year. Fine in wrappers. The U.K. edition preceded the U.S. edition and had a much smaller printing, as is usual. The advance reading copy was presumably issued in numbers that comprise a small fraction of the U.K. printing and is the scarcest and earliest English-language issue of this astonishingly well-received novel we have seen. \$2500

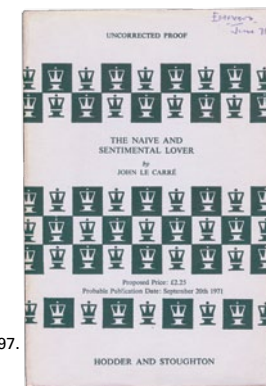
97. **LE CARRE, John.** *The Naive and Sentimental Lover*. London: Hodder & Stoughton (1971). The uncorrected proof copy of his first novel to depart from the espionage genre, a book that he later said was his own personal favorite of his books, but which enjoyed considerably less popular success than his spy stories. Small ink name and date on front cover; minor sunning and creasing to spine; near fine in wrappers. Scarce in collectable condition. \$750



95.



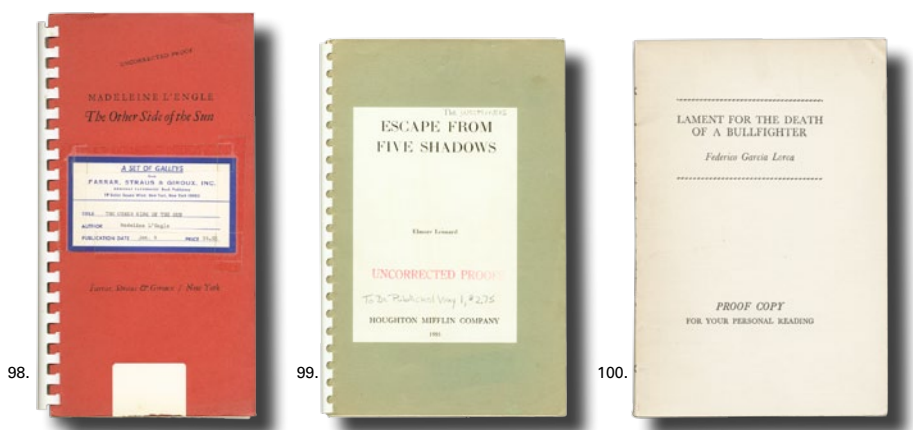
96.



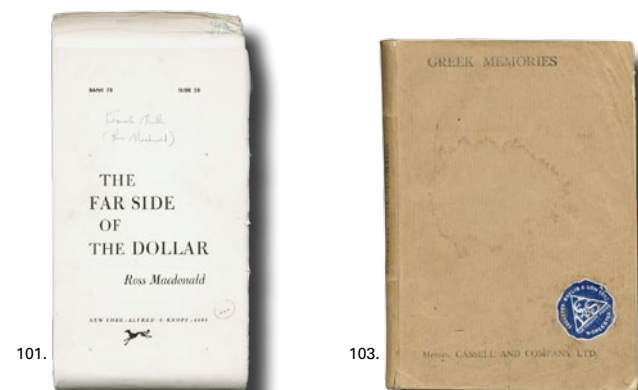
97.

98. **L'ENGLE, Madeline.** *The Other Side of the Sun*. NY: FSG (1971). The uncorrected proof copy of this stand-alone novel by the author of the award-winning *A Wrinkle in Time*, among many other works. Near fine in tall, comb bound wrappers. Page 186 has one holograph correction: three lines are crossed out in what may be black crayon, and an ink arrow connects the text before and after. An uncommon proof. \$175

99. **LEONARD, Elmore.** *Escape from Five Shadows*. [Boston]: Houghton Mifflin, [1956]. The uncorrected proof copy of the third of his extremely scarce Westerns, which preceded his first mystery novel by over a decade and his first bestseller by over two decades. 7" x 11" ringbound galley sheets, printed on rectos only. The label affixed to the cardstock cover gives a publication date of 1955 (the book was actually published in 1956) and, in pencil "May 1." Also in pencil on the front cover label is written "The Westerners"—an alternate title? An indication of the genre, for marketing purposes? The covers show some extremely slight creasing; still a remarkably fine copy, with the covers crisp, the fragile plastic ring spine intact. An extremely scarce item: we have never seen another proof copy of any of Leonard's Westerns offered for sale, and Houghton Mifflin was not even doing bound proofs for all its titles routinely at that time. There were probably only a couple of dozen of these produced and, given the format and fragility of this item, it's unlikely that many others have survived, if any. In a custom quarter leather clamshell case. Probably the rarest Elmore Leonard item we have handled, or seen. \$12500



100. **LORCA, Federico Garcia.** *Lament for the Death of a Bullfighter*. London: Heinemann (1952). The uncorrected proof copy of this collection of poems in translation by the great Spanish poet who was killed in the Spanish Civil War. Most of the poems are from an early book, published in 1928, and the last poem is the last major poem he wrote, in 1935. Near fine in wrappers. Uncommon. \$200



101. **MACDONALD, Ross.** *The Far Side of the Dollar*. NY: Knopf, 1965. Long galley sheets, with copyeditor's marks throughout. These were the printer's proofs, stamped on each sheet with the name of the printer—the Haddon Craftsmen—and a request that the set be returned (to the printer) with corrections marked on it. The stamp is dated August 14, 1964. Three handwritten acknowledgements on the first galley sheet are initialed by three different editors and dated August 21, 24, and 26. The book was published in 1965. *The Far Side of the Dollar* was one of Macdonald's Lew Archer novels, which inherited the mantle from Raymond Chandler's Philip Marlowe series as the most highly literary of the hard-boiled genre. In 1971 Eudora Welty reviewed one of Macdonald's novels, *The Underground Man*, on the front page of the *New York Times Book Review*, conferring on both the author and the genre a kind of literary respectability that neither had had before; Macdonald is now widely considered a great American novelist whose work transcends the mystery genre. Signed by Macdonald, both as Macdonald and as Kenneth Millar. Approximately 6 1/2" x 24", folded once. Edge wear to top sheet; near fine. Rare, even unique: a working set of galleys for a Ross Macdonald novel from the Sixties. \$2500

102. **MACDONALD, Ross.** *The Instant Enemy*. NY: Knopf, 1968. An uncorrected proof copy of this Lew Archer novel in the form of comb-bound galleys. A proof with exceptional provenance: it belonged to Anthony Boucher (with "Boucher" in orange pencil on the front cover), one of the seminal figures in the mystery field. Boucher was a co-founder of the Mystery Writers of America and winner of one of the first Edgar Awards that group gave out, for his reviews of mystery fiction. The annual mystery convention, Bouchercon as it is popularly known, is named for him. Some chipping to the top of the plastic binding, and minor creasing and fading to covers; very good. An extremely uncommon proof, and a particularly notable copy of it. \$1000

103. **MACKENZIE, Compton.** *Greek Memories*. London: Cassell, [1932]. The uncorrected proof copy of this memoir of the author's time in Greece during World War I, during which time he worked for the British intelligence service MI6, eventually becoming the head of the Aegean Intelligence Service. The memoir was suppressed upon publication as a violation of the Official Secrets

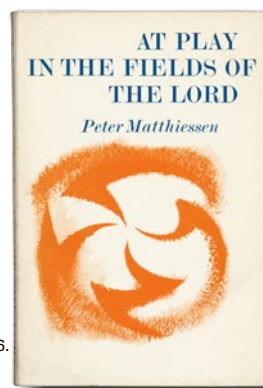
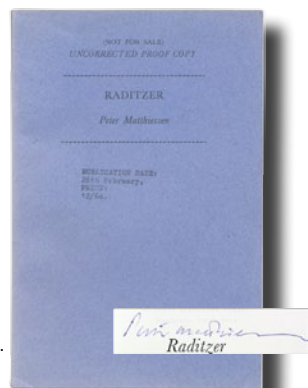
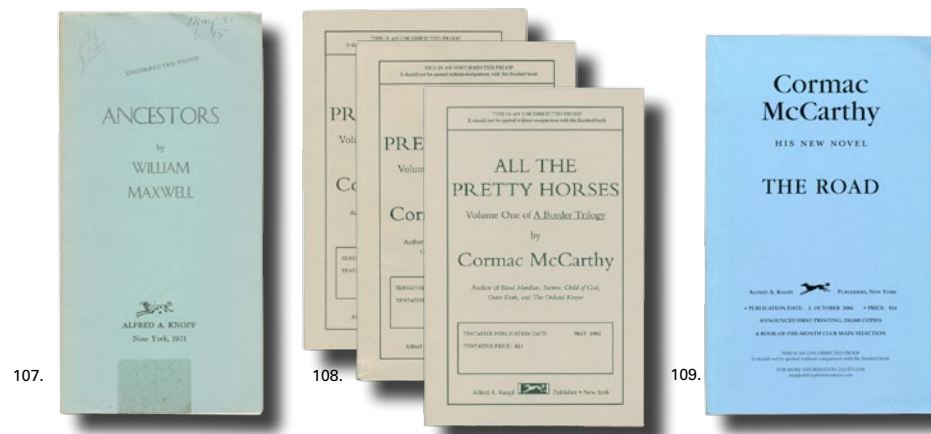
Act, and Mackenzie was fined. In the book he revealed for the first time the existence of the SIS (Secret Intelligence Service) and was highly critical of particular individuals. As a result, he was later placed on MI5's watch list, and his activities were monitored by the British domestic intelligence service. The book was republished in 1939 without fanfare. Spine slant; initials to rear cover; staining and bookstore (?) label to front cover; good in wrappers. Few copies of the 1932 edition survived; proof copies are especially uncommon. \$1500

104. **MAILER, Norman.** *The Time of Our Time*. NY: Random House (1998). The uncorrected proof copy of this omnibus collection, published on the fiftieth anniversary of the publication of *The Naked and the Dead*. "Selections by Mailer of his best work, ingeniously arranged as a literary retrospective." Signed by Mailer and with a foreword by him. Massive, over 1200 pages. Publication date written on spine; slight rubbing to the front spine fold; still fine in wrappers. Uncommon signed. \$350

105. **MATTHIESSEN, Peter.** *Radtzer*. London: Heinemann (1962). The uncorrected proof copy of the first British edition of his third novel. Signed by the author. Matthiessen is one of the very few authors who has won the National Book Award for both fiction and nonfiction. Of his early novels, Matthiessen has said that he is not happy with them, and would just as soon they not be reprinted or read, although he hasn't gone so far as to prevent his publisher from bringing them back into print. His novel after this one, *At Play in the Fields of the Lord*, a National Book Award nominee, represented a significant jump from this book in terms of literary accomplishment. The book prior to this, *Wildlife in America*, started him on the path toward becoming one of our most highly regarded writers of natural history. This short novel, a tale of the sea that is reminiscent of Conrad, dates from an early period in Matthiessen's career and is uncommon even in the U.S. trade edition. This is the only copy of the British proof we have handled. Spine-sunned, else fine in wrappers. \$750

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 50 years—the impact of Europeans on the environment and the indigenous cultures living in relative harmony with it, from a perspective that combines the political, cultural and spiritual. Page edge foxing, a lower edge stain and some binding-based spine creasing; very good in wrappers. \$375

107. **MAXWELL, William.** *Ancestors*. NY: Knopf, 1971. The uncorrected proof copy of his first book of nonfiction, a personal essay and reminiscence. Maxwell is best known for his highly acclaimed fiction, both novels and short stories, and also for being the fiction editor of *The New Yorker* for nearly 40 years. A fragile, padbound proof in tall wrappers. A few marginal pencil marks. Missing the rear cover, thus only good. \$125

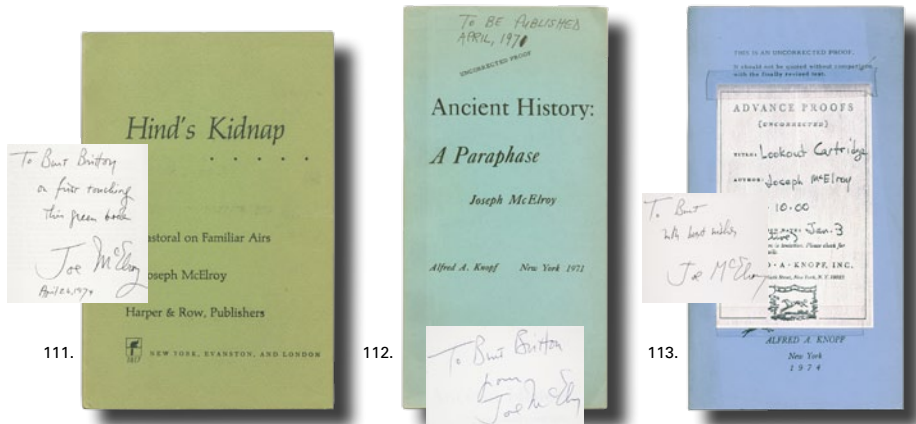


106. **MATTHIESSEN, Peter.** *At Play in the Fields of the Lord*. NY: Random House (1965). The advance reading copy of his fourth novel, which was nominated for the National Book Award and filmed nearly thirty years later. A tale of various Americans with widely divergent aims whose actions all have

108. **McCARTHY, Cormac.** *All the Pretty Horses*. NY: Knopf, 1992. The uncorrected proof copies, all three states, of the first volume of the Border Trilogy, a landmark novel that won both the National Book Award and the National Book Critics Circle Award and propelled its author to "instant" literary celebrity—after nearly three decades of writing well-received literary novels in relative obscurity. The first state proof prints "Volume One of A Border Trilogy" on the front cover. In the second state, the printed subtitle is changed by hand to "Volume One of The Border Trilogy" and a "4" is added to the publication date of May 1992. The third state makes these two changes in print and also changes the text correspondingly on the summary page. All three volumes fine in wrappers. \$1000

109. **McCARTHY, Cormac.** *The Road*. NY: Knopf, 2006. The uncorrected proof copy of his Pulitzer Prize-winning novel, basis for the 2009 film. Advance copies of this book have turned out to be extremely scarce; it appears that far fewer of them were distributed than one would expect for a writer of McCarthy's stature. Reading crease to spine; small spots to foreedge; near fine in wrappers. \$1250

110. **McELROY, Joseph.** *A Smuggler's Bible*. NY: Harcourt Brace World (1966). The uncorrected proof copy of his uncommon first book. According to the author, about 200 copies of this advance copy were produced (although we have seen enough copies that we would have suspected the number was higher). Signed by the author. Spine-darkened; cover creased; very good in wrappers. Uncommon signed. \$375

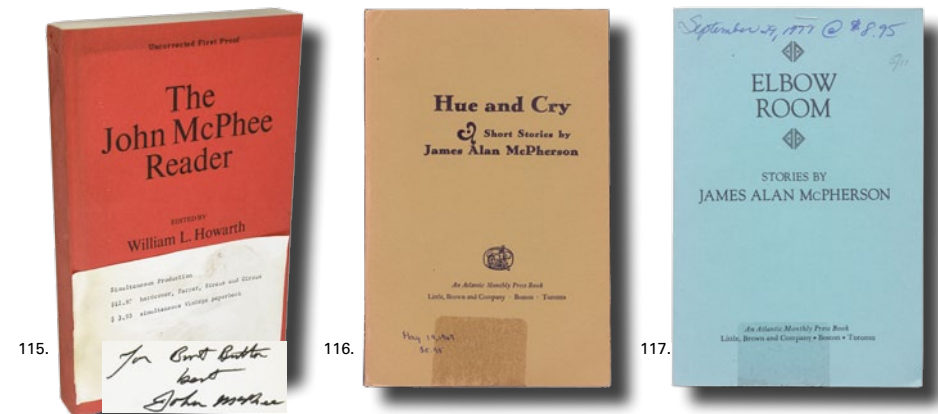


111. **McELROY, Joseph.** *Hind's Kidnap*. NY: Harper & Row (1969). The uncorrected proof copy. Inscribed by the author in 1974. An extremely scarce proof; we have never seen another copy of it and McElroy's inscription suggests that he may not have ever seen it either: "To ___ ___/ On first touching/ this green book/ Joe McElroy/ April 26, 1974." Fine in wrappers. \$450

112. **McELROY, Joseph.** *Ancient History: A Paraphase*. NY: Knopf, 1971. The uncorrected proof copy. Inscribed by the author. Near fine in tall, padbound wrappers. A fragile format; it is unlikely that more than a handful can have survived. \$475

113. **McELROY, Joseph.** *Lookout Cartridge*. NY: Knopf, 1974. The uncorrected proof copy. Inscribed by the author. Fine in wrappers. \$375

114. **McNICKLE, D'Arcy.** *Indian Man. A Life of Oliver LaFarge*. Bloomington: Indiana University (1971). The uncorrected proof copy of this biography of the Pulitzer Prize-winning author of *Laughing Boy*, which was the first modern novel to popularize a sympathetic view of southwestern Indian tribes and customs. McNickle, a writer of Flathead ancestry and author of one of the early, important novels by a Native American writer, *The Surrounded*, was particularly well-positioned to recognize and appreciate LaFarge's accomplishment. Glue mark front cover (presumably where the publisher's label has come off), otherwise near fine in tall, clasp-bound wrappers with the publisher's (dreaded) annotation of "mid-list" on the front cover. A scarce state of an important biography. \$150



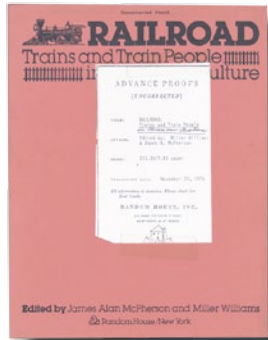
115. **McPHEE, John.** *The John McPhee Reader*. NY: FSG (1976). The uncorrected proof copy of this collection. Includes sections from McPhee's first dozen books, along with an introduction by William Howarth and a checklist of McPhee's writings, which includes a number of unattributed "Talk of the Town" pieces from *The New Yorker*. Inscribed by McPhee. Some edge sunning, with a crease to the crown; near fine in wrappers. The book itself is surprisingly uncommon, predating as it does McPhee's breakthrough book, *Coming Into the Country*, which was published in 1977. The proof is considerably scarcer, as one might expect, and is especially uncommon signed. \$750

116. **McPHERSON, James Alan.** *Hue and Cry*. Boston: Atlantic-Little Brown (1969). The uncorrected proof copy of this African-American author's first book, a collection of stories that defied the mold of late 1960s black writing by refusing to yield to the easy temptation to substitute political diatribe for literary accomplishment and postured anger for real, human feelings. McPherson's second collection, *Elbow Room*, won the Pulitzer Prize and together these two volumes stand as high spots of African-American writing of the postwar era. Label residue to lower wrappers; else a fine copy. An extremely scarce proof: the only copy we've ever seen. \$850

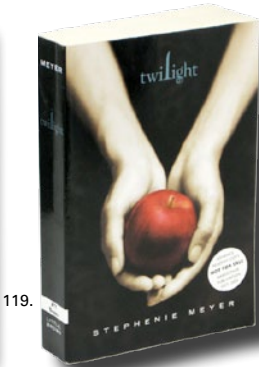
117. **McPHERSON, James Alan.** *Elbow Room*. Boston: Little Brown (1977). The uncorrected proof copy of his second book, a collection of stories that won the Pulitzer Prize. Publication date written on front cover; label removal mark at bottom edges; still fine in wrappers. A scarce proof: books of short stories have generally been considered less saleable by publishers than novels are, with a much lower "upside," and consequently proofs of these volumes have usually not received the kind of distribution that other fiction might get. We have seen copies of this proof only very, very occasionally. \$450

118. **(McPHERSON, James Alan and WILLIAMS, Miller, eds.).** *Railroad*. NY: Random House (1976). The uncorrected proof copy of this compendium of pieces on railroads, a number of them written by McPherson, who had originally contracted to write a whole book on the subject, a project

which evolved into this one, not altogether to the author's liking, according to his later comments. A small quarto, heavily illustrated, somewhat uncommon now even in the trade edition and scarce in proof form. Fine in wrappers. Published the year before *Elbow Room*. \$250



118.



119.



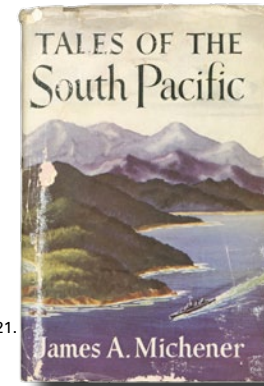
120.

119. **MEYER, Stephenie.** *Twilight*. NY: Little Brown (2005). The advance reading copy of this pop culture phenomenon, the first in a series of vampire novels that has ushered in the vampire theme as a full-fledged genre unto itself, in literature, film and television. With precursors like Anne Rice's novels and the Buffy movie and television series, Meyer nonetheless brought vampire stories to a new level of public acceptance and relevance. Minuscule shelf wear; still fine in wrappers. \$750

120. **MICHAELS, Anne.** *Fugitive Pieces*. (Toronto): McClelland & Stewart (1996). An advance copy, in the form of ringbound galleys, typeset but reproducing several holograph corrections. Her third book, first novel, which was first published in Canada, and only in wrappers. Winner of the Orange Prize for Fiction, the Guardian Prize for Fiction, the Books in Canada First Novel Award and the Trillium Prize. Signed by the author. 9" x 11". Fine. \$650

121. **MICHENER, James.** *Tales of the South Pacific*. NY: Macmillan, 1947. Folded and gathered sheets of his first book, which won the Pulitzer Prize. With "Publication Date Jan 28 1947" rubber-stamped on the title page. Mild acidification to sheets and a bit of dampening to first blank; a very near fine set, laid into a fair dust jacket, edge-chipped where the edges have overhung the pages, and with wear, rubbing, and chipping to the spine. Extremely scarce: Michener's first book is uncommon even in the first trade printing; we have never seen another set of these sheets or any other prepublication copy. In a custom clamshell case. \$5000

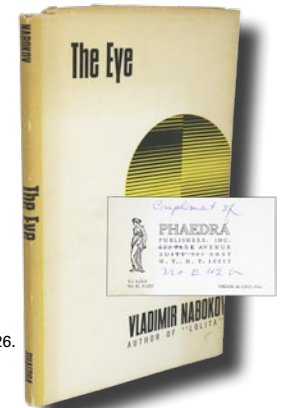
122. **MOJTABAI, A.G.** *Mundome*. NY: Simon & Schuster (1974). The uncorrected proof copy of her first book, a novel. Warmly inscribed by the author on the front cover: "_____-/Wise little book to fall/ into such good hands/ From/ Grace." Near fine in tall, padbound wrappers; a scarce and fragile format. \$150



121.



125.



126.

123. **MOMADAY, N. Scott.** *In the Presence of the Sun*. NY: St. Martin's, 1992. The uncorrected proof copy of this collection of stories and poems from 1961 to 1991. An earlier limited edition by Rydal Press printed a portion of this collection. Signed by the author. Publicist's card stapled inside the front cover; fine in wrappers. \$175

124. **MORRIS, Wright.** *About Fiction*. NY: Harper & Row (1975). The uncorrected proof copy of this collection of essays on writing and reading by the National Book Award-winning author. Text block separating due to drying spine adhesive; thus very good in tapebound wrappers. An unusual format: a small nearly square octavo which suggests that very few copies were done. We have never had another proof copy of this title. *Together with* a review copy, which is fine in a fine dust jacket, with review slip laid in. \$150

125. **MURAKAMI, Haruki.** *The Wind-Up Bird Chronicle*. NY: Knopf, 1997. The uncorrected proof copy of the first American edition of the magnum opus by this highly praised Japanese novelist, whose influences include Kurt Vonnegut and Richard Brautigan. Originally published in Japan as three separate but related books. Near fine in wrappers with the cover art stapled inside the front cover. \$200

126. **NABOKOV, Vladimir.** *The Eye*. NY: Phaedra, 1965. The uncorrected proof copy of the first English-language edition of this short novel originally published in Russian (in Paris) in 1930. Tapebound cardstock covers. Slight sunning, else fine, with publisher's complimentary card laid in. The copyright page on this proof corresponds to Juliar's variant "a" of the published text, with publisher's address line. Laid into a very good dust jacket sunned and lightly chipped on the spine. \$150

127. **NAIPAUL, V.S.** *The Mystic Masseur*. NY: Vanguard (1959). The uncorrected proof copy of the first American edition of the Nobel Prize winner's first novel. Naipaul is a Trinidadian author of Indian descent, one of the giants of contemporary English literature, and one of the most astute, if acerbic, Western

commentators on Third World issues. Spine and a bit of the lower rear edge darkened, apparently from binder's glue rather than sun; some light dustiness to covers and a few gentle turns to page corners; very good in wrappers. An exceedingly scarce proof, dating from the period when proofs were not routinely produced, let alone saved and filtered into the rare book market. We've only ever seen one other copy. \$2500

128. **NAIPAUL, V.S.** *Mr Stone and the Knights Companion*. (London): Deutsch (1963). The uncorrected proof copy of this early novel by the Nobel Prize winner, his fifth book. Small ink number on summary page; modest creasing and edge-sunning to covers; very good in wrappers. A scarce Naipaul proof: this is the only copy we've seen. \$750



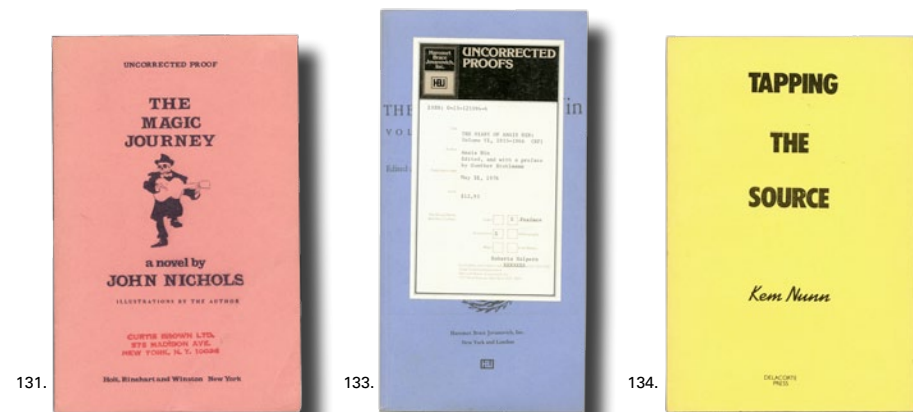
129. **NERUDA, Pablo.** *The Captain's Verses*. NY: New Directions, 1972. Long galley sheets of this bilingual collection by the Chilean poet, issued after he won the 1971 Nobel Prize for literature. Approximately 7" x 22", printed on thin proofing paper. Folded in half; outer leaf well creased; otherwise near fine. An extremely uncommon state of the book, fragile and probably produced in tiny quantities. This copy has a mailing label and publisher's summary sheet attached; otherwise we would have assumed it to have been done for in-house use because of the format. \$250

130. **NERUDA, Pablo.** *Residence on Earth*. NY: New Directions, 1973. Long galley sheets of this bilingual collection, a new translation of one of Neruda's important collections, originally published in three volumes in the 1930s and '40s. Approximately 7" x 22", printed on proofing paper. Folded in half; outer leaf well creased; otherwise near fine. Neruda died later the same year that this collection was published. \$200

131. **NICHOLS, John.** *The Magic Journey*. NY: Holt Rinehart Winston (1978). The uncorrected proof copy of the second, and scarcest, book in Nichols' acclaimed New Mexico trilogy, which began with *The Milagro Beanfield War* and concluded with *The Nirvana Blues*. Modest diagonal creasing to front wrapper; literary agency stamp front and rear wrappers; near fine. \$850

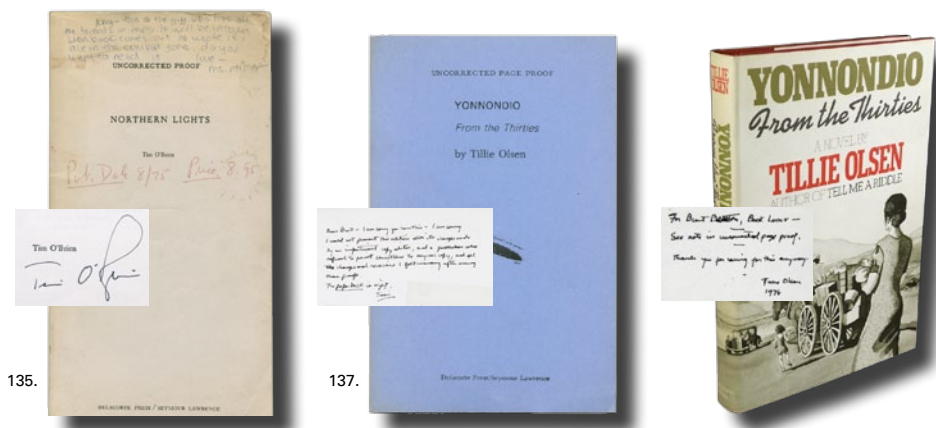
132. **NIN, Anais.** *The Diary of Anais Nin, Vol. V: 1947-1955*. NY: HBJ (1974). The uncorrected proof copy of this volume. Large quarto; bound galleys, printed on rectos only, a format that suggests relatively few would have been produced, as it is a bulky and unwieldy book and would have been more expensive to print than standard size proofs. Near fine in wrappers. \$2500

133. **NIN, Anais.** *The Diary of Anais Nin: Vol. VI: 1955-1966*. NY: HBJ (1976). The uncorrected proof copy. Publicity information heavily glued to the inside front cover and first leaf, with some bleed-through on the latter. Near fine in tall wrappers. This was the last book of Nin's journals to be published while she was still alive. \$150



134. **NUNN, Kem.** *Tapping the Source*. NY: Delacorte (1984). The uncorrected proof copy of Nunn's powerful first book, one of the great hard-boiled novels of the past 30 years, set in the surfing subculture of Southern California. Nominated for the National Book Award. Light foxing to top edge and tiny spot to foreedge; near fine in plain yellow printed wrappers. Includes the Robert Stone blurb that appears on the dust jacket of the finished book, which puts Nunn in a class with Raymond Chandler and James Crumley. \$275

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



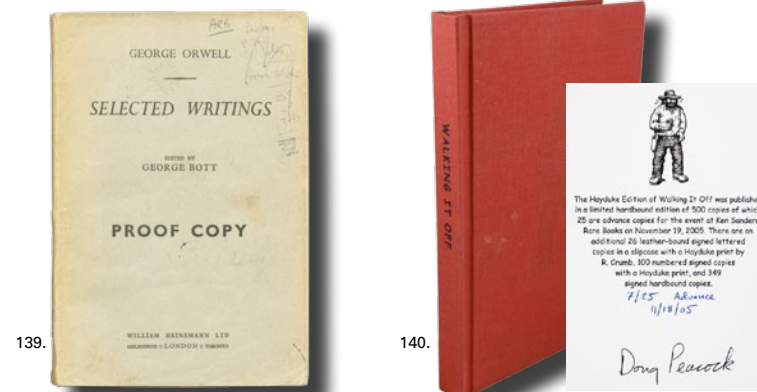
135.

137.

136. **O'BRIEN, Tim.** *The Things They Carried*. Boston: Houghton Mifflin, 1990. The uncorrected proof copy of this collection of related stories that share a number of characters as well as the narrator—a “Tim O'Brien” whose experience bears certain similarities to the author’s own, as well as a number of differences. Selected as one of the best books of the year in all categories by the editors of *The New York Times Book Review* and named one of the best works of American fiction in a 25-year period in those same pages; also winner of the Heartland Award, among others, including a National Magazine Award for the title chapter. Not quite a novel in the usual sense but more tightly structured than the usual collection of stories, it is a meditation on war and death, and on the place that storytelling has in bringing these unfathomable experiences within our grasp. Extremely slight bump; still very near fine in wrappers. \$175

137. **OLSEN, Tillie.** *Yonnonidio from the Thirties*. (NY): Delacorte Press (1974). The uncorrected proof copy, as well as a review copy, of her first novel, begun in 1934—a chapter of it was published in the *Partisan Review* that year—and put aside for nearly 40 years while the author raised her four children and attended to the tasks of survival. The uncorrected proof copy is inscribed by the author to noted bookseller Burt Britton: “Dear Burt - I am sorry you have this - I am sorry I could not prevent this edition with its changes made by an impertinent copy editor, and a publisher who refused to print corrections to original copy, and all the changes and revisions I felt necessary after seeing these proofs. The paperback is right. Tillie.” Olsen has also signed her name in full on the same page; written an illegible note (“genuine”), initialed the front cover; corrected the publication date on the information sheet on the inside front cover; and added “and an unnamed copyeditor” to the author credit. A hint of spine sunning, else fine in wrappers. *Together with* a review copy of the first edition, signed by Olsen on the title page, and inscribed by her under the front flap: “For Burt Britton, Book Lover - See note in uncorrected page proof. Thank you for caring for this anyway. Tillie Olsen 1976.” Fine in a very near fine, mildly spine-sunned dust jacket, with review slip laid in. Books inscribed by Olsen—whose handwriting is so tiny as to be almost unreadable—are uncommon. The proof and the book are housed together in a custom clamshell case. \$1500

138. **ONDAATJE, Michael.** *The English Patient*. NY: Knopf, 1992. An advance copy of the first American edition, in the form of a bound photocopied typescript. With publisher’s rep’s notes copied on the front cover urging the recipient to read it and reporting that it is “the book this fall that Sonny [Mehta, editor-in-chief of Knopf] is most passionate about.” An early and uncommon format, issued prior to the bound proofs and likely in smaller numbers as well. Co-winner of the Booker Prize. Small stains to covers; near fine. \$375



139.

140.

139. **ORWELL, George.** *Selected Writings*. London: Heinemann (1958). The uncorrected proof copy of this posthumous collection of thirteen essays, edited by George Bott. This is a working copy, with copyeditor’s marks throughout. A fragile example, with several small stains to cover; still holding out at very good in wrappers. Scarce. *Together with* an ex-library copy of the first edition for reading or reference: a very good copy with splayed boards. Extremely uncommon to see a working copy of an Orwell proof. \$850

140. **PEACOCK, Doug.** *Walking it Off*. (Salt Lake City): Dream Garden Press (2005). The limited, “Hayduke,” edition of this memoir by the author of *Grizzly Years*, who was the basis for the Hayduke character in Edward Abbey’s *The Monkey Wrench Gang*. Much of this book is concerned with the author’s recollections of Abbey, particularly around the time of his death. Of a total edition of 500 copies, this is identified on the colophon as one of 25 numbered advance copies signed by the author. A couple spots to cover and a narrow dampstain to the upper rear cover. Clothbound; about near fine, without dust jacket, as issued. An uncommon title in hardcover: the regular trade edition was only done in softcover, and the hardcover had several limited issues of which this advance copy, done for a publication party at Ken Sanders Rare Books in Salt Lake City, is apparently the scarcest issue. \$175

141. **PERCY, Walker.** *Lancelot*. NY: FSG (1977). The uncorrected proof copy of his fourth novel, fifth book. Percy’s first novel won the National Book Award, and his second and third were both finalists for the award. Inscribed by the author. Corner crease front cover, and printer’s markings there (“SC”); near fine in wrappers. \$300



142. **PHILLIPS, Jayne Anne.** *Black Tickets.* (NY): Delacorte Press/Seymour Lawrence (1979). The uncorrected proof copy of her well-received first collection of stories, her first book to be published by a major, mainstream publisher. Inscribed by the author to publisher Seymour Lawrence and signed only as “the witch.” Spine sunned; else fine in wrappers. A nice association copy. \$575

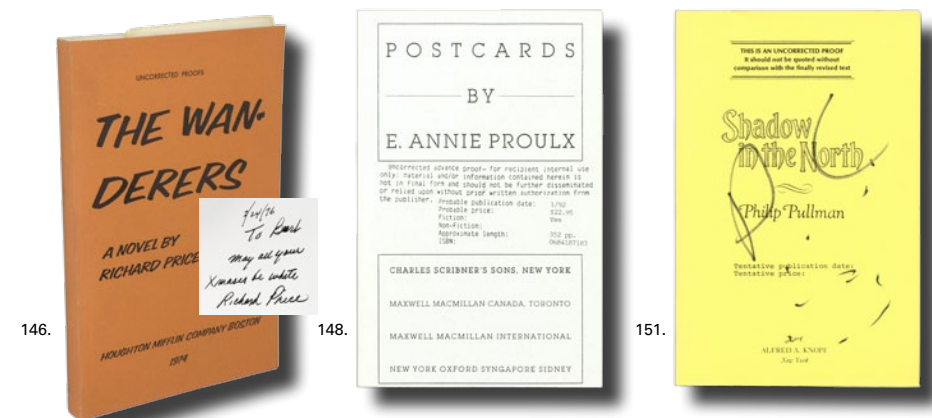
143. **PIERRE, DBC.** *Vernon God Little.* (London): Faber and Faber (2003). The advance reading copy of his Guardian Prize- and Booker Prize-winning first novel. Extremely slight corner bump; still fine in wrappers. \$150

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

145. **POWERS, Richard.** *The Gold Bug Variations.* NY: Morrow (1991). The uncorrected proof copy of his third novel, a dazzling display of verbal pyrotechnics which once again earned him high praise, award recognition, and comparisons with the best of the postmodern writers such as Pynchon. Like his first book, a nominee for the National Book Critics Circle Award. Winner of *Time* magazine’s Book of the Year award. Publication date written across front cover; fine in wrappers. Laid in is an announcement of a printing error that resulted in strings of letters and numbers appearing at the bottom of more than 100 pages. \$500

146. **PRICE, Richard.** *The Wanderers.* Boston: Houghton Mifflin, 1974. The uncorrected proof copy of his first book, the basis for the well-received Philip Kaufman film. Inscribed by the author: “To ____ may all your Xmases be white. Richard Price.” Dated March 24, 1976. Fine in wrappers with a promotional sheet stapled to the first blank. \$750

147. **PRICE, Richard.** *Bloodbrothers.* Boston: Houghton Mifflin, 1976. The uncorrected proof copy of the second book by the author of *The Wanderers* and *Clockers*. Like those books, this was the basis for a major Hollywood movie. Price has written a number of well-received screenplays himself, including *The Color of Money* and *Sea of Love*, and worked on the highly praised HBO series *The Wire*—which are all characterized by a facility with dialogue that is also evident in his novels; the books also exhibit a sense of humor and compassion that is remarkable, particularly given their gritty, urban settings. Inscribed by the author. Fine in wrappers. \$300



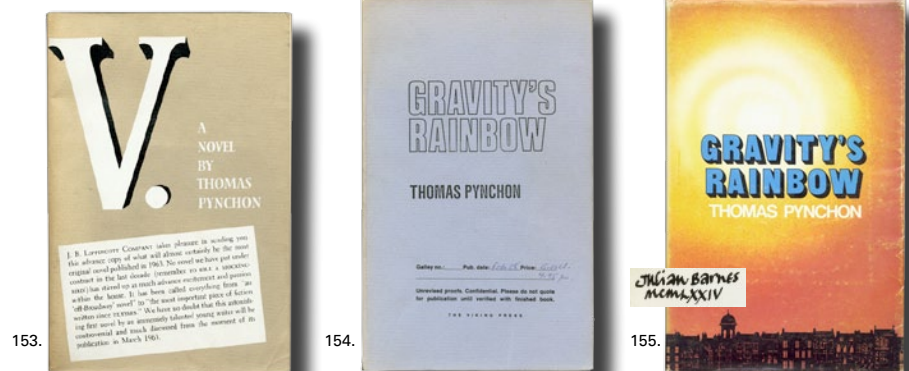
148. **PROULX, E. Annie.** *Postcards.* NY: Scribner’s (1992). The uncorrected proof copy of her second book of fiction and first novel. Winner of the PEN/Faulkner Award. Fine in wrappers. \$650

149. -. Another copy. Signed by the author. Corner crease to rear cover; coffee staining to front cover and spine. Very good in wrappers. \$600

150. **PROULX, Annie.** *The Shipping News.* NY: Scribner (1993). The uncorrected proof copy of her third work of fiction and second novel, which won both the National Book Award and the Pulitzer Prize—a rare literary double. Inscribed by the author. Fine in wrappers. \$500

151. **PULLMAN, Philip.** *Shadow in the North.* NY: Knopf (1988). The uncorrected proof copy of the first American edition of the second book in his *Sally Lockhart* trilogy. “Press Copy” markings to cover and summary page; title and date handwritten on spine; else fine in wrappers. Pullman’s “His Dark Materials” trilogy, published just after the Sally Lockhart books, became worldwide bestsellers and modern fantasy classics. \$375

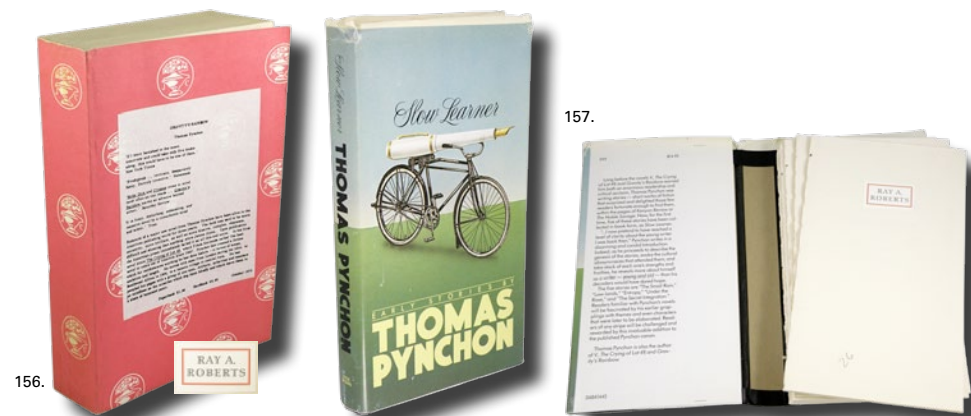
152. **PULLMAN, Philip.** *The White Mercedes.* NY: Knopf (1993). The uncorrected proof copy of the first American edition of this dark young adult novel that was later reprinted as *The Butterfly Tattoo*. Slightly dusty; else fine in wrappers. \$200



153. **PYNCHON, Thomas.** *V.* Philadelphia: Lippincott (1963). The advance reading copy of his first book, winner of the Faulkner Foundation Award for best first novel of the year. With elaborate inventiveness, labyrinthine plots and a sometimes paranoid comic sense, Pynchon became the postmodern standard against whom all writers since have been measured. Each of his first three novels won one or more of the major literary awards given out in this country. This copy is sunned and spine-creased, with some shelf-soiling to the bottom page edges; a very good copy in wrappers. \$2000

154. **PYNCHON, Thomas.** *Gravity's Rainbow*. NY: Viking (1973). The uncorrected proof copy of Pynchon's landmark third novel, winner of the National Book Award as well as the William Dean Howells Medal for the best work of fiction by an American over a five-year span. *Gravity's Rainbow* became the benchmark for postmodern American fiction upon publication and secured its mysterious and reclusive author's place in the postwar American literary pantheon. It is also widely considered the culminating novel of the Sixties, the one which encapsulates and sums up the postwar events that resulted in the countercultural rejection of mainstream society and the quest for a plausible alternative view not only of contemporary society but of humanity itself. Pynchon's identity and whereabouts have consistently remained mysterious, and his publications have increasingly tended to be well-guarded secrets up to the moment of publication. For a number of years it was reported that no proofs of *Gravity's Rainbow* had been done, with Viking itself reportedly having confirmed that; however, in the past decades a dozen or so examples of this massive (760 pages) proof have shown up on the market. Tiny tear near the spine base; spine a bit sunned, creased and handled; still a very good copy in wrappers. \$3500

155. -. Same title, the uncorrected proof copy of the first British edition. London: Jonathan Cape (1973). Not noted in Mead and in our experience considerably scarcer than even the scarce U.S. proof. This copy belonged to and is signed, in 1974, by Julian Barnes, author of *Flaubert's Parrot*; *England, England*; and *Arthur & George*; among many others. The signature precedes Barnes's first



156. -. Another copy of the British proof. Small bookplate of Ray Roberts, Pynchon's editor, inside the front cover. Fine in wrappers. \$3500

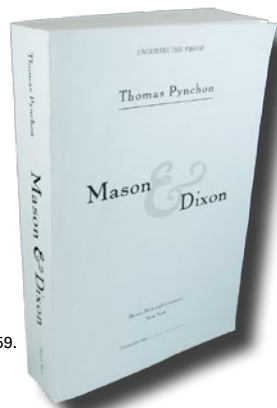
157. **PYNCHON, Thomas.** *Slow Learner*. Boston: Little Brown (1984). An advance issue of this collection of his early stories, with a new introduction by the author. Each of these stories was being offered for sale in unauthorized, bootleg editions at the time this book was published; this volume was Pynchon's attempt to take the bottom out of the market for piracies of his own writings. In keeping with his secretive approach, he reportedly requested that no proofs be printed of this book prior to publication; instead, a very small number of folded and gathered signatures were prepared and laid into proof dust jackets and issued as advance copies; the usual number cited for such copies is "about 10." This is one of those sets of sheets, "f&g's," laid into a trial binding and dust jacket. The mock-up of the boards is black, rather than the beige used, and has the stamp of the press inside the front board. Bookplate of Ray Roberts on the first signature. A fine copy in a very good jacket, worn where it overlays the sheets. Probably a unique item: while we have handled the advance f&g's a few times, we've never seen a set laid into a trial binding. \$2500

158. -. Same title, the uncorrected proof copy of the British edition. London: Cape (1985). Bookplate of Ray Roberts. Rear pages edge-sunned; last blank has a corner turn; near fine in wrappers. \$200

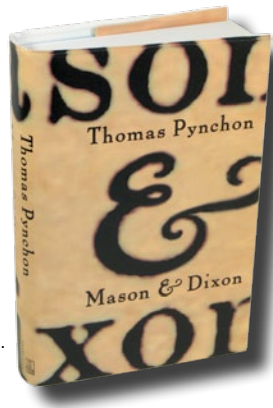
159. **PYNCHON, Thomas.** *Mason and Dixon*. NY: Henry Holt (1997). The uncorrected proof copy in plain blue wrappers (not to be confused with the two variants of advance reading copy in beige wrappers, of which there were reportedly 500 each). This is the second issue uncorrected proof, with a tipped-in title page that adds the ampersand missing in the first issue. Small bookplate of Ray Roberts, Pynchon's editor, inside front cover. Fine in wrappers. \$3500

160. -. Another copy of the second issue uncorrected proof. Small bookplate of Ray Roberts inside front cover. Fine in wrappers, with two dust jackets (a bit crimped at the crown where they extend past the proof). One jacket corresponds to the trade edition design of graphics only (with the type to be supplied on an acetate overlay). The second jacket is unique, having the information (author, title, publisher, ISBN code) printed directly on the jacket. \$4000

161. -. Same title. The advance reading copy, in beige wrappers. The trade edition had an announced 200,000 copy first printing; the number of copies of each of the two variant issues of the advance reading copy was rumored to be 500. The issues vary only on the rear wrapper: this is the one with the rear panel featuring publication and promotional data, which was reportedly sent to booksellers; the other was said to have been sent to reviewers, and has a brief synopsis of the book's content on the rear panel. Both issues, we were told, had minor textual variations from the published book. Bookplate of Ray Roberts. Fine in wrappers. \$250



159.



160.

162. **RACHMAN, Tom.** *The Imperfectionists*. (London): Quercus (2010). The advance reading copy of the first British edition of this highly praised first novel. Fine in wrappers. \$150

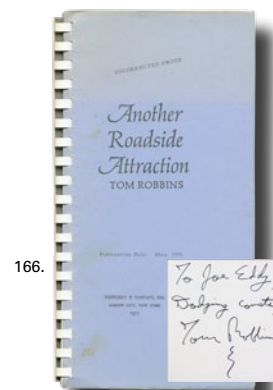
163. **RANKIN, Ian.** *Hide & Seek*. London: Barrie & Jenkins (1991). The limited advance reading copy of his fifth book, and the second featuring Detective Inspector John Rebus. This was his breakthrough book—the first book to be self-consciously part of an ongoing series. Rankin's commercial success began with this book and he was able to move to larger publishers successively as the sales of his novels grew. Only a few years earlier, he had been unable to find a publisher, and even at the time that this book was being published his previous two novels did not find publishing houses in the U.S. that were willing to take them on. One of 400 numbered copies. Signed by the author, with an added game of knots & crosses (tic tac toe). Mild corner creasing on the rear cover; else fine in wrappers. \$350

164. **RANKIN, Ian.** *Black & Blue*. (London): Orion (1997). The uncorrected proof copy of this Rebus novel that won the Crime Writers' Association Macallan Gold Dagger Award for Fiction, and was a finalist for the U.S. Mystery Writers' Association's Edgar Award for best novel. Signed by the author, with a game of "knots & crosses." Fine in wrappers. An uncommon proof, especially signed. \$550

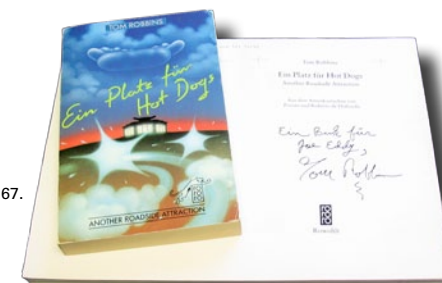
165. **RICE, Anne.** *Servant of the Bones*. New York: Knopf, 1996. The uncorrected proof copy of this novel, which had an announced first printing of one million copies. This is the presumed first issue, with the first page blank rather than printing the author photo and bio. Fine in medium tan wrappers. \$150

166. **ROBBINS, Tom.** *Another Roadside Attraction*. Garden City: Doubleday, 1971. The uncorrected proof copy of his first novel and the start of his iconoclastic career. *Another Roadside Attraction* was one of a handful of contemporary novels that became bestsellers slowly, by word of mouth, primarily on college campuses, long after the paperback editions came out: it never sold well enough in hardcover to go into a second printing, but it has never been out of print in paperback. This proof copy is inscribed by the author: "To ___ ___/ Dodging comets, Tom Robbins." Some modest sunning and staining to the cardstock covers; still near fine in tall, ringbound wrappers, preserved in a custom quarter leather clamshell box. Scarce. \$2500

167. -. Same title. *Ein Platz für Hot Dogs*. (Hamburg): Rowohlt (1987). Galley sheets for the German edition of *Another Roadside Attraction* (*A Place for Hot Dogs*). Inscribed by Robbins, in German. 11-3/4" x 8-1/4" photocopied sheets, reproducing numerous copy editor's markings and printed on rectos only. Fine. *Together with* the first German edition, a paperback original, which has slight rubbing and is near fine in wrappers. Uncommon, possibly unique: publisher's seldom keep this "dead matter" after a book is finished, and even the authors usually don't get the dead matter from their foreign publications. \$750



166.

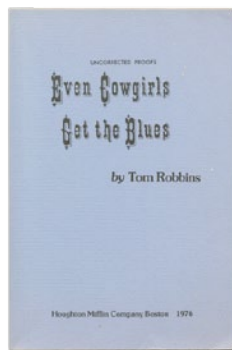


167.

168. **ROBBINS, Tom.** *Even Cowgirls Get the Blues*. Boston: Houghton Mifflin, 1976. The uncorrected proof copy of his irrepressible second novel. Exuberantly inscribed by the author to his jeweler. One small spot to flyleaf; fine in wrappers. One of the high spots of the literature that came out of the counterculture of the 1960s and early 1970s, and especially uncommon in proof form and signed. \$1000

169. -. Same title. (Kamioka): (English Agency)(n.d.). Gallies for the Japanese edition of *Even Cowgirls Get the Blues*. Photocopied, copyedited sheets, reproducing numerous copy editor's markings; 14-1/4" x 10-1/4", printed on rectos only, and

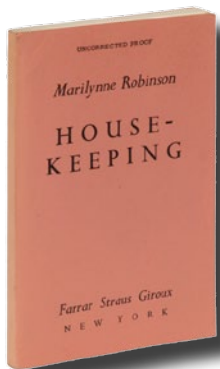
stapled together in chapter groupings; by all appearances, a working copy. Some curling to the corners; else fine. Laid in are two color photocopies of a publicity handout for the 1993 film made from the novel, with titles and credits in English and all other text in Japanese. Scarce; perhaps unique. \$500



168.



170.



174.

170. **ROBBINS, Tom.** *Still Life With Woodpecker*. (n.p.): (n.p.), 1979. Photocopied typescript of Robbins' third novel, which was published in 1980. 347 pages, with copy-editor's marks and reproducing Robbins' holograph corrections. 8-1/2" x 11", claspbound in an orange binder. Signed by the author. Fine. \$850

171. **ROBBINS, Tom.** *Jitterbug Perfume*. NY: Bantam (1984). The uncorrected proof copy. Inscribed by the author to his jeweler. A bit dusty, slightest bump to base; very near fine in wrappers. An uncommon proof, especially signed. \$200

172. **ROBBINS, Tom.** *Salomes Siebter Schleier*. [*Skinny Legs and All*]. (Hamburg): Rowohlt (1992). Galley sheets for the German edition of *Skinny Legs and All*, or, in this German edition, *Salome's Seventh Veil*. 11-3/4" x 8-1/4" laser-printed sheets, with a number of holograph copy editor's markings, printed on rectos only. Slight stains to front page; else fine. *Together with* the German hardcover edition, which is fine in a fine dust jacket. Probably unique. \$450

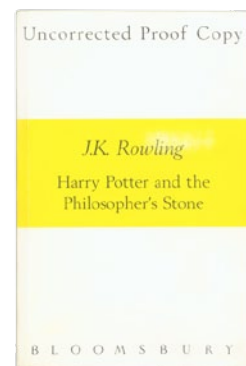
173. **ROBBINS, Tom.** *Half Asleep in Frog Pajamas*. (n.p.): (n.p.), 1991. Photocopied typescript of his sixth novel, incomplete at 268 pages, but bearing both photocopied holograph corrections and several actual holograph corrections, in Robbins' hand. Across the top of each page, where Robbins usually puts the title, this copy has the author name, the page number, and "fool." A bit of edge creasing to some of the pages; on the whole very near fine. \$850

174. **ROBINSON, Marilynne.** *Housekeeping*. NY: FSG (1980). The uncorrected proof copy of her first book and her only novel until *Gilead*, which won the 2005 Pulitzer Prize. *Housekeeping* won the Ernest Hemingway Foundation Award, a Richard and Hinda Rosenthal Award, and was the basis

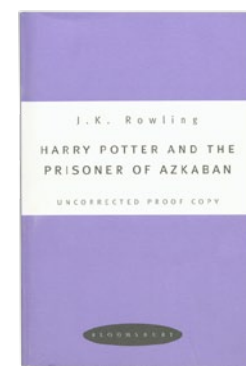
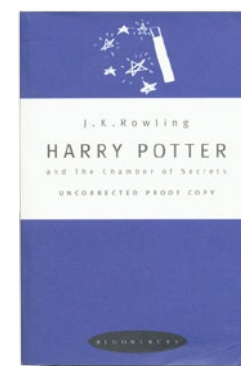
for a well-received movie; it was also named one of the best works of American fiction in a 25-year period in a survey by *The New York Times Book Review*. Top corner a trifle bumped, still fine in wrappers. Laid in is a letter from an editor to John Fowles asking for his comments. An important first novel, this copy having distinguished provenance. \$2500

175. **ROBINSON, Peter.** *A Dedicated Man*. NY: Scribner (1991). The uncorrected proof copy of the first American edition of his second book featuring Detective Chief Inspector Alan Banks. Stephen King called the Inspector Banks novels the "best series now on the market," and said they may be the best British series since Patrick O'Brian's Aubrey-Maturin novels. Signed by the author. Fine in wrappers. Uncommon. \$200

176. **ROTH, Philip.** *The Prague Orgy*. London: Cape (1985). The uncorrected proof copy of the first edition of this volume not separately published in the U.S. until the 1996 paperback edition. Slight abrasion to rear cover; else fine in wrappers. A Roth rarity. Roth became one of the most highly acclaimed American novelists in recent memory with a string of award-winning books in the 1990s and 2000s and inclusion of six volumes of his writings in the Library of America series. \$500

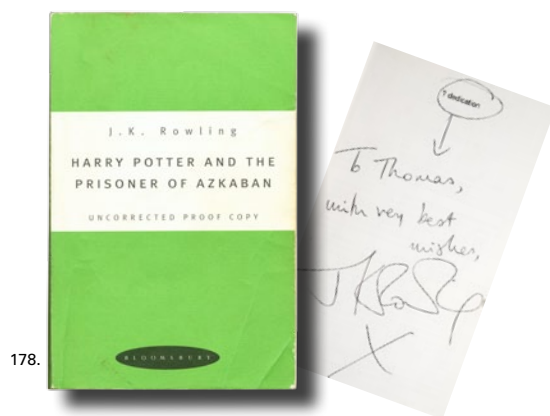


177.



177. **ROWLING, J.K.** *Harry Potter and the Philosopher's Stone; Harry Potter and the Chamber of Secrets; Harry Potter and the Prisoner of Azkaban*. (London): Bloomsbury (1997-1999). The uncorrected proof copies of the first three Harry Potter books—the only proofs that were issued in the series: after the first three books, the novels were so popular that proofs were no longer produced for distribution. The first volume is white with a yellow stripe; 224 pp.; and lists "Joanne Rowling" on the copyright page and "J.A Rowling" on the title page. The second volume is blue with white; 252 pp. (although it claims on the rear cover to be 256 pp.); and leaves the Dedication page blank beyond the word "Dedication." The third volume is the first issue, purple with white, with textual variations between this issue and the published book (there was also a later, green and white issue); 315 pp. (although it also claims to be 256 pp. on the rear cover); the dedication page reads "? dedication." The first volume is slightly dusty and

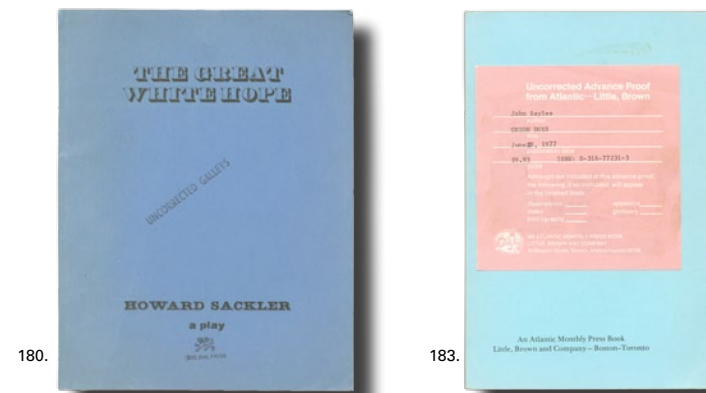
has a small, faint erasure in the yellow stripe; the first and second volumes each have a slight corner crease to the lower front cover; else the set is fine in wrappers. Housed together in a custom clamshell case. Reportedly, there were only 200 copies of the proof for *Philosopher's Stone* and only 50 copies of the purple proof for *Prisoner of Azkaban*, which means that no more than 50 sets such as this could ever be assembled, making this perhaps the rarest set of Harry Potter items possible, as well as the earliest versions of any of the novels to be brought into the world, after the manuscripts. A rare set of these modern classics. The seven book series has worldwide sales in excess of 400 million copies. \$27500



178.

178. **ROWLING, J.K.** *Harry Potter and the Prisoner of Azkaban*. (London): Bloomsbury (1999). The uncorrected proof copy of the third Harry Potter book. This is the second issue of the proof, in green and white wrappers, 316 pages (although the rear cover states the pagination at 256 pages.) Inscribed by the author on the dedication page, where the printed text reads “? dedication” and has been circled by Rowling with an arrow pointing to her words: “To Thomas, with very best wishes, J.K. Rowling.” She has also added an “X” under her name. After the third book, Bloomsbury did not print or issue prepublication proofs. Reportedly there were only 50 copies of the purple proof for Azkaban, and some greater number of the green proof, but the green doesn’t appear to be any more common on the market; we found similar numbers of them having been offered on the market over the years or appearing at auction. This copy has apparently been read: handling in evidence on rear cover; spine creases; and corner creases to front cover. Very good in wrappers. Uncommon, and especially so signed. \$6500

179. **RUSH, Norman.** *Mating*. [NY]: Knopf, 1991. An advance copy of his first novel, second book, consisting of the first 99 pages of photocopied typescript, tapebound together with a note to the sales reps which serves as the cover, and the publisher’s fact sheet with selling points (“brilliantly funny” has been softened to “witty”). The typescript reproduces a number of holograph changes, making this an early version of the text. An unusual, early view of a National Book Award winner; voted one of the best works of American fiction in a 25-year period in a *New York Times Book Review* survey. 8-1/2" x 11". Fine. \$150



180.

183.

180. **SACKLER, Howard.** *The Great White Hope*. (n.p.): (Dial Press) (1968). The uncorrected proof copy of his Pulitzer Prize-winning play. Quarto, 8" x 11"; paper clip imprint to front cover and first few pages (clip still present); sunning to covers and the number 48 written in pencil on front; near fine. An uncommon format, suggesting that not many copies would have been done. \$250

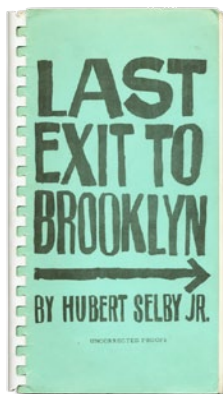
181. **SALTER, James.** *Light Years*. NY: Random House (1975). The uncorrected proof copy of what some consider his best book. Inscribed by the author and dated prior to publication. Title and publication information handwritten on spine; corner crease front cover; near fine in wrappers, with review slip laid in. \$500

182. **SALZMAN, Mark.** *Iron & Silk*. NY: Random House (1986). The uncorrected proof copy of his highly acclaimed first book, a personal account of a trip to China to study with a martial arts master, and one of the more perceptive accounts by a Westerner both of contemporary China and of the traditions that underlie it. Made into an improbably well-received movie, for which Salzman wrote the screenplay and played himself. Light, partial cup ring to front cover, and a corner crease to the rear cover; near fine in wrappers. \$200

183. **SAYLES, John.** *Union Dues*. Boston: Little, Brown (1977). The uncorrected proof copy of his second novel, which was nominated for the National Book Award. Sayles, the winner of a MacArthur “Genius Award,” became better-known as an acclaimed film director than as a writer, but his most recent novel, *A Moment in the Sun*, has received substantial critical praise and renewed his reputation as an important novelist. Signed by the author. Very near fine in wrappers. \$350

184. **SCHAEFFER, Susan Fromberg.** *Falling*. NY: Macmillan (1973). The uncorrected proof copy of her well-received first book, which was chosen by *Time* magazine as one of the 10 best novels of the year. Inscribed by the author. Covers dust-soiled; else fine in wrappers. \$150

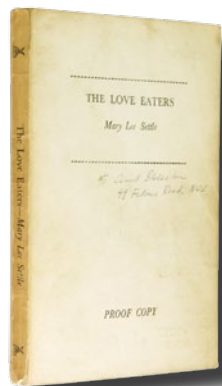
185. **SEBOLD, Alice.** *The Lovely Bones*. Boston: Little Brown (2002). The advance reading copy of her acclaimed second book, first novel, a story told from the point of view of a murdered girl and the surprise bestseller of the publishing season. After a modest first printing of 35,000 copies, rave reviews and word of mouth caused the book to go into numerous printings, with the result that the book sold more than two million copies in hardcover and stayed on the *New York Times* bestseller list for over a year. The advance reading copy was distributed more widely than is usually the case for a first novel, and the responses it got caused the sales to go from 50,000 to over 500,000 copies in a couple of weeks. Made into a film directed by Peter Jackson. This copy is signed by the author. Fine in wrappers. Scarce signed. \$150



186.

186. **SELBY, Hubert, Jr.** *Last Exit to Brooklyn*. NY: Grove (1964). The uncorrected proof copy of his classic first novel, a grim story of the urban underbelly of contemporary society. A milestone of the literature of the Sixties, which signaled a new honesty about such subjects as drugs and sex, and did so with genuine compassion and humor. This novel was part of the publishing phenomenon that Grove Press became in the Sixties: after publishing such writers as Kerouac and Beckett in the Fifties, Barney Rosset began to issue previously-banned writers such as D.H. Lawrence, Henry Miller, and William Burroughs, and young writers like Selby and Alexander Trocchi, who were exploring previously forbidden subjects with a new frankness and openness. By the end of the decade this movement had helped rewrite virtually all of the rules about what was acceptable in the arts—a societal sea change of almost inconceivable enormity in retrospect. Tall comb bound galleys; very near fine. \$1250

187. **SETTLE, Mary Lee.** *The Love Eaters*. London: Heinemann (1954). The uncorrected proof copy of the true first edition of her first novel, published in England prior to being issued in the U.S., despite her being an American writer. Settle is the author of the highly-acclaimed Beulah quintet, which is considered one of the finest sets of American historical novels ever written, and she also won the National Book Award for her novel *Blood Ties*. A very fragile proof, retaining wartime production standards: the front cover is printed on the verso of a Richard



187.



188.

Aldington cover, a not-uncommon cost-saving phenomenon in post-war British publishing. Cocked, with small chip to upper rear corner; spine-tanned and covers beginning to separate there. Reviewer name (noted author and critic Oswald Blakeston) and address front cover. All told, a very good copy struggling to remain so. Rare. The first edition itself is scarce; we've never seen another proof copy. \$750

188. **SHEPARD, Sam.** *La Turista*. Indianapolis: Bobbs-Merrill (1968). The galley sheets of this play, Shepard's first full-length play and his second play to be published. Laid in are the galleys of Elizabeth Hardwick's introduction, dated 1967. At the time he wrote this, Shepard was a member of the counterculture rock band, the Holy Modal Rounders, which had a cameo appearance in the film *Easy Rider*. Shepard is most widely recognized these days as an actor, who was nominated for an Academy Award for his role as test pilot Chuck Yeager in *The Right Stuff*; he won a Pulitzer Prize for Drama in 1979 for *Buried Child* and he has won eleven Obie awards and been nominated for two Tonys, for *Buried Child* and *True West*. He received the Gold Medal for Drama from the American Academy of Arts and Letters in 1992. Claspbound, front cover tanned and separating; rear cover has date and price and "DUPL NYPL." Front cover has the name of Paul Myers, curator of the Theatre Collection at the New York Public Library. Very good. A fragile and rare early state of this play by one of the most important playwrights of the latter half of the 20th century. The only copy we have seen.

\$2500

189. **SHIELDS, Carol.** *The Stone Diaries*. Toronto: Random House (1993). The uncorrected proof copy. Winner of the Pulitzer Prize, the National Book Critics Circle Award, the Orange Prize, and Canada's Governor General's Award; shortlisted for the Booker Prize—perhaps the most highly decorated novel of the last two decades, or more. Signed by the author. Fine in wrappers. \$750



190.

190. **SILKO, Leslie Marmon.** *Laguna Woman*. Tucson: Flood Plain Press (1994). The uncorrected proof copy of the second edition, 20 years after the first, handmade by the author and inscribed by Silko "with love," with the dedication hand-written on the copyright page and numbered "Uncorrected Proof Copy #5"

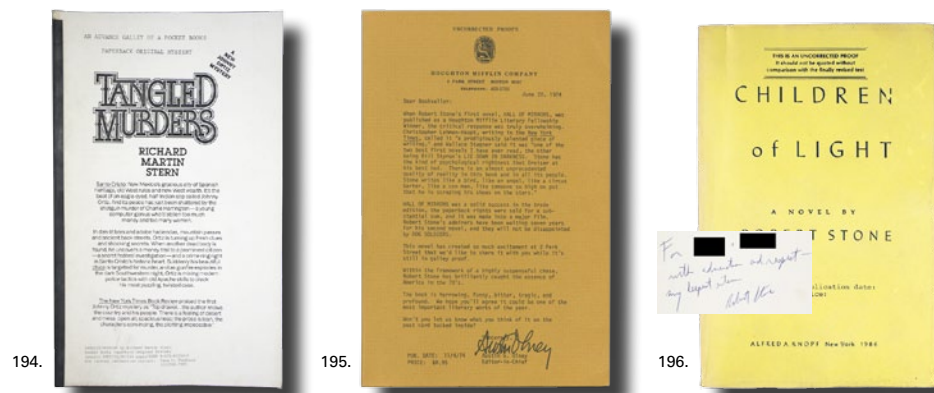
in her hand. Illustrated by Silko, including artwork not in the original edition, and with an afterword to this edition that does not appear in the first edition. Fine in saddle-stitched wrappers with cover art affixed. With hand-addressed mailing envelope. \$750

191. **SMITH, Mark.** *The Death of the Detective*. NY: Knopf, 1974. The uncorrected proof copy of this novel, a sprawling, highly literary detective novel set in Chicago, which was nominated for the National Book Award. It was recently reissued in a series by Northwestern University Press focusing on “neglected books” of substantial literary merit. Among its advocates, this novel is viewed as one of the great books of 20th century American literature. Foxing to page edges and a bit of bleed through of binder’s glue near the spine. Very good in tall wrappers. An uncommon proof. \$200



192. **SONTAG, Susan.** *Death Kit*. NY: FSG (1967). The uncorrected proof copy of her second novel. Copiously annotated, sometimes quite critically, other times effusively, by novelist Frederick Tuten, who reviewed the book. Spiral-bound; very good in wrappers. Scarce in an advance issue, and an interesting “association copy,” as it were. \$550

193. **STEPHENSON, Neal.** *Zodiac*. NY: Atlantic Monthly Press (1988). The uncorrected proof copy of the second novel by the author of *Snow Crash* and *The Diamond Age*, both of them powerful science fiction novels depicting a dark cyber-future, which have earned the author a large and passionate following, as well as substantial critical acclaim. This book, which was only issued in softcover, is a humorous ecological thriller, the author’s first venture into technological issues. Modest staining and sunning to the covers, with tears at both spine extremities; only good in wrappers, but a scarce proof of an early book by an important author. Proofs of softcover publications tend to have smaller printings and more limited distribution than proofs of trade hardcovers. \$175



194. **STERN, Richard Martin.** *Tangled Murders*. NY: Pocket Books, 1988. Bound galleys of this paperback original: a Johnny Ortiz mystery, by a journeyman writer who won an Edgar Award for his first novel, *The Bright Road to Fear*. An unusual format for a proof—8 1/2" x 14"—more than four times as large as the trim size of the published book. Tape-bound; printed on rectos only; near fine. \$75

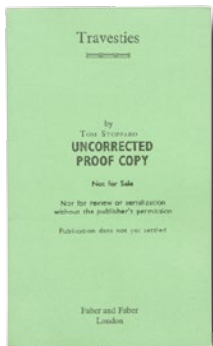
195. **STONE, Robert.** *Dog Soldiers*. Boston: Houghton Mifflin (1974). The uncorrected proof copy of his second novel, winner of the National Book Award and one of the best novels to link the impact of the Vietnam war on American society in the Sixties to the dark side of that era—the official corruption and the underside of the drug experiences of a generation. This is the second issue proof, in gold-brown wrappers with a publisher’s letter to booksellers reproduced on the front cover. Fine. \$475

196. **STONE, Robert.** *Children of Light*. NY: Knopf, 1986. The uncorrected proof copy of the first American edition of his fourth novel. This is Stone’s Hollywood novel—an eerie tale of an actor/screenwriter and a psychotic, drug-dependent actress, with echoes of both *King Lear* and Kate Chopin’s *The Awakening*, both of which are also among the plot elements. A harsh look at the underside of Hollywood’s glamour, written after Stone had had two less-than-satisfying experiences with the Hollywood adaptations of his first two books, *A Hall of Mirrors* and *Dog Soldiers*, filmed respectively as *WUSA* and *Who’ll Stop the Rain?* Inscribed by Stone to another National Book Award-winning writer and his wife: “For ___ & ___ with admiration and respect -- my deepest esteem/ Robert Stone.” Some dustiness and rubbing to covers, with a bit of spine-fading; very good in wrappers, in custom folding chemise and slipcase. A very nice association copy. \$750

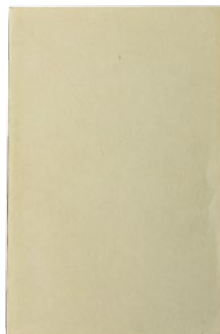
197. **STONE, Robert.** *Bear and His Daughter*. Boston/NY: Houghton Mifflin, 1997. His first collection of stories, spanning the years 1969 to 1997. Bound galley sheets; 8-1/2" x 11"; tapebound in cardstock covers. Presumably produced for in-house use only; we’ve never seen any indication of these having been distributed outside the publishing house. Fine. \$200

198. **STOPPARD, Tom.** *Travesties*. London: Faber and Faber (1975). The uncorrected proof copy of this play that won the Tony Award for best play as well as the New York Drama Critics Award, awards also won by his play *Rosencrantz and Guildenstern Are Dead* in 1968. *Travesties* was also named Best Comedy of the Year by the *Evening Standard* in the U.K. Fine in wrappers. \$500

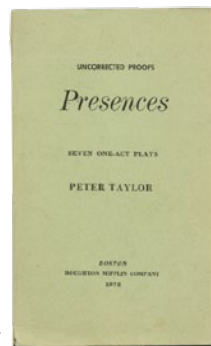
199. **STOPPARD, Tom.** *Every Good Boy Deserves Favour and Professional Foul*. London: Faber and Faber (1978). The uncorrected proof copy of this collection of two one-act plays, the first of which was written with the composer Andre Previn, in which the music was an integral part of the action of the play. Fine in plain wrappers. A scarce proof. \$500



198.



199.

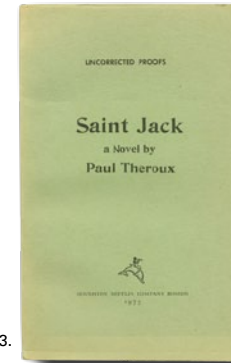


201.

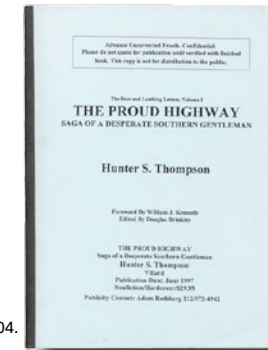
200. **TAN, Amy.** *The Joy Luck Club*. NY: Putnam (1989). The advance reading copy of her first novel, which was a surprise bestseller and went into over 30 printings in its first year. Made into a well-received film by Wayne Wang in 1993. Tan co-wrote the screenplay, which was nominated for a BAFTA, Writers Guild, and USC Scriptor award. Spine-faded; near fine in wrappers. \$150

201. **TAYLOR, Peter.** *Presences*. Boston: Houghton Mifflin, 1973. The uncorrected proof copy of this collection of seven one-act plays, which in its trade edition is probably Taylor's scarcest work. A bit of handling apparent to wrappers; short tear to heel and one lower corner crease; still near fine. \$200

202. **TAYLOR, Peter.** *A Summons to Memphis*. NY: Knopf, 1986. The uncorrected proof copy of the second novel, and first in 36 years, by this Southern writer who was renowned as a master of the short story. Winner of the Pulitzer Prize. Signed by the author in the month of publication. Hint of a bump to the crown; still fine in wrappers. With a note to the recipient of the proof from a Knopf representative, indicating that the author had requested she send him this proof. Uncommon signed. \$350



203.



204.



206.

203. **THEROUX, Paul.** *Saint Jack*. Boston: Houghton Mifflin, 1973. The uncorrected proof copy of his sixth book, set in Malaya during the Vietnam war. It was on the strength of this and a handful of other books set in southeast Asia that Theroux came to be considered one of the most eloquent chroniclers of the dissolution of colonialism in the Third World. Basis for a 1979 film by Peter Bogdanovich, for which Bogdanovich won an award at the Venice Film Festival. Mild spine and edge-sunning. Top edge cut at a bit of a slant. Still very near fine in wrappers. Uncommon. \$400

204. **THOMPSON, Hunter S.** *The Proud Highway*. NY: Villard (1997). An advance copy, the first issue proof, of Volume One of "The Fear and Loathing Letters," printing Thompson letters from 1955-1967. 8-1/2" x 11" sheets, tapebound in cardstock covers. Slight corner bumps; else fine. There was an advance reading copy of this title in pictorial wrappers, which is common; an uncorrected proof copy in perfectbound white wrappers, which is uncommon; and this issue, preceding both, which is scarce. \$350

205. **TREVOR, William.** *Lovers of Their Time and Other Stories*. London: Bodley Head (1978). The uncorrected proof copy. This copy was sent out for review to John Fowles: Fowles' blindstamp appears on the title page and a note to Fowles from the Literary Editor of The Irish Press is laid in. The copy has been read (presumably by Fowles): two spots to front cover; spine slanted with some sunning; pages acidifying. About very good in wrappers. \$275

206. **TYLER, Anne.** *The Clock Winder*. NY: Knopf, 1972. The uncorrected proof copy of her fourth book. Scarce: only the second copy we've ever seen, and we've never seen any earlier proofs of hers on the market. Literary agency stamp to half title and final page of text. Spine slanted and creased; some foxing to covers and page edges; still at least very good in wrappers and protected by a custom clamshell case. \$1750

207. **UPDIKE, John.** *Bech is Back*. NY: Knopf, 1982. The uncorrected proof copy of the second of his humorous books featuring writer Henry Bech, an Updike alter-ego. Inscribed by the author. Uneven sunning to the front cover; near fine in wrappers. Proofs signed by Updike are fairly uncommon. \$275

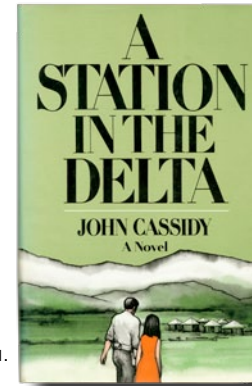
208. **UPDIKE, John.** *The Witches of Eastwick*. NY: Knopf, 1984. The uncorrected proof copy of Updike's suburban fantasy, made into a well-received and award-winning movie with Jack Nicholson, Cher, Susan Sarandon and Michelle Pfeiffer. Chosen by British critic David Pringle as one of the hundred best fantasy novels of the postwar era. This is the first issue proof, which contains passages that were not in the later proof or in the published book. Fine, in red wrappers. \$275

209. **UPDIKE, John.** *Due Considerations*. NY: Knopf, 2007. The uncorrected proof copy of this collection of essays and criticism, his third such collection. Includes essays, reflections, criticism and reviews, introductions he wrote to others' books, art criticism, a six-page introduction, and more. A bulky text, nearly 700 pages, with a lower corner crease on the rear cover; near fine in yellow wrappers, with the cover art bound in. \$150

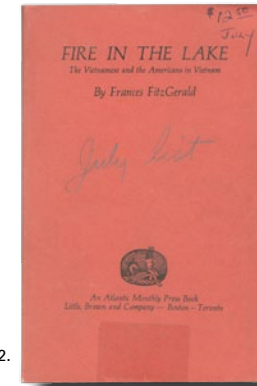
210. **UPDIKE, John.** *The Maples Stories*. NY: Knopf/Everyman's Library (2009). The advance reading copy (labeled "uncorrected proof") of the first collected edition of Updike's 18 Maples stories (seventeen of which were first published in *Too Far to Go*). Fine in glossy gold wrappers, with the cover art bound in. \$150

211. **(Vietnam).** **CASSIDY, John.** *A Station in the Delta*. NY: Scribner's [1979]. The uncorrected proof copy of his first book, a novel of the CIA in Vietnam. Cassidy served in Vietnam as an Operations Officer in the Clandestine Service for the CIA. This is a padbound proof, mildly sunned, with page signatures browning at varying rates; near fine in wrappers, in a near fine proof dust jacket creased on the front flap. The proof jacket is of a significantly different design than the one that was later used on the published book. Laid in is a letter from Charles Scribner III to Gloria Jones, expressing excitement about the novel and requesting her comments. An uncommon early variant of an important Vietnam novel. \$450

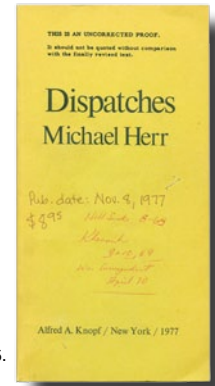
212. **(Vietnam).** **FITZGERALD, Frances.** *Fire in the Lake. The Vietnamese and the Americans in Vietnam*. Boston: Little Brown (1972). The uncorrected proof copy of her massive and controversial book, the first book from a general trade publisher to give voice to the Vietnamese side of the story of the war. A bestseller, a Book-of-the-Month club selection, winner of both the National Book Award and the Pulitzer Prize; one of the most notable books of the Vietnam war and one of the first to examine policy, strategy, and tactics from a human perspective rather than a primarily geopolitical one, and as such one of the books that helped define how Vietnam would be viewed by future generations, and what the "lessons of Vietnam" would be, even for the military. "\$12.50 July" and "July list" written on front cover. Near fine in wrappers. An important book, and an uncommon proof. \$200



211.



212.



215.

213. **(Vietnam).** **HASFORD, Gustav.** *The Short-Timers*. NY: Harper & Row (1979). The uncorrected proof copy of his first book, a novel that was made into the landmark movie *Full Metal Jacket* by Stanley Kubrick. A short, grim book, it has been called one of the most powerful to come out of the war and the movie was equally stunning in its portrayal of the brutalization of the recruits who were being sent to war, both before they went and after they arrived. This is the presumed first state, with two pages printed upside down. Hint of spine-fading, else fine in wrappers. \$550

214. **(Vietnam).** **HASFORD, Gustav.** *The Phantom Bloop*. NY: Bantam (1990). The uncorrected proof copy of his second novel, a sequel to *The Short-Timers*, with several of the same characters, including the title character. Tiny white specks to rear (red) panel; else fine in wrappers. \$250

215. **(Vietnam).** **HERR, Michael.** *Dispatches*. NY: Knopf, 1977. The uncorrected proof copy. Herr, reporting for *Rolling Stone* and *Esquire* from Vietnam, was—along with such now-legendary figures as Tim Page, Sean Flynn and Dana Stone—among the first of the young writers to bring the sensibilities of the 1960s and the conventions of the New Journalism to the “first rock-and-roll war.” Herr sent back a riveting series of dispatches, legendary at the time and now viewed as classics of war reporting. His pieces, written largely in the words of the grunts (GIs) he visited, shattered the official picture of an orderly progression to the war and helped define the “credibility gap” that made Vietnam war reporting so different from that of earlier conflicts. This book was reprinted in its entirety in the Library of America volume on Vietnam war reporting. Near fine in tall wrappers, with slight spine lean and notes in two hands written on the front cover and a staple there, also an “H” written on the bottom page edges. One of the scarcest proofs of its era and one of the most important books in its field. \$750

216. **(Vietnam).** **LITTLE, Loyd.** *Partbian Shot*. NY: Viking (1975). The uncorrected proof copy of his first novel, winner of the Ernest Hemingway Foundation Award. Set in Vietnam in 1964 among a group of Green Beret advisors in a small Vietnamese hamlet. “Senior Center Library” stamps to all page edges; else fine in wrappers. The published price was changed from the price indicated on the proof. Not a proof we have seen often. \$150

217. (Vietnam). **MAYER, Tom.** *The Weary Falcon.* Boston: Houghton Mifflin, 1971. The uncorrected proof copy of this collection of short stories by a writer who went to Vietnam twice, in 1966-67 and again in 1969, both times as a reporter. Mayer had published a well-received collection of stories seven years earlier, and he had been a Wallace Stegner Fellow at Stanford's writing program, which had also graduated such writers as Larry McMurtry, Robert Stone, Ken Kesey, Tillie Olsen, Wendell Berry, and others. Short, potent stories of the war, and one of the most accomplished, and least common, of the literary offerings on Vietnam. Spiralbound proof, printed from galley sheets. Covers unevenly sunned, with a few small stains to the rear cover; very good. The book itself is somewhat uncommon, having been published at the height of public antipathy toward the war. The proof is rare. \$250

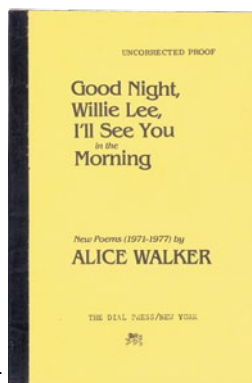
218. (Vietnam). **WOLFE, Michael.** *Man on a String.* NY: Harper & Row (1973). The uncorrected proof copy of his first book, a suspense novel centered on a journalist in Vietnam. Quarto; tapebound. Small tear at crown; else fine. An unusual format, used by Harper during the early 1970s and suggestive of very few copies having been done. Nominated for an Edgar Award. \$200



219.



220.



221.

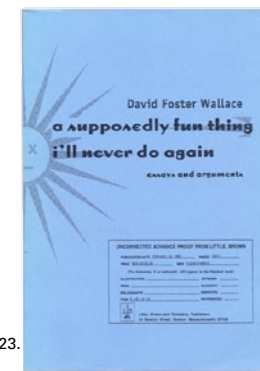
219. **VONNEGUT, Kurt.** *Wampeters, Foma & Granfaloon.* (NY): Delacorte (1974). The uncorrected proof copy of this collection of essays, speeches and opinions. Spine slightly faded; near fine in wrappers. An uncommon proof, both because it dates from a time when proofs were not often preserved, and seldom migrated to the rare book market, and because books of nonfiction and collections of short pieces usually had fewer proofs done for them than novels did, presumably based on the somewhat self-fulfilling notion that they would receive less reviewer attention. \$200

220. **WALKER, Alice.** *Meridian.* NY: HBJ (1976). The uncorrected proof copy of her second novel, about a young black woman coming of age during the Civil Rights movement, as Walker herself did. In this version, the final three sections follow a different order from the published version. Proof sheets bound in cardstock covers with a black tape spine. It is likely that very few copies were prepared thus. Mild edge sunning, two stray pen marks; else fine. Scarce. \$750

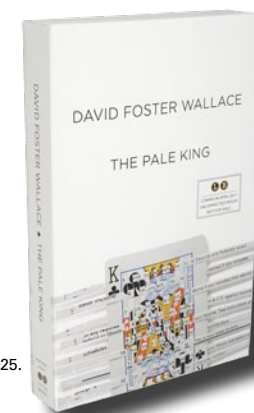
221. **WALKER, Alice.** *Good Night Willie Lee, I'll See You in the Morning.* NY: Dial (1978). The uncorrected proof copy of this collection of poems, preceding her Pulitzer Prize-winning novel *The Color Purple*, and printed in small quantities. Cardstock covers bound with a black tape spine, a format that suggests few were created. Slightly dusty with a small rear corner crease; else fine. \$750



222.



223.



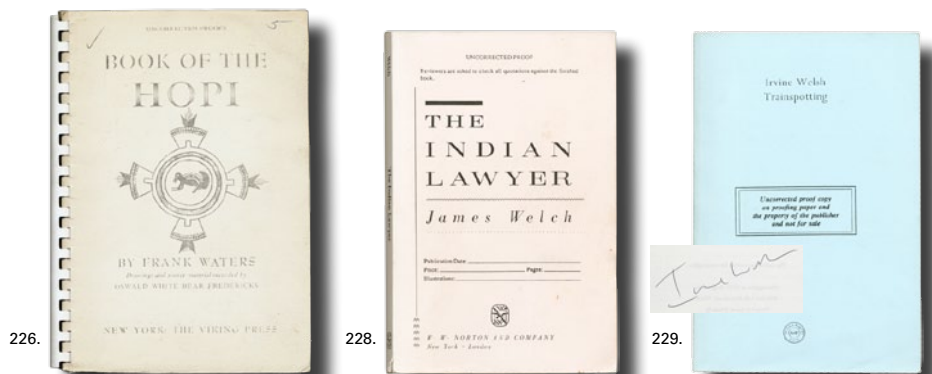
225.

222. **WALLACE, David Foster.** *Infinite Jest.* Boston: Little Brown (1996). The advance reading copy. A huge book (nearly 1100 pages), which impressed many critics and readers with its scope and its satirical critique of popular culture as well as with the author's erudition. There were reportedly 1000 copies of this issue sent out for promotional purposes. This copy is signed by the author. Fine in wrappers. The author's magnum opus; when he committed suicide in 2008 he had published only two novels—his first book, *The Broom of the System*, and this one. His other books were collections of short pieces, including nonfiction. Nonetheless, he was widely viewed as one of the leading American writers, largely on the basis of the impact of this novel. \$1000

223. **WALLACE, David Foster.** *A Supposedly Fun Thing I'll Never Do Again.* Boston: Little Brown (1997). The uncorrected proof copy of this collection of essays and other short pieces. Textual variations exist between this and the published version. The piece "Joseph Frank's Dostoevsky" only appears in the proof; it was later published in *Consider the Lobster*. Very slight spine sunning; else fine in wrappers. \$750

224. -. Another copy. Publicist's card stapled to front cover; slight spine sunning, else fine in wrappers. \$750

225. **WALLACE, David Foster.** *The Pale King.* NY/Boston: Little Brown (2011). The advance reading copy of his posthumously published unfinished novel. Fine in wrappers. Remarkably uncommon for such a recent book, especially one that received as much attention, both pre- and post-publication, as this one did. \$300



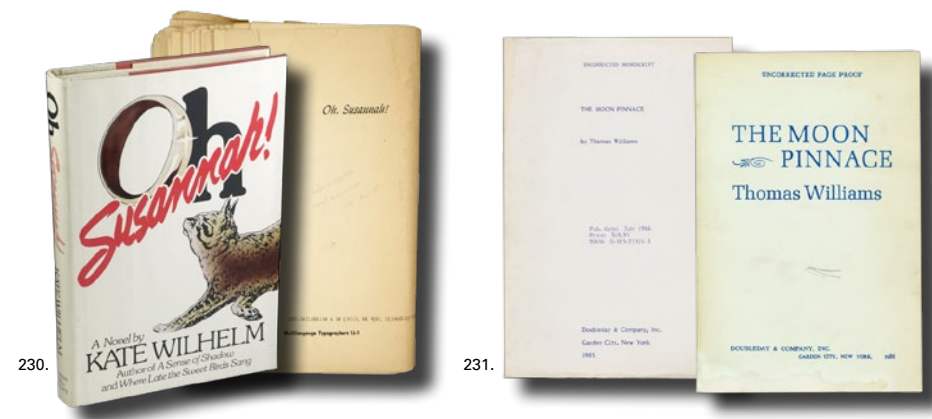
226. **WATERS, Frank.** *Book of the Hopi*. NY: Viking (1963). The uncorrected proof copy of this landmark volume relating the worldview of the Hopis, as compiled by Waters from the tales of thirty Hopi elders. A matter of some controversy after the fact—some people have questioned the authenticity of the material or the qualifications of those who provided it—this book nonetheless was profoundly influential in the Sixties, as one of the seminal volumes bringing some version of a Native American perspective and ethos to the mainstream society. This was a counterculture classic and a staple on college campuses in the late Sixties and early Seventies, thus contributing to the general push toward a more multicultural society, as well as contributing to the increasing consciousness of environmental issues, as the Hopi are depicted as living in closer harmony with the land and the natural world than was the case in mainstream American society. A bit of corner creasing and dust soiling to covers; near fine in ringbound cardstock covers. A scarce proof. \$1250

227. **WELCH, James.** *The Death of Jim Loney*. NY: Harper & Row (1979). The uncorrected proof copy of the second and perhaps scarcest novel by this award-winning Native American author. Very good in wrappers. \$250

228. **WELCH, James.** *The Indian Lawyer*. NY: Norton (1990). The uncorrected proof copy. Inscribed by Welch to another writer, “with good memories of good times.” A read copy: spine slanted, with a small tear at the spine base and uneven sunning; very good in wrappers. Scarce signed, and a nice association copy. \$200

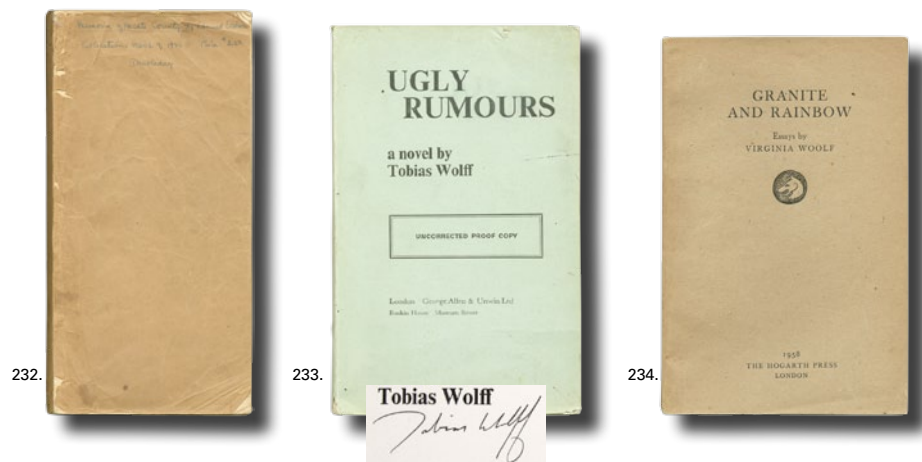
229. **WELSH, Irvine.** *Trainspotting*. London: Secker & Warburg (1993). The uncorrected proof copy of his first novel, highly acclaimed upon publication and later the basis for the phenomenally successful movie that became a cultural milestone of the 1990s. The first edition of this book is scarce—preceding the movie and its associated cultural uproar by a couple of years, it was issued in a hardcover edition reported at only 600 copies; the proof, needless to say, is many times scarcer; we have seen it only a handful of times. This copy is signed by Welsh. Shallow corner creases; almost fine in wrappers. \$4500

230. **WILHELM, Kate.** *Oh Susannah!* Boston: Houghton Mifflin, 1982. The author’s copy of the galley sheets of this fantasy novel, with her holograph corrections throughout. Mostly small changes, which were then reviewed by a copyeditor. With a notation on the front page that the corrections had been transferred to the master. Printed on rectos only, on cheap proofing paper, 12-1/2" x 9-1/2", folded once. Modest edge wear, but overall very good. A unique item. *Together with* a copy of the first edition. Wilhelm’s 1976 novel, *Where Late the Sweet Birds Sang*, was a Nebula Award nominee and won the 1977 Hugo Award; her 1979 novel, *Juniper Time*, is one of David Pringle’s hundred best science fiction novels. \$450



231. **WILLIAMS, Thomas.** *The Moon Pinnacle*. Garden City: Doubleday, 1985, 1986. Two states of the uncorrected proof copy. The first is shot from typescript and reproduces extensive holograph corrections, and leaves visible a substantial amount of text that was excised from the finished book. Foxing to spine and edges of text block; very good in wrappers, with praise for Williams’ previous books on the back cover. The second state is typeset. Sunning to spine and staining to covers; good in wrappers, with blurbs about this Williams title by John Irving (a longtime friend), Carolyn Chute, and others on rear cover. Williams won the National Book Award in 1975 for his novel *The Hair of Harold Roux*. For both: \$150

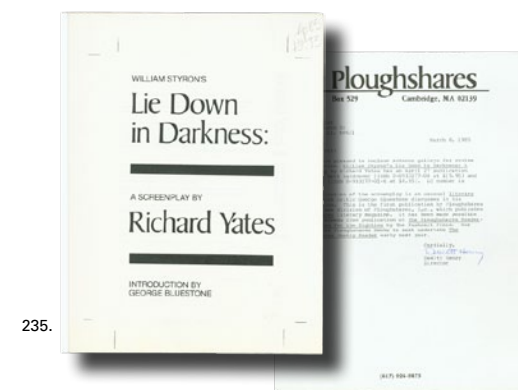
232. **WILSON, Edmund.** *Memoirs of Hecate County*. Garden City: Doubleday Doran, 1945. The uncorrected proof copy of this novel, his first. A very fragile production: tall sheets from galleys, bound in plain brown wrappers. Spine cocked and wrappers edgeworn; overall, only good but an exceptionally scarce state of this book, the only copy we have ever handled, and dating from an era when the production of bound proofs was still a novelty, and not something that publishers did routinely. Wilson was one of the dominant literary figures of his era but he published little fiction; this proof of his first novel, which was published in 1946 but then banned in the U.S. for a dozen years because of its “vivid scenes of sexual commerce between men and women,” as a 1960 *New York Times* article put it, was the first appearance of this controversial work by an important American writer. \$450



233. **WOLFF, Tobias.** *Ugly Rumours*. London: Allen & Unwin (1975). The uncorrected proof copy of his first book, a novel set in Vietnam, about a Special Forces lieutenant and a sergeant serving as advisor to a Vietnamese Infantry Division. Not published in this country, and the author has pointedly refused to list it among his “previous publications” on his later books or allowed it to be reprinted. His memoir, *In Pharaoh’s Army*, alludes somewhat disparagingly to the novel he was writing while he was serving in Vietnam, presumably *Ugly Rumours*. Wolff is one of the most highly regarded short story writers in America, winner of the PEN Faulkner Award, and his memoir *This Boy’s Life* was made into a memorable movie. A novel by him on the pivotal event of his generation—the Vietnam war—is a notable contribution to contemporary literature, regardless of the author’s opinion of its quality. The first printing of the trade edition was reported to be only 1000 copies, most of which will have gone to libraries; the proof is considerably scarcer. This copy is signed by Wolff. Very good in wrappers with a couple tiny chips and some mild staining and spine creasing. We’ve only seen this proof twice before, only once signed. \$3500

234. **WOOLF, Virginia.** *Granite & Rainbow*. London: Hogarth Press, 1958. The uncorrected proof copy of Woolf’s essays on the art of fiction and biography. Modest foxing to the edge of the text block; near fine in wrappers. Uncommon proof. \$450

235. **YATES, Richard and STYRON, William.** *Lie Down in Darkness*. Watertown: Ploughshares Books, 1985. Yates’s screenplay of Styron’s novel. This is an advance copy consisting of 8 1/2" x 11" sheets. Velobound; fine. With two letters from the publisher laid in, one announcing the book, the second correcting the ISBN number given in the first letter. An extremely scarce item; probably only a small handful were produced; and an important item, linking two of the preeminent American writers of their generation. \$750



236. **ZUSAK, Markus.** *The Book Thief*. NY: Knopf, 2006. The advance reading copy of the first American edition of this novel, reviewed by Janet Maslin in *The New York Times* with the opening sentences: “Markus Zusak has not really written Harry Potter and the Holocaust. It just feels that way.” *Together with* a first trade edition, and also *together with* “The Book Thief Word Dominoes Game,” a dozen cardstock dominoes printed on the reverse with words (“Predicament,” “Basement,” etc.) and featuring an 8-step set of instructions for using the game to spark discussion after the book has been read. The Knopf edition features a Domino-themed dust jacket. All items fine. \$150



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