



MODERN LITERATURE | KEN LOPEZ BOOKSELLER

156

# Tell Me A Riddle



156



MODERN LITERATURE

| KEN LOPEZ BOOKSELLER



**Ken Lopez Bookseller**  
**51 Huntigton Rd.**  
**Hadley, MA 01035**  
**PH: 413-584-4827 | FAX: 413-584-2045**  
**klopez@well.com**  
**www.lopezbooks.com**



**CATALOG 156 - MODERN LITERATURE**

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.

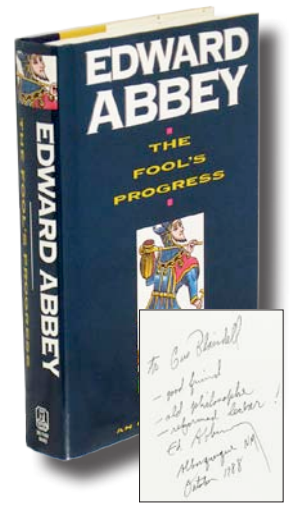
Although we specialize in Modern Literary First Editions, we also issue occasional catalogs in the fields of the Literature of the 1960s and the Vietnam War, Native American Literature, and Nature Writing. If you are interested, please contact us or visit our website.

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.

Cover illustration: Item #17, Edgar Rice Burroughs Archive.  
 Inside front: Item #144, Tillie Olsen, *Tell Me a Riddle*.  
 Inside rear: Item #76, John Knowles, *A Separate Peace*.

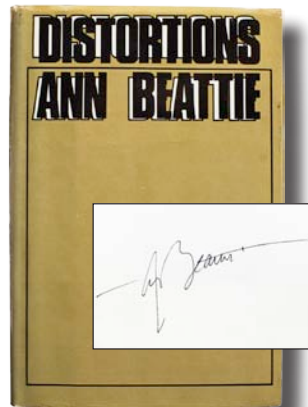
© 2011 Ken Lopez, Bookseller.



1. **ABBEY, Edward.** *The Fool's Progress*. NY: Holt (1988). His last novel to be published in his lifetime, and the work he considered to be his *magnum opus*. Inscribed by Abbey in the month of publication: "To Gus Blaisdell - good friend - old philosopher - reformed lecher! Ed Abbey/ Albuquerque NM/ October 1988." An excellent association copy: Blaisdell was a longtime professor at the University of New Mexico and, in addition to being an author himself, was heavily involved in the promotion and development of Native American literature in the 1960s and 1970s: he was an editor on N. Scott Momaday's *The Way to Rainy Mountain*, and counted numerous Native writers among his friends, colleagues, and even students, including Leslie Marmon Silko, Simon Ortiz, Joy Harjo, James Welch and others. He introduced Ortiz to Welch's work when Ortiz was preparing an anthology of Native American writing. Blaisdell also ran a bookstore and small publishing company for many years, and thus was tied into the Western literary scene on a number of fronts. In particular he was known for "smoothing the way" to publication for a number of young writers, many of them Natives. He and Abbey both had longstanding ties to UNM, and, as the inscription suggests, went back many years together. Abbey died the following March, so there was a very small window of time during which he could sign copies of this title. Fine in a very near fine, first issue dust jacket ("mist" for "myth" on the front flap), with just the tiniest nick to the upper rear flap fold. \$500

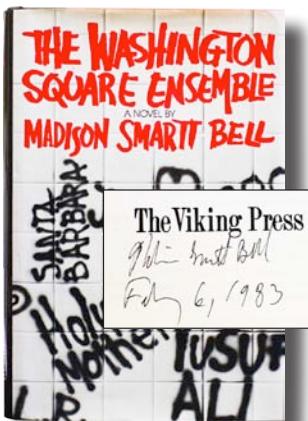
2. **ADICHIE, Chimamanda Ngozi.** *Transition to Glory*. (NY): One Story (2003). A single story by this Nigerian writer, issued as *One Story*, No. 27, and published prior to her acclaimed first novel, *Purple Hibiscus*. Signed by the author. Fine in stapled wrappers. Adichie is a MacArthur Fellow and was also chosen as one of *The New Yorker's* twenty writers under 40. \$150

3. **BARNES, Julian.** *Staring at the Sun*. London: Jonathan Cape (1986). His fourth book written under his own name, after several well-received mysteries published under the pseudonym Dan Kavanagh. Inscribed by the author: "To \_\_\_ in his Parisian eyrie/ May 6th 1988/ with best Australian memories, cher colleague/ Julian Barnes." Fine in a near fine, mildly rubbed dust jacket with light edge creasing. \$100



4. **BARTH, John.** *Lost in the Funhouse.* Garden City: Doubleday, 1968. Barth's innovative fifth book, his first that was not a novel. This is a collection of "fiction for print, tape, live voice." This copy belonged to the writer Geoffrey Wolff and bears his underlinings and marginal comments throughout, with a three point critique on the verso of the front flyleaf. Wolff reviewed books for *Newsweek*, *The Washington Post* and many other publications over the years, and tended to make his notes right in the books he read for review. An interesting glimpse at one writer's take on another writer's work, before filtering and shaping it into a review. Cloth mottled; near fine in a near fine dust jacket. \$125

5. **BEATTIE, Ann.** *Distortions.* NY: Doubleday, 1976. Her first book of stories. With this book and her simultaneously issued first novel, *Chilly Scenes of Winter*, Beattie instantly gained recognition as a voice of her generation—survivors of the social and political turmoil of the 1960s who, by the time they turned 30, in the Seventies, were weary and jaded. Fine in a near fine, slightly spine-faded dust jacket. Signed by the author on the front free endpaper. \$125

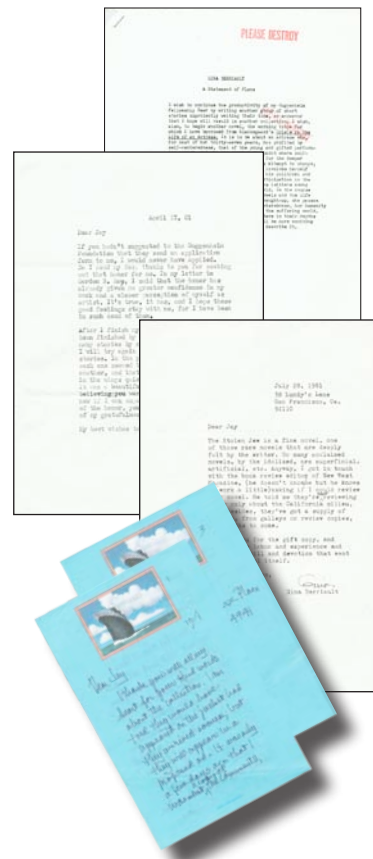


6. **BELL, Madison Smartt.** *The Washington Square Ensemble.* NY: Viking (1983). The first book by this Tennessee native, a graduate of the renowned Hollins College writing program. Signed by Bell in the month of publication on the title page, and additionally inscribed by him on the half-title: "For Dr. \_\_\_\_/ who (I know) saved my life more times than I could possibly remember/ Madison." Trace foredge foxing, else fine in a fine dust jacket. A very nice copy of this well-received first novel, with an early signature and a good personal inscription. \$200

7. **BERG, Stephen.** *Sea Ice.* Omaha: The Cummington Press, 1988. A small, fine press edition printed by Harry Duncan, comprising poetic transliterations of Eskimo songs first recorded by a Nordic explorer in the 1920s. One of 292 numbered copies. Although not called for, this copy is signed by the author. Additionally inscribed by Berg on the title page with "fondest wishes" and signed "Steve." Modest foxing; near fine. \$75

8. **BERRIAULT, Gina.** *Conference of Victims.* NY: Atheneum, 1962. Her second book, a novel. Berriault, who taught at the Iowa Writers Workshop and San Francisco State University, was best known for her short stories. One story, "The

Stone Boy," was made into a movie starring Robert Duvall, for which Berriault wrote the screenplay. In 2009 San Francisco State established a literary award in her name, to honor a writer whose work exemplifies that qualities that characterized Berriault's fiction. Mild top edge foxing and one slight corner tap, else fine in a very good, lightly edgeworn dust jacket with a faint sticker shadow on the front panel. \$35



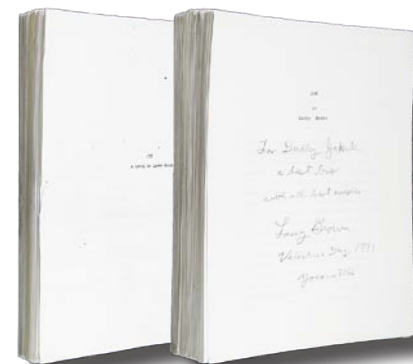
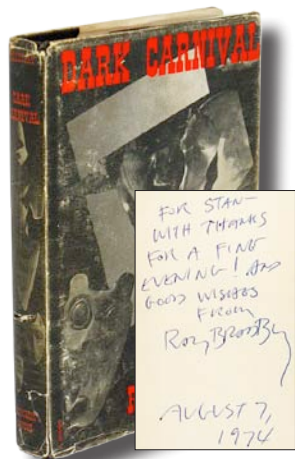
9. **BERRIAULT, Gina and NEUGEBOREN, Jay.** *Correspondence.* (1981-1982). In April of 1981, Berriault wrote to author Jay Neugeboren to thank him for having suggested that she apply for a Guggenheim Fellowship that she ultimately received: "After I finish my novel...then I will try again to form again some short stories. In the past, when I wrote stories, each one seemed to quicken an idea for another, and that potential always waiting in the wings quickened the life in me, too. It was a beautiful illusion, in a way, like believing you were to be young forever. And now if I can experience that again because of the honor, you are the one most deserving of my gratefulness for the transformation." Neugeboren's retained letter of congratulations is included. In July, Berriault again wrote to Neugeboren, this time with praise for his latest book, *The Stolen Jew*, which she had hoped to review for *New West Magazine*. Neugeboren's retained letter of thanks is included. In 1982, at the request of North Point Press, Neugeboren wrote a promotional blurb for Berriault's *The Infinite Passion of Expectation* (retained copy included) and Berriault responded with her own letter of thanks, additionally inquiring whether she can use his name again to apply for a second Guggenheim Award and another year of "freedom." A retained copy of Neugeboren's second recommendation to the Award Committee is included. Attached to this recommendation, and stamped "Please Destroy," is a copy of Berriault's "A Statement of Plans," detailing how she would use the additional fellowship year to begin another novel, "the working title for which I have borrowed from Kierkegaard's *Crisis in the Life of an Actress*. It is about an actress...who has reached the point where self-centeredness has become unprofitable for the deeper self, the artist's spirit..." In all, two typed letters signed by Berriault (one with envelope); one autograph letter signed by her; four retained Neugeboren letters (two to Berriault, one to her publisher at North Point, one to the Guggenheim committee); and Berriault's synopsis of her next planned novel. A nice glimpse behind the scenes at the efforts of a critically acclaimed literary writer to find the funding to continue her work. Berriault's collection of stories *Women in*

*Their Beds* won the National Book Critics Circle Award for fiction for 1996. She died in 1999. Neugeboren has published both fiction and nonfiction to substantial critical acclaim. An award in Berriault's name was established earlier this year; interestingly, the 2011 winner of the award, Susan Straight, had been a student of Jay Neugeboren when Neugeboren taught at the University of Massachusetts. The lot is near fine. For all: \$300

10. **BORGES, Jorge Luis.** *A Personal Anthology.* NY: Grove (1967). One of his most sought-after books in this country, his third to be published here. A collection of Borges' own favorite stories, essays, poems and sketches from his earlier writings. Originally published in Argentina in 1961. This copy belonged to the writer Geoffrey Wolff and has several underlinings and marginal markings and notes by him. Ink price on front free endpaper. Near fine in a near fine dust jacket with fading to the author's name on the spine. \$125

11. **BRADBURY, Ray.** *Dark Carnival.* Sauk City: Arkham House, 1947. Bradbury's first book, a collection of stories, which was published by August Derleth's and Donald Wandrei's publishing house specializing in horror, dark fantasy and other weird fiction. Warmly inscribed by Bradbury to horror writer Stanley Wiater: "For Stan - with thanks for a fine evening! And good wishes from Ray Bradbury/August 7, 1974." A nice association copy: Wiater, as a writer, interviewer, editor and anthologist, is a three-time winner of the Bram Stoker Award given our by the Horror Writers of America. This book was inscribed on the date of Wiater's first interview with Bradbury, and his first interview ever. Wiater is perhaps best-known for his *Dark Dreamers* anthologies, which led to a "Dark Dreamers" series of television interviews with various horror and fantasy writers, including Bradbury. Wiater's bookplate—designed by dark fantasy artist Gahan Wilson: the only bookplate he ever designed—on front pastedown; light taps to upper corners; a very near fine copy in a very good, mildly rubbed dust jacket with light edge and corner wear, fragile at the folds. A notable copy of an important first book. \$4500

12. **BROWN, Larry.** *Dirty Work.* Chapel Hill: Algonquin, 1989. The advance reading copy of his second book and first novel, powerful fiction about two Vietnam vets in the aftermath of the war. Signed by the author. Fine in wrappers. \$50

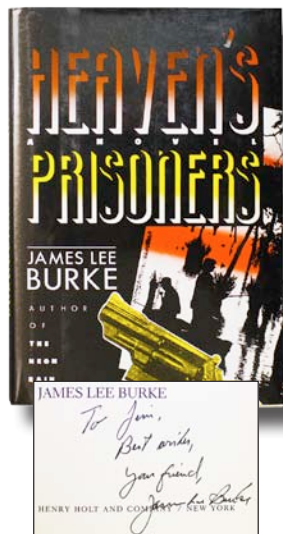


13. **BROWN, Larry.** *Typescript of "Waiting for the Ladies."* 1989. Photocopied typescript, 12 pages. With a typed letter signed by Brown to Dudley [Jahnke, a longtime publishing professional], submitting the manuscript and explaining that the story is currently being shopped in New York (by an agent whose feelings Brown says he has hurt). Brown also relates that he has been invited to join PEN, and expresses his frustrations in not having yet killed a deer this season. He says that he and Billy Ray, his son, "are going to hunt every day the rest of the week, though." The letter has paper clip rust in the top margin; the typescript is fine. "Waiting for the Ladies" was published in *The Chatahoocbee Review* and collected in *Big Bad Love*. A good letter, to go with a manuscript of one of his early stories. *Together with the photocopied typescript of "A Roadside Resurrection."* 1990, 44 pages, presumably sent to Jahnke at a later date. Published in the *Paris Review* in 1991 and anthologized in *New Stories from the South* 1992, among other places. A clean typescript, with one photocopied spelling correction indicated. Comparison with the published version shows minor changes. Near fine. For all: \$450

14. **BROWN, Larry.** *Big Bad Love.* Chapel Hill: Algonquin, 1990. The uncorrected proof copy of his third book, a collection of stories that became the basis for a 2001 movie with Arliss Howard and Debra Winger. Signed by the author. Shallow strip of faint sunning to lower edge; else fine in wrappers. \$75

15. **BROWN, Larry.** *Two Typescripts of Joe.* ca. 1991. *Joe*, Brown's fourth book and second novel, was published by Algonquin Books in 1991, and was his breakthrough book, establishing his reputation as a powerful and gritty writer of the realistic school, with elements of the Southern Gothic tradition of Flannery O'Connor and Harry Crews. His dark vision of contemporary Southern culture earned him comparisons to William Faulkner and Cormac McCarthy, and his troubled and inarticulate working class characters earned him comparison to Raymond Carver. **Two variant photocopied typescripts**, loose pages, double-spaced. The earlier draft is 297 pages (missing page 120), reproducing several holograph corrections (mostly name changes). Pages 96-163 are printed on a different paper stock; mild edge wear; near fine. The second typescript is a later draft, at 413 pages (an increase in page count partially explained by a change of font size). Significant textual differences between the two drafts, and further differences between the later draft

and the published text. The later draft is warmly inscribed by Brown on the title page in 1991 to Dudley Jahnke, a friend and publishing professional and, according to the inscription, “a best bro.” Brown had little formal education—he never attended college—and spent most of his adult life as a firefighter in Oxford, Mississippi. He began writing in the 1980s and did not have a book published until 1987, when he was 36 years old. Over the next fifteen years he published nine books—five novels, two collections of stories, an autobiography and a book of essays. He died in 2004, at age 53, of a heart attack. A rare glimpse of one of the major works by an important Southern writer, showing the development of the work through multiple drafts, and with an inscription to a close friend and aide in navigating the world of publishing. A couple corner creases, else fine. \$1000



16. **BURKE, James Lee. *Heaven's Prisoners*.** NY: Henry Holt (1988). The second novel in his award-winning Dave Robicheaux mystery series. Inscribed by Burke to author, ex-Marine and longtime *Parade* magazine columnist James Brady: “To Jim, Best wishes, your friend, James Lee Burke.” Burke often, though not exclusively, signs copies inscribed to friends as “Jim Burke;” this is speculation, but perhaps the change-up here has to do with the recipient also being named Jim. Brady had a long-running column in *Parade*, and before that he wrote for the *New York Post* and *Harper's Bazaar*, and he helped found *W* magazine. An ex-Marine, he wrote a number of well-received books on the Marines in the Korean War, in which he served. His 1990 autobiography, *The Coldest War*, was a finalist for the Pulitzer Prize. Light age toning to page edges; else fine in a fine dust jacket. A nice association copy. \$500

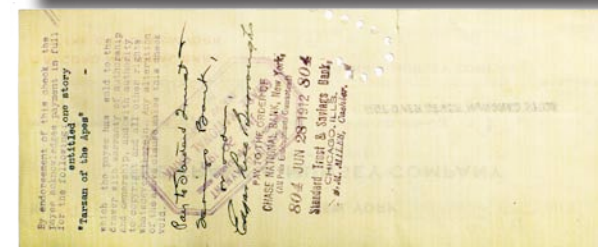
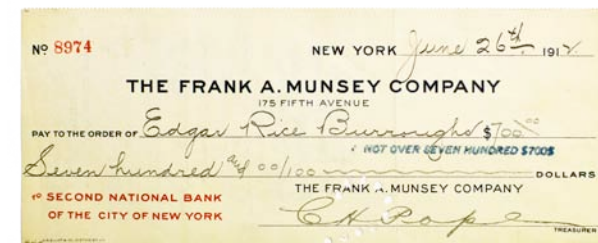
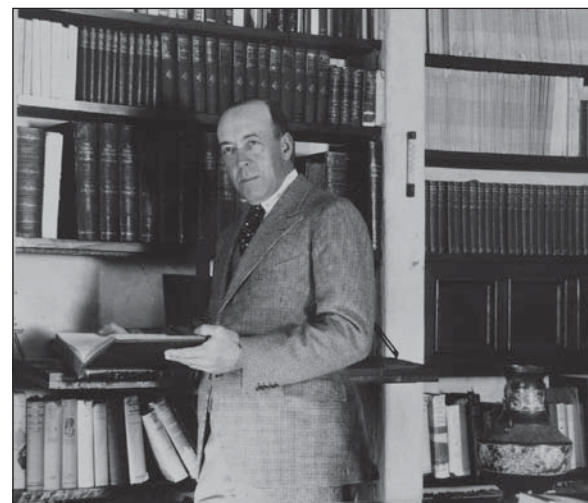
17. **BURROUGHS, Edgar Rice. Archive.** A large archive of material spanning the whole of Burroughs' life, with emphasis on his career as a writer from the 1920 to the 1940s. Several thousand individual items including correspondence, both business and personal, unpublished manuscript material, photographs, and other memorabilia from his life and work. Thirty-three large binders of papers sorted by date, plus additional unsorted extra material and a number of printed works. Doubtless the largest collection of Burroughs material that has yet to be institutionalized.

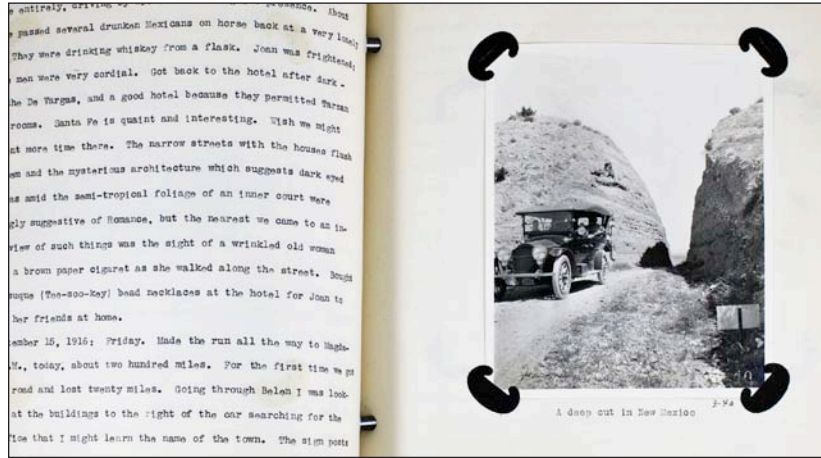


One hundred years ago this year, Edgar Rice Burroughs began writing the adventure stories that would make him—and his most famous fictional creation, Tarzan—household names around the world.

He began his first story in the summer of 1911. “Under the Moons of Mars” was accepted for publication in November, 1911 and serialized in *All-Story Magazine* beginning in February, 1912. Burroughs received \$400 for the rights to it, approximately \$9280 in today's dollars.

Flush with the success of his first effort, Burroughs wrote a second story for *All-Story*, “Tarzan of the Apes.” When it was accepted for publication and he received a check for \$700 (about \$16,200 today) he realized that he might actually be able to make a living writing these stories and set out to do so. The rest is history—much of which is documented on a week-by-week, sometimes day-by-day, basis, in the Edgar Rice Burroughs archive that is here offered for sale, including the original check Burroughs received for “Tarzan of the Apes”—one of more than 3000 unique items in the archive.

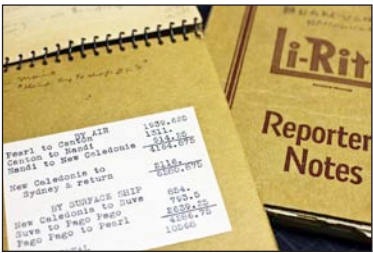




We know of no comparable collection of Burroughs material in private hands today. This archive materially adds to the known history of Burroughs and his work. It includes many original, unique and unpublished items— from correspondence to wartime reporting to notes for his Apache novels, an unpublished illustrated account of a cross-country trip in 1916, an unpublished play fragment, and more.

Burroughs has been one of the most popular writers in American literature and an influential figure as well; his impact has been pervasive and ongoing. Many writers, such as Ray Bradbury, Arthur C. Clarke, and others have credited him with being an inspiration, or even with triggering their decision to become a writer. The prominent scientist Carl Sagan said that reading Burroughs led him to his career as an astronomer studying the cosmos. And filmmakers George Lucas, who created *Star Wars*, and Steven Spielberg—creator of *E.T. - The Extraterrestrial*, *Jurassic Park* and *Raiders of the Lost Ark*, among many others—have both cited Burroughs as a major inspiration for their work.

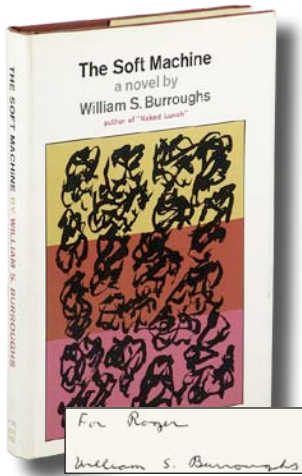
It can be hard to recognize how much we owe Burroughs: Tarzan was not only an adventure story, but an environmental morality tale with a critique of industrial society and an image of the “natural” man. And although Burroughs is sometimes thought of these days as a writer for children or teenagers—a writer from a simpler,



less sophisticated era than our own—one can find in his writing the antecedents of many contemporary strains of thought, including assumptions about who we are and our place in the world. The value of an unsullied natural environment and the sympathy for the animal kingdom mark Burroughs as ecologically-minded long before that term came into common use. Even his Westerns and space operas have a moral dimension in which the Western, “civilized” values and view of life are called into question and challenged.

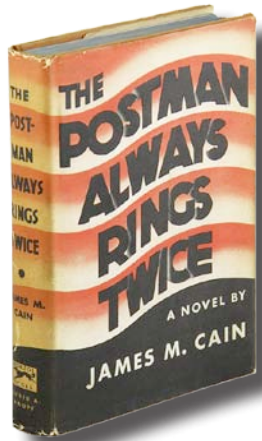
Above all, Burroughs the writer was an entertainer, and in his creative life we see the beginnings of today’s modern entertainment industry: he “branded” both himself and his creations, most especially Tarzan, and he diversified from pulp magazines and novels into radio, films, comic strips and commercial products of every stripe. The McDonald’s Happy Meal with the movie tie-in character toy would not exist if Burroughs had not pioneered the kinds of linkage that such commerce represents. As in most of Hollywood—where much of his work came into being in its most popular and accessible form—we find in Burroughs the intersection of art and commerce, the alpha and omega of contemporary culture.

A detailed inventory is available on our website. \$375,000

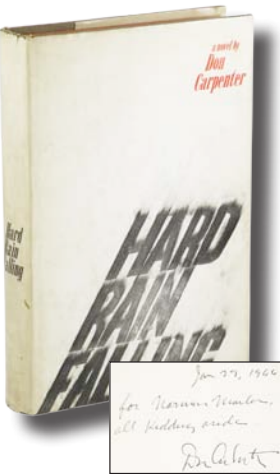


18. **BURROUGHS, William.** *The Soft Machine*. NY: Grove (1966). The first American edition, revised from the first edition published in Paris by Olympia Press in 1961. Written using the cut-up technique and drawn from the same Word Hoard that *Naked Lunch* came from, it is part of the Nova Trilogy. This revised edition was to have been published by Olympia in 1963, and was announced, but was not published until Grove brought it out in 1966. This is the first edition of this text, and the first hardcover edition of this title. Inscribed by the author. Near fine in a very near fine dust jacket. \$450

19. **BUTLER, Robert Olen.** *They Whisper*. Huntington: Cahill (1994). Butler’s first limited edition and the true first edition, preceding publication of the trade edition by one day. This novel was Butler’s first book to be published after his story collection *A Good Scent From a Strange Mountain* won the Pulitzer Prize. Several of Butler’s earlier books had themes that related to his experiences in Vietnam during the war, and this book seemed to be an effort to break out of the mold of being seen as a “Vietnam war writer.” This is one of 26 lettered copies, of a total edition of 150 copies. Signed by the author. Quarter leather in slipcase. Fine. \$150

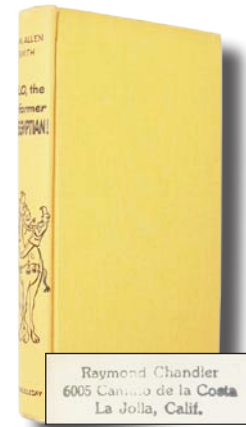


20. **CAIN, James M.** *The Postman Always Rings Twice*. NY: Knopf, 1934. Cain's first novel, and a milestone of hardboiled literature that was the basis for the classic 1946 film featuring Lana Turner and John Garfield (as well as at least three other versions). A Haycraft-Queen Cornerstone title. Knopf's success with the hardboiled fiction of Cain and Dashiell Hammett in the 1920s and early 1930s led directly to the publication of Raymond Chandler's fiction later in the decade and essentially ushered in the classic era of detective fiction. Slight fading to top stain, slighter offsetting to endpages, hint of a spine roll; a very near fine copy in a near fine, mildly spine-tanned dust jacket with a few small nicks to the spine and spine ends. A nice copy of one of the key books of its era, and a seminal volume in American writing. \$2750



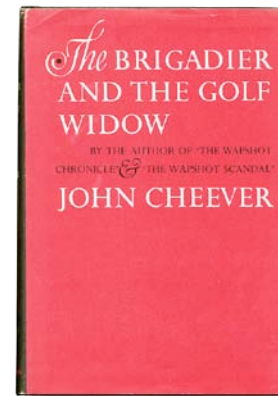
21. **CARPENTER, Don.** *Hard Rain Falling*. NY: Harcourt, Brace (1966). The first novel by this mainstay of the San Francisco literary scene of the 1960s and '70s. Carpenter was the person who arranged the "Freeway" series of readings by Gary Snyder, Lew Welch and Philip Whalen in 1964, and he remained a friend and mentor to Bay Area writers for many years. He was particularly close to Richard Brautigan. He was known for novels that portrayed characters on the margins of society, and his first novel took its title from a Bob Dylan song about the crumbling of society from decay within and assaults from without. With a contemporary inscription from Carpenter to Norman Mailer on January 29, 1966: "For Norman Mailer, all kidding aside. Don Carpenter." Trace wear to cloth at spine crown; else fine in a near fine, dusty dust jacket with minimal edge wear. The dust jacket photo of the author was taken by Gary Snyder. This title, long out of print, was reissued in 2009 in the *New York Review of Books* Classics series, with an introduction by George Pelecanos. \$750

22. **CARSON, Rachel.** *Guarding Our Wildlife Resources*. Washington, D.C.: Fish and Wildlife Service, 1948. Issued as *Conservation in Action No. 5*, a 46-page illustrated booklet written by Carson, giving an overview of the wildlife resources of the U.S. and various strategies for preserving and protecting them. Includes chapters on migratory birds, big game animals, endangered species, wildlife restoration, marine and inland fisheries and international cooperation in conservation efforts. Texas State Library information front cover; minor foxing to rear cover; near fine in stapled wrappers. \$350



23. **(CHANDLER, Raymond). SMITH, H. Allen.** *Lo, the former Egyptian!* Garden City: Doubleday, 1947. Raymond Chandler's copy of this novel by the humorist. Near fine, lacking the dust jacket. Stamped with Chandler's name and address on the front flyleaf. \$125

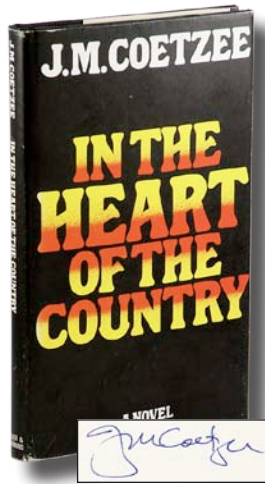
24. **CHEEVER, John.** *The Enormous Radio and Other Stories*. NY: Funk & Wagnalls, 1953. His second book, a collection of his stories from *The New Yorker*, published a decade after his first book. Funk and Wagnalls, the publisher of this collection, was primarily a publisher of reference books—dictionaries, in particular—and not literature, and this book probably did not receive the kind of distribution that his later books, published by more literary houses, did. Inscribed by Cheever in 1979, twice, once on the front flyleaf and once on the half title: both inscriptions are to the same recipient; both are dated November 2; one adds the sentiment "with cordial regards." Very faint evidence of bookplate removal front pastedown; a bit of dampstaining to upper foreedge; a very good copy in a very good dust jacket with a strip of upper edge sunning and light rubbing to the spine ends. Scarce signed. \$375



25. **CHEEVER, John.** *The Brigadier and the Golf Widow*. NY: Harper & Row (1964). A collection of stories. Inscribed by the author in 1979. The year after publishing this collection, Cheever received the William Dean Howells Medal from the American Academy of Arts and Letters for the most distinguished fiction to appear in a five-year period—during which he published this book as well as *The Wapshot Scandal* and one other collection of stories. Bookplate removal front pastedown and erasures to front flyleaf; still near fine in a near fine, price-clipped dust jacket with light wear to the spine extremities and a small gutter nick on the rear panel. Most signed copies of this title were issued by the publisher with a signature on a tipped-in leaf. \$250

26. **COETZEE, J.M.** *In the Heart of the Country*. London: Secker & Warburg (1977). His first novel published outside of his native South Africa (published in the U.S. as *From the Heart of the Country*), this was also his first book to tackle head on the political antagonisms between the colonizer and colonized, in particular in his native South Africa, where the tensions were exacerbated by racism. He has returned to these themes repeatedly, and has won the Nobel Prize for Literature as well as





winning the Booker Prize twice. This book was made into the film *Dust* in 1985, directed by Marion Hansel, which won two awards at the Venice Film Festival that year. Fine in a very near fine, price-clipped dust jacket with a bit of rubbing to the flap folds, and signed by the author on the title page. A nice copy, with little of the rubbing that typically plagues this title, and very uncommon signed. \$950

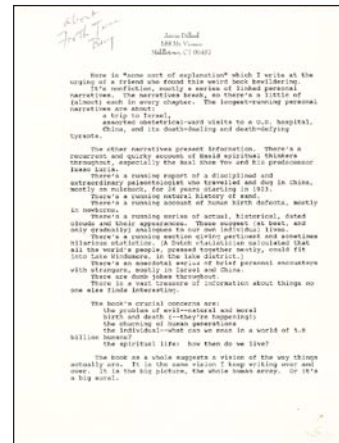
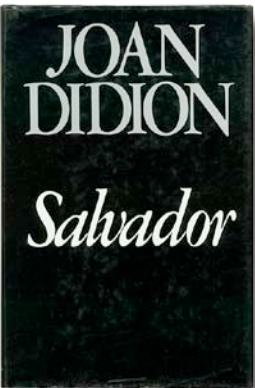
27. **COETZEE, J.M.** *Life & Times of Michael K.* NY: Viking (1984). The first American edition of the first Booker Prize-winning novel by the South African Nobel Prize-winning author. Signed by Coetzee in October, 1991. Fine in a fine dust jacket with just trace rubbing to the corners. \$400

28. **COETZEE, J.M.** *Foe.* (NY): Viking (1987). The first American edition. Signed by the author in 1991. Remainder stripe lower edge of text block; else fine in a fine dust jacket with a tiny crimp to the spine base. \$185

29. **CRUMLEY, James.** *The Last Good Kiss.* NY: Random House (1978). His third book, second mystery, a hardboiled classic with a comic edge—and one of the best opening lines in American fiction: “When I finally caught up with Abraham Trahearne, he was drinking beer with an alcoholic bulldog named Fireball Roberts in a ramshackle joint just outside of Sonoma, California, drinking the heart right out of a fine spring afternoon.” Signed by the author. Fine in a near fine dust jacket with tiny corner chips and very mild fading to the spine sunning. \$175

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

31. **DIDION, Joan.** *Salvador.* London: Chatto & Windus/Hogarth Press (1983). The first British edition of this extended essay on the civil war in El Salvador, the brutality of which was perfectly captured by Didion’s writing, which is imbued with a pervasive sense of dread. This is the scarce hardcover issue (there was a simultaneous paperback that was more widely distributed). Age toning to page edges; else fine in a fine dust jacket. \$100



32. **DILLARD, Annie.** Typescript of “Life Class.” No date, circa pre-1972. 7 page photocopied typescript with two holograph corrections in Dillard’s hand. With Dillard’s handwritten annotation: “this is a story I wrote sometime in my twenties - later I enlarged it and published it.” Clipped to the story is an autograph note signed from Lee Smith (on a Lee Smith notecard): “Hi Annie - In clearing out old dresser drawers, look what I found! Love, L.” The typescript is lightly foxed and folded once; near fine. Published in *Carolina Quarterly* in 1972, and published much revised in *Antaeus* in 1980. An early piece by Dillard—her first book was not published until 1974—and a nice association between two prominent women writers, whose friendship went back to their undergraduate years at Hollins College in the 1960s. \$450

33. **DILLARD, Annie.** Signed Contract. 1999. Contract signed by Dillard covering, for a period of six years, the Chinese translation rights for *Pilgrim at Tinker Creek.* Three pages, with a cover letter to Dillard from her agent. Near fine. \$100

34. **DILLARD, Annie.** Typescript of and Notes for For the Time Being. 1996-1997. Partial typescript, 193 pages, dated in Dillard’s hand as “late Sept 97,” for her series of linked personal narratives published in 1999 as *For the Time Being*, but here titled *Tea Quai.* Together with approximately 80 pages of draft material, in single-spaced typescript (a few pages double-sided; several on dot matrix paper) and one holograph post-it. Approximately a half dozen annotations in Dillard’s hand describing what a section is or when it’s from, in addition to numerous holograph corrections and notes to self: “How many births daily?,” “Do you think I don’t know cigarettes are fatal?,” “Who are all these people?,” etc. Together with three different versions (a one page manuscript, and two 2-page typescripts) of an “Author’s Note” attempting “some sort of explanation” of the book, which was “impelled by” Evan Connell’s *Notes from a Bottle Found on a Beach at Carmel*, and includes themes such as evil, birth, death, the individual, and “God, as usual,” and which “probably eight or nine people will enjoy.” Dillard uses the words of Jesuit thinker Pierre Teilhard de Chardin as a recurring narrative voice, but in his capacity as archeologist and historian rather than priest or theologian. There are two brief notes to Dillard, from Knopf and from Wesleyan, and a 1999 contract signed by Dillard allowing publication of the essay “For the Time Being” in *The Best American Essays 1999.* *For*

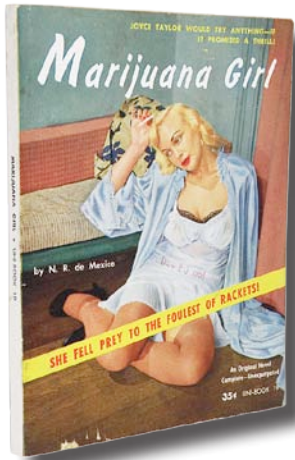


*the Time Being* as a book defied easy categorization, and Dillard understood this: In one version of her introduction she wrote, with self-deprecating humor, “My worst fear is that some reviewer will decide the whole book is a smattering of journal entries or notes I didn’t know what to do with—instead of a carefully crafted mess...” An interesting look at an engaging and challenging book as a work-in-progress, and the author’s own reflections on the book, which differ in a number of particulars from the Author’s Note as published. All items near fine or better. \$3500

35. **DODGE, Jim.** *Piss-Fir Willie Poems.* (n.p.): Tangram (1998). A suite of poems “offered as an homage to the vernacular of northcoast working people,” plus an introduction. One of 200 copies. This copy is inscribed by Dodge to another writer and signed “Jim.” Fine in saddle-stitched self-wrappers. Dodge is the author of the novels *Not Fade Away* and *Stone Junction* as well as the underground classic *Fup*, about a magical duck. A nice association copy of an attractive and uncommon small press production. \$175

36. **(Drugs).** **DE MEXICO, N.R.** *Marijuana Girl.* NY: (Universal Publishing) (1951). The scarce first edition of this now-classic work, which figured in American literary history as an example, in a Congressional subcommittee hearing in the early 1950s, of the negative impact of pornography, paperback literature, and comic books on American culture. *Marijuana Girl* was reprinted in 1960 and in several editions after that, becoming a cult classic. Its author, “N.R. De Mexico” remained unknown and was the subject of speculation for many years but was identified by folklorist and erotica historian Gershon Legman as Robert Campbell Bragg, a Greenwich Village bohemian and novelist, and one of the people who, along with Anais Nin and Henry Miller, wrote erotica for the collector Roy Milisander Johnson. A paperback original, issued as Uni-Book 19. Minor foxing to page edges and one very small chip to lower front cover. “Dec 20 1951” stamped on front cover; still about near fine in wrappers. Scarce in the original edition, especially in such nice condition, although reprints abound. \$750

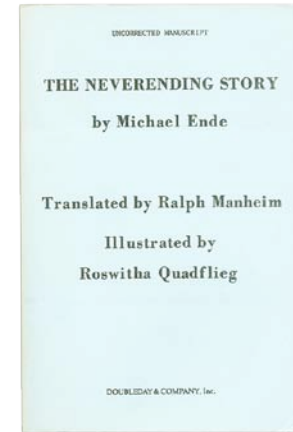
37. **EDGERTON, Clyde.** *Typescript of the Short Story “Venom.”* 1990. Clean typescript, 19 pages, with Edgerton’s contact information and copyright notice on the first page. With handwritten cover letter to Dudley [Jahnke],



unsigned, which mostly offers Jahnke advice on pitching his writers to colleges and universities. Corner creases and paper clip rust to letter; near fine. The typescript is fine. “Venom” was published in *Southern Exposure* in 1991. \$250

38. **(EGGERS, Dave).** *Thanks and Have Fun Running the Country. Kids’ Letters to President Obama.* (San Francisco): (McSweeney’s)(2009). Students from the tutoring centers of 826 National wrote letters of advice to the newly-elected President Obama. Edited by Jory John. Signed by about a dozen of the student authors and by Dave Eggers, who, in his role as publisher, has signed in the back of the book. Hilarious letters, well-indexed, e.g., “Shoes, the avoidance of.” Fine in wrappers, with two photos from the signing laid in. \$100

39. **ELIOT, T.S.** **Typed Letter Signed.** 1935. Written to literary critic F.O. Matthiessen (“Matty”), “to put in a good word for the boy,” Alfred Satterthwaite, at the behest of Satterthwaite’s step-father, John Cournos. Satterthwaite was applying “for a scholarship on some foundation in which you [Matthiessen] are in a position of authority.” Eliot puts in what good words he can (“although my knowledge of him is very meagre”) and then switches subjects to Matthiessen’s book, which, although unnamed, would have been *The Achievement of T.S. Eliot*: “Your book seems to have been earning commendations here, except from the critics in whose eyes the subject matter is enough to damn it. It is impossible for me to regard such a book objectively. All I can say is that I hope that much of what you say is true. By the way, that is a good point about Rose La Touche. Was that pure inspiration, or did we ever mention the subject in conversation?” He closes with a brief note about Ted Spencer and Bonamy Dobree. The letter is signed, “T.S. Eliot.” Two pages, on *Criterion* stationery, typed on rectos only, with staple holes to the upper left corners, and folded in fourths for mailing; near fine. A good letter, with good literary and biographical content. Mailing envelope included. \$3000



40. **ENDE, Michael.** *The Neverending Story.* (n.p.): Doubleday (1983). The first state of the uncorrected proof copy of the American edition of this contemporary fantasy classic, basis for two movies. Shot from typescript, presumably the translator’s, with holograph changes reproduced on most every page. 507 pages. There was a second state proof, 358 pages, that was typeset and incorporated changes indicated in this proof. Mildly spine sunned; near fine in wrappers. \$250

41. **EXLEY, Frederick.** *A Fan's Notes*. NY: Harper & Row (1968). His first book, “a fictional memoir” and one of the defining books of the Sixties, which helped erase the line between nonfiction and serious literature. Winner of both the William Faulkner Foundation Award for best first novel and the Richard and Hinda Rosenthal Foundation Award of the American Academy and Institute of Arts and Letters. Fine in a very near fine dust jacket with minute shelf wear to the spine extremities. \$350

42. **(Film).** **GAINES, Charles.** *Stay Hungry*. London: Chatto & Windus, 1973. The first British edition of his first book, a novel of bodybuilding in the New South that became Arnold Schwarzenegger’s first major film release. The film also starred Jeff Bridges and Sally Field. Inscribed by Gaines in 1976. Fine in a fine dust jacket. \$50

43. **(Film).** **SAYLES, John and HOWARD, Ron.** *Apollo 13*. Los Angeles: Imagine Entertainment, 1994. Photocopied screenplay, “Fourth Revised Draft August 6, 1994,” with revisions dated through 9/3/24. (Revision pages, although stipulated in nine different colors, are here white.) Bradbound in printed cardstock covers. Signed by the director, Ron Howard. Near fine. Sayles is listed as the author, rewriting a script by William Broyles, Jr. and Al Reinert. Sayles apparently didn’t get a final credit on the film; Broyles and Reinert did. After beginning his career as a novelist, Sayles turned to screenwriting, in part to help fund his directing projects. In 2010, he released his 17th feature film, *Amigo*; in 2011, he published his fourth novel, *A Moment in the Sun*. \$125

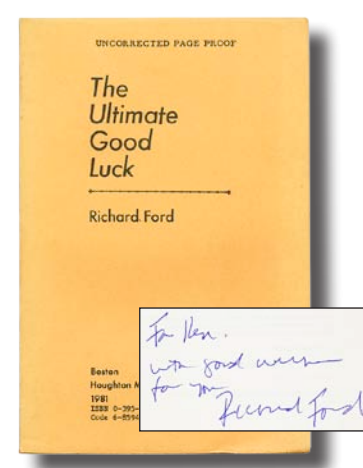
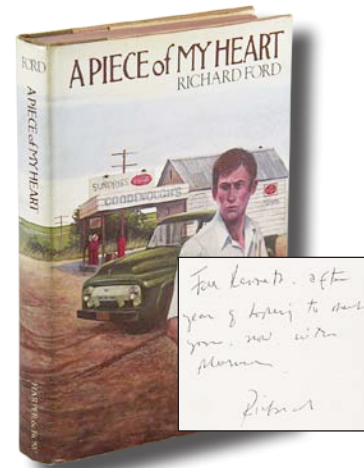
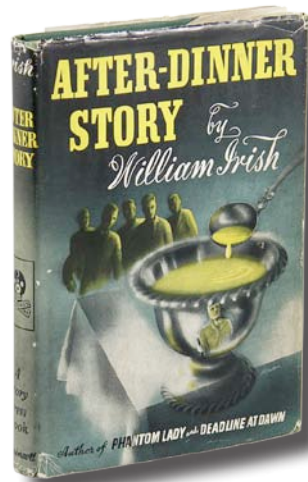
44. **(Film).** **WOOLRICH, Cornell as “IRISH, William.”** *After-Dinner Story*. NY: Lippincott (1944). A collection of six stories including “Rear Window,” basis for the classic Hitchcock film starring Jimmy Stewart and Grace Kelly. Also includes the story “Marihuana.” A Queen’s Quorum title, and a fragile wartime production, printed on thin, cheap paper. The first page of “Rear Window” (p. 145) has a hinge tear, affecting a couple of letters. Label remnants on front flyleaf; minor watermarks to lower rear board and lower corner of rear pages; a very good in a very good dust jacket with modest edge wear. A very presentable copy of one of the high spots of the mystery novel, according to “Ellery Queen.” \$850

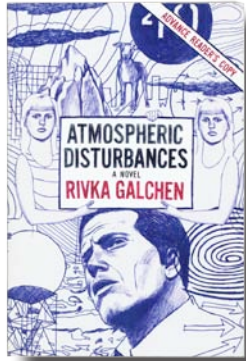
45. **FORD, Richard.** *A Piece of My Heart*. NY: Harper & Row (1976). The first book by the author of the Pulitzer Prize-winning *Independence Day*. Inscribed by Ford to Kenneth Haxton, a founder of Levee Press in Greenville, Mississippi and the husband of

novelist Ellen Douglas: “For Kenneth, after years of hoping to meet you, now, with pleasure. Richard.” A little offsetting to endpages and foxing to page edges and a short spine crease; still near fine in a near fine dust jacket with a short edge tear and a little foxing, both at the rear spine fold. A nice literary association copy with significant Mississippi connections: Ford was born and spent his childhood there; Haxton lived there and founded an important small press, which published books by William Faulkner, Eudora Welty, and William Alexander Percy. \$750

46. **FORD, Richard.** *The Ultimate Good Luck*. Boston: Houghton Mifflin, 1981. The uncorrected proof copy of his second novel, a hardboiled thriller involving American expatriates in Mexico. Inscribed by the author. A bit of soiling and fading to spine; very good in wrappers with promotional sheet laid in. An uncommon proof, especially signed. \$750

47. **FORD, Richard.** *My Mother, In Memory*. Elmwood: Raven Editions, 1988. A limited edition of this essay, a shorter version of which had appeared in *Harper’s*. Issued in a total edition of 140 copies, of which only 40 were hardbound: 26 lettered copies and 14 presentation copies. This is one of 14 presentation copies signed by the author, with a frontispiece by noted artist Russell Chatham, hand-shaded and signed by Chatham as well. Although not called for, this copy is signed twice by Ford, once on the colophon and once on the half-title. Designed and printed letterpress by Carol Blinn at Warwick Press. Hand-bound in quarter leather and decorated paste paper over boards. Very slight bowing to boards; near fine. \$2000





48. **GALCHEN, Rivka.** *Atmospheric Disturbances*. NY: FSG (2008). The advance reading copy of her first novel, one of the most highly praised of the year, with comparisons to Murakami and Borges, among others. Winner of the William J. Saroyan International Prize for Fiction. Fine in wrappers. Uncommon in the advance issue. \$75

49. **GARRETT, George.** *King of the Mountain*. NY: Scribner's (1957). The first book, a collection of stories, by a prolific writer who influenced a generation of students that passed through the Hollins College writing program, including Annie Dillard, Lee Smith and Madison Smartt Bell. Inscribed by the author: "For \_\_\_\_\_ with love, hope & faith/ this early effort" and signed "George Garrett." Mild offsetting to endpages; else fine in a near fine, lightly rubbed dust jacket with slight edge wear. \$125

50. **GASS, William.** *In the Heart of the Heart of the Country*. NY: Harper & Row (1968). His second book, a collection of stories. This copy belonged to Geoffrey Wolff, who reviewed the book for *Newsweek*. Several instances of his underlining (in pencil) in the text, and a full page of Wolff's notes (also in pencil) on the front pastedown. Mottling to cloth; very good in a very good dust jacket, with foxing to verso and rear flap fold. \$125

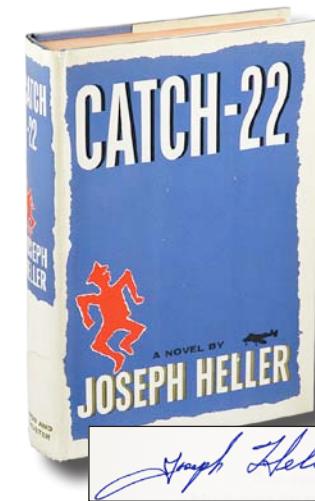
51. **GASS, William H.** *Willie Masters' Lonesome Wife*. NY: Knopf, 1971. The first trade edition of his third book, a novella. Published three years after the Northwestern/TriQuarterly limited edition. This copy belonged to the writer Geoffrey Wolff and bears his underlinings and several marginal notes and comments; Wolff has also numbered most of the pages. Edge-sunning to cloth; near fine in a near fine, mildly rubbed dust jacket with several tiny edge tears and folds to the front flap. An interesting look at a writer—and a careful reader—annotating the work of another good writer. \$100

52. **GIOVANNI, Nikki.** *Gemini*. Indianapolis: Bobbs-Merrill (1971)[1972]. A review copy of this memoir, which was nominated for the National Book Award. Inscribed by the author in 1973 to Burt and Korby Britton. Burt Britton was one of the founders of Books & Company, an important New York City bookstore from the 1970s until it closed in 1997. Britton was an avid reader, collector and supporter



of writers, and he assembled, among other collections, a collection of writers' self-caricatures that was published in a 1976 book entitled *Self-Portrait*. Giovanni was one of the contributors to that book; Britton's collection was later sold at auction. Fine in a near fine, moderately spine-faded dust jacket, with review slip laid in. Although the copyright date is printed as 1971, the review slip gives the publication date as January 5, 1972. \$150

53. **(Grateful Dead). MOUSE, Stanley.** *Ice Cream Boy, Signed*. [1972]. Stanley Mouse's original sketch for the back cover of the Grateful Dead's album "Europe '72," first titled "Overthere." Signed by Mouse. Shows an early version of "Ice Cream Boy"—who became an iconic figure after the album came out—and the original title, which is written above the figure as "OVERTHERE" (one word) and below him as "OverThere." In this pencil sketch, "Ice Cream Boy" has a plain, two-button shirt, which was changed to a checkered shirt in the final version. To the lower right is a lips and tongue design, resembling that of John Pasche's Rolling Stones design of 1971, but without teeth. The Stones' logo was voted the greatest band logo of all time in an online poll in 2008, the same year Ice Cream Boy appeared on Converse sneakers. An early and significant sketch of a key icon of one of the most enduring rock bands of the 1960s, by an artist who was at the forefront of the renaissance of graphic poster art that took place in San Francisco in the 1960s and early 1970s. In addition to numerous posters, Mouse also designed and drew the cover for *Workingman's Dead*, the first Grateful Dead album to achieve significant commercial success. 8 1/2" x 11". Several light (coffee?) stains, one corner torn; very good. \$5000

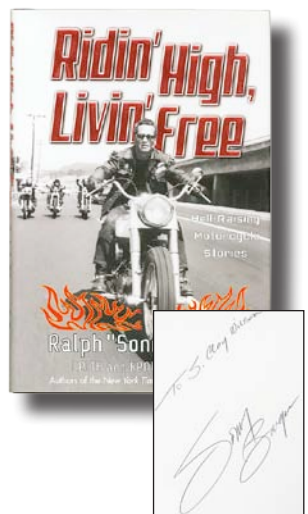


54. **HELLER, Joseph.** *Catch-22*. NY: Simon & Schuster, 1961. Heller's first book, a black comedy of World War II and military life whose title has become a part of the language, signifying a contradictory set of instructions or constraints. This book was a finalist for the National Book Award—won that year by Walker Percy's *The Moviegoer*, another first novel—and it was both the basis for a well-received movie and was one of the novels that helped define the ethos of the 1960s—funny, irreverent, and critical of established authority and bureaucracy. Signed by the author. Topstain orange; jacket unfaded. A touch of fading to the cloth; neat bookplate removal shadow on front pastedown; near fine in a near fine dust jacket



with a closed, arced tear across the lower spine and rear spine fold. One of the few books to be listed on each of the Modern Library, Radcliffe, Waterstone's and New York Public Library lists of the great books of the 20th century. \$5000

55. **HELLER, Joseph.** *Something Happened*. NY: Knopf, 1974. His second novel, published more than a decade after his landmark first book, *Catch-22*. General critical consensus holds that this was a better novel than its predecessor—in terms of the writing, the plot structure, the extent to which it holds together and “works” as a novel—albeit not nearly as ground-breaking a success as his first book, nor with the kind of cultural impact that book had. This copy is particularly notable in that it is inscribed by Heller, prior to publication, to Maurice Dolbier, whose review in the *Herald Tribune* was in great part responsible for the success of *Catch-22*: “To Maurice Dolbier, with sincere good wishes to you and much gratitude still for your very favorable review of *Catch-22*. Joseph Heller. 9/4/74.” Dolbier had called *Catch-22* “a wild, moving, shocking, hilarious, raging, exhilarating, giant roller-coaster of a book.” Heller’s words, in the preface to the 1994 edition of *Catch-22*: “...had it not been for Dolbier, there might not have been the [*New York Times*]. Two weeks afterward, and probably only because of Mr. Dolbier, the book was described with approbation in the daily *Times* by the reviewer Orville Prescott, who predicted it would not be forgotten by those who could take it and called it: A dazzling performance that will outrage nearly as many readers as it delights. The rest, one might say is history.” Very near fine in a near fine dust jacket with a tiny nick near the spine title. *Something Happened* was nominated for the National Book Award. A fine literary association, preserving a small but significant piece of literary history. \$500

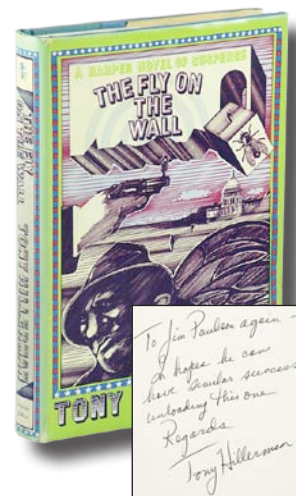


56. **(Hell's Angels). BARGER, Ralph “Sonny.”** *Ridin' High, Livin' Free*. (NY): Morrow (2002). A memoir by the longtime leader of the Oakland chapter of the Hell's Angels motorcycle gang. Inscribed by Barger to S. Clay Wilson, the underground cartoonist famous for his artwork featuring biker gangs and assorted underground characters. Fine in a fine dust jacket with a Sonny Barger trading card laid in. A wonderful association copy: Wilson's extravagant and lurid depictions of bikers, pirates and other outlaws are among his most emblematic images, and his most famous character, the Checkered Demon, is frequently found riding a chopper,

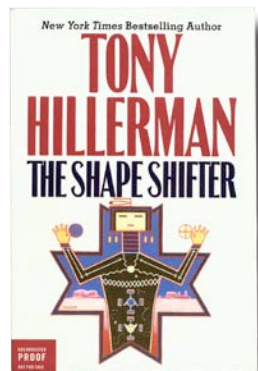
often on his way to battle those same bikers. Wilson, who was one of the key artists of *Zap Comix* in the 1960s and '70s, was cited by R. Crumb as a key influence, the one who opened his eyes to the idea that nothing was off-limits or taboo, and that anything could be a subject of his comic art. \$450

57. **HELLMAN, Lillian.** *Scoundrel Time*. Boston: Little Brown (1976). The third volume of memoirs by the acclaimed playwright, this one focusing on the period of the McCarthy era and the House Un-American Activities Committee. This copy belonged to the writer Geoffrey Wolff and bears his underlinings and marginal comments throughout: the comments are on content, on what Hellman is saying rather than how. Slight spine lean and foxing to top edge; near fine in a very good dust jacket with several short edge tears, a small degree of spine fading, and a fold to the front flap. \$100

58. **(HEMINGWAY, Ernest). HAMILL, Peter and ARONOWITZ, Alfred G.** *Ernest Hemingway. The Life and Death of a Man*. NY: Lancer (1961). Hamill's first book, a paperback original, an “instant” biography of Hemingway published just after he committed suicide. Signed by Hamill, whose writing career has now spanned five decades and earned him, among other honors, the Ernie Pyle Lifetime Achievement Award from the National Society of Newspaper Columnists. Owner name inside front cover; pages browning as usual; near fine in wrappers. A nice copy of an uncommon, early book, seldom found signed. \$125



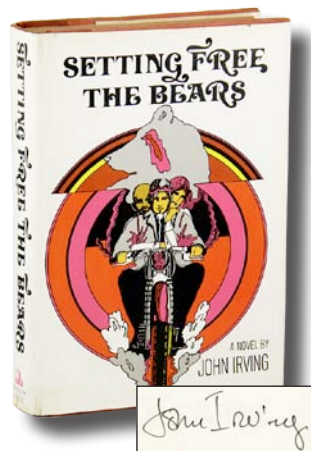
59. **HILLERMAN, Tony.** *The Fly on the Wall*. NY: Harper & Row (1971). Hillerman's second book, a mystery set among political reporters in a fictional state capitol; Hillerman himself had been, according to the publisher, “a longtime political reporter.” This is one of his only mysteries that is not a Navajo tale. Inscribed by the author to a Harper & Row sales rep: “To \_\_\_\_\_ again - In hopes he can have similar success unloading this one, Regards, Tony Hillerman.” Hillerman's first book, *The Blessing Way*, was published in 1970 and although he was a completely unknown author and the book had an unusual subject matter for the time—a murder mystery set on an Indian reservation, and involving an Indian policeman as its protagonist—it had sold well enough to go into at least five printings in the first year and be resold for a paperback edition. Clearly Hillerman was hoping for similar



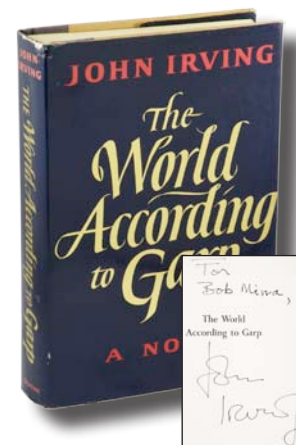
success here, although it would be more than a decade before he experienced much in the way of additional commercial success for his novels. Slight spine lean; very near fine in a near fine, mildly spine and edge-sunned dust jacket with slight wear to the spine extremities. \$150

60. **HILLERMAN, Tony.** *Chee's Witch.* Norfolk: Crippen & Landrau, 2002. The first separate appearance of this story first published in 1986 in *The New Black Mask* 7. Here published in an edition of 1000 copies, coinciding with Hillerman receiving the Lifetime Achievement Award at the Malice Domestic Convention. Fine in stapled wrappers. \$40

61. **HILLERMAN, Tony.** *The Shape Shifter.* (NY): HarperCollins (2006). The advance reading copy of this mystery featuring retired Navajo police officer Joe Leaphorn, part of a series going back to 1970 that redefined and reinvigorated the mystery genre, turning it into a venue for exploring social and cultural issues as well as police procedures themselves. Fine in wrappers. Oddly uncommon: while Hillerman advance copies usually abound, this is only the second copy of this one we have seen, and we've heard of only one other, which came from Hillerman himself. Often, when a writer achieves bestsellerdom the publisher cuts back on advance copies, as they are no longer needed to promote the author or help guarantee the success of his book; that would appear to be the case here—that only a handful of these were created, and distribution was extremely limited. \$150



62. **IRVING, John.** *Setting Free the Bears.* NY: Random House (1968). The first book by the author of such bestsellers as *The World According to Garp* and *A Prayer for Owen Meany*, among others. Unlike his later books which, after *Garp*, sold literally hundreds of thousand of copies—millions, if one includes the paperback sales—this book sold slightly over 6000 copies in two hardcover printings. Signed by the author. Spotting to top stain, fore-edge, and boards; still near fine in a near fine dust jacket with dampstaining near the lower spine that is mostly visible on verso. With two tickets laid in to a Vancouver, B.C. reading by Irving in 1989, which is presumably where the book was signed. \$3750

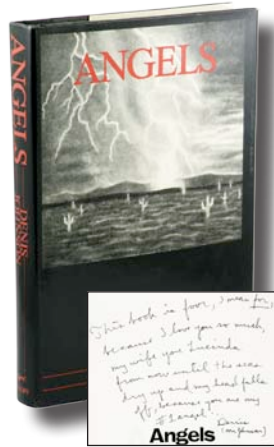


63. **IRVING, John.** *The World According to Garp.* NY: Dutton (1978). His fourth novel, and his breakthrough book, which went into numerous printings and became a multi-million copy bestseller and a National Book Award winner in its paperback release. Basis for the well-received movie. The first printing of *Garp* was 35,000 copies—far larger than any of Irving's previous novels but far short of any of the books that came later: his next novel, *The Hotel New Hampshire*, had a 100,000 copy first printing and since then all his books have had first printings well into six figures. Inscribed by the author to a former student of Irving's at Wyndham College, and although the inscription is not dated it was reportedly signed on the night before publication at a reading in Northampton, Massachusetts. It is hard to remember, but before *Garp* John Irving was a little-known literary writer, not a major, bestselling author. That he was giving a reading on the night before publication in a town like Northampton, MA, rather than New York City or San Francisco is in keeping with that fact. Foxing to top edge; narrow edge sunning at spine; near fine in a near fine dust jacket with a bit of foxing to verso and modest wear to the crown. \$1250



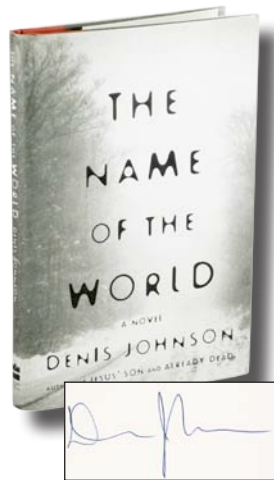
64. **JACKSON, Shirley.** *Hangsaman.* NY: Farrar Straus Young (1951). Her third book, second novel, and her first book to be published after the acclaim, and controversy, surrounding "The Lottery"—both the story itself and the collection it gave its name to. Age-toning to pages, slight bowing to boards, and a couple small nicks to the spine extremities; still near fine in a very good dust jacket with rubbing to the folds and several tiny chips and closed edge tears. Also corner clipped on the upper front flap, with the price (\$3.00) stamped in the lower corner. \$125

65. **JACKSON, Shirley.** *Contract for Nine Magic Wishes.* NY: Crowell-Collier, 1961. A much-amended contract for Crowell-Collier to publish Jackson's 1963 children's book *Nine Magic Wishes*. Signed by Jackson and initialed by her ten times in the margins of the changes. 8 1/2" x 16" printed on both sides, folded in fourths for filing; near fine, with a couple of corner creases. Together with a 1962 letter from the publisher to Jackson's agent that includes an inadvertently omitted clause: this letter is also signed by Jackson. Folded for mailing, with staple holes to the upper margin; also near fine. An interesting glimpse at the process of bringing this work to print—a much more complicated affair than one might have supposed. \$750



66. **JOHNSON, Charles.** *Being & Race. Black Writing Since 1970.* (London): Serpent's Tail (1988). Literary criticism by the National Book Award winning author of *Middle Passage*, including essays on the field in general as well as on specific authors, including Toni Morrison, Alice Walker, David Bradley, Ernest Gaines, and others. Fine in a near fine, mildly rubbed dust jacket. \$60

67. **JOHNSON, Denis.** *Angels.* NY: Knopf, 1983. The National Book Award-winning author's first novel, a tale of drifters that is reminiscent of the *noir* fiction of Robert Stone. Inscribed by Johnson to his then-wife: "This book is for, I mean for, because I love you so much, my wife Lucinda from now until the seas dry up and my head falls off, because you are my #1 angel...Denis (Mr. Johnson)." A couple flecks of foxing to the top edge; narrow strips of sunning to the spine ends; very near fine in a fine dust jacket. A spectacular inscription in an important first novel, and a beautiful copy of a book that is surprisingly hard to find in fine condition and also signed. In a custom clamshell case. \$1250



68. **JOHNSON, Denis.** *The Name of the World.* (NY): HarperCollins (2000). One of an unspecified number of copies of the first edition that has been signed by the author on a tipped-in leaf. This copy belonged to John Updike, who has written about 125 words in the margins and on the rear endpaper, in pencil, while crafting his review of the book, which was published with the title of "Dog's Tears," first in *The New Yorker*, and then collected in *Due Considerations*. Fine in a fine dust jacket, in a custom clamshell case. \$1500

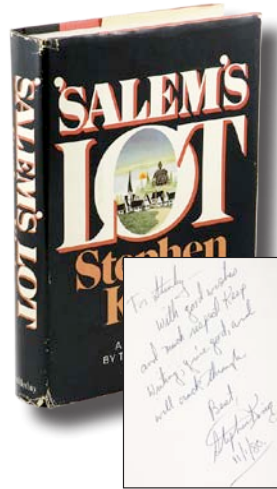
69. **JONES, Shane.** *The Nightmare Filled You With Scary.* (Fayetteville): (Cannibal Books)(2009). One of 150 numbered copies of this chapbook collection of prose poems by the author of *Light Boxes*, an unusual novel that generated substantial literary buzz when, after being published in a tiny underground edition of 500 copies, Spike Jonze picked up the film rights to it and it was reprinted in a large mainstream edition by Penguin Books. Apparently the film project has been dropped, but the book gained a much wider audience from the process than would otherwise have been the case. This chapbook, published the same year as the original edition of *Light Boxes*, is even scarcer than that book and seldom shows up on the market. Fine in saddle-stitched wrappers. \$200



70. **JOYCE, James.** *Autograph Letter Signed.* 1925. Written to Lloyd Morris on June 3, and accepting an invitation for the following evening. Joyce had just moved into a new flat at 2 Square Robiac, off 192 rue de Grenelle, which would prove to be the Paris address at which he lived the longest, staying there until 1931. Since he moved in in "early June," according to his biographer, this must have been one of his first days there. Lloyd Morris was an expatriate American essayist and author of critical works on Edward Arlington Robinson and Irish poetry, among other subjects, and later in life he wrote a series of volumes on American history and culture. His 1943 book, *A Threshold in the Sun*, recounts a visit to Carnac that Morris and his mother took together with Joyce and Nora Barnacle in 1924—the year before this letter. Signed, "Sincerely yours, James Joyce." Notepaper folded in half to 5 1/2" x 7" and halved again; near fine. Matted and framed with hand-addressed mailing envelope to 11 1/2" x 18 1/4". Autograph material by Joyce is scarce. \$8500

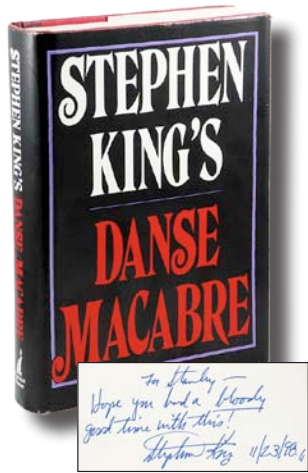


71. **(KESEY, Ken).** *Millers' Log 1953.* Springfield: Springfield High School, 1953. Kesey's high school yearbook, from his senior year. Inscribed by Ken Kesey to junior Stephen Morrison: "To a friend from a friend all the luck in the world. '53. Ken." Kesey is pictured in a number of places in the yearbook: as a member of the Senior Council; as "social promotor" [sic; also prescient, given Kesey's later cultural role]; in his senior picture; as "most talented"; in the Debate Club; in the Varsity "S" club for lettermen promoting the betterment of athletics; performing (shirtless) in the play "Submerged" (Kesey is mentioned but not pictured as a member of the Thespians); as crowned the king of the "Frosty Fantasies" annual winter party; in the student body play "Dear Ruth"; as court nominee at the P.E. Festival; as a Senior player for Varsity football and in the team picture (Kesey played "outstanding ball in the Miller line, [and] gained a berth on the All-District second team"); on the wrestling squad (more shirtlessness); and lastly as a senior on the wrestling squad, with the caption, "Ken Kesey, the 'Hooded Terror,' was perhaps just what the name indicates. Ken took third in District 6, first in Big Six, and third in State. He won 17 out of 20 matches during the season and wrestles in the 178 class." As this was Morrison's yearbook, it is has the customary hundred or so inscriptions from friends in addition to Kesey. Padded covers are rubbed, particularly at the corners. Still, a very good copy, and extremely uncommon to find signed by Kesey; we have never



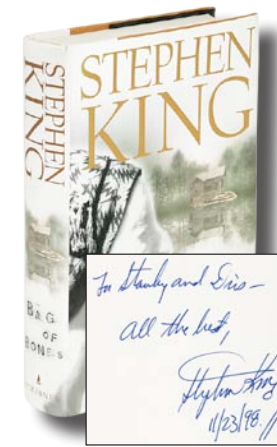
seen another one, although he must have signed plenty of them. But with a senior class of less than 200 students and six decades having passed since their graduation, the number that will have survived this long is probably very small. \$2500

72. (KESEY, Ken). *One Flew Over the Cuckoo's Nest*. NY: HBO/Cannon Video, (n.d). A VHS tape of the 1975 Academy Award-winning movie based on Kesey's novel. Signed by Kesey on the case, over the picture of Jack Nicholson, who himself won an Academy Award for the lead role. The fact that it is signed *over* the photo of Nicholson may be a statement on Kesey's part: he was known to have hated the casting of Nicholson as McMurphy and reportedly even considered having his own name taken off the movie in protest. He had thought that a more physically imposing actor, such as Gene Hackman, would have been more appropriate than Nicholson. Kesey's son, Zane, said that this was the only copy of the movie he had ever heard of being signed by his father, because of how thoroughly unhappy with the film he was. Fine in a very good, rubbed case, with a small sticker removal abrasion. Needless to say, scarce signed. \$750

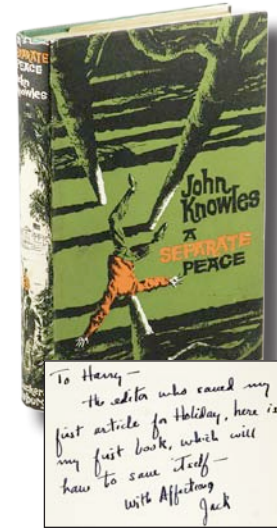


73. KING, Stephen. *Salem's Lot*. Garden City: Doubleday, 1975. Later printing of his second novel, with Q41 code on page 439. Inscribed by King in 1980 to the horror writer Stanley Wiater: "For Stanley — With good wishes and much respect. Keep writing; you're good, and will crack through. Best, Stephen King 11/1/80." As a writer, editor, interviewer and anthologist, Wiater has won the Horror Writers of America's Bram Stoker Award three times. Wiater's Gahan Wilson-designed bookplate on front pastedown, the only bookplate Wilson ever designed; foxing to edges of text block; near fine in a very good, third issue (\$7.95, "Father Callahan") dust jacket with shallow wear to the spine extremities. A nice association copy of an early edition of an early King novel. \$2500

74. KING, Stephen. *Danse Macabre*. NY: Everest House (1981). A review copy of his first book of nonfiction, a survey of the horror field in movies, television and books. Inscribed by King to Stanley Wiater, himself one of the leading chroniclers of the field, in books, radio and television: "Hope you had a bloody good time with this." Wiater's bookplate on front flyleaf; fine in a very near fine dust jacket with slight edge wear. Review slip and promotional sheet laid in, with Wiater's notes on one sheet indicating where he had found errors in the book. \$1000



75. KING, Stephen. *Bag of Bones*. (NY): Scribner (1998). A review copy of this novel that was positioned by his publisher as more of a mainstream novel and love story than the kind of horror novel the author is most famous for. Inscribed by the author in the year of publication to the writer Stanley Wiater and his wife. Wiater's bookplate front pastedown; slight corner tap; else fine in a very near fine dust jacket, with promotional material laid in. \$850



76. KNOWLES, John. *A Separate Peace*. London: Secker and Warburg 1959. The author's scarce and indifferently manufactured first book, a classic and influential coming-of-age novel. Filmed once theatrically (in 1972 with Parker Stevenson) and twice more for television. This copy is inscribed by Knowles: "To \_\_\_ — the editor who saved my first article for *Holiday*, here is my first book, which will have to save itself — With affection, Jack." Knowles wrote an article for *Holiday* about Phillips Exeter Academy, which he attended in high school, and it received high praise, leading him to take a job as an assistant editor at the magazine. When his novel *A Separate Peace*, which was based on his time at Exeter, was published to great acclaim, Knowles was able to leave *Holiday* to pursue writing full time. Tape residue rear flyleaf and general modest foxing, otherwise a near fine copy, with recipient's signature on the front free endpaper; in a very near fine, price-clipped dust jacket with shallow chipping to the crown. A nice inscription and a significant association copy of an important and scarce first novel. \$7500

77. KOSINSKI, Jerzy. *The Painted Bird*. Boston: Houghton Mifflin, 1965. His highly praised first novel, and first book published under his own name, a powerful tale of a young Polish boy trapped during German occupation in World War II. This copy belonged to Geoffrey Wolff, who has written two comments on the front flyleaf. First issue, with an extraneous line at the top of page 270; near fine in a very good dust jacket with a chip to the lower edge of the rear panel. \$350

78. KOSINSKI, Jerzy. *Steps*. NY: Random House (1968). Kosinski's second novel, a collection of related vignettes and the second book published under his own name, after the highly acclaimed *The Painted Bird*. This title won the National Book Award. Reviewed in the *New Leader* by Geoffrey Wolff, to whom this copy belonged. With Wolff's underlinings and marginal comments throughout, most along the line of "pointless," "grotesque," "incredibly cruel." Wolff's review was one of several



that, while conceding that the book was extraordinarily well-written, challenged its morality. David Foster Wallace, however, wrote “Only Kafka’s fragments get anywhere close to where Kosinski goes in this book, which is better than everything else he ever did combined...” Apart from the reviewer’s marks, the book is fine in a near fine, dusty dust jacket. \$250



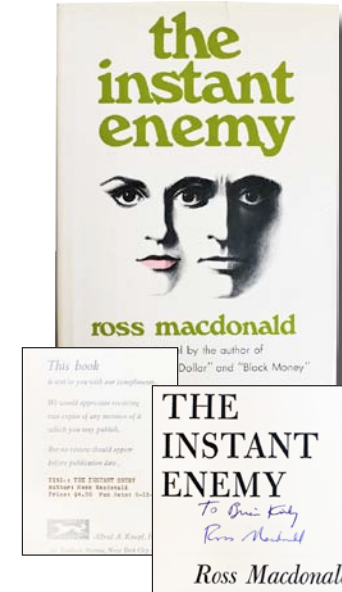
79. **KRAKAUER, Jon.** *Where Men Win Glory. The Odyssey of Pat Tillman.* NY: Doubleday (2009). Nonfiction, about Pat Tillman, a successful professional football player who turned down a \$3.6 million NFL contract to enlist in the military after the events of 9/11. Tillman was killed in Afghanistan by “friendly fire,” information about which the military kept from his family for an extended period of time, all the while using him as a propaganda. Krakauer wrote the bestsellers *Into Thin Air* and *Into the Wild*, among other books. Signed by the author. Fine in a fine dust jacket. \$100

80. **LEARY, Timothy.** *Start Your Own Religion.* (Millbrook): (Kriya Press) (1967). Advice for dropping out, turning on and tuning in, as based on Leary’s experience founding L.S.D. (The League of Spiritual Discovery). Includes By-Laws and guidelines for the legal incorporation of a new religion. One of Leary’s most important books, written while he was at Millbrook during the height of the counterculture. Illustrated with numerous photographs, many of them from Millbrook. Leary was a counterculture guru/celebrity at the time, and at the peak of his influence. Legal troubles a year later resulted in his being sent to prison, eventually escaping with the help of an underground political group and going into exile. This volume is one of his scarcest publications. A couple of tiny spots to rear cover; still fine in stapled wrappers. \$1250



81. **LEAVITT, David.** *Arkansas.* Boston/NY: Houghton Mifflin, 1997. An advance copy, in the form of 8 1/2" x 11" tapebound galley sheets, of this controversial collection of short novellas, by the author of the equally controversial *While England Sleeps*. One of the novellas in this collection had been slated for publication in *Esquire* but was pulled when it offended the magazine’s editors and/or advertisers; it involved a young man trading term papers for gay sex. An earlier state than the uncorrected proof copy, probably intended primarily for in-house use rather than wide distribution. Fine. \$75

82. **LESSING, Doris.** *Typed Letter, Katter, and The Essential Cat.* 1985. Lessing provides the introduction to the first edition (Swedish) of Thomas Wester’s book of cat photographs, *Katter* [Stockholm: Trevi, 1985]. This copy is inscribed by Lessing: “Jane Los - Love from Doris Lessing.” Tipped to the front flap is a typed note (unsigned) from Lessing: “My Swedish publisher was at a country fair, saw a handful of photographs of cats on a trestle, chased up the photographer, found an unemployed young man of 21, asked him to take some more photographs, and made a book - here is the book. I wrote a little foreword for it.” The recipient has written the date received on the note, and it is folded once to lay in the book; near fine. *Katter* is fine in a near fine dust jacket. *Together with* the hardcover issue of the first English-language edition of the book, retitled *The Essential Cat* [London: Souvenir Press, 1987]. Fine in a near fine, price-clipped dust jacket. Also provided is a paperback English language reissue as a reading copy (now titled *Cats*) and the first edition of Lessing’s own *Particularly Cats and Rufus* [NY: Knopf, 1991], which is a revision of her 1967 classic *Particularly Cats* (not included). Fine in a fine, price-clipped dust jacket. For the furry lot: \$175

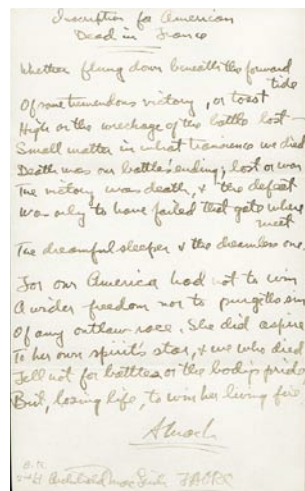


83. **LIPSYTE, Sam.** *Venus Drive.* (NY): Open City Books (2000). The uncorrected proof copy of this paperback original, a collection of stories and the author’s first book and the second book by this publisher, which was founded by Robert Bingham and which was an outgrowth of *Open City* magazine. Signed by the author. Fine in wrappers. \$45

84. **MACDONALD, Ross.** *The Instant Enemy.* NY: Knopf, 1968. A review copy of the sixteenth Lew Archer novel. Macdonald’s Lew Archer novels frequently turned on a plot twist involving the distant past of one or more of the characters, and in doing so he brought questions of character and character development to the forefront of his mysteries in a way that was uncommon at the time but has since become standard in the genre. Macdonald’s novels updated Chandler’s by presenting as context and background the Los Angeles of the 1950s and 1960s, where Chandler’s had painted a rich verbal portrait of the L.A. of the Thirties and Forties. This copy is inscribed by Macdonald to Brian Kirby, a noted southern California bookman. Kirby was the editor of the avant garde publishing house Essex House in the 1960s, and is a well-known expert on filmscripts and film history. A fine copy in a near fine

dust jacket with a short, closed edge tear at the upper front panel. Review slip laid in. Note: the signature and the inscription seem to be written with two different pens: it's possible Kirby had a signed copy, which he asked Macdonald to inscribe to him.

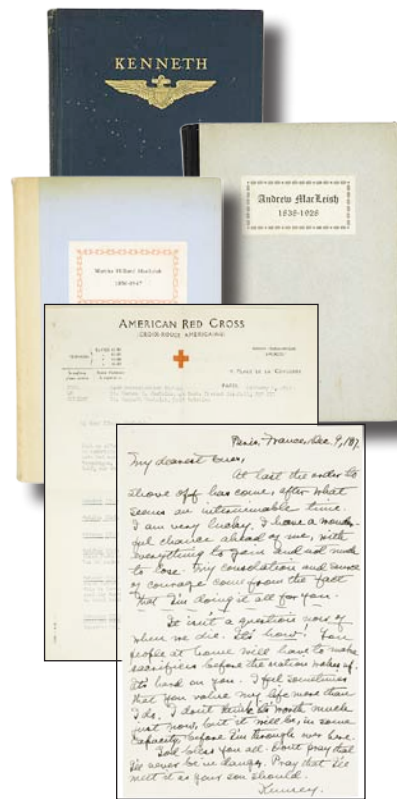
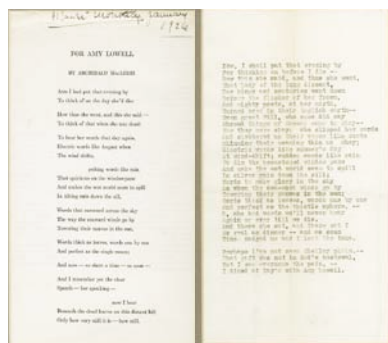
\$575



85. **MACLEISH, Archibald. "Inscription for American Dead in France."** Undated, ca. 1917-18. Original unpublished manuscript poem by MacLeish, a three-time winner of the Pulitzer Prize, winner of the National Book Award, Librarian of Congress who established the position of national Poet Laureate and, late in his life, winner of the Presidential Medal of Freedom, the highest award given to a civilian in the United States. This poem was written while he was serving in the military in France during World War I, and sent back to his mother from there. Archibald, along with his brothers Norman and Kenneth, enlisted in the military within a few months of the U.S. entering the war in April, 1917. He served as an ambulance driver and later as an artillery officer. He had already begun to establish himself as a poet — he had had poems published in the *Yale Literary Magazine* as an undergraduate and his first book of poetry, *Tower of Ivory*, was published in 1917—but this is an unpublished, previously unknown, and very early poem written from the combat zone in France, and signed **2nd Lt Archibald MacLeish**. Previously folded, now matted and framed to 8 1/4" x 10 1/4". Fine. An early poem that touches on themes of death and the American aspirations in the war. From the estate of Norman MacLeish. Unique.

\$1000

86. **MACLEISH, Archibald. Typescript of a Poem for Amy Lowell.** ca. 1925. Typescript of a 32-line poem written by MacLeish after Lowell's death in 1925, recollecting a dinner with her. Framed together with the version published in *Atlantic Monthly* in January, 1926 (notated as such by hand across the top of the published version). The poem changed so much in between that it is less of a re-working than a separate poem on the same subject. MacLeish wrote this poem during the time he and his wife were living in Paris as part of the literary expatriate community that Gertrude Stein named "the Lost Generation" and included Stein herself, Ezra Pound, Ernest Hemingway, James Joyce, Henry Miller, Anais Nin, Djuna Barnes, Sherwood Anderson, Zelda and Scott Fitzgerald, John Dos Passos, and others. An interesting look at two dramatically different versions of a poem about another literary figure by

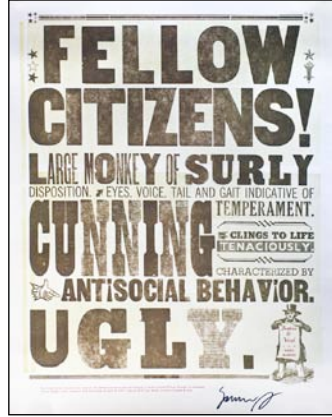


a major American writer, written at a time and place of great creative ferment. Lowell had been famous for not only her poetry but for her feud with Ezra Pound, who had disparagingly called her version of Imagist poetry "Amygist." The early draft of the poem alludes to that conflict; the published version does not. Framed to 15 2/4" x 13 1/2". The typescript had been folded prior to framing; near fine. From the estate of Norman MacLeish, Archibald's brother.

\$750

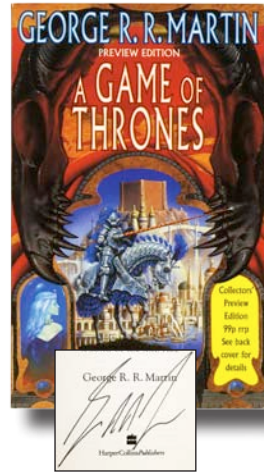
87. **(MACLEISH, Archibald and Family). A Group of Privately Printed MacLeish Family Publications and Other Archival Materials.** First, *Kenneth*. [Chicago: Privately Printed, 1919]. A collection of posthumously published letters home, written by Archibald MacLeish's brother Kenneth during World War I and compiled by their mother, Martha MacLeish. *Together with* biographies of each of MacLeish's parents: *Andrew MacLeish, 1838-1928* [Chicago: Privately Printed, 1929] and *Martha Hillard MacLeish, 1856-1947* [(n.p.): Privately Printed, 1949]. Archibald wrote the foreword to the latter volume. The biography of Andrew has a gift inscription. All three volumes are at least very good, without dust jackets, as issued. *Kenneth* bears the ownership name of Ruth Shackford [?]. *Kenneth* was assembled by Martha as a tribute to her son who was a pilot attached to the RAF and killed in the war. Kenneth was shot down in 1918 and was listed as missing for several months before his plane and body were found. *Included here is a full page letter from Kenneth from Paris*, written in December 1917, preparing his family for the eventuality of his death: "It isn't a question of when we die. It's how.... Don't pray that I'll never be in danger. Pray that I'll meet it as your son should." The letter is tucked inside a studio folder with a photograph of Norman MacLeish, brother of Kenneth and Archibald. *Also included* is a four page letter from the American Red Cross to Norman detailing the attempts to locate Kenneth during the four month period between October 1918 and February 1919. *Also included* is a 1920 letter from Josephus Daniels, Secretary of the Navy, written in response to having received a copy of the book, *Kenneth*. It ends with the sentiment: "I was happy to name one of our destroyers after him. It is a name that will live." Laid into the copy of *Kenneth* included here is the announcement of the naming of the *MacLeish*. The biographies of Andrew and Martha were also privately printed, for family members and friends of the family. The MacLeishes were one of the wealthy, educated, elite American families at the turn of the century and through the first half of the 20th century. Andrew was a co-founder, with John D. Rockefeller, of the University of Chicago. All of these items are from the estate of Norman MacLeish, Archibald's brother.

\$750

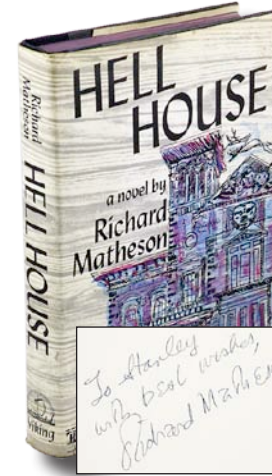


88. **MARTEL, Yann.** *What is Stephen Harper Reading?* (Toronto): Vintage Canada (2009). Every two weeks since 2007, Yann Martel, author of the Booker Prize-winning *Life of Pi*, has sent Canadian Prime Minister Stephen Harper a book to read, with an accompanying letter. To date, Martel has sent him over 100 books. The first 55 letters are collected in this volume, which is the first English language edition (there was also a French language edition). Martel provides an introduction describing the genesis of the idea and its importance to him. Each of Martel's letters amounts to a book review, often with a political lesson. Also included are the two responses received from Harper's office, neither of which addressed the content of the books or the letters. Signed by the author. Fine in wrappers. \$200

89. **MARTEL, Yann.** *"Fellow Citizens! Large Monkey of Surly Disposition..."* Seattle: School of Visual Concepts, 2010. A limited edition broadside, itself quoting a poster describing the howler monkey Virgil, from Martel's novel *Beatrice and Virgil*. Printed letterpress, on the occasion of a reading by the author. 14" x 18". Signed by Martel. Together with a copy of *Beatrice and Virgil* [NY: Spiegel & Grau, 2010], also signed by the author, April 17, 2010. The book is fine in a fine dust jacket; the broadside is rolled, else fine. An interesting and attractive visual re-interpretation of a poster shown in the book. Scarce. \$175



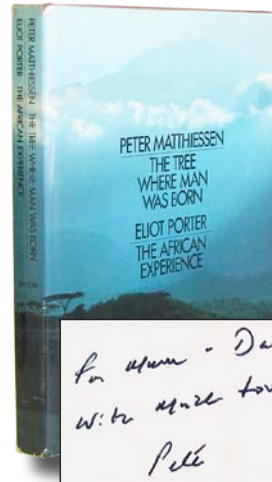
90. **MARTIN, George R.R.** *A Game of Thrones.* (London): Voyager/HarperCollins (1996). A special preview edition of the first British edition of Book One of Martin's fantasy series *A Song of Ice and Fire*. Prints the opening chapters (123 pages) and was offered for sale for 99p. This copy is signed by Martin. Hint of a lower corner crease to rear cover; else fine in wrappers. The British edition had an earlier publication date than the U.S. edition, and this advance copy predates the U.K. publication. Early copies of the U.S. edition that were given out at the annual booksellers convention may predate this. In any case, it is one of the earliest, if not the earliest, version of this book to be presented to the public. The full book, when published, won the Locus Award for best novel of the year and was a nominee for the Hugo, Nebula and World Fantasy Awards. Fifteen years after its original publication, a television miniseries based on the book was a huge commercial and critical success, earning 13 Emmy nominations, and winning two. It also caused the reissued book to climb to No. 1 on the bestseller list for the first time. A very early issue of a major fantasy novel. Scarce, especially signed. \$750



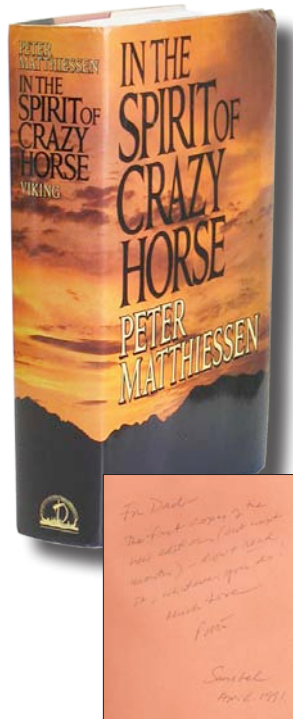
91. **MATHESON, Richard.** *Hell House.* NY: Viking (1971). A novel of a haunted house in Maine, by the author of *Bid Time Return*, among others. Filmed as *The Legend of Hell House*, with Matheson writing the screenplay. Inscribed by Matheson to horror writer Stanley Wiater. Wiater's bookplate front pastedown; multiple small stains to about twenty inner pages; thus a very good copy in a near fine, price-clipped dust jacket with some creasing to the front flap. A nice association copy of an important modern horror novel. \$450

92. **MATTHIESSEN, Peter.** *The Tree Where Man Was Born.* NY: Dutton, 1972. A nonfiction book about Africa, with text by Matthiessen and photographs by Eliot Porter (whose contribution to the book is given its own, separate title—*The African Experience*). Inscribed by Matthiessen to his parents, "with much love" and signed "Pete." An excellent family association copy. This is the correct first edition, in brown cloth, in the first issue dust jacket with both the \$17.50 price and the introductory \$14.95 price, good until October 25, 1972. After the date mentioned, the first issue jackets were clipped so that only the higher price showed; later jackets were unclipped and only had the higher price. Foxing to endpages and prelims; thus very good in a near fine dust jacket with wear at the corners. \$650

93. -. Another copy. Inscribed by Matthiessen to Truman Capote: "For Truman C. from Peter M. with warmest regards." Also signed in full by Matthiessen on the front pastedown and with a "From the Library of Truman Capote" stamp on the front flyleaf. Again, the correct first edition, in brown cloth and with two prices on the front flap. An excellent literary association copy between two of the foremost American writers of their generation, each of whom made a home at the eastern end of Long Island. Fine in a fine dust jacket with a tiny nick at the crown. \$550

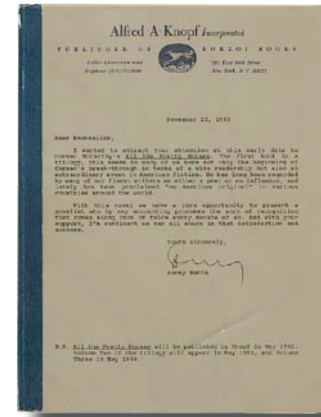


94. **MATTHIESSEN, Peter.** *Men's Lives. The Surfmen and Paymen of the South Fork.* NY: Random House (1986). A volume about the fishermen of eastern Long Island and a way of life that, in the late stages of the 20th century, appeared to be irretrievably dying away. Matthiessen has spent much of his life on eastern Long Island, and once ran a charter fishing boat off the island in addition to having worked for three years with commercial fishermen, so this sympathetic portrait is written from the perspective of one who, at least for period of a time, shared the life described. Quarto, heavily illustrated with photographs, both historical and contemporary. Signed by the author. Fine in a fine dust jacket. \$200



95. **MATTHIESSEN, Peter.** *In the Spirit of Crazy Horse*. NY: Viking (1991). The first printing of the 1991 reissue of Matthiessen's controversial and suppressed 1983 book about the confrontation between American Indian activists and the FBI in the early Seventies at Pine Ridge Reservation near Wounded Knee that left two federal agents and one Indian dead, and resulted in AIM activist Leonard Peltier imprisoned for life, convicted of the agents' murder in a case that as Matthiessen describes it was rife with government malfeasance. Matthiessen, his publisher, and even some bookstores who had stocked the book in 1983 were the targets of lawsuits brought by two government officials who claimed they were slandered by the hard-hitting book, which made no bones about its advocacy of the Indians' case. Until a landmark Supreme Court decision upholding Matthiessen's (and Viking's) First Amendment rights eight years later, the book was shelved, with remaining copies of it being pulped; paperback publication, as well as foreign publication, were blocked for nearly a decade. This issue contains a 24-page epilogue that does not appear in the original edition, documenting the new evidence that AIM activist Leonard Peltier was railroaded in his conviction for the deaths of the two FBI agents, and an afterword by legendary trial lawyer Martin Garbus, one of the country's foremost First Amendment lawyers and the lawyer who defended Viking and Matthiessen in the lawsuits filed against them. Inscribed by Matthiessen to his father prior to publication: "For Dad - The first copy of the new edition (out next month) - don't read it, whatever you do! Much love/ Peter/ Sanibel/ April, 1991." Corners bumped, particularly the upper front corner; minor foxing to top edge; a very good copy in a near fine dust jacket with small corner chips. An excellent family association copy, with a fine, humorous-but-telling inscription, penned at the time the author's landmark work was finally allowed to reach an audience. \$850

96. **McCARTHY, Cormac.** *Suttree*. NY: Random House (1979). His fourth book, which many considered his best, at least until the Border Trilogy, and then *The Road* (and some even still). Reviewed in *Esquire* by Geoffrey Wolff to whom this copy belonged. Wolff is himself a highly regarded novelist as well as the author of biographies of Harry Crosby and John O'Hara, among others, that have been highly praised. With Wolff's underlinings and marginal comments throughout, some of praise, but also a large number of critical comments. An interesting look at a careful reading of the book by an accomplished writer and reviewer. Mottling to spine cloth; near fine, lacking the dust jacket. \$400



97. **McCARTHY, Cormac.** *All the Pretty Horses*. NY: Knopf, 1991. A 1991 advance copy of the first volume of the Border Trilogy, a landmark novel, published in 1992, that won both the National Book Award and the National Book Critics Circle Award and propelled its author to "instant" literary celebrity—after a quarter century of writing well-received literary novels in relative obscurity. 8 1/2" x 11" bound galley. The cover sheet is a printed letter from Sonny Mehta at Knopf dated November 20, 1991 and addressed "Dear Bookseller," calling *All the Pretty Horses* "Cormac's breakthrough" and "an extraordinary event in American fiction." Mehta continued to promote the novel, issuing regular proofs as well as a collectible boxed advance copy that McCarthy signed, and succeeded in bringing the book and its author the kind of attention that had previously eluded him: *All the Pretty Horses* sold several times more hardcover copies than all five of McCarthy's previous books combined, and then went on to win the awards mentioned earlier. Covers of cardstock and acetate; a bit of rubbing to the cardstock edges, else fine. \$500

98. **McMURTRY, Larry.** Typescripts of Two Speeches: "The Ten Questions I've Been Asked Most Often Since Becoming a Published Writer" and "The Questions a Writer Gets," with an Autograph Letter Signed. 1962, 1964. A small archive comprising two unpublished, corrected speech typescripts by Larry McMurtry—including the first speech he ever gave—and one letter written by him about one of the manuscripts. "The Ten Questions I've Been Asked Most Often Since Becoming a Published Writer," was McMurtry's first speech ever; it was delivered in Houston during National Library Week, 1962, the year after his first novel, *Horseman, Pass By*, was published. The speech is 17 pages long typed on yellow second-sheets, with holograph corrections by the author on all but two pages. The second speech, "The Questions a Writer Gets Asked," is a 10-page (one page missing, explained below) reworking of the 1962 speech, given in 1964 also in Houston, also typed on yellow second-sheets, with a few ink corrections in McMurtry's hand.

In "The Ten Questions..." McMurtry first lauds access to books, in part: "I am in favor of seeing them collected in as many places and in as large & as conglomerate quantities as possible...few things connected with the life of the imagination are more discouraging than not being able to lay hands immediately on the books to which the one you are reading naturally leads." He then launches into the "ten" questions, although he stops enumerating after two and many of the questions

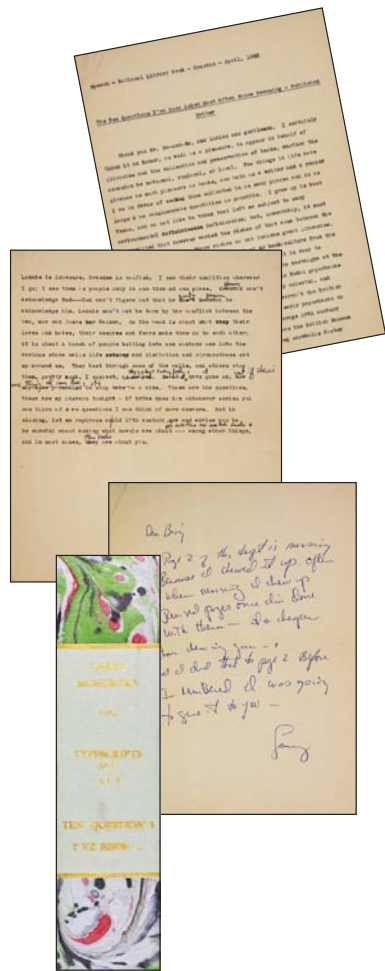
become compound questions. McMurtry discusses books and reading; how he chooses titles; scenarios that occur in his books; and what his books—such as his first book, *Horsemen Pass By* (1961)—are about.

The speech is interesting in that McMurtry speaks of the richness of his childhood home, but notes that “those riches do not include great libraries.” In light of his remarks about the desirability of “conglomerate quantities” of books, McMurtry’s later decision to buy up much of the downtown area of his old home town, Archer City, Texas, and essentially turn it into a giant bookstore, seems foreordained, or at least to reflect a desire and set of values he had held since a very young age.

“The Questions a Writer Gets,” a speech delivered two years later, is essentially an edited version of the above, with the addition of several remarks about movies, given that *Horseman, Pass By* had been made into the film *Hud*, starring Paul Newman. In part: “Since [the film], I have not been asked any questions about my books at all—only questions about the movie. This is okay with me & I would be ungrateful if it weren’t: not everyone is allowed the strange experience of living well for two years essentially off Paul Newman’s eyes.” *Together with an autograph letter signed*, circa 1964, explaining, “Page 2 of this draft is missing because I chewed it up. Often when revising I chew up revised pages once I’m done with them it’s cheaper than chewing gum and I did that to page 2 before I remembered I was going to give it to you.” (Eventually, his pages would come to be worth more than gum.)

Several small edge chips to the material; as a whole near fine, with hand-addressed mailing envelope included. All items individually sleeved in a 3-ring binder, which is inserted into a custom slipcase.

McMurtry’s manuscripts have been institutionalized over the years, first at the University of Houston and later at Rice University, also in Houston, and manuscript material by him thus seldom comes on the market. This is the first substantial manuscript material we have seen or handled, and it is both unpublished and represents a landmark in his career: his first public speech, with content that sheds significant light on some of his later activities. He has doubtless delivered dozens, if not hundreds, of speeches since becoming not only a bestselling author but a mainstay of contemporary American literature, as well as an Oscar-winning screenwriter, but this one is nonetheless a notable landmark in his career. \$7500



99. **McMURTRY, Larry. *Moving On*.** NY: Simon & Schuster (1970). His massive fourth novel. Warmly inscribed by the author: “For \_\_\_\_\_ —/ a little domestic/ tale for winter/ evenings/ Love/ Larry.” Corners lightly tapped, mild foxing to edges of text block; near fine in a near fine dust jacket with some fading to the red spine letters. A nice copy of this bulky book, and without the remainder markings common on this title. \$250

100. **McMURTRY, Larry. *Anything for Billy* Corrected Typescript, Notes, and Typed Letter Signed.** [NY]: [Simon & Schuster][c. 1987]. The first 36 pages of McMurtry’s 1988 novel, a volume in his ongoing effort to re-mythologize the American West by turning some of the more popular and misleading myths on their heads, and replacing them with versions which lend themselves to a greater understanding and insight than the simplistic cowboys-and-Indians tales fed to earlier generations. This volume focuses on the legend of Billy the Kid. Typed directly on yellow “second sheets,” and bearing McMurtry’s holograph corrections on all but one page of text. *Together with* two handwritten pages of possible titles and place names. McMurtry donated these materials to the Texas State Historical Association auction. *Included here* is a typed letter signed by McMurtry from January 1988 transmitting the pages to Debbie Brothers for the auction. In great part: “My only preparation for novel writing is a list of titles, a list of characters, and a list of place names, some of which I use some of which I don’t. Here are said lists for *Anything for Billy*, likely out fall 88. I also include the first 36 pp of the mss — I decided reluctantly to abandon my beloved yellow second-sheets because they copy so poorly and now I need copiable texts to disperse to agents, translators, etc.” Comparison of the typescript with the published book reveals that the holograph changes were incorporated into the final text, but there were additional changes between this manuscript draft and publication, both additions to the text of the typescript and deletions from it. All items individually sleeved in a 3-ring binder, which is inserted into a custom slipcase. Fine. Again, because McMurtry’s manuscripts generally go directly to institutions, they seldom appear in the marketplace. This exception, created by his donation to a benefit auction, sheds revealing light on his approach to his writing, and also includes some interesting and colorful names and places that ultimately were never included in the novel and thus never published. A unique glimpse of an important American writer at work. A copy of the published book can be supplied with the typescript, if desired. \$5000

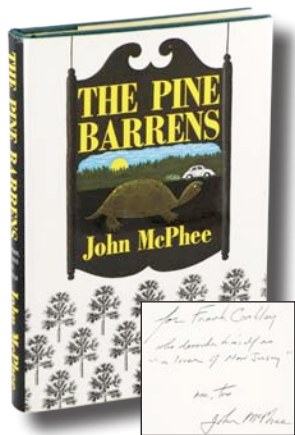


101. **McPHEE, John.** *A Sense of Where You Are.* NY: FSG (1965). The first book by this Pulitzer Prize-winning author, a profile of former New Jersey Senator Bill Bradley done at the time when Bradley was a Princeton basketball player and Rhodes scholar. A portion of this book first appeared as a “Profile” in *The New Yorker*, where McPhee’s prose in the 1960s and 1970s helped elevate nonfiction writing to the realm of literary art. Inscribed by the author. Recipient’s name in pencil on the front flyleaf. Light foxing to edge of text block; a very near fine copy in a very good, price-clipped dust jacket with some minor foxing and a small edge chip, but far less fading to the spine than is usually encountered. \$1000

102. **McPHEE, John.** **Printer’s Sample Pages for *A Roomful of Hovings.*** (n.p.): (FSG)(n.d.)(1968). Printer’s sample pages. One 10 3/4" x 8" sheet, printed on both sides to make four pages, with the text of pp. 99-101 on three of them and the detailed specifications on type and setup on the fourth. Fine. Uncommon production materials for an early McPhee book from the 1960s. \$100

103. **McPHEE, John.** *The Pine Barrens.* NY: FSG (1968). His fourth book, and a classic of this kind of reporting: McPhee covers history, natural history, and biography, and in so doing reveals in depth a previously all-but-hidden corner of the world, a wilderness in the heart of the eastern Boston-Richmond megalopolis that occupies one-quarter of the state of New Jersey and is as large as Grand Canyon National Park. Inscribed by the author: “For \_\_\_\_ \_\_\_\_, who describes himself as ‘a lover of New Jersey.’ Me, too. John McPhee.” Fine in a very near fine, price-clipped dust jacket with a hint of shelf wear. McPhee was born in Princeton and has called New Jersey home for most of his life. A nice inscription. \$450

104. **McPHEE, John.** *Basin and Range* and **Autograph Letter Signed.** NY: FSG (1981). *Basin and Range* was the first of his books on geology, which eventually led to his winning the 1999 Pulitzer Prize for nonfiction for his compilation *Annals of the Former World*, which included the text of this book. This copy belonged to Joe La Rocca, author of the 2003 book *Alaska Agonistes: How Big Oil Bought Alaska*, and has his name and is dated 1982 in Juneau, Alaska. Laid in is a 1995 autograph letter signed from McPhee to La Rocca, in part: “Dear Joe/ Good to hear from you and to learn of the book as well. I wish I could say yes but the pressure of uncompleted work just does not allow me to add anything. (Teaching takes a wad of time out of

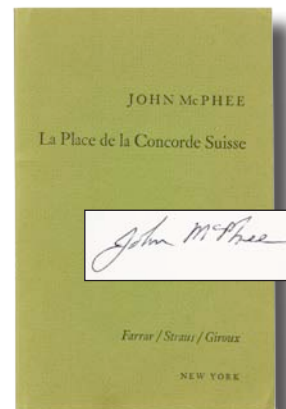


the year.) Except for the fact that twenty years have passed, not much is different with me. I was just beginning as a writing teacher then, now I’m graybearded. I’m still doing my pieces, but they take longer...” More than 100 words, on Princeton University stationery. Folded, with slight edge crease and one tiny nick; near fine. The book is near fine in a very good, spine faded dust jacket. The twenty year prior time period McPhee refers to approximately corresponds to the 1977 publication of his own book on Alaska, *Coming Into the Country.* \$175

105. **McPHEE, John.** **Autograph Letter Signed.** January, 1983. Two paragraphs, approximately 75 words, on Princeton University stationery, in which McPhee, after cautioning the recipient about mail-order writing schools, offers his own alternative, in part: “The best school of writing is writing. Writing teaches you. Writing begets writing...” Signed by the author. Folded for mailing, else fine. Written the year *In Suspect Terrain* was published, the companion to *Basin and Range.* \$250

106. **McPHEE, John.** *La Place de la Concorde Suisse.* NY: FSG (1984). The uncorrected proof copy of this book that began as a study of the Swiss Army knife and ended up being a study of the Swiss Army; as usual, a fascinating exploration by McPhee of what might otherwise be considered a mundane or boring subject. McPhee’s books, by delving so thoroughly into their subjects and the people involved with them, end up seeming like windows into a world where nothing is commonplace or uninteresting, except perhaps our own ignorance of the wonders all around us at all times. Signed by the author. Fine in wrappers. \$200

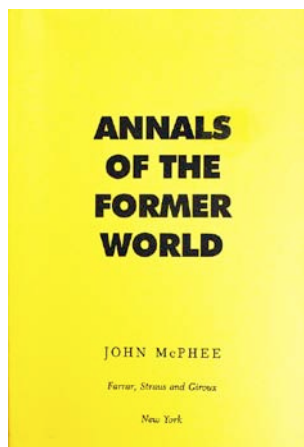
107. **McPHEE, John.** *Outcroppings.* Salt Lake: Peregrine/Gibbs Smith (1988). Photographs of the West and Southwest by Tom Till, one of the premier nature photographers working in the U.S. today, accompanied by selections of McPhee’s writings. A notable collaboration: McPhee’s writings on nature in the late 1960s and early 1970s—including *The Pine Barrens*, *Encounters with the Archdruid*, and others—helped instigate a flood of important books on ecology, natural history, and the environment. This was an early publication for Till, who has since set a standard in nature photography against which others’ work is measured, and other photographers measure themselves. Like Eliot Porter before him, Till has effectively conveyed the idea that Nature itself is a “work of art,” and helped turn that



radical idea into a truism. With a five page introduction by McPhee for this volume, explaining why he writes about the West. Signed by McPhee and Till. Quarto. Fine in a fine dust jacket with both printed prices intact (the book was to sell for \$29.95 in 1988; \$34.95 thereafter). \$250

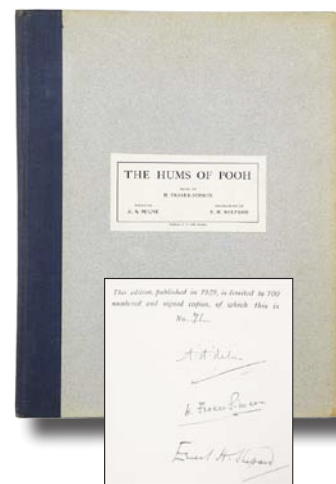
108. **McPHEE, John.** *Irons in the Fire*. NY: FSG (1997). A collection of pieces from *The New Yorker*, the title piece of which derives from McPhee spending time with the Nevada Brand Inspector. Inscribed by McPhee at Christmas 2001, using both his name and his personal “brand” as signature, with the direction for the recipient to refer to both the front binding and the copyright page. The front binding has the printed brand; the copyright page credits Ellie Wyeth Fox for creating the brand for McPhee: its title is “Lazy J Over Running M Combined.” Fine in a fine dust jacket. \$150

109. **McPHEE, John.** *Annals of the Former World*. NY: FSG (1998). The uncorrected proof copy of this massive volume, a geological history of North America, which won the Pulitzer Prize for nonfiction in 1999. A 20+ year project, it comprises four books published during those years—*Basin and Range*, *In Suspect Terrain*, *Rising From the Plains* and *Assembling California*—plus a new piece entitled *Crossing the Craton*. In addition, McPhee wrote “A Narrative Table of Contents” for this volume, in which he explained the project. McPhee has long been considered one of our finest writers of narrative nonfiction on any subject, but geology has come to be his signature theme, and this collection is clearly his *magnum opus*, the longest sustained exploration of any subject that he has undertaken, and probably the longest sustained writing on geology, earth’s history and geological time ever attempted for a lay audience. Even with the lucidity of McPhee’s prose, it is a difficult subject to wrap the mind around because of the enormous spans of time involved, but occasionally in McPhee’s hands the history and evolution of the earth takes on the some of the character of a symphony—constantly changing but with underlying and ongoing themes and characteristics, and an extraordinary harmoniousness. A remarkable accomplishment, which vindicates the notion—put forth by McPhee and other “New Journalists” in the 1960s—that nonfiction could be elevated to the stature of Literature, with elegant form and structure, and soaring and transcendent meaning. Near fine in wrappers. \$200



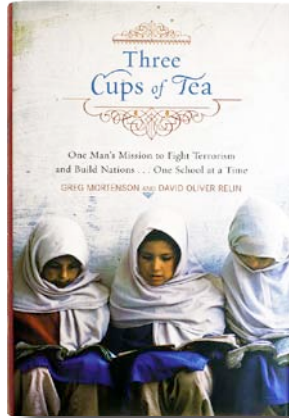
110. **McPHERSON, James Alan.** *Hue and Cry*. London: Macmillan (1969). The first British edition of this African-American author’s first book, a collection of stories that defied the mold of late 1960s black writing by refusing to yield to the easy temptation to substitute political diatribe for literary 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. Fine in a very near fine, mildly dusty, price-clipped dust jacket The U.K. edition of this collection is scarce. \$200

111. **MILLER, Henry.** *Black Spring*. Paris: Obelisk Press (1936). Miller’s second regularly published book, one of 1000 copies printed by the Obelisk Press, which had published *Tropic of Cancer*. This title consists of ten autobiographical stories and, again like *Tropic of Cancer*, its publication was suppressed in the U.S. for many years after its original publication in France. A hint of spine creasing, with trace rubbing to the spine folds; a very near fine copy in self-wrappers and quite uncommon thus: the Obelisk Press publications were produced using a soft, pulpy paper that wears easily. This is a remarkably nice copy. In custom clamshell case. \$1250

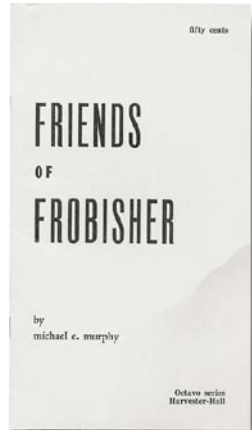


112. **MILNE, A.A.** *The Hums of Pooh*. London: Methuen & Co., (1929). Words by A.A. Milne (and Pooh); drawings by E.H. Shepard; music by H. Fraser-Simson; additional lyric by Eeyore. This is the limited edition, one of 100 numbered copies signed by Milne, Shepard and Fraser-Simson. An extremely scarce, early Winnie-the-Pooh limited edition, tied for the smallest limitation of any of the Pooh books (along with the rare *When We Were Very Young* limited). Auction records show only one copy of this title appearing at auction in the past 30 years, in 1987. Some offsetting to endpages; light wear to corners and a bit of fore-edge sunning. Near fine in boards and cloth spine, with paper label and without jacket: the unsigned trade edition had a jacket; there is no indication that was true for the limited. A Milne/Pooh “stopper.” \$4500

113. **MORRISON, Jim.** *The Lords and the New Creatures*. NY: Simon & Schuster (1970). Morrison’s only full-size book of poetry published during his lifetime, printing the contents of two privately printed limited editions he issued in very small quantities. Two tiny bumps to top board edge; else fine in a near fine dust jacket with slight edge wear. An attractive copy of this collection by the rock star. \$250



114. **MORTENSON, Greg and RELIN, David Oliver.** *Three Cups of Tea.* (NY): (Viking)(2006). The first edition of this account of a young Westerner who, in response to kindnesses bestowed on him when he was lost in Pakistan after an unsuccessful ascent of K2, vowed to return to that village and build a school—a project that led to his founding the Central Asia Institute and to an ongoing effort that has resulted to date in the building of, reportedly, more than 140 schools (mostly for girls) in impoverished regions of Pakistan and Afghanistan, and to Mortenson’s repeatedly being nominated for the Nobel Peace Prize. The hardcover edition had a subtitle that the author did not want and that was changed, at his insistence, on later editions. The book became a bestseller in paperback and was on *The New York Times Book Review* bestseller list for more than four years. It was also adapted to a version for young adults and one for children. A moving account of one man’s commitment to changing the world for the better, and a remarkable story of a book that began in obscurity and became first a cultural touchstone—required reading for U.S. (and other) military leaders, as well as inspiring reading for millions of others, over four million copies having been sold, in more than 40 countries—and, then, a cultural cliché, when it was revealed first by author Jon Krakauer and later *60 Minutes* that Mortenson and Relin had taken liberties with the telling of the story, and in Mortenson’s case, possible liberties with his financial relationship to the Central Asia Institute. Scarce in the first printing. Two tiny corner taps, else fine in a fine dust jacket. \$750



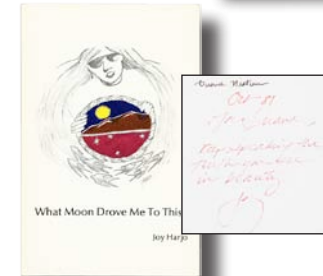
115. **MURPHY, Michael E.** *Friends of Frobisher.* Chicago: Harvester-Hall, 1964. The earliest publication we have seen by Murphy, author of *Golf in the Kingdom*, among a number of other books, both fiction and nonfiction. Murphy was one of the co-founders of Esalen Institute and a key figure in the human potential movement that grew from it. One of 500 copies. Fine in stapled wrappers. \$125

116. **(Native American).** **ERDRICH, Louise.** *The Painted Drum.* (NY): HarperCollins (2005). The publisher’s limited edition, one of an unspecified number of copies signed by Erdrich on a tipped in colophon. Fine in a fine dust jacket. \$35

117. **(Native American).** **GLANCY, Diane.** *Drystalks of the Moon.* (Tulsa): (Hadassah Press)(1981). An early book by this author of Cherokee descent, a collection of poetry and prose fragments. Published by a small press that apparently



was her own: the address for Hadassah Press is the same as that of MyrtleWood Press. In addition, the title *What Do People Do West of the Mississippi?* is listed as another title by Hadassah Press, although it wasn’t published until the following year, by MyrtleWood Press. Gift inscription, but one worth quoting: “This book opened a new door in perception of life and values along with the experimental forms of verse...” Edge tear lower spine, front cover creased and with a small abrasion, staining to rear cover and edges of text block; inner text beautifully intact, but still only good in wrappers. Glancy’s early bibliography is unclear, but this is a very early title and a scarce one: this is the only the second copy we’ve seen. \$300



118. **(Native American).** **GLANCY, Diane.** *What Do People Do West of the Mississippi?* (Tulsa): (MyrtleWood Press)(1982). An early volume of poetry—published by her own small press, the MyrtleWood Press. Inscribed by the author: “To \_\_\_\_\_ with admiration/ Diane.” Glancy lived in Tulsa, Oklahoma, before applying to the Iowa Writers Workshop, where she earned her M.F.A. in 1988. She has won numerous awards for her writing and has produced a large and wide-ranging body of work, from poetry and fiction to essays. She teaches Native American literature and creative writing at Macalester College in Minnesota. Three very small spots (one each to rear cover, inside front cover, flyleaf). Very near fine in wrappers. Scarce. \$600

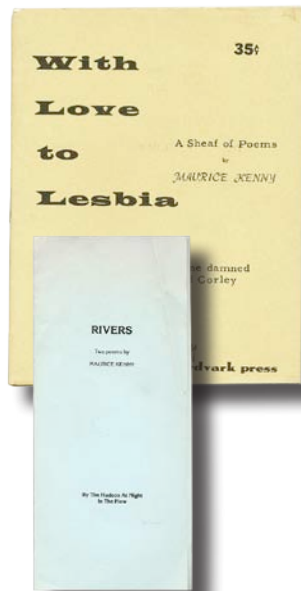


119. **(Native American).** **HARJO, Joy.** *What Moon Drove Me to This?* NY: I. Reed Books (1979). Her scarce second book, a collection of poems. Inscribed by the author to another Native American writer: “...Keep speaking the truths you see in beauty,” and signed “Joy.” Fine in wrappers, with a cover illustration by Harjo. With the recipient’s signature above the inscription. An excellent association copy between two important Native American authors. \$750



120. **(Native American).** **HARJO, Joy.** *She Had Some Horses.* NY/Chicago: Thunder’s Mouth Press (1983). The very uncommon hardcover issue of the third book by this Creek author. Signed by the author on the title page, with a typed postcard signed to Clark Kimball of the Rydal Press laid in. Fine in a near fine, price-clipped dust jacket. Although the softcover issue of this title has had many printings, the hardcover had only one very small printing, in 1983. \$600

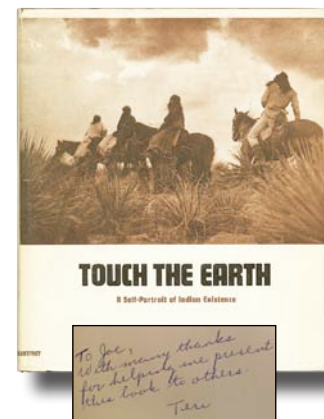




121. (Native American). **KENNY, Maurice.** *With Love to Lesbia and Rivers*. NY: Aardvark Press (1958). A very early “sheaf of poems” by this Mohawk poet, apparently his third collection. Droplet on first page and a thin strip of faint staining to the edges of the rear cover; very near fine in stapled wrappers. *Together with* a copy of *Rivers* [NY: Strawberry Press, 1979], a pamphlet printing two poems: one from *With Love to Lesbia*: “By the Hudson at Night,” which appears here with varying capitalization, and “In the Flow,” which was apparently not collected until it appeared in *Carving Hawk* in 2002. One blue sheet folded once. Corner crease; near fine. Kenny studied with Louise Bogan at NYU and is an important poet for his connection to both the New York City poetry scene of the 1950s and ‘60s, including the gay poetry scene, and his status as a Native American poet during the renaissance in Native American literature that got underway in the 1960s and ‘70s. For both pieces: \$850

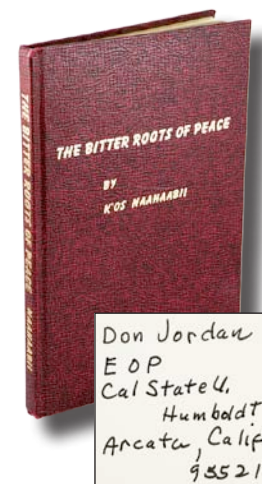
122. (Native American). **LEAST HEAT-MOON, William and BOYER, Winston Swift.** *Rediscover American Roads*. (Boston): Bulfinch/Little Brown (1989)[1992]. Photographs by Boyer, with an introduction by Least Heat-Moon. This is a first edition of the 1989 book *American Roads*, which was apparently re-jacketed in 1992 as *Rediscover American Roads*, to coincide with the quincentennial of Columbus’ arrival and as such offered as a giveaway volume by the Chrysler Corporation (“Compliments of Chrysler Corporation” printed on the front panel of the jacket). This copy is signed “Heat Moon.” Fine in a very near fine dust jacket with a lamination crease on the rear panel. Beautiful photographs, and an unusual, interesting issue of the book. \$100

123. (Native American). **LITTLEHEART, Oleta.** *The Lure of the Indian Country and A Romance of Its Great Resort*. Sulphur: Abbott, 1908 [1909]. A collection of tales that appears to be an autobiographical novel written by a Chickasaw woman, but is, according to Marable and Boylan’s *A Handbook of Oklahoma Writers* [Norman: University of Oklahoma Press, 1939], authored by Aaron Abbott. This copy is inscribed by the author in the year of publication: “Presented to/ Miss Addie G. Clifton/ by her Chickasaw cousin,/ Oleta Littleheart/ Sulphur, Ok.,/ June 17, 1909.” Rear cover missing with a substitute cover attached by tape; front cover chipped and literally stitched back together (apparently using a sewing machine);

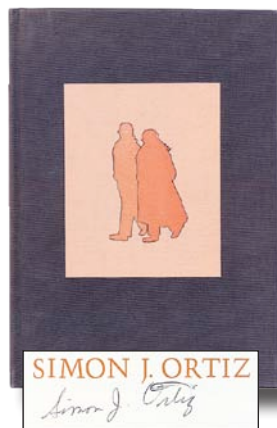


spine wrapper chipped at both extremities; scattered foxing to text; only a fair copy of the issue in the lighter beige-tan wrappers, but the only signed copy we’ve seen, and one that raises the question as to whether Aaron Abbott, who is listed as the publisher of this volume, was in fact also the writer, or a ghost writer, and whether a person named Oleta Littleheart actually existed and actually wrote these tales or some portion of them. \$850

124. (Native American). **McLUHAN, T.C.** *Touch the Earth*. NY: Outerbridge and Dienstfrey (1971). The first American edition, published simultaneously with the Canadian edition (and preceding the Promontory Press edition which is commonly mistaken for a first). A “self-portrait of Indian existence,” using quotes from numerous historical Indian figures to illuminate the abiding values of a Native American perspective on life and, in particular, the natural world. The author is the daughter of the late Marshall McLuhan (of “The medium is the message” fame). This was her first book, and it was popular throughout the early Seventies and became a contemporary classic and a bestseller, going into numerous printings and editions. Inscribed by the author in the year of publication: “To Joe, with many thanks for helping me present this book to others. Teri.” Slight corner taps; very near fine in a very good, price-clipped dust jacket with a closed tear at the upper front spine fold. \$350

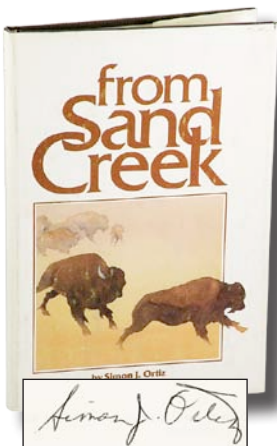


125. (Native American). **NAAHAABII, K'os. (JORDAN, Don).** *The Bitter Roots of Peace*. Roseville: Blue Oak Press, 1972. An expanded edition of the first book by this poet of Chippewa-Iroquois and Choctaw-Cherokee descent, which was first published in 1970, also by Blue Oak Press. The poems were written after the author had a near-death experience when his automobile plunged off a thousand-foot cliff and his back was broken. A Korean War veteran who had only a seventh grade education to that point, Jordan’s revelation resulted in his going back to school, earning a degree and eventually becoming a faculty member at a small college. Printed on multi-colored paper, this is a fine, hardbound copy in red and black faux leather with gilt titling and without dust jacket, as issued. Possibly the author’s copy, as his name and address are written on a rear blank, and the edition was apparently issued only in wrappers. Blue Oak Press was started and run by the poet and teacher Bill Hotchkiss, a longtime friend of William Everson, whom he also published, and an advocate of American Indian writing, among other things. \$750



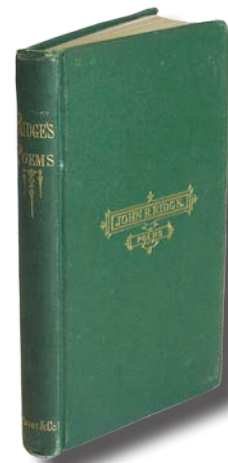
126. (Native American). NIATUM, Duane as McGINNIS, Duane. *After the Death of an Elder Klallam*. Phoenix: Baleen (1970). His first book, a collection of poems, and the only one of his books to be published under his given name, McGinnis. Niatum edited two of the most important anthologies of Native American poetry, and he has published numerous books in the years since this one. This copy is inscribed by the author to a professor in May, 1970 and signed as “Duane McGinnis.” Fading to spine and a light corner bump; near fine in wrappers. There was also a small hardcover issue. Illustrations by Navajo artist Mary Morez. Scarce, especially with a contemporary inscription. \$350

127. (Native American). ORTIZ, Simon J. *A Good Journey*. Berkeley: Turtle Island, 1977. Poems, with artwork by Native American artist Aaron Yava. This is the scarce hardcover issue, one of 100; although not called for, this copy is signed by the author. Fine, without dust jacket, as issued. An attractive edition, designed by Graham Mackintosh and printed by Mackintosh and Noel Young, who were largely responsible for the books of Black Sparrow Press and Capra Press. Uncommon. \$550



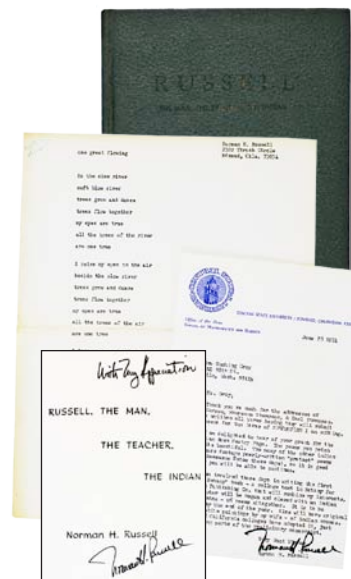
128. (Native American). ORTIZ, Simon J. *From Sand Creek*. Oak Park: Thunder's Mouth Press (1981). The scarce hardcover issue of this powerful collection of poems, which many consider his best book to date and which one prominent poet and critic was quoted as saying should have won the Pulitzer Prize if the judges had had any courage. The title alludes to an infamous massacre of unarmed Cheyenne and Arapaho men, women and children in 1864, and the poems address moral, spiritual, and political issues—in particular, the process of victimization and the possibility of finding some kind of redemption—with urgency, clarity and poetic grace. Signed by the author. Fine in a mildly rubbed, near fine dust jacket. \$450

129. (Native American). PLYMELL, Charles. *Was Poe Afraid?* (Arlington): Bogg Publications, 1989. Poetry by this poet/collagist who was associated with the San Francisco Beat poetry scene and the hippie counterculture that emerged from it in the 1960s. Plymell was the publisher of the first issue of *Zap!* comix, the underground comic that introduced R. Crumb and S. Clay Wilson to the counterculture, and according to Allen Ginsberg he was the inspiration for the



“Wichita Vortex Sutra.” An autobiographical piece Plymell wrote indicated that his great grandmother walked the Trail of Tears, and his grandmother moved on to the Cherokee Strip. This is the limited edition, one of 10 numbered copies created by means of a stamp on the title page. This is Copy Number 1. Signed by the author. Fine in stapled wrappers. Scarce. \$250

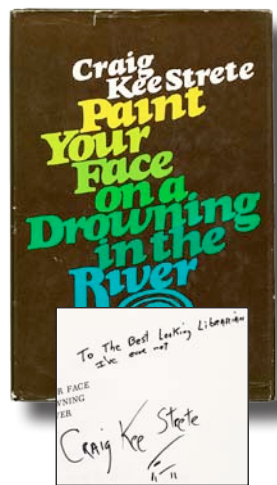
130. (Native American). RIDGE, John Rollin. *Poems*. San Francisco: Henry Payot, 1868. Posthumous collection of poems by Ridge (“Yellow Bird”), an important Cherokee author who wrote the first novel by an American Indian writer, *The Life and Adventures of Joaquin Murieta* (San Francisco, 1854, two copies known). Ridge’s father was assassinated in 1839 for having signed the Cherokee removal treaty, and Ridge himself remained at the center of the controversy over that treaty, which divided the Cherokee nation. In 1849, after killing another Cherokee, Ridge fled to Missouri and then to California, where he lived until he died in 1867, a year before this book was published. During that time, he wrote for newspapers and magazines and wrote these poems, collected after his death. This copy is in original cloth, stamped in gilt, with a photographic frontispiece with tissue guard, a portrait of the author, and quite an early example of photography in a published volume, as well as being an early California imprint. Small owner’s gift inscription in pencil dated 1868 on the front endpaper; foxing on the page with the tipped in photographic frontispiece; the photo itself is slightly faded. Still, near fine, and by a considerable margin the nicest copy we have seen of this important title. \$1500



131. (Native American). RUSSELL, Norman H. *Russell, the Man, the Teacher, the Indian*. Bigfork: Northwoods Press (1974). The collector’s edition of this early book of poetry by a writer of Cherokee heritage. One of 100 numbered copies signed and numbered by the author on the title page. Colophon previously tipped to front flyleaf (here detached and laid in) bears the recipient’s name, Maxine Cushing Gray, who is listed at the rear of the book as one of the patrons who made the publication possible. Together with a typed letter signed from Russell to Gray, who published the *Northwest Indian News* Poetry Page. Also included is the typescript of Russell’s poem “One Great Flowing,” apparently submitted to *Northwest Indian News* in June, 1975. A scarce edition; we have never seen this limited issue before. Glue residue on flyleaf from colophon; loss of gilt to title; near fine, without dust jacket, apparently as issued. \$475



132. (Native American). SEALS, David. *The Powwow Highway*. (Denver): (Sky Books)(1983). A contemporary American Indian “road novel,” written by a former member of AIM, the American Indian Movement, and the basis for the ground-breaking and award-winning film. Poet-artist John Trudell, another former AIM member, has a role in the film and Wes Studi and Graham Greene, both now successful and well-known American Indian actors, had small roles in it; for Studi it was his film debut. After the success of the film, the title was brought out by a mainstream publisher more than a decade later; this, the true first edition, is virtually unobtainable. Moderate general creasing, rubbing and light staining to covers: a read, very good copy in wrappers. With an anti-blurb by Kurt Vonnegut: “I’ve never...read this book. I don’t...know this writer. You...can’t use my name.” Seals wrote a comic sequel to the novel, *Sweet Medicine*, in which the characters complain about how they were portrayed in the film, and opt not to see it when they have the chance. \$500

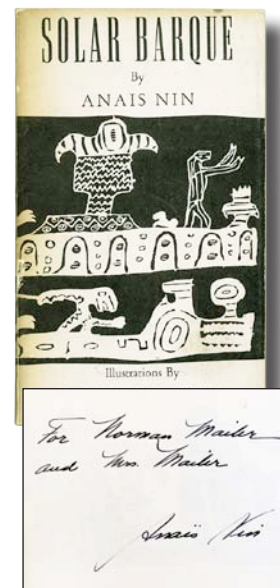


133. (Native American). STRETE, Craig Kee. *Paint Your Face on a Drowning in the River*. NY: Greenwillow (1978). His second book published in this country, a story for young adults about a group of young Native Americans, one of whom is drafted to Vietnam. This book was adapted as a play and performed by a touring Native American theater troupe. Inscribed by the author: “To the best looking librarian I’ve ever met/ Craig Kee Strete.” A series of tiny indentations on rear board; near fine in a very good dust jacket with the same tiny dents on the rear panel and with a few modest edge tears. Scarce signed. \$125

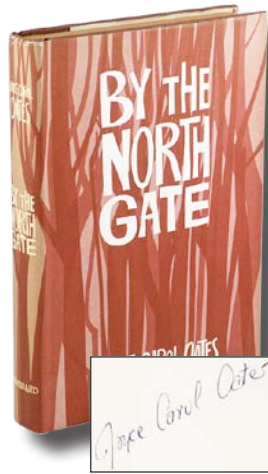
134. (Native American). STRETE, Craig. Typed Letter Signed, with *If All Else Fails...* Garden City: Doubleday, 1980. A full-page letter from Strete to another writer, in part transmitting a copy of his book *If All Else Fails* (included here). In the letter, Strete laments the science fiction classification the book received, touches on recent kidney troubles that landed him in the hospital, recommends his recipient connect with Jamake Highwater, and expresses displeasure with Doubleday and their offer for *Death in the Spirit House* (although Doubleday did eventually publish that novel). The bulk of the letter, however, concerns Strete’s attempt to enlist the recipient in (while simultaneously warning him about) a suggested trip north for a vision quest “guided by a shaman who is left sided as I am. I know for

certain though that I myself could take you to a place where you could see Saquatch and a few other things you have not seen, not even in dreams. It would be dangerous for us both. I was up there this summer and saw the one who has no name... I hate going up there. It takes me years to get over the nightmares. There are things in this world that are truly evil.” Strete says that he has been working for seven years on a book about his experiences with shamans that he hopes will be published after he’s dead. The letter is on personal stationery, signed by Strete, and is folded in half to fit into the book; near fine. The book, *If All Else Fails...*, is fine in a near fine dust jacket with a lower edge tear at the front flap fold. Introduction by Jorge Luis Borges, who calls the book “a collection of small nightmares of great consequence.” \$750

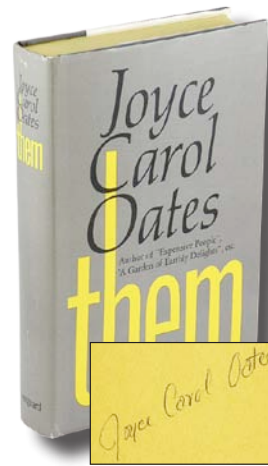
135. (Native American Periodical). *Innerspace*. NY: Underground Press Syndicate [c. 1967]. The American Indian Issue of this “Magazine of the Psychedelic Community.” A large part of the magazine is devoted to an interview with Bob Burnette of the Rosebud Sioux Tribal Council, and the potential connections between American Indians and the “psychedelic community.” Chief Lame Deer attended the interview, but his “songs and soft chortlings are not translatable in so limited a medium as a magazine.” Light dampstaining to top margin; very good in stapled wrappers. An interesting look at an unusual, optimistic moment in cultural and race relations in America. \$75



136. NIN, Anais. *Solar Barque*. (n.p.): Edwards Brothers, 1958. *Solar Barque* (being the original name of *Seduction of the Minotaur*) is the fifth volume in a sequence of novels published by Nin over 10 years, which were gathered together into one volume the following year and published as *Cities of the Interior* by Alan Swallow, her first regular American publisher. Nin had been writing since the 1930s, when she was in Paris with Henry and June Miller, among others, but she was a little-known literary figure until the 1960s. The nascent women’s movement turned her into a retrospective feminist icon—free-spirited and sexually liberated—as well as a writer with a distinctly feminine perspective. This copy is inscribed by Nin, “For Norman Mailer and Mrs. Mailer and is signed in full.” Slight spine lean and spine sunned, with a bit of rubbing to the fold; near fine in wrappers, in a custom folding chemise and slipcase. A nice association: Mailer was already a literary lion by the late ‘50s, but he was still young enough and enough of a rebel to be associated with the underground



Joyce Carol Oates



Joyce Carol Oates

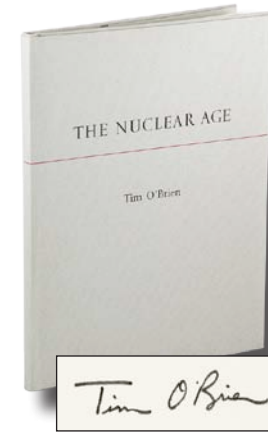
and fringe writers, and to help give credibility to them, as he did a number of times during those years—helping bring into print for the first time in America works by Henry Miller, William Burroughs, and D.H. Lawrence (the subject of Nin’s first book) that had previously been banned. \$500

137. **NIN, Anais.** *The Diary of Anais Nin, Vol. V: 1947-1955.* NY: HBJ (1974). Inscribed by the author to the lover of her editor at that time: “For Johan, most ‘sympatico,’ and having shared the pains of uprooting/ warmest friendship/ Anais.” Fine in a near fine dust jacket with a slight crease to the front flap and a tiny nick to the spine crown. A nice personal inscription. \$200

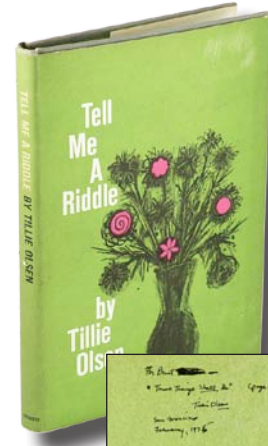
138. **OATES, Joyce Carol.** *By the North Gate.* NY: Vanguard (1963). Her first book, a collection of stories. Oates is one of the preeminent American writers of the last 50 years—winner of the National Book Award, three time finalist for the Pulitzer Prize, and one who has been rumored to be on the Nobel Prize “shortlist” for most of the last two decades. A prolific writer, she has written over fifty novels and dozens of volumes of short stories, poetry, and essays. This is a fine copy in a fine dust jacket with just the barest of wear at the spine crown, but none of the fading to the spine that is typical of this title. Signed by the author on the half title page. A beautiful copy of an important first book, uncommon in this condition, especially signed. \$950

139. **OATES, Joyce Carol.** *them.* NY: Vanguard (1969). Her fourth book and breakthrough novel, published in a small print run at a time when the publisher had seemingly given up on the author as a commercially successful proposition. Signed by the author on the front flyleaf. Fine in a fine dust jacket with just a touch of rubbing. As nice a copy of this National Book Award-winning novel as we have seen. \$575

140. **O'BRIEN, Tim.** *If I Die in a Combat Zone.* (NY): Delacorte (1973). His first book, a highly praised memoir of the Vietnam war in which O'Brien uses some of the techniques of fiction to convey the experience of Vietnam from the grunt's perspective with immediacy and power. In later years an edition of *Combat Zone* carried a blurb (excerpted from *Esquire*) by Geoffrey Wolff, to whom this



Tim O'Brien



Tell Me a Riddle by Tillie Olsen

copy belonged. With Priscilla Wolff's ownership signature, and Geoffrey Wolff's marginal markings and perhaps a dozen comments. Foxing to spine cloth and edges of text block; near fine, lacking the dust jacket. \$600

141. **O'BRIEN, Tim.** *Going After Cacciato.* (NY): Delacorte (1978). His third book, a magical realist novel about an American soldier in Vietnam who decides to walk away from the war and go to Paris overland. Winner of the National Book Award. With marginal notes by Geoffrey Wolff, to whom this copy belonged. Many of the notes indicate where passages remind Wolff of other books, authors or characters, e.g. “Combat Zone,” “Yossarian,” and, once, “Toni Morrison.” Wolff has also listed (p. 32), grades on the book based on its review by other authors and in other periodicals. Mottled cloth; very good in a very good, lightly edgeworn dust jacket. \$350

142. **O'BRIEN, Tim.** *The Nuclear Age.* Portland: Press-22 (1981). One of 26 lettered copies, the entire hardcover edition, signed by the author. An excerpt from O'Brien's work-in-progress at the time, printing the poem “The Balance of Power,” which appears, much changed, in Chapter 4 of the finished novel. Fine in a fine dust jacket. \$575

143. -. Same title, the wrapped edition. One of 125 numbered copies signed by the author. Additionally inscribed by O'Brien, “Peace on Earth,” in 1994. Fine in saddle-stitched self-wrappers. \$200

144. **OLSEN, Tillie.** *Tell Me a Riddle.* Philadelphia: Lippincott, 1961. Her first book, a highly praised collection of stories that later came to be one of the key works in the renaissance of women's writing that accompanied the feminist movement in the late 1960s and 1970s. This is the scarce hardcover issue, reportedly done in an edition of about 300 copies. Inscribed by the author to noted bookseller Burt Britton: “For Burt - ‘These Things Shall Be’ (page 150)/ Tillie Olsen/ San Francisco/ February, 1976.” Olsen has crossed out the last name in the inscription, which is on the front pastedown, but has written Britton's full name under the front flap. She has also signed the title page and added “Fourteen years after - no, fifteen.” Spine cloth slightly sunned and a small push to crown; near fine in a near fine dust jacket with mild rubbing and sunning to spine. The date, likely of intended

publication, erased from front cover, with an earlier date written on the front flap, in unknown hand. Books inscribed by Olsen—whose handwriting is so tiny as to be almost unreadable—are uncommon. At least two of the four stories in this collection were later made into films. In custom clamshell case. \$1250

145. **PALEY, Grace.** *Enormous Changes at the Last Minute.* NY: FSG (1973). The second collection of stories by one of the most highly acclaimed contemporary masters of the short story. Nominated for the National Book Award. Inscribed by the author to a well-known magazine columnist. Small nick upper board edge; else fine in a near fine, mildly rubbed, mildly spine-faded dust jacket with a tiny edge tear corresponding to the board nick. \$75

146. **PIRSIG, Robert M.** *Zen and the Art of Motorcycle Maintenance.* NY: Morrow, 1974. Pirsig's first book, an acclaimed and bestselling inquiry into values and examination of Quality, and a title that is difficult to find in nice condition owing to its "perfectbound" construction, small first printing (its bestsellerdom took both the author and the publisher completely by surprise), and the fact that most copies that turn up are well-read. This copy belonged to the writer Geoffrey Wolff and bears his comments and marginal markings throughout. Cocked, with sag to text block, as is frequently the case with this book; some mottling to cloth and foxing to top edge; very good in a near fine dust jacket. \$150

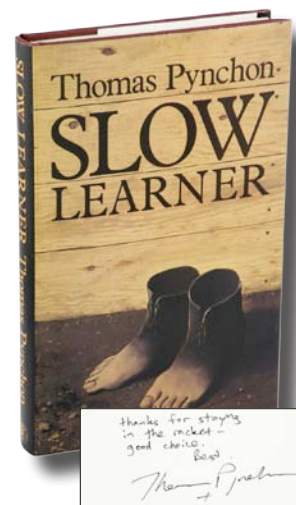
147. **PLATH, Sylvia.** *Portrait.* A 19" x 25" portrait by Plath of her high school classmate and friend Arden Tapley, executed in pastels. Undated, but probably from 1950, the year both of them graduated from Wellesley High School. Arden is wearing her hair in the same style as her graduation photograph and may be wearing the same shirt. Plath's mastery of the craft of portraiture is limited: her anatomy is far from perfect, but her intent to capture the essence of her subject is boldly realized not only in the outer depiction of her hairstyle and nondescript clothing, but more importantly in the intensity of the gaze captured by the artist. The portrait would be remarkable if it contained only her eyes, which look askance with a combination of intensity and vulnerability that seems to perfectly embody the artist herself, perhaps as much as her friend. Arden Tapley's daughter recalled that her mother often spoke of her high school friendship with Sylvia, and that both were rather "shy, sensitive

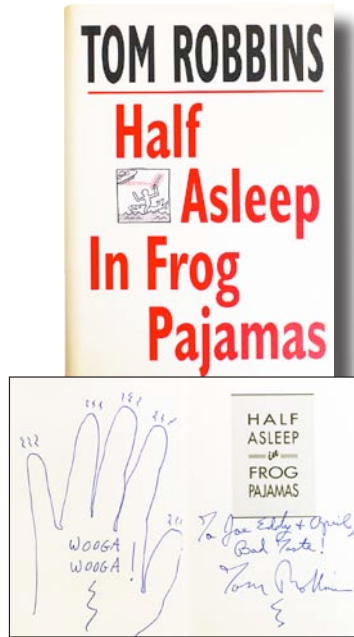


girls who naturally gravitated toward each other." She said that when she first saw the image she immediately recognized it as her mother, and in that sense Plath did capture an essence of her young friend. We have never seen such an artwork by Plath offered on the market; her sketch of Ted Hughes that was done seven years later and recently sold for \$49,000 was a considerably less "finished" work, albeit one that showed a more mature command of style and representation. All of Plath's significant works have long been institutionalized. Once creased near the lower edge, apparently to display the image without showing the hands; small red stamp lower left corner; else fine. Matted and framed to 23-1/4" x 30". A powerful image of a close friend by the noted writer while she was still a high school student. \$30,000

148. **PODHORETZ, Norman.** *Making It.* NY: Random House (1967). The second book by the noted conservative commentator. This copy belonged to the writer Geoffrey Wolff and bears his underlinings and marginal comments throughout, as well as two full pages of notes on the front endpapers. Presumably Wolff reviewed the book; he has reviewed more than 400 books over the years, and typically marks the book as he reads it, in preparation for writing. We don't know where this review appeared, however. Cloth mottled; near fine in a near fine dust jacket with fading to the title lettering on the spine. \$100

149. **PYNCHON, Thomas.** *Slow Learner.* London: Cape (1985). The first British edition of this collection of Pynchon's early stories, issued in part to preempt the proliferating piracies. This copy is inscribed by the author: "For \_\_\_ - thanks for staying in the racket - good choice. Best, Thomas Pynchon." The recipient was the longtime editor of a literary magazine and also longtime director of a writers' workshop. Once a year he would send a copy of his literary journal to an author, along with a copy of a book he would ask to be signed. He said that it was his way of finding out if his work on the magazine still mattered at all. He didn't really expect Pynchon to respond, but tried anyway, and Pynchon not only signed the book but inscribed it warmly: the "racket" that he refers to is the literary racket and Pynchon—always a supporter of young writers and an advocate for literature—expresses his gratitude. A nice inscription, revealing not only Pynchon's generosity but acknowledging the recipient's longtime "labor of love" and showing Pynchon as a supporter of such literary efforts. Needless to say, Pynchon signatures are extremely



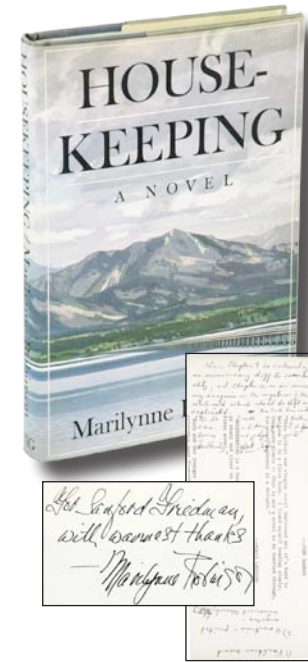


scarce, and revealing inscriptions such as this even more so. Fine in a fine dust jacket. The volume includes a 20-page introduction by Pynchon about these early stories and the writer he was when he wrote them. \$15,000

150. **ROBBINS, Tom.** *Half Asleep in Frog Pajamas*. NY: Bantam (1994). Inscribed by the author: “To \_\_\_ & \_\_\_, Bad Taste! Tom Robbins.” With a tracing by the author of his own left hand with wavy lines rising out of each of his fingertips and the comment, “Wooga Wooga!” Mild spine slant, else fine in a very near fine dust jacket with a hint of edge sunning. One of the most expressive inscriptions we have seen by this writer who is known for his expressive inscriptions, like his extravagant writing. \$175

151. **ROBINSON, Marilynne.** **Publisher’s File.** NY: FSG, 1980. Three letters sent by the publisher to accompany bound galleys of *Housekeeping* (not included here), eloquently pitching the novel (two are form letters; a shorter one is original). Together with a photocopy of Robinson’s 6-page handwritten response to her first fan letter and a photocopy of a 5-page proposal that Robinson made to Farrar Straus Giroux for an as yet unwritten book by a French peasant who had captured her imagination. (Their response, also included in photocopy, suggests they would be happier if Robinson wrote a novel with her friend as a character.) Again, all the material *by* Robinson here is photocopy, but the content shows some of the interchange between Robinson and her publisher, and between her and a fan, from the time her first novel was being readied for publication. All elements near fine or better. \$375

152. **ROBINSON, Marilynne.** *Housekeeping*. NY: FSG (1980). A review copy of her first book and her only novel until *Gilead*, which won the 2005 Pulitzer Prize. *Housekeeping* won the Ernest Hemingway Foundation Award, a Richard and Hinda Rosenthal Award, and was the basis for a well-received movie; it was also named one of the best works of American fiction in a 25-year period in a survey by *The New York Times Book Review*. This copy is inscribed by Robinson to novelist Sanford Friedman: “For Sanford Friedman, with warmest thanks — Marilynne Robinson.” Friedman was one of three judges (with Doris Grumbach and Marguerite Young) who voted to award Robinson the Ernest Hemingway Foundation Award, citing

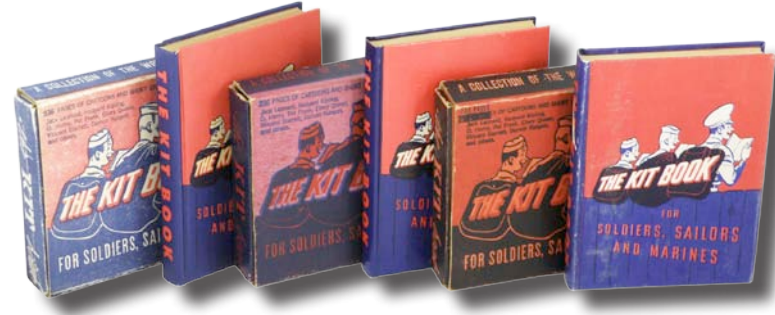
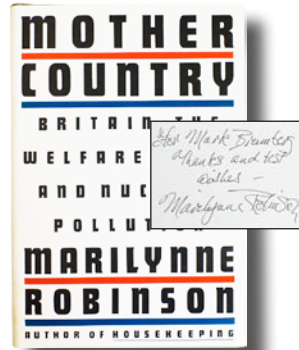


that “*Housekeeping* is a terrible, beautiful, and moving novel about generations of women and children and their eccentric efforts to keep houses, homes, relationships, told with extraordinary skill and uncanny power.” This copy was apparently sent to Friedman (unsigned) as a review copy prior to the Award. Friedman’s notes are written on the laid in press release, and give little indication that Robinson will win: “Alas, Chapter 9 is contrived and an unnecessary doff to conventionality, and Chapter 10 is an unnecessary exegesis of the whole novel which should be left unexplicated. This book has nothing to do with foster care and hearings and foster homes and judges etc. Suddenly plot. Ugh.” Either Friedman *really* liked Chapters 1-8 and 11, or Grumbach and Young swayed the vote. One can be persuaded of the former, as Friedman likely presented this copy of the book to Robinson for inscription after the presentation of the Award, hence her thanks. The book has the typical edge sunning to the boards; near fine in a very near fine dust jacket. With press release (bearing Friedman’s comments) laid in. An interesting and revealing copy of an important first novel. \$2000

153. -. Same title, the first printing of the 25th anniversary edition. NY: FSG (2005). Issued on the 25th anniversary of the publication of the first edition, and the year after Robinson won the Pulitzer Prize for her second novel, *Gilead*. Signed by the author. Fine in a fine dust jacket. The jacket uses the same cover art as the original edition, although it is printed in richer hues. Two of the three original jacket blurbs (by John Hawkes and Walker Percy) remain, but the blurb by Doris Lessing has been replaced by one by Carolyn Banks and one by Anatole Broyard; the flap copy has also been updated. \$250

154. **(ROBINSON, Marilynne).** **FORSYTH, Bill.** *Housekeeping*. (n.p.): (n.p.), 1985. The second draft (June, 1985) of Forsyth’s screenplay of Robinson’s novel. The film, released in late 1987 and starring Christine Lahti, won Forsyth the Best Screenplay Award at the Tokyo International Film Festival. Subtle changes to the ending between this draft and the filmed version. Claspbound in acetate covers, with a tear to the title page and some staining to the back of the final page. A description of the town of Fingerbone is taped to the second page; brief notes on characters’ emotional states in red pen on page 7, in an unknown hand (or hands). A very good, working copy of the script of this well-received film. Scarce. \$500

155. **ROBINSON, Marilynne.** *Mother Country*. NY: FSG (1989). Her second book and first book of nonfiction, about the nuclear industry in Great Britain. Inscribed by the author to the owner of a book store in Northampton, MA, where Robinson was living when she wrote both this book and her first novel, *Housekeeping*. Northampton was also home to the church of the preacher Jonathan Edwards, whose theology Robinson engages in her Pulitzer Prize winning novel *Gilead*. Foxing to foredge; near fine in a fine dust jacket. \$200



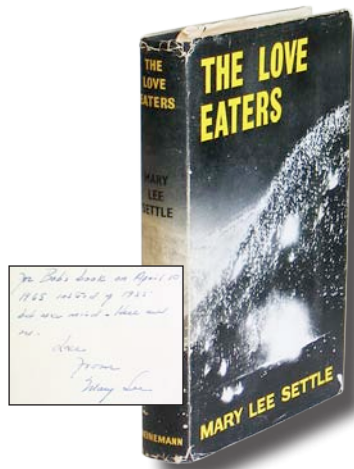
156. **(SALINGER, J.D.).** *Three Copies of The Kit Book for Soldiers, Sailors and Marines*. Chicago: Consolidated Book Publishers (1942 and 1943). Three copies of *The Kit Book*, which contains Salinger’s first book appearance, the story “The Hang of It.” The first copy is the first issue (1942), the state without the head and toe bands. With the first issue mailing box (which is printed in red, black and orange, with 80 cartoons listed rather than the later 96). The book has rubbing to the front cover and abrasions to the spine; a very good copy in a very near fine box, which has been addressed and stamped, although the 3-cent stamp has not been canceled. The original page count has the revised page count stamped over it. The second copy is the second issue book (1943), and is very near fine in a near fine, later issue mailing box, which is red, white and blue, and lists 96 cartoons. The third copy is also the 1943 issue, and is near fine in a red, pink and navy mailing box, with the same text as the red, white and blue issue. This box is near fine, missing a small inner folding tab. An interesting and historically informative group of variant copies: the mailing boxes are quite uncommon in general, and we have never seen one of the red, pink and navy boxes before. For the three: \$3500

157. **SALLIS, James.** *Manuscript and Correspondence Archive*. ca. 1990s. Copies of various pieces of writing by the noted mystery writer (and poet), who is, among many other things, the author of the story, and later the novel, that were the basis for the well-reviewed film *Drive*. The materials here belonged to Sallis’s friend Robert Skinner, of Xavier University Library, himself also the author of a highly praised series of mystery novels. A notable association, made all the more so by the fact that both Sallis and Skinner have written mystery series that feature non-white protagonists—Sallis an African-American, Lew



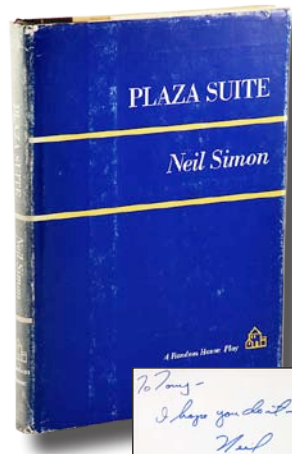
Griffin; and Skinner a Creole, Wesley Farrell, who has been passing for white—and they also each have written books on Chester Himes, the expatriate African-American mystery writer whose novels laid the foundation for mystery series featuring black detectives with his books that featured Harlem cops “Coffin” Ed Johnson and “Gravedigger” Jones. Sallis wrote a biography and Skinner edited a book of interviews and compiled a bibliography. The Sallis archive includes:

- the typescript (printout) of “George Pelecanos,” which was published as the introduction to the 1999 St. Martin’s paperback edition of Pelecanos’ *The Big Blowdown*. With a few minor changes between this version and the published one. 4 pages.
  - the typescript (printout) of “Introduction,” published in the 1994 Avalon paperback edition of Chester Himes’ *A Case of Rape*. 7 pages.
  - the typescript (printout) of “Career Moves.” 4 pages. Six vignettes about looking for work. Published in *Potato Tree*, 2007.
  - the typescript (printout) of “Day’s Heat.” Fiction. 20 pages (plus a blank, numbered 21st page), 4170 words. Published in Sallis’ collection *A City Equal to My Desire*, 2000.
  - the typescript (printout) of “Uncles and Fireflies.” An essay that pays tribute to his uncle; possibly unpublished. 4 pages.
  - the typescripts (printouts) of three poems, one page each: “Dawn in the Country’s Still Heart,” “Our Drive into the Country’s Still Heart,” and “Reading the World.”
  - a typed letter signed to Robert Skinner, dated August 27, 1992. Touches on his own writing and on Skinner’s work on Himes’s unfinished novel *Plan B* (which Sallis calls *Plan A*). With mailing envelope.
  - a holiday invitation, 1993, hand-addressed; a signed birthday card, undated, with envelope; an autograph postcard signed, 1995, from New York; a signed holiday card, undated; a signed holiday card, with added sentiment, 1995, with envelope; a signed holiday card, 1997, with envelope.
  - a flyer announcing the publication party of Sallis’ *Black Hornet*, a Lew Griffin novel; a flyer for a 1995 Sallis reading, which prints his poem “Art of Biography”; an unused promotional postcard featuring the cover art for *Moth*, another Lew Griffin novel; photocopy of a promotional flyer from No Exit Press, with mailing envelope; 3 promotional flyers from 1997; a 1999 printout of Iain Sinclair’s review of Sallis’ *Eye of the Cricket*, again a Lew Griffin novel, from Waterstones website.
  - Approximately 75 pages of printouts of emails from Sallis to Skinner, May 1996 to October 1997 (plus one page from 1999), and one printed email signed, 2000, that Sallis had to mail when it kept being bounced back to him. With envelope.
- All items fine. For all: \$1500



158. **SAYLES, John.** *Thinking in Pictures*. Boston: Houghton Mifflin, 1987. The uncorrected proof copy of this book of nonfiction, about the making of his film *Matewan*. Includes the screenplay for the movie as well—making this the only place in print where Sayles’s talents as a filmmaker and as an author are shown in combination. Fine in wrappers. \$75

159. **SETTLE, Mary Lee.** *The Love Eaters*. London: Heinemann (1954). The true first edition of her first novel. 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*. After winning the award, she founded the PEN/Faulkner Award, which is judged by other writers rather than publishing insiders. This copy is inscribed by the author: “For Bob’s book on April 10 1965 instead of 1955 but never mind - Here we are - Love from Mary Lee.” A fine copy in a very good dust jacket with modest edge wear. An extremely scarce first novel by an important Southern author; we have only seen this edition a handful of times, and never with an inscription from the author. \$750



160. **(SHTEYNGART, Gary).** *Eat, Memory*. NY: Norton (2009). A collection of food essays from *The New York Times*. Signed by Shteyngart, the author of *Absurdistan*, among others, at his contribution, “The Sixth Sense,” which concerns a garlic quest. Other authors include Kiran Desai, Tom Perrotta, George Saunders, Ann Patchett, Chang-Rae Lee, Colson Whitehead, James Salter, Billy Collins, and others. Fine in a fine dust jacket. \$75

161. **SIMON, Neil.** *Plaza Suite*. NY: Random House (1969). An early play by one of the most admired and successful playwrights and screenwriters of his time, who won two Tony Awards for Best Play and earned four Academy Award nominations, among numerous other awards. *Plaza Suite* was directed by Mike Nichols when it opened on Broadway, with George C. Scott and Maureen Stapleton starring. Nichols won a Tony Award for Best Director for his work on the play and Scott and Stapleton each received Tony nominations. Stapleton also starred in the 1971 film version, for which she received a Golden Globe nomination. The film

was directed by Arthur Hiller. This copy is inscribed by Simon to film director Tony Harvey: “To Tony - I hope you do it - Neil.” Harvey had directed *The Lion in Winter* in 1968, for which he received an Oscar nomination, and Simon’s inscription indicates a desire at that time for Harvey to direct the film adaptation of the play. Page edges foxed; crown cloth sunned; indent to upper rear board; about near fine in a rubbed and spine-faded dust jacket. A nice association copy, and a small but notable bit of film history. \$2500

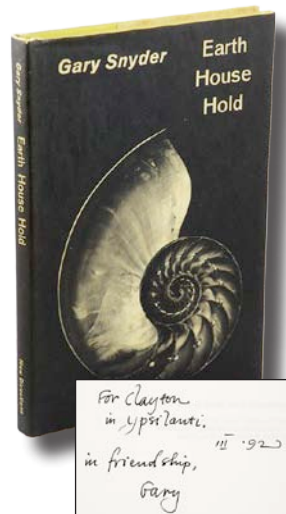
162. **SMILEY, Jane.** *A Thousand Acres*. NY: Knopf, 1991. An advance reading excerpt, printing the first six chapters from her then-forthcoming Pulitzer Prize-winning book. Signed by the author. Fine in stapled wrappers. Originally released together with an excerpt from Norman Rush’s *Mating*. \$50

163. **SMITH, Clark Ashton.** Typescript of “The Mirror in the Hall of Ebony.” Undated. A one-page prose poem, typed, and signed “Clark Ashton Smith/Auburn, California.” Folded in thirds at one point but now in a custom binder, bearing the bookplate of horror writer Stanley Wiater, from whose library this came. Fine, with a letter laid in to Wiater from Roy Squires, the noted science fiction collector and dealer, from whom Wiater purchased it. Squires’ lengthy letter—two typewritten pages—comments extensively on the appallingly high prices “being asked—and paid—for the more desirable Arkham House books,” in 1972, and then goes on to justify the high price Wiater had just paid for the Clark Ashton Smith manuscript, and says that he knows of only four prose poem manuscripts by Clark Ashton Smith in existence—this one; one that he himself still had; and two that Smith’s widow had at that time. Squires goes on to comment on the disparity in prices between Smith and H.P. Lovecraft, which he thinks is greater than it should be, and a number of other book-related subjects. This version of the prose poem differs in a number of particulars from the published version, which was included in *The Abominations of Yondo* (Arkham House, 1960) and *Poems in Prose* (Arkham House, 1965). A very rare typescript by one of the most important American horror writers of the 20th century, with a long, illuminating letter from one of the great collectors and dealers in the field, and from the library of a horror writer who has been a three-time winner of the Bram Stoker Award, given by the Horror Writers of America. \$5500





164. (SMITH, Zadie and SAUNDERS, George). *The Book of Other People*. (NY): Penguin (2007). The first American edition of this anthology of original stories edited by Zadie Smith and with contributions by Smith, George Saunders, Vendela Vita, Dave Eggers, Jonathan Safran Foer, Edwidge Danticat, Aleksandar Hemon, A.M. Homes, Nick Hornby, Jonathan Lethem, A.L. Kennedy, Hari Kunzru, David Mitchell, Colm Toibin, ZZ Packer, Heidi Julavits, Toby Litt and others. For the writers, the assignment was to “make somebody up.” The proceeds from the book benefitted 826 New York, part of the chain founded by Dave Eggers to help kids with writing skills. Only issued in wrappers in the U.S. This copy is signed by Zadie Smith, Vendela Vita, and George Saunders, who has added a peace sign with a human form. Fine. \$200



165. SNYDER, Gary. *Earth House Hold*. (NY): New Directions (1969). Essays on spirituality and the natural world. Only 2500 copies printed. This copy is inscribed by Snyder to Clayton Eshleman: “For Clayton in Ypsilanti, in friendship, Gary/ III.92.” Eshleman’s signature on front flyleaf, with the notations: “NYC May 2, 1969/ Revisited Ypsilanti Nov. 1988.” Also with Eshleman’s notes throughout. An influential book: Snyder, a Pulitzer Prize winning poet, here presents essays and journal entries on spirituality and ecology—“earth house hold” being a play on the roots words of ecology. A seminal text of the environmental movement and, in particular, the notion of Deep Ecology. Also a nice association copy between two prominent poets, one a Pulitzer Prize winner, the other a winner of the National Book Award for one of his books of translation. Both, in addition, have had an interest over the years in ethnopoetics, and in tribal and prehistoric arts and have broken new ground in bringing these subjects into the contemporary dialogue on poetry and art. A thread pulling at the spine cloth, a few small stains to covers; still a near fine copy in a near fine, foxed, parchment dust jacket, an unusual production. \$750

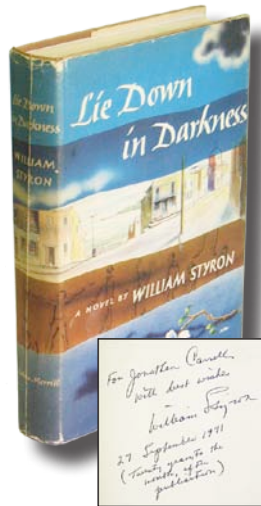
166. SOUTHERN, Terry. *Red Dirt Marijuana and Other Tastes*. (NY): New American Library (1967). A collection of stories by the author of *Candy*, *Dr. Strangelove*, *The Magic Christian* and other volumes that helped define the literature and popular culture of the 1960s. This copy belonged to the writer Geoffrey Wolff and bears his marginal markings and several comments. Wolff is the author of

several novels as well as a number of acclaimed volumes of nonfiction including *The Duke of Deception*, about his con man father, and *Black Sun*, a biography of Harry Crosby, the expatriate writer and publisher of the Black Sun Press in Paris in the 1920s and ‘30s. Fine in a near fine dust jacket with light edge wear and slight fading to the spine lettering. \$125

167. SOUTHERN, Terry. *Two Notes Signed; Two Notes Unsigned*. 1987-1994. Four pieces of correspondence written to Nelson Lyon, Southern’s former *Saturday Night Live* collaborator. The first is a typed note, unsigned on Southern’s “Peeg” stationery (the “Peeg” being Southern’s fictitious yacht), dated March 3, 1987, with holograph corrections; the second, also on “Peeg” stationery, is an undated autograph note, unsigned, as follows: “Nels, get cracking, before we blow this due to your weirdness!! Return o’post Nels!! Return o’post!! Mayday! Mayday?” The third is an autograph note signed written on shirt cardboard, referring, according to Lyon, to the idea of updating Faulkner’s *As I Lay Dying*: “Nels —/ Isn’t this just possibly the directorial/production break for which we were waiting?!? Please check it out before I send it to Jackie Waters! See his *Serial Mom*. Yours in haste and admiration. Ter.” And, lastly, an autograph note signed written on the back of a tax table correction form, discussing Lyon’s alma mater, Columbia University, where Southern had his final job: “...Science, Socio Studies, and Poli Sci studies distilled to their quiet essence for even the most untutored mind...” The first letter is folded once and a bit edge-sunned; else all items are fine. Lyon got Southern a job at *Saturday Night Live* in the 1980s, when Southern was hard-pressed for work. Lyon was also co-producer of the William Burroughs album *Dead City Radio*, in which Burroughs collaborated with John Cale, Sonic Youth and others. He was also a longtime friend of Timothy Leary, and was the person who arranged for Leary to call Burroughs on the phone one last time on the day Leary died. A notable bit of Terry Southern material, placed in the context of the various connections that extend outward from the recipient, Nelson Lyon. For all: \$750



168. STOPPARD, Tom. *Rough Crossing*. London: Faber and Faber (1985). A review copy of the hardcover edition of Stoppard’s adaptation of Ferenc Molnár’s *Play at the Castle*. Bar code sticker on rear pastedown under flap; slight top edge foxing and the typical age-toning to the pages; very near fine in a fine dust jacket with the slightest crimp to the crown. Review slip laid in. \$200



169. **STRAUB, Peter.** *If You Could See Me Now.* NY: Coward McCann & Geoghegan (1977). The third book by the award-winning author of *Ghost Story*, among many others. Inscribed by the author to fellow horror writer Stanley Wiater. With Wiater's Gahan Wilson-designed bookplate on the front pastedown. Mild foxing to edges of text block; near fine in a near fine dust jacket with slight rubbing. A nice association copy. \$200

170. **STYRON, William.** *Lie Down in Darkness.* Indianapolis: Bobbs-Merrill (1951). His first book. Inscribed by Styron to the writer Jonathan Carroll: "with best wishes/ William Styron/ 27 September 1971/ (Twenty years, to the month, after publication)." The date is nine years before Carroll's first published book, *The Land of Laughs*. Laid in is a typed note signed by Styron in which he agrees to the signing. The book is unevenly sunned on the cloth and bears a few small stains; very good in a jacket with modest edge wear including one edge tear, and a vertical crease to the spine; still very good. The note is folded, else fine, with a chipped mailing envelope included. A nice association copy of an important first novel. \$1500

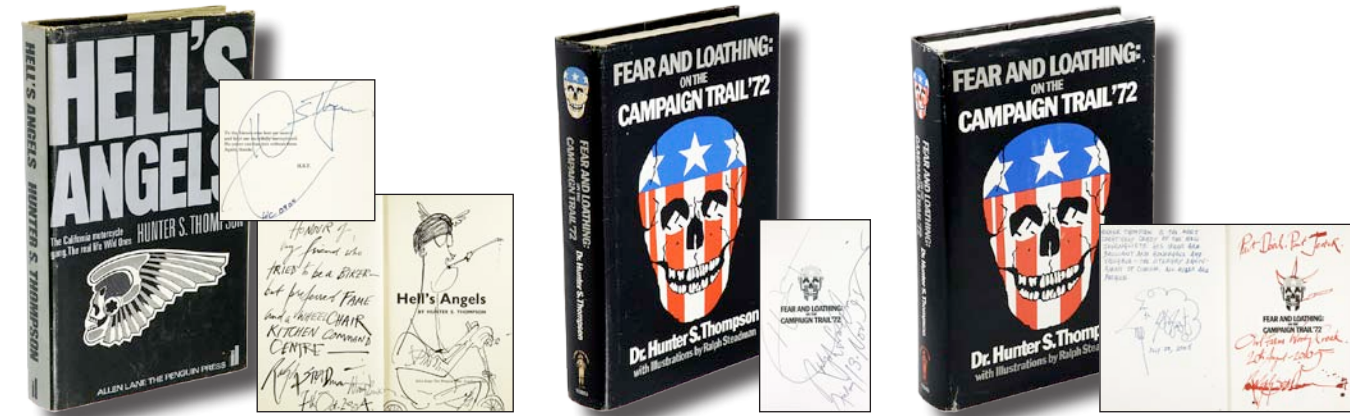
171. **TAYLOR, Peter.** *The Collected Stories of Peter Taylor.* NY: FSG (1969). A collection by an author whose reputation was built largely on the strength of his stories and who won, in the last years of his life, both the Pulitzer Prize and the PEN Faulkner Award. Reviewed in *Newsweek* by Geoffrey Wolff, to whom this copy belonged. With Wolff's ownership signature a handful of Wolff's marginal comments and markings. Mottling to boards, some play to the text block; a very good copy in a good, sunned and (coffee) stained dust jacket with moderate edge wear. \$100

172. **THOMPSON, Hunter S.** *Hell's Angels.* London: Allen Lane/Penguin, 1967. The first British edition of Thompson's first book, which he wrote after spending a year hanging out with members of the famous motorcycle gang, and ended up getting beaten up by several of them. One of the first examples of the participatory journalism that Thompson perfected (and later named gonzo journalism). Signed by Thompson in full on the dedication page, with the additional notation "WC 0904"—i.e., Woody Creek, September, 2004. Also signed by Ralph Steadman, "in honor of my friend who tried to be a biker but preferred fame and a

wheelchair kitchen command centre," with an original drawing of Thompson on the title page. Foxing to cloth; near fine in a near fine, mildly rubbed dust jacket with some foxing to the flap folds. Thompson at one point thought that the British edition had only been issued in paperback, as he had never seen a hardcover of it; the U.K. hardcover is probably his scarcest trade edition, and signed copies are virtually unknown. In a custom clamshell case. \$12,500

173. **THOMPSON, Hunter.** *Fear and Loathing in Las Vegas.* NY: Random House (1971). Thompson's second book, epitomizing the "Gonzo journalism" that the author invented and which, by a surprisingly universal consensus, he elevated to the status of art. A classic of the freewheeling, drug-ingesting Sixties era, illustrated with hilarious and scary pen-and-ink drawings by Ralph Steadman. Basis for the 1998 Terry Gilliam movie, with Johnny Depp, Benicio Del Toro and Tobey Maguire. This copy belonged to the writer Geoffrey Wolff and bears his underlinings, marginal markings and a couple of comments. Edge-sunning to boards; near fine in a very good dust jacket with fading to the title lettering on the spine and slight edge wear. A writer's working copy for review. \$750

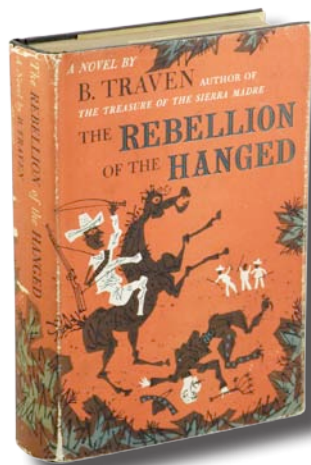
174. **THOMPSON, Hunter S.** *Fear and Loathing on the Campaign Trail '72.* (San Francisco): Straight Arrow (1973). Thompson's third book and the second of his "Fear & Loathing" accounts. In this one, Thompson covers the Nixon/McGovern race for the Presidency, bringing to the campaign a sense of humor and horror that is simultaneously both off-the-wall and entirely appropriate to its subject. Signed (initialed) by Thompson and by Ralph Steadman, who did a number of illustrations for the book. A bit of shelf wear to the corners; else fine in a near fine, first issue dust jacket with a bit of internal foxing, mild edge wear and some fading to the red of the spine. In a custom clamshell case. Laid in is an ad from *Rolling Stone* for the book, which is itself an interesting period piece. Very



uncommon signed, and especially in the first issue dust jacket. It would appear that Thompson, who was notoriously erratic about signing books and most other things, did not have many opportunities over the years to sign copies of this title. \$7500

175. -. Another copy. This copy is signed by Ralph Steadman and Kurt Vonnegut. Steadman, who contributed a number of illustrations to the book, has added devil's horns, a jester's cap, and a cigarette holder to the title page illustration and written "Part Devil, Part Jester," dating his signature on August 20, 2005 at Owl Farm, Woody Creek, the day of Hunter Thompson's memorial blastoff. Vonnegut has written, on July 28 of that year: "Hunter Thompson is the most creatively crazy of the New Journalists. His ideas are brilliant, and honorable and valuable — the literary equivalent of cubism. All rules are broken." In addition to his signature, Vonnegut has added a signed self-caricature. Modest handling to boards; near fine in a near fine, first issue dust jacket with minor edge wear. In custom clamshell case. \$4500

176. -. Another copy. Blended stain to rear free flyleaf, lower corners bumped; near fine in a good, price-clipped, first issue dust jacket that is abraded and stained on the verso but outwardly presents as only heavily creased, with some partial fading to the red of the spine. \$250



177. **TRAVEN, B.** *The Rebellion of the Hanged*. NY: Knopf, 1952. A review copy of this novel of Mexico at the beginning of the Mexican Revolution. With the ownership name of a well-known African-American writer and scholar on the front pastedown. A near fine copy in a very good dust jacket with some rubbing on the spine and spine folds and light wear to the extremities. Review slip tipped in. \$125

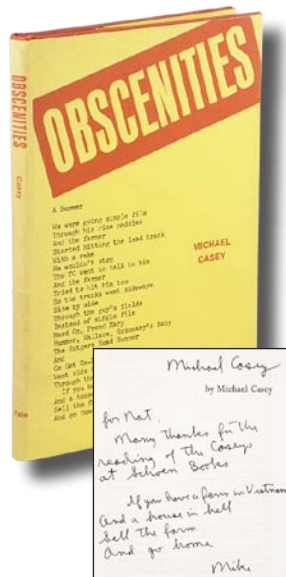
178. **(UPDIKE, John).** **QUENEAU, Raymond.** *We Always Treat Women Too Well*. NY: New York Review Books (2008). First thus, a reprint of Queneau's 1947 novel (published in Paris under the pseudonym Sally Mara). Here published with a six-page introduction by Updike, which follows his 1981 review of Queneau's book in *The New Yorker* and was collected in *Hugging the Shore*. Fine in wrappers. \$35



179. **VAVRA, Robert.** *Bulls of Iberia*. (n.p.): King Ranch Edition, 1972. The limited edition. One of 1000 numbered copies produced for the King Ranch, at the time reputed to be the largest ranch in the world, and signed by the author. Additionally, inscribed by Vavra at length to an award-winning writer: "For \_\_\_ - who at one time was also under the spell of the bulls of Iberia. Thanks again for your help with my new book. It would be great to have you at the ranch - imagine the roles! All best/ Robert/ April 23, 1996." Clothbound; mild spine fade; else fine in a near fine slipcase with several lamination creases to the pictorial covers. The copyright page has blacked out information covered with a pasted-on label, suggesting this edition was made up of copies from the Seville, Spain, edition which, although identified as a signed limited issue was not signed. This is copy number 54, and it is doubtful that there were actually 1000 produced; if there were, it is doubtful they were actually distributed: the book seems to be fairly scarce, and this issue of very much so. On top of that, this copy is a nice association. \$500

180. **VIDAL, Gore.** *Weekend*. (NY): Dramatists Play Service (1968). A little-known two-act play by Vidal. Near fine in mildly spine-sunned, stapled wrappers, with an upper edge page crease throughout (from a clip?). Note: a later issue of this title was issued perfectbound, in 1996. Scarce. We've only seen this a couple of times. \$250

181. **(Vietnam).** **BOZEK, D.A.** *Artillery Medic in Vietnam*. NY: Vantage (1971). A vanity press publication, published while the war was ongoing. A personal account by a medic in Vietnam: intermingled with the author's accounts of and reflections on the war are a number of his poems. While there is no explicit limitation for this title indicated, Vantage Press is one of the handful of "subsidy" or "vanity" press publishers that were determined, in a class-action case brought in the early 1980s, to have effectively cheated their authors by charging them for printing their books but never taking any formal steps to actually distribute them, instead pulping them after a designated period of time had passed. Thus, titles published by these presses tend to be extremely scarce—most of the copies that were distributed having been the ones the authors themselves gave away or sold. Signed by the author, who has added "1st Edition." Fine in a near fine, mildly spine-faded, internally tape-mended dust jacket. \$100



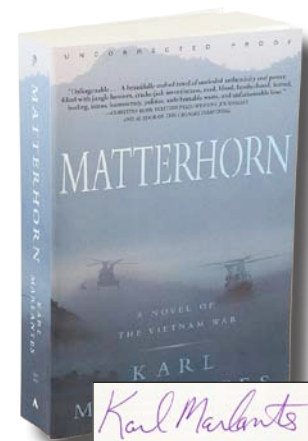
182. (Vietnam). **CASEY, Michael.** *Obscenities*. New Haven: Yale University Press, 1972. A review copy of the author's first collection, published in the Yale Series of Younger Poets. One of the earliest collections of poetry by a vet and one of the most highly praised. This is the uncommon hardcover edition; there was a simultaneous issue in wrappers. Inscribed by the author: "For \_\_\_\_\_. Many thanks for the reading of the Caseys at Schoen Books. If you have a farm in Vietnam and a house in hell/ Sell the farm and go home. Mike." Also signed in full, "Michael Casey." Fine in a near fine, dusty and very slight spine-tanned dust jacket. Review slip and two-page press release laid in. \$275

183. (Vietnam). **DUNCAN, Donald.** *The New Legions*. NY: Random House (1967). A personal account by a former Green Beret, and a scathing criticism of the U.S. policy in Vietnam. Inscribed by the author: "\_\_\_\_\_/ I love, and love to love,/ I love those who love but/ neither war nor revolution was/ ever won by or with love/ Love/ Don Duncan." Water damage to edges of prelims and first pages (not affecting text or inscription); still very good in a very good dust jacket with a hint of spine fading and some dampstaining to verso. \$75

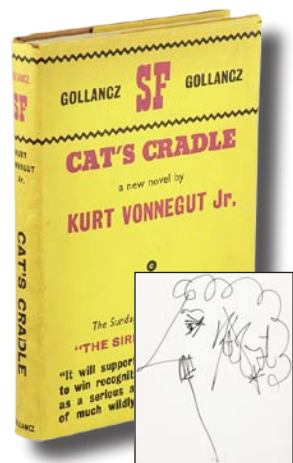
184. (Vietnam). **DURDEN, Charles.** *Publishing Correspondence*. 1975. Three typed letters signed to Thomas Guinzburg, president of Viking; 15 pages total, plus retained letters from Guinzburg and a promotional sheet. In 1976, Viking published Charles Durden's *No Bugles, No Drums*, one of the unsung novels of the Vietnam War, a black comedy as hilarious as it was black, which is saying a lot: it seethed with the kind of rage and cynical humor that, it is easy to forget, was the *lingua franca* of the later years of the war. A moving book which continues to do its share to keep one from forgetting the intensity of that era. In the earliest letter here, which runs two pages and is dated October 1, 1975, Durden thanks Guinzburg in about 400 words, spends another 100 words asking Guinzburg to have a drink with him, and less than 20 words saying he will try to keep his editor smiling. In a retained letter from Guinzburg, October 7, Guinzburg agrees to the drink, at which time he intends to explain why Durden's editor, Pat Irving, is "such a good editor and deserves the 1975 Patience of a Saint Award." The "Editor's Summary" of *No Bugles, No Drums*, dated October 29, is a single sheet, double-sided, with both a brief and a detailed description of the book, which it calls "a singularly honest, flamboyantly irreverent, fiercely angry, but somehow still comic war novel..." Durden's next letter, November 13, is an eleven page tirade, directed to Guinzburg, about Durden's editor.

From a politer part: "I could use some help — most especially an editor who doesn't look at words like they were ballbearings, and check each one with a micrometer but never be able to hear the music they make as they roll away." A full-page retained letter from Guinzburg, November 18, defends the professionalism of his staff and their enthusiasm for the book, without addressing any of the specific issues raised by Durden. The last Durden letter here, two pages dated November 24, attempts to make peace without giving any ground, but is mostly a request that Guinzburg help him on his quest to return to Vietnam to write a "What the hell was it all for?" piece in the same tone as *No Bugles*. The first Durden letter is on cheap paper, acidifying, with light edge wear and with two holograph corrections; very good. Both retained Guinzburg letters are on cheap paper and edge worn; one is folded for mailing. The Editor's Summary is fine. The second Durden letter is near fine with multiple holograph corrections and the handwritten postscript: "And I'd still like to get half-drunk with you." The third Durden letter is folded in thirds from mailing and has an upper corner turned, several holograph corrections, and has been marked "SOS File." Near fine. A revealing look at the behind-the-scenes stress of the creation of one of the great novels of the Vietnam war—one of the great war novels of any war. For all: \$350

185. (Vietnam). **GROOM, Winston.** *Better Times than These*. NY: Summit (1978). The first book by the author of *Forrest Gump*, this was one of the self-consciously "big" novels of the Vietnam War—in the style of such World War II novels as *The Naked and The Dead* and *From Here to Eternity*. Inscribed by the author in the year of publication: "For \_\_\_\_ — After all those years of your lovely songs, it is now a great pleasure to know you as a friend. All best wishes on your birthday. Affectionately, Winston Groom." Slight pull to text block and very light fore-edge foxing; near fine in a very good, lightly edge worn and rubbed dust jacket. \$150

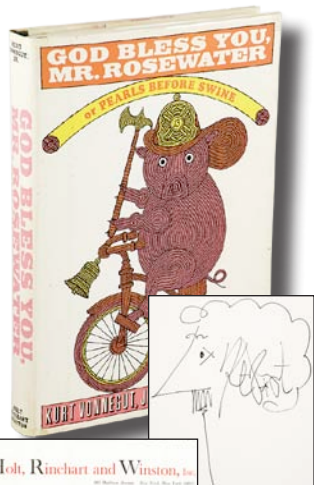


186. (Vietnam). **MARLANTES, Karl.** *Matterhorn*. Berkeley/NY: El León Literary Arts/Atlantic Monthly (2010). The advance reading copy (labeled "Uncorrected Proof") of the first El León/Atlantic Monthly edition of his first novel, after an initial El León print run of 1200 that was bought up by Atlantic Monthly when they agreed to a 60,000 copy print run. Signed by the author. This is the later state advance reading copy, with the *Matterhorn* title. There was an earlier state advance reading copy with the title *Some Desperate Glory*: most of those were destroyed. Fine in pictorial wrappers. \$200



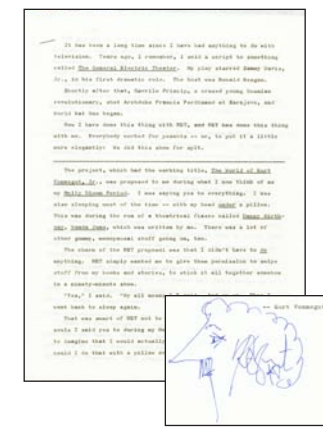
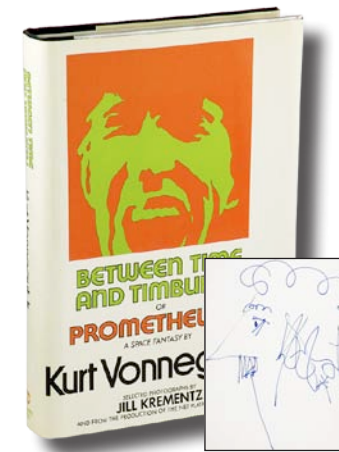
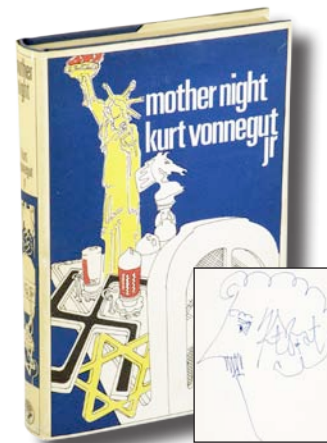
187. (Vietnam). MARLANTES, Karl. *What It Is Like To Go To War*. NY: Atlantic Monthly Press (2001). The advance reading copy of the first book of nonfiction by the author of *Matterborn*, one of best-selling and most highly praised novels of the Vietnam War. Signed by the author on May 24, 2011, five months prior to the publication of the book. Fine in wrappers. \$150

188. VONNEGUT, Kurt. *Cat's Cradle*. London: Gollancz, 1963. The first British edition of one of his greatest novels, which manages to both condemn and celebrate science, religion and the human race in general. "A quietly satirical consideration of mankind and its need for sympathy and compassion, proposing that we live by foma, lies that make for human happiness." One of Pringle's 100 best science fiction novels. Also nominated for the Hugo Award, and chosen by the Modern Library as one of the best 100 novels of the 20th century. Signed by Vonnegut with a self-caricature. Minor bowing to boards and the page signatures are darkening unevenly; near fine in a very good, price-clipped dust jacket with mild edge sunning and a few tiny edge chips. Uncommon; rare signed. In a custom clamshell case. \$2500



189. VONNEGUT, Kurt. *God Bless You, Mr. Rosewater*. NY: HRW (1965). A review copy of Vonnegut's sixth book, one of the novels that began earning him a small but passionate following in the mid-1960s, before his breakthrough to the status of "major author," which came when *Slaughterhouse-Five* was published. Signed by the author with a self-caricature. Owner signature of cartoonist Claude Smith under front flap; very slight loss to spine lettering; otherwise a fine copy in a near fine dust jacket with some unnecessary tape strengthening on verso and slight dampstaining, also on verso. With press release laid in. In a custom clamshell case. \$3500

190. VONNEGUT, Kurt. *Mother Night*. London: Jonathan Cape (1968). The first British edition. Published six years after the American paperback and two years after the American hardcover. Signed by the author with a self-caricature. A couple spots to foredge, else fine in a near fine, mildly spine-sunned dust jacket. An uncommon edition, and extremely scarce signed. \$1750

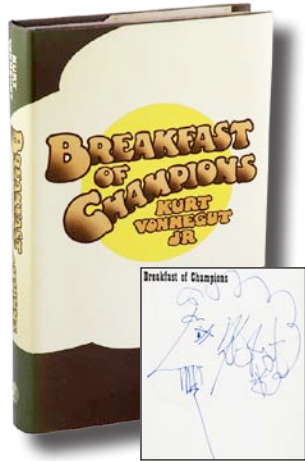


191. VONNEGUT, Kurt, Jr. *Happy Birthday, Wanda June*. NY: Delacorte (1971). A play that opened off-Broadway in 1970 and later made it to Broadway for a successful, although relatively short, run. Illustrated with photographs from the Broadway production, and with an introduction by Vonnegut explaining the genesis and personal relevance of the play. Signed by the author with a self-caricature. A few spots to the margins of the preface, else fine in a dust jacket with spine reparations, now very good. \$2000

192. -. Same title, the first British edition. London: Cape (1973). Without the photographs of the U.S. edition. Signed by the author on the first blank leaf. Fine in a very near fine, price-clipped dust jacket with trace wear to the crown. In a custom clamshell case. \$1250

193. VONNEGUT, Kurt. *Between Time and Timbuktu*. NY: Delacorte (1972). A "space fantasy" for television, created by David O'Dell from works by Vonnegut, and then given to Vonnegut to, in his words, "fart around with." With photographs by Jill Krentz as well as stills from the television production. Vonnegut did not count this as one of his own publications, but he did write the preface. Signed by the author with a self-caricature. One of Vonnegut's more elusive titles, both because of its fragile, perfect-bound construction and a first printing that one would suspect was smaller than those of his novels. Mild foxing to the edges of the text block and slight fading to the endpapers; else fine in a fine dust jacket. In a custom clamshell case. \$2000

194. -. Same title. Vonnegut's carbon typescript for the original preface for *Between Time and Timbuktu*, which was not used in the published edition. The published version is about the television production and the advantages of novels over films: this unpublished version is about Vonnegut and his "Molly Bloom Period," during which he



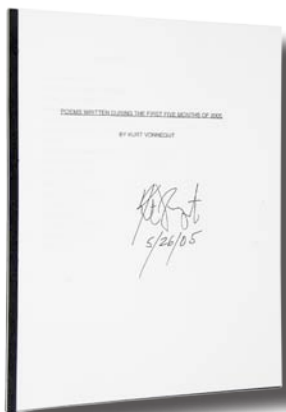
agreed to do and write many things he did not do and write. “How could I [write] with a pillow over my head?” Three stapled pages; signed by the author with a self-caricature. Self-deprecating and sly, as usual. Rare unpublished Vonnegut, probably unique. Vonnegut’s papers reside at the Lilly Library at Indiana University, and very few manuscripts of his have turned up on the market. One fold, else fine. In a custom clamshell case. \$3000

195. **VONNEGUT, Kurt.** *Breakfast of Champions*. London: Cape (1973). The first British edition of this novel that was Vonnegut’s fiftieth birthday present to himself and his characters: in it Vonnegut grants many of his previous characters their freedom (most notably Kilgore Trout who, unable to make it on the outside, returns in later books). Signed by the author with a self-caricature. Foxing to the foredge and front flyleaf; near fine in a near fine, mildly spine-sunned dust jacket with a bit of staining to the front panel. In a custom clamshell case. \$750

196. **VONNEGUT, Kurt.** *Wampeters, Foma & Granfalloon*s. (NY): Delacorte (1974). A collection of essays, speeches and opinions. Signed by the author with a smoking self-caricature that extends across the front flyleaf and half of the pastedown. A more elaborate self-portrait than most we have seen, done in silver marker on the blue endsheets. Fine in a near fine dust jacket with slight fading to the spine lettering. In a custom clamshell case. \$500

197. **VONNEGUT, Kurt.** *Poems Written During the First Five Months of 2005*. (n.p.): (Self-published), 2005. Seventeen poems, photocopied and velobound. Self-published by Vonnegut and given to friends. With his photocopied signature and the date, 5/26/05. Fine. These poems were published, individually and in pairs, in issues of the *Cornell Daily Sun* beginning in October, 2005. They have not been published or collected elsewhere, other than this production Vonnegut himself did. Scarce. \$750

198. **(VONNEGUT, Kurt).** **RIVERS, Larry.** *Recent Relief Paintings*. NY: Marlborough Gallery (1989). An exhibition catalog, with a foreword by Vonnegut. Signed by Vonnegut with a self-caricature. Fine in wrappers. *Together with the program of a memorial service for Rivers, which is signed by Vonnegut:* “I was his



friend, and I was here, 8/22/02.” The program is folded in fourths, with a small stain on the blank rear cover; near fine. The program and the catalog are housed together in a custom clamshell case. \$450

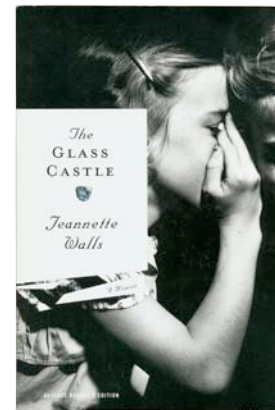
199. **(VONNEGUT, Kurt).** *Karass Number Six*. Staten Island: Karass, 1994. A ‘zine that takes its title, *Karass*, from Vonnegut’s *Cat’s Cradle* (a karass being a group of people doing God’s will without ever discovering what they are doing). The back cover of this issue reproduces a letter from Vonnegut to editor Jeremy Jusak that says “I am tickled pink that there is now, thanks to you, a humane and lively publication named *Karass*.” The original letter was signed with a smoking self-caricature and with an annotation, referring to the cigarette, “very bad.” Fine in stapled wrappers, with an insert offering other issues for sale. \$65

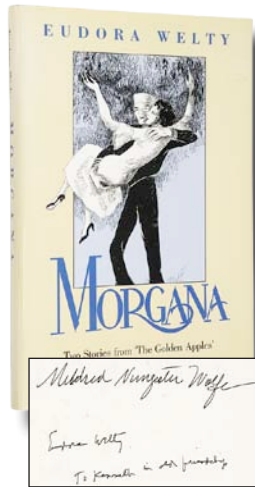
200. **(VONNEGUT, Kurt).** *At Millennium’s End*. (Albany): State University of New York (2001). New essays on Vonnegut, with a foreword by Vonnegut. Includes pieces by Jerome Klinkowitz, Loree Rackstraw, David Pringle and others. Signed by Vonnegut with a self-caricature. Fine in wrappers. \$350

201. **WALLS, Jeanette.** *The Glass Castle*. NY: Scribner (2005). The advance reading copy of Walls’s award-winning and bestselling memoir; the film is rumored to be in development. Age toning to page edges; near fine in wrappers. Curiously scarce. \$100

202. **WARREN, Robert Penn.** *Audubon. A Vision*. NY: Random House (1969). Inscribed by Warren: “To Lionel & Diana [Trilling], affectionate greetings, Red, [Red being Warren’s nickname used by his close friends]. Lower rear joint cracked; thus very good in a near fine dust jacket with a closed edge tear at the lower front spine fold. Scarce as a signed trade edition—most signed copies of this title are the limited edition—and a very nice literary association copy. \$175

203. **WELSH, Irvine.** *Filth T-Shirt*. (n.p.): (Russell Corp.), c. 1998. Promotional T-shirt for the 1998 novel by the author of *Trainspotting*. States title and author and is illustrated with the pig face in police hat that adorned the dust jacket. White cotton T-shirt, size large. Folded; else fine. \$75

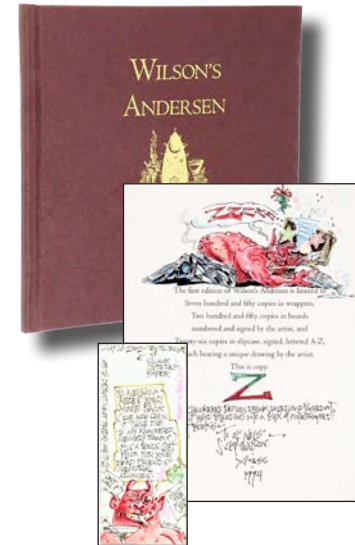
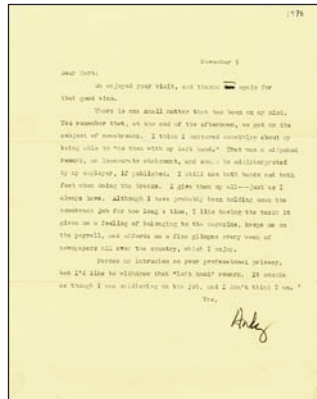




204. **WELTY, Eudora.** *Three Papers on Fiction.* Northampton: Smith College, 1962. Three essays: “Place in Fiction,” “Words into Fiction,” and “The Short Story,” done while she was William Allan Neilson Professor at Smith College. Signed by the author. Tiny nick to crown; else fine in stapled wrappers. \$250

205. **WELTY, Eudora.** *Morgana.* Jackson: University Press of Mississippi (1988). The first separate appearance of two stories from *The Golden Apples*. Inscribed by Welty to Kenneth [Haxton], “in old friendship.” A very nice literary association copy: Haxton was the founder of the Levee Press, a short-lived Mississippi fine press that published Welty in the 1940s (*Music From Spain*) as well as publishing other notables of Southern literature. He was married to the novelist Ellen Douglas, and their son Brooks Haxton is also a highly regarded poet. Also signed by the illustrator, Mildred Nungester Wolfe. Foxing to the half title, where the signatures appear, and also to the boards, from the Southern clime; near fine in a near fine, mildly spine-faded dust jacket with foxing to verso. Housed in a custom folding chemise and slipcase. \$350

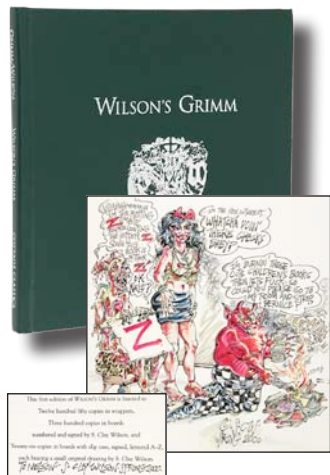
206. **WHITE, E.B.** Typed Letter Signed. November 5 [“1976,” 1977?]. Addressed to “Herb,” (author and journalist Herbert Mitgang), and written with the principal purpose of retracting a tossed-off remark about his own (White’s) work. White first thanks Mitgang for the visit and the “good vino,” and then brings up “one small matter that had been on (his) mind. You remember that, at the end of the afternoon, we got on the subject of newsbreaks. [White often wrote “Newsbreaks” for *The New Yorker*.] I think I muttered something about my being able to ‘do them with my left hand.’ That was a slipshod remark, an inscrutable statement, and could be misinterpreted by my employer, if published. I still use both hands and both feet when doing the breaks. I give them my all—just as I always have. Although I have probably been holding down the newsbreak job for too long a time [at the time of this letter, that would have been about half a century], I like having the task: it gives me the feeling of belonging to the magazine, keeps me on the payroll, and affords me a fine glimpse every week of newspapers all over the country, which I enjoy. Pardon my intrusion on your professional privacy, but I’d like to withdraw the ‘left hand’ remark. It sounds as though I was soldiering on the job, and I don’t think I am.” Signed, “Yrs, Andy.” [Andy being White’s nickname.] All told, about 175 words to explain less than a dozen previously uttered, and in doing so speaking volumes about White’s own sense of professionalism and his relation to his work. Mitgang wrote a column on



White for the *New York Times* that was published on November 20, 1977 in which he mentions that White no longer does interviews but he consented to “a chat with an old acquaintance,” meaning himself, and apparently the visit referred to here. When White died in 1985, Mitgang wrote the obituary of him for the *Times*, in which he called White “one of the nation’s most precious literary resources.” Typed on yellow paper, with one holograph correction; “1976” date written in ink at the top of the page, presumably by Mitgang, and possibly in error given the date of the *Times* piece; folded for mailing; two faint marginal smudges; signed in pencil. Near fine. \$1250

207. **WILLIAMS, Terry Tempest.** *The Open Space of Democracy.* (n.p.): University of Utah, 2003. Pamphlet printing Williams’ commencement address at the University of Utah on May 2, 2003; Williams was awarded an honorary doctorate that day. Also issued as a limited edition and later collected in paperback with two other essays and published with the same title by the Orion Society. This issue was given out at the commencement. Seven pages; fine in stapled wrappers. Not signed, but William’s signature appears in facsimile at the end of the text. \$20

208. **WILSON, S. Clay.** *Wilson’s Andersen.* San Francisco: Cottage Classics (1994). Wilson provides the illustrations for seven Hans Christian Andersen tales. The underground comic artist, notorious for his depictions of sex and violence, may seem an unlikely choice to illustrate Andersen, the beloved author of children’s classics, but the combination seems more apt and felicitous than one might expect: the extravagance of Wilson’s art fits snugly with the children’s world of extremes that Andersen describes so well. And Wilson’s unflinching willingness to break taboos and look at his subjects directly and without filters resonates nicely with the children’s point of view in the first story in the collection, “The Emperor’s New Clothes.” Of a total edition of 1026 copies, of which 750 were in wrappers and 250 were numbered and in boards, this is one of 26 lettered copies in slipcase, with an original drawing by Wilson. This is copy “Z,” and is inscribed by Wilson to his friend Nelson Lyon (“To Ol’ Nels”) in 1994: “The Checkered Demon drunk, dazed and passed out, his cut head bleeding into a box of autographed fruit books.” Which describes the original drawing. It is not known if all of Wilson’s original artworks in the 26-copy edition were book-themed, or if this one is because he knew his friend Nelson Lyon was a bibliophile. One would guess the latter. Fine in a near fine slipcase. Very uncommon in the ultra-limited issue with the original artwork. \$850



209. **WILSON, S. Clay.** *Wilson's Grimm*. San Francisco: Cottage Classics (1999). A second volume of Wilson illustrating children's classics, done five years after the first one. Wilson provides the illustrations for seven tales by the Brothers Grimm, and makes it impossible to miss the dark side of such stories as "Snow White and the Seven Dwarfs" and "Hansel and Gretel." Of a total edition of 1250 copies, of which 924 were in wrappers and 300 were numbered and in boards, this is one of 26 lettered copies in slipcase, with an original drawing by Wilson. This is copy "Z," and is inscribed by Wilson to his friend Nelson Lyon in 2000, with a full-page drawing by Wilson of "the rotting zombie representing the letter Z," "the sex interest" (Bernice), and a Checkered Demon who is burning children's books. An elaborate illustration, with the presentation built into the artwork: the zombie explains his presence and says "Sooo this book is letter Z! O.K. Nels??" Fine in a fine slipcase. \$850

210. **WILSON, S. Clay.** *Checkered Demon (with martini and cigarette)* drawn by Wilson on an autograph note signed to Nelson Lyon, ostensibly returning a movie ("I've now seen it twice due to my knackered memory bank!), but accomplishing far more in a 2 1/2" x 6" space, including travel plans and Mother's Day wishes. The note is "signed" in the form of a handwritten copyright notice on the demon, with copyright assigned to "Big Steve" (Steve being the S. in S. Clay Wilson). Fine. \$350

211. **WOLFE, Tom.** *Printer's Sample Pages for The Right Stuff*. (n.p.): (FSG) (1973). The printer's sample pages. One sheet, folded in half, printing three pages of text, numbered pp. 3, 56-57, but with contiguous text; the fourth page lists type and setup specifications. Fine. Unusual publisher's ephemera of a sort that seldom reaches the market. \$75

212. **YEATS, William Butler.** *Michael Robartes and the Dancer*. Dundrum: Cuala Press, 1920. A slim volume of poetry, one of 400 copies printed at the Cuala Press. Pages uncut and mildly darkened; several have shallow corner creases; small label rear pastedown; dampstaining to front edge of front cover. A very good copy, without the unprinted dust jacket. Contains some of Yeats's most powerful and well-known poems, most notably "The Second Coming," one of the most quoted poems of the 20th century, and one that gave birth to seemingly innumerable book titles. In our experience, one of the scarcest of Yeats's titles from this period; it seems scarcer than other Cuala Press editions with similar limitations. \$1500

