

KEN LOPEZ BOOKSELLER

[SPECIAL ISSUE]

160



# MODERN LITERATURE

[SPECIAL ISSUE]

| 60

*Some of our best books are in this catalog, but this is not a catalog of our best books. Some of our newest arrivals are in this catalog, but this is not a catalog of new arrivals. This is a catalog of special books: books that we liked when we found them and, despite the fact that we may have owned some of them longer than we first intended, we still like them, in many cases more than we did when we first saw them. We're hoping this Special Issue gives you the chance to see in them what we do.*

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CATALOG 160 - SPECIAL ISSUE

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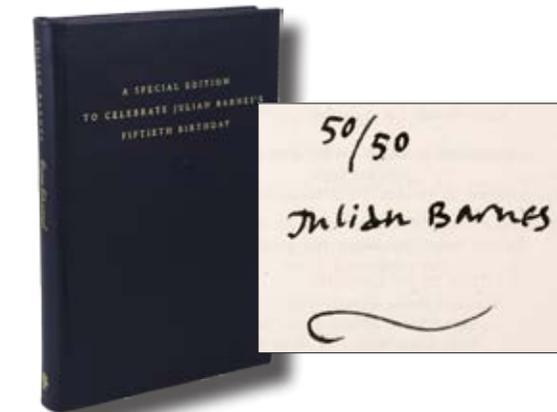
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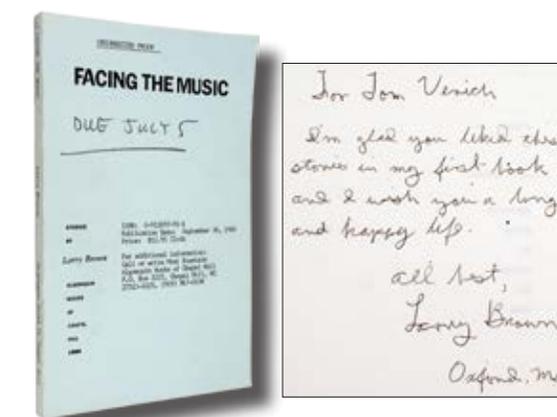
Our website sale list is updated Fridays at 3:00.

Front cover illustration: Item #15, E.E. Cummings.  
 Inside Front illustration: Item#70, Ansel Adams.

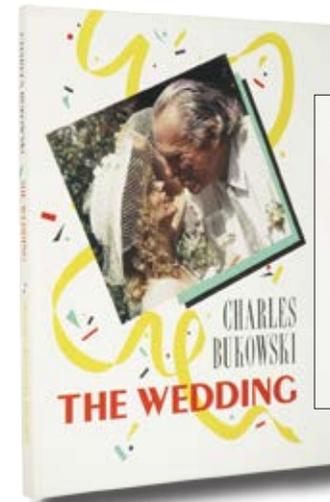
1. **BARNES, Julian. *Cross Channel*.** London: Jonathan Cape (1996). A special limited edition of this collection of stories, prepared in honor of Barnes' 50th birthday. Number 50 of 50 numbered copies. Signed by Barnes. Leatherbound, all edges gilt, with a silk ribbon marker bound in. Fine. Two copies appeared at auction 15 years ago, and none since. Barnes won the Booker Prize in 2011. \$750



3. **BROWN, Larry. *Facing the Music*.** Chapel Hill: Algonquin Books, 1988. The uncorrected proof copy of Brown's first book, a collection of stories. Reportedly, only about 30 copies of the proof were done. Brown, who was from Mississippi, was the first writer to twice win the Southern Book Award, the major literary award given out by the Southern Book Critics Circle. Inscribed by Brown to Thomas Verich, Special Collections Archivist at the University of Mississippi: "For Tom Verich/ I'm glad you liked these stories in my first book and I wish you a long and happy life. All best, Larry Brown/ Oxford, MS." "Due July 5" written on front cover; corner crease; near fine in wrappers. A nice association copy of a rare proof by an author who received wide critical acclaim and was just achieving wide public recognition when he died of an apparent heart attack at the age of 53. \$650



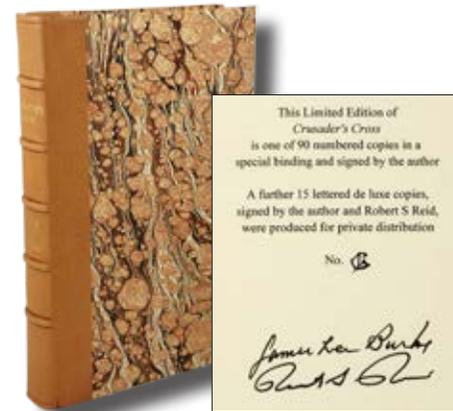
2. **BELL, Madison Smartt. *Double Tongue*.** (n.p.): Blue from the Death Editions, 1990. An artist's book with text by Bell and illustrations by Jean de la Fontaine, the first of several collaborations between the two. One of 39 numbered copies signed by both the author and the artist. Unusual text by Bell: short vignettes linked by subject matter relating to deception and misunderstanding, with illustrations linked by the image of a double tongue—a visual analogy. Thirteen unbound folios plus colophon laid into self-wrappers, the whole inserted into ribbon-tied cloth envelope. 10" x 13". Fine. \$1250



Privately printed in January 1986 to celebrate the August 18, 1985 marriage of Linda Lee Beigle & Henry Charles Bukowski, Jr. This edition is strictly limited to 40 numbered copies signed by Charles Bukowski & Michael Montfort.

*Julie Curtiss Voss's Copy*

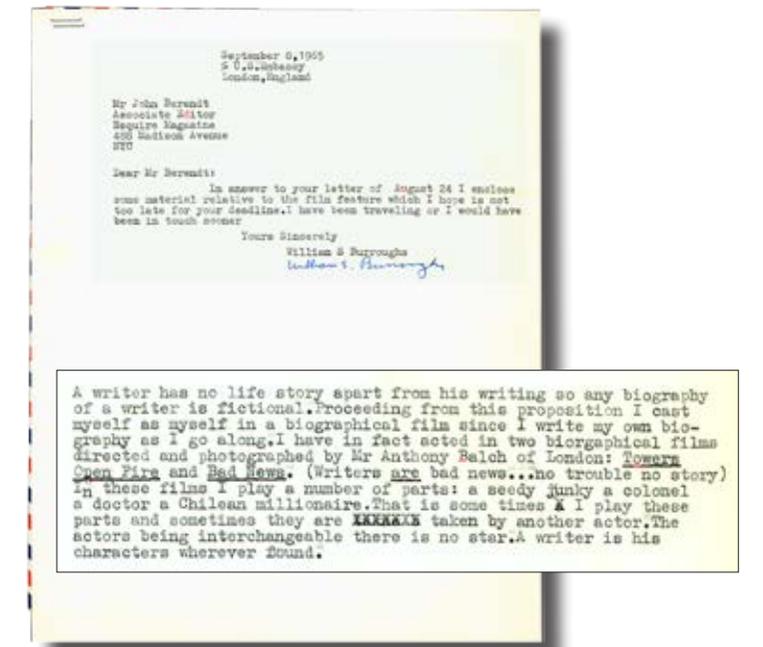
*M. Montfort*



8. **BURROUGHS, William. Typed Letter Signed to John Berendt.** 1965. Burroughs responds to Berendt, future author of *Midnight in the Garden of Good and Evil*, who had written to Burroughs in his capacity as Associate Editor at *Esquire Magazine*, inquiring as to whom Burroughs would like to have portray him in a hypothetical film biography. In a typed paragraph, Burroughs chooses himself. In part: "A writer has no life story apart from his writing so any biography of a writer is fictional. Proceeding from this proposition I cast myself as myself in a biographical film since I write my own biography as I go along..." A short typed letter signed by Burroughs serves as a cover letter, sent by air post from England with Burroughs saying he has been traveling and hopes he has not missed the deadline. More than 150 words total; two pages, folded for mailing, stapled in the upper corner; fine. With hand-addressed air mail envelope. \$2000

6. **BURKE, James Lee. Crusader's Cross.** Gladestry: Scorpion Press (2005). One of 15 lettered copies of this Dave Robicheaux novel, reserved for private distribution. Signed by Burke and by Robert S. Reid, who provides a foreword that appears only in this deluxe limited edition. Quarterbound in leather; fine. \$750

7. **BURKE, James Lee. Typescript of "The Convict."** 1985. Burke's original typescript of "The Convict," as submitted for publication in the Summer 1985 issue of *The Kenyon Review* and then collected as the title story for his collection published by Louisiana State University Press the same year. Ribbon copy typescript, with approximately a dozen holograph corrections in the author's hand. 20 pages, double-spaced, stapled in upper left corner; fine. With Burke's name hand-written on the cover sheet, presumably by an editor, and the issue of *Kenyon Review* that it appeared in also handwritten there. "The Convict" is a watershed story in the career of Burke, who is now one of America's most popular and respected writers—award-winning and commercially successful. His early career was more difficult: three novels in the 1960s and early 70s received good critical reviews but sold poorly and by 1985 Burke had not published anything for 14 years other than an obscure paperback original about the Alamo. When LSU Press published *The Convict* and a year later published his novel *The Lost Get Back Boogie*, they received substantial critical attention, in part because of LSU's having published the Pulitzer Prize-winning *Confederacy of Dunces* a couple of years earlier. Burke received widespread acclaim and shortly thereafter, in 1987, published the first of his Dave Robicheaux mystery novels. The third book in the series won an Edgar Award as the best mystery of the year, and since then his books have been bestsellers upon publication and are generally considered to be among the most highly literary novels in the mystery genre. This typescript represents a pivotal moment in the writer's career. \$3500



4. **BROWN, Larry. Two Typescripts of Joe.** ca. 1991. 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." *Joe*, Brown's fourth book and second novel, published by Algonquin Books in 1991, 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. A rare glimpse of one of his major works, 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.

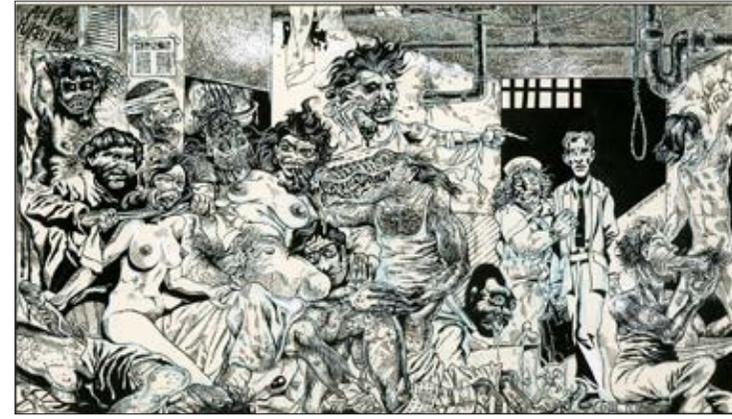
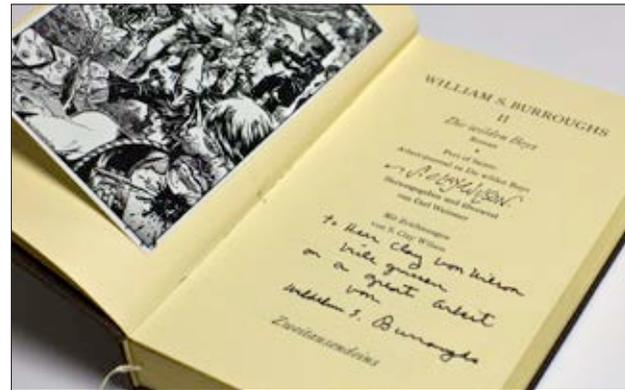
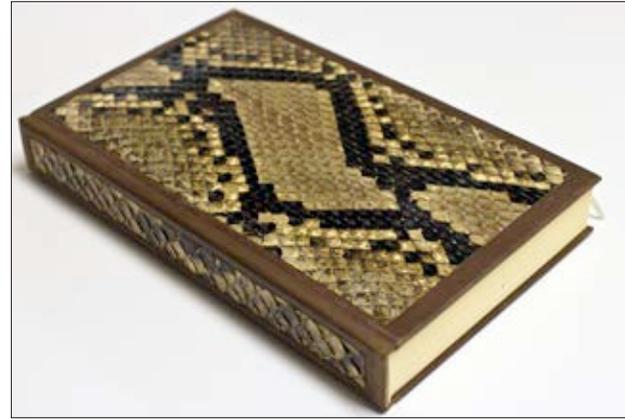
\$1000

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

9. **BURROUGHS, William S. and WILSON, S. Clay. Collaborative Archive: Letters, Illustrations, Books.** 1979-1991.

In the early 1980s, Burroughs collaborated with S. Clay Wilson on the German editions of *Cities of the Red Night* [*Die Städte der Roten Nacht*, Frankfurt: Zweitausendeins, 1982] and *The Wild Boys* [*Die Wilden Boys*, Frankfurt: Zweitausendeins, 1980]. This archive includes:

- correspondence related to this and other collaborations between Burroughs and Wilson, as follows: from 1979 to 1982, six items from the publisher to Wilson; from 1979 to 1985, three items from Burroughs' associate James Grauerholz to Wilson; and from 1985 to 1995, eleven items from Burroughs to Wilson. The earlier items, from the publisher and from Grauerholz, generally solicit drawings, convey approval for ideas, and give progress updates. The later items, from Burroughs himself (one typed note signed; four autograph postcards signed; six autograph cards signed), are more personal, frequently conveying gratitude for a gift or appreciation of Wilson's work. In one, Burroughs (according to a pencil note by Wilson, he is referring to *The Chequered Demon*) says "vintage Clay Wilson hilarious, horrible disgusting as life itself...Its fine its swell itsa gawdy taste of Hell." In another, in a card picturing a unicorn, Burroughs asks, "Did you see the Barnum & Bailey unicorn? I suspect it to be a goat." Several of the cards are holiday cards, and in one Burroughs wishes "All the best for 1986 and the time remaining to us all." In the last two items, Burroughs thanks Wilson for, respectively, the Graham Greene stories and for a cat book. He also complains about the heat: "Over 100 now for a week. Can't do anything but sit in my air conditioned house." This last card is signed "Bill Burroughs." All of the Burroughs' correspondence items (excepting the postcards) have envelopes; one of the postcards is near fine; the others are fine; many depict Burroughs' artwork.



- three original pen-and-ink S. Clay Wilson illustrations for the German edition of *Cities of the Red Night*. Wilson was one of the group of artists who gained exposure in the underground comix of the 1960s counterculture. After R. Crumb, he is probably the best known of that group, and his images are almost certainly the most extreme: all of the underground comic artists sought to break barriers and defy convention, and Wilson's images are densely packed and full of overt sex and violence to a nearly unthinkable degree. In this he was very much like Burroughs, whose verbal imagery sought to shatter all barriers, preconceptions and hypocrisies; the collaboration between the two of them seems in retrospect to have been inevitable. These drawings were displayed at the Los Angeles County Art Museum in the show "Ports of Entry: William Burroughs and the Arts," which sought to convey the influence Burroughs has had on visual arts. Extraordinary images, and probably the best illustrations ever of Burroughs' writings. Burroughs himself appears as a character in one of the images. Two of the images are 5 1/4" x 9", the third is 5 1/4" x 10"; all three are matted and framed to approximately 16" x 19". Also *together with* the original layout and lettering for the title page of the book: three hand-lettered sheets and one printed sheet.
- a trial edition of the German edition of *The Wild Boys*, rejected by Wilson, who was displeased with the endpapers, signed by Wilson; Wilson's own copy, bound in Niger goat and snakeskin, signed by Wilson and inscribed by Burroughs to Wilson. and the first German edition, signed by Burroughs and Wilson. Wilson's copy is fine in a custom folding chemise; the other tow have a bit of edge-rubbing and are otherwise fine in the publisher's slipcases.
- the German edition of *Cities of the Red Night*, signed by Burroughs and Wilson. Fine in slipcasse.

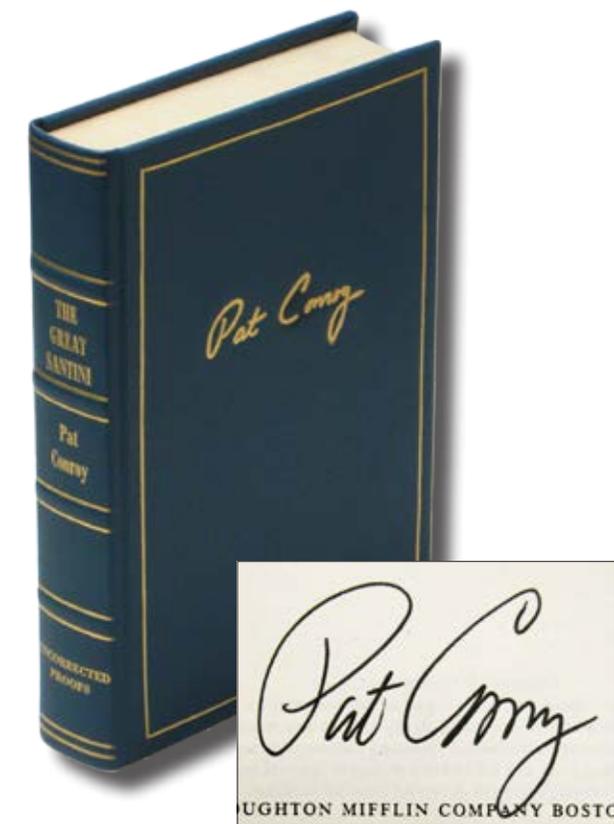
A unique archive of an exceptional collaboration. \$40000



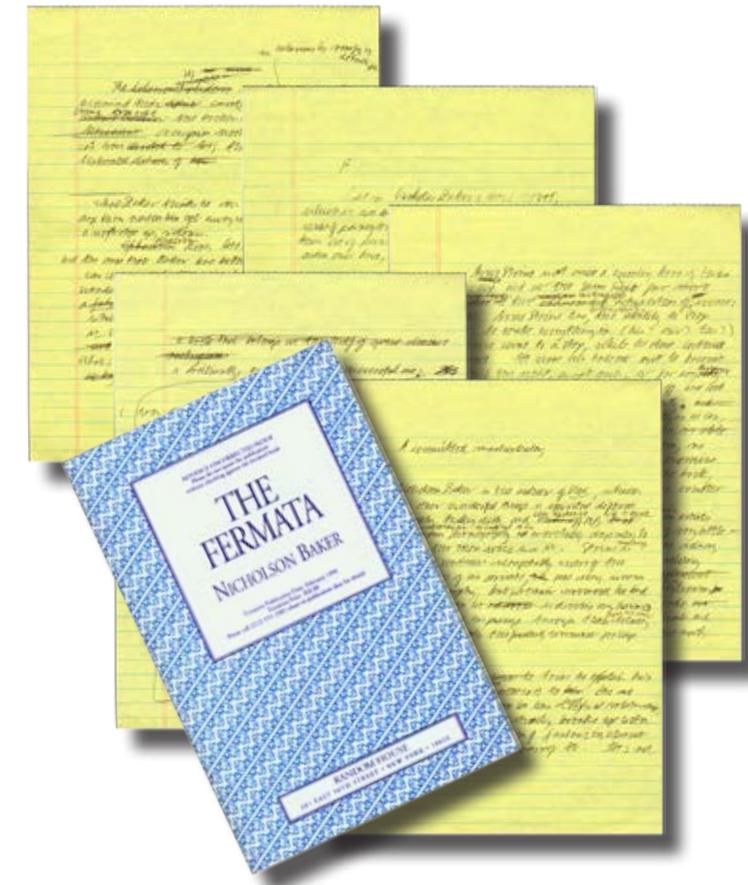
10. **BURROUGHS, William S. "Nagual Art."** Undated. Burroughs, whose *Naked Lunch*, *Soft Machine*, and numerous other works helped define the Beat generation and redefine the psychedelic novel, also worked in the visual media from the early 1950s on, experimenting first with collages and later with what he called "nagual art"—art infected by chance, which had the possibility of giving the viewer access to what Burroughs called a "port of entry," an access to a different universe or a different way of seeing our own. In writing, Burroughs adopted the "cut-up" technique, with Brion Gysin, to achieve similar ends: a final product that was, in part, a product of chance or, at the very least, forces beyond the artist's direct control and manipulation. Oil and perhaps spray paint. Signed by Burroughs. 17 1/2" x 23". Fine, framed. \$8500



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

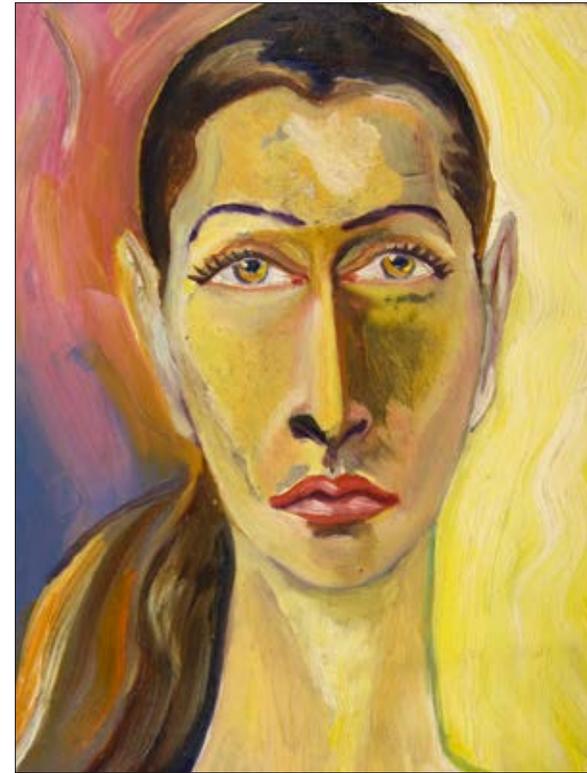
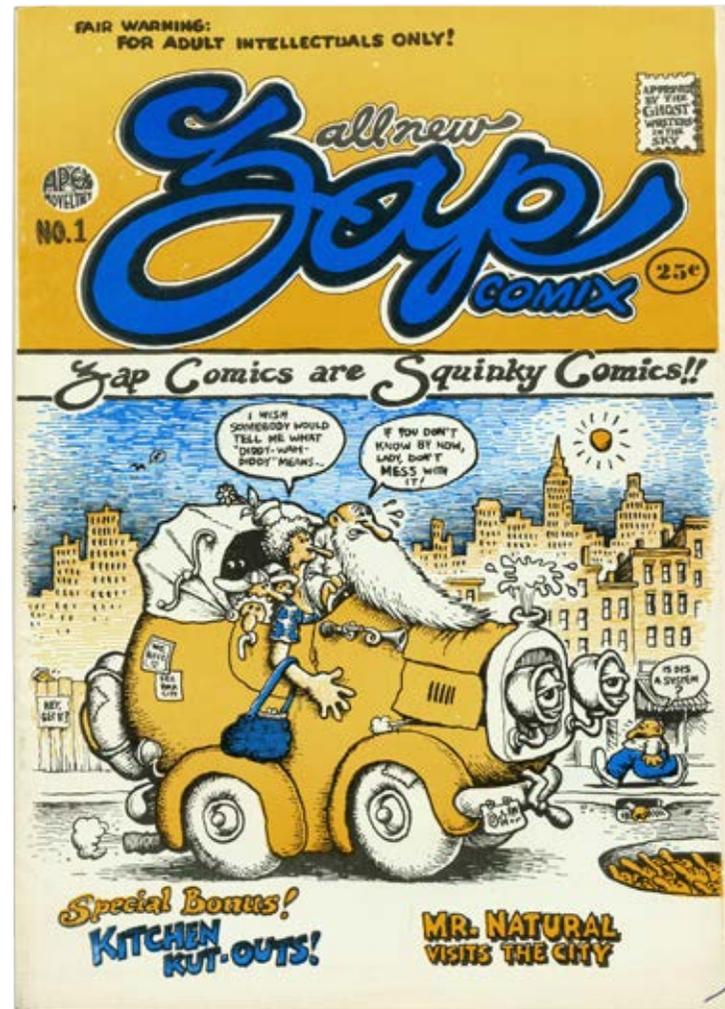


12. **CONROY, Pat. *The Great Santini*.** Boston: Houghton Mifflin, 1976. One of reportedly 35 copies of the leatherbound limited advance edition of his first novel: the uncorrected proof, and proof jacket, specially bound in leather for private distribution to friends of the author and publisher. This copy is signed by Conroy. The text of the front jacket flap differs from that of the published version: "...his daughters to provide their husbands (Marines, naturally) with a good lay" was changed to "...with a good home." A bit of handling to covers, still very close to fine. Basis for the excellent film with Robert Duvall in the title role. \$2500

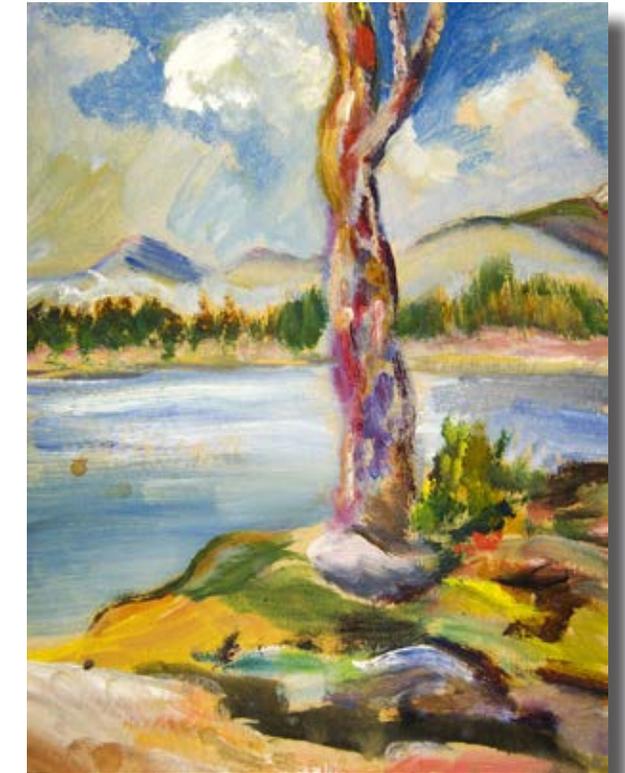


13. **CROWLEY, John. *Manuscript Review of Nicholson Baker's The Fermata*.** 1994. Crowley's handwritten review of Nicholson Baker's *The Fermata*, which was published with the title "Naughty, Naughty Boy" in the 2/20/94 *Washington Post*. A five-page, handwritten, much-corrected manuscript on yellow-lined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

14. **CRUMB, R. *Zap Comix, No. 1.*** (n.p.): (Apex)(1967). The rare first printing of the first issue of the archetypal underground comic magazine of the Sixties, which featured the most noted comic artists—R. Crumb, S. Clay Wilson, Rick Griffin, and a host of others—and some of the most memorable characters: Mr. Natural, the Fabulous Furry Freak Brothers, Wonder Wart Hog, etc. This first issue of *Zap* was done completely by Crumb. The first printing was printed by Beat poet and collagist Charles Plymell, in a print run stated at 5000, in a comic reference guide, and at 1500 by Pam Plymell, Charles's wife. Mild acidification to pages as is inevitable for all copies of this comic; one stray 1/4" pen mark lower outer corner; else fine in stapled wrappers. The grading of comic books uses different standards than grading books; according to comic standards, this copy would be in the range of "Very Fine/Near Mint" (approximately 9.0 on a scale of 10) and possibly better. A 9.4 copy of *Zap #1* brought \$26,000 at auction in 2010; copies in significantly lesser condition than this one have regularly sold for over \$5000. *Zap #1* belongs to that rarified group of comics that ushered in a new era: *Action Comics #1*, which introduced Superman, sold in December 2011 for \$2.1 million and *Amazing Fantasy #15*, a Holy Grail for comics collectors as the first appearance of Spider-Man, is currently valued at around \$100,000 in comparable (9.0) condition. Many comic collectors and dealers have speculated that the \$26,000 *Zap #1* brought at auction will look inexpensive in the future, based on its rarity, importance, and condition, if the underground comic prices catch up to mainstream comics. The comparison of the Spider-Man comic with *Zap* is appropriate in that they both date from the 1960s, whereas *Action #1* dates from the 1930s. An attractive copy of the most recognizable underground comic of the 1960s, seldom found in this condition. \$10000



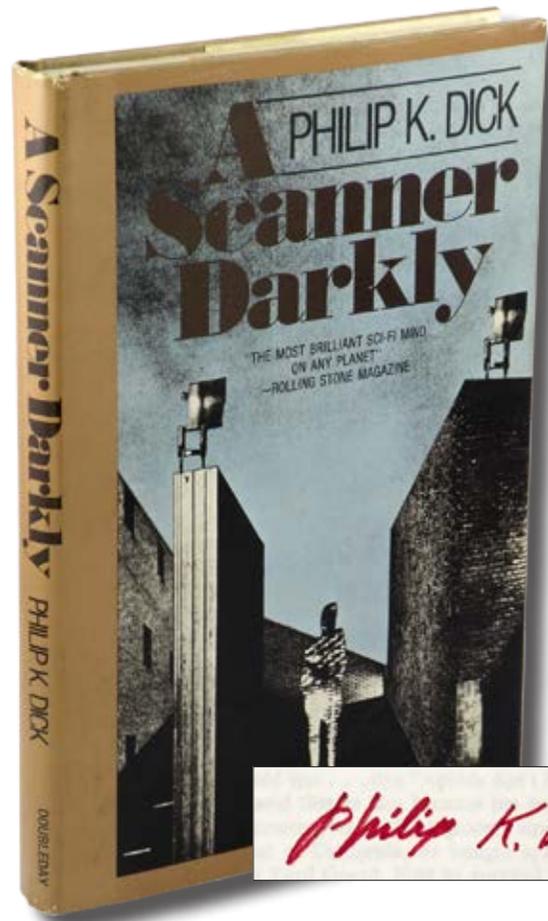
15. **CUMMINGS, E.E. *Marion Morehouse.*** Undated. A stylized portrait by Cummings of Marion Morehouse, renowned New York model and Cummings' third wife—and a frequent subject of the artist's work. Cummings, one of the best-loved American poets of the 20th century, was also a prolific visual artist: he considered writing and painting to be his "twin obsessions," and he exhibited his work in the annual Society of Independent Artists shows from 1916-1927 and was the art editor of the *Dial* magazine, the pre-eminent Modernist literary journal in the U.S., in the 1920s. In 1933 he published a book of his artwork in a limited edition. Called *CIOPW*, it took its title from the media he used in his art: charcoal, ink, oil, pencil and watercolors. In his early years he emphasized abstract painting; from the 1930s on he tended toward representational images, albeit with a range of inventive palettes, as this painting shows, and which some have compared to his inventiveness with words and poetic forms and structures. 9" x 11 1/4", oil on cardboard. Edges a bit chipped, with a couple of creases but very good condition overall. In fact, this is painted on the underside of the top of a box that held typewriter paper—a linking of his twin obsessions. \$5000



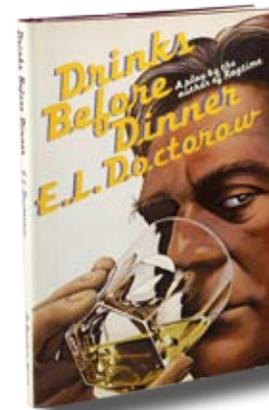
16. **CUMMINGS, E.E. *Tree on Shore.*** Undated. A landscape painting by Cummings of a colorful tree on the shore of Silver Lake in New Hampshire, where the Cummings family had a summer home. In the background is Mount Chocorua, one of the most frequent subjects of Cummings' artwork. The use of a bright and vivid palette is reminiscent of Matisse, Kandinsky, and the Fauvists, all of whom have been cited as influences on Cummings as an artist. Thematically and as a composition, this image also owes a debt to Cezanne, one of Cummings' great idols as a painter and an influence, as he said, on both his and other Modernist writers' poetry and fiction by virtue of his providing "a new way of seeing things." In Cummings' work one can almost see an echo of Cezanne, with Cummings' frequent and varied depictions of Mount Chocorua echoing Cezanne's repeated returns to Mont Saint-Victoire as a subject for his paintings. 8 3/4" x 11 1/2", oil on cardboard; edges slightly rough, and a few random water spots on the image; overall very good condition. Again, painted on the underside of the cover of a box of his typewriter paper.

\$5000

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

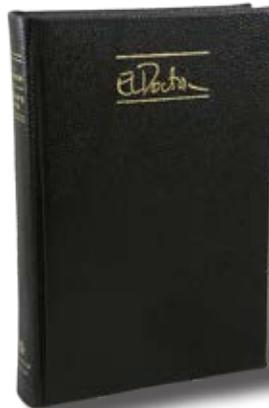


*Philip K. Dick*



To Ray Carver  
all the best  
E. Doctorow

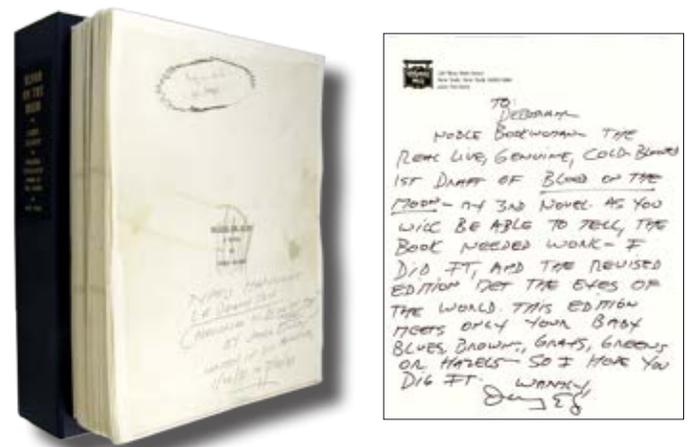
18. **DOCTOROW, E.L. *Drinks Before Dinner*.** NY: Random House (1979). His first play. Inscribed by Doctorow to Raymond Carver. Doctorow and Carver appeared together at PEN International in 1986, and as editor of *Best American Short Stories 2000*, Doctorow selected work by Carver. Fine in a fine dust jacket. \$350



*E. Doctorow*

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

20. **ELIOT, T.S. *Typed Letter Signed*.** 1935. Two pages from Eliot to literary critic F.O. Matthiessen (“Matty”), written “to put in a good word for the boy,” Alfred Satterthwaite, at the behest of Satterthwaite’s stepfather, 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.” Nice literary and biographical content. On *Criterion* stationery, with staple holes to the upper left corners, and folded in fourths for mailing; near fine. Mailing envelope included. \$3000



21. **ELLROY, James. *Original Manuscript of L.A. Death Trip [aka Blood on the Moon]*.** (Los Angeles): (n.p.) 1981. The first draft of the manuscript of the *Blood on the Moon*, Ellroy’s third published book and his first to be published in hardcover, here titled *L.A. Death Trip*. 424 pages, original typescript, with some cut-and-paste emendations throughout. Inscribed by Ellroy on one of two title pages (with another unused title, *Because the Night*, crossed out) in which the author identifies this typed manuscript as a “precursor” to *Blood on the Moon* and specifies the time period in which it was written. Together with an autograph letter signed, one page, addressed to “Deborah” on Mysterious Press stationery, in which Ellroy calls this “the real live, genuine, cold-blooded 1st draft of Blood on the Moon - my 3rd novel. As you will be able to tell, the book needed work - I did it, and the revised edition met the eyes of the world. This edition meets only your baby blues... so I hope you dig it.” Casual comparison with the published book indicates that the author did in fact rewrite the book dramatically: the story remains the same but the writing has been overhauled. *Blood on the Moon* was published by Mysterious Press, and was the first book in what came to be called the Lloyd Hopkins trilogy. The second book took the title of one of the unused titles here—*Because the Night*. Ellroy has since become one of the acknowledged masters of American *noir* fiction: his book *American Tabloid* was named *Time* magazine’s best novel of the year in 1995; *Blood on the Moon* was made into the movie *Cop* in 1988, starring James Woods, and became something of a modern *noir* classic; his screen adaptation of his novel *L.A. Confidential* became one of the great works of modern film *noir* in Hollywood. An early draft of the manuscript of an early book by one of the leading writers of hardboiled fiction in America today. Unique. \$4500



22. **ESHLEMAN, Clayton and HEEBNER, Mary. *Deep Thermal*.** Santa Barbara: Simplemente Maria Press, 2007. A suite of six numbered pigment prints signed by Heebner, with poetic responses to the images by Eshleman. One of 26 numbered copies signed by the author and the artist. An unusual collaboration: the two shared an interest in the cave art of the Upper Paleolithic period as well as other interests, including the poetry of Pablo Neruda, and they developed a correspondence that included not only letters but images and art. Eshleman used one of the images for the cover of one of his books of poetry. 13" x 17" broadside sheets, laid into portfolio. Fine. \$1500

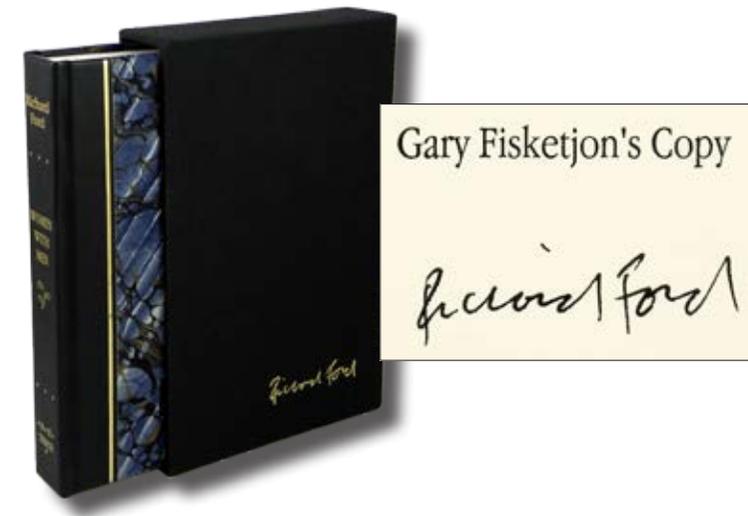


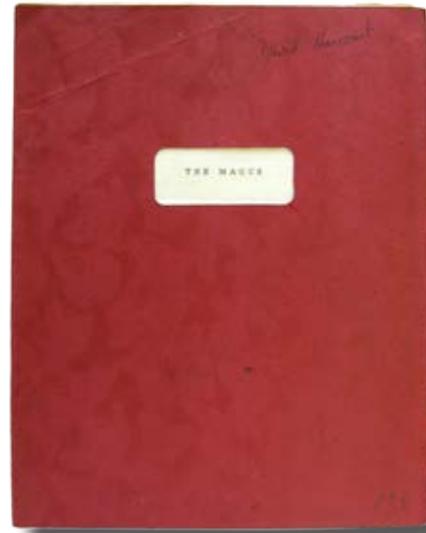
23. **FORD, Richard. *Bright Angel*.** (n.p.): (n.p.) 1988. A 120-page screenplay by Ford for a 1991 film adaptation he did from stories in his collection *Rock Springs*. Signed by Ford. An unknown number of copies were produced; Ford signed seven of them at a reading in 1990. Photo-reproduced sheets on 3-hole paper. In this copy, page 120 was typed on a different typewriter than the first 119 pages. A fine copy, bound in a flexible blue binder. The film was directed by Michael Fields and starred Dermot Mulroney, Lili Taylor, Sam Shepard and Valerie Perrine. \$1250

24. **FORD, Richard. *Independence Day*.** London: Harvill (1995). An advance copy of the first British edition, with printed text on the front cover that indicates that the "text is not the final version," and, in fact, this text does seem to be an earlier state than that of not only the British trade edition but the U.S. edition as well. The text does seem to match that of the British advance reading copy. Tapebound sheets in printed cardstock covers. Signed by the author. Approximately 8 3/8" x 11 3/4". Photoreproduced name on front cover; dusty rear cover; else fine. An uncommon view of an early state of the text of Ford's Pulitzer Prize-winning novel. \$1000

25. **FORD, Richard. *Women with Men*.** (New Orleans): (B.E. Trice)(1997). Ford's editor's copy of the limited edition (and true first edition) of this collection of three novellas. This copy has printed on the colophon "Gary Fisketjon's Copy" and shares its design with the lettered issue: signed by Ford; quarterbound in leather. Fisketjon edited Ford at Vintage (*The Sportswriter*) and Atlantic Monthly Press (*Rock Springs, Wildlife*) before bringing Ford with him to Knopf for the trade edition of this title and the Pulitzer Prize-winning *Independence Day*, among others. Ford thanks Fisketjon in print in *Rock Springs* and *Independence Day*. A notable association copy and presentation issue of this book. Fine in a fine slipcase. \$750

26. **FORD, Richard. *Privacy*.** (n.p.): (Grenfell Press)(1999). One of 35 numbered copies of the first separate appearance of this story that first appeared in the *New Yorker*. An elaborate and elegant production with etchings by artist Jane Kent. Signed by Ford and Kent. Unbound folios, 10 1/4" x 15 1/2", laid into the publisher's clamshell case with tissue guard protecting each of the etchings. Fine. \$5000

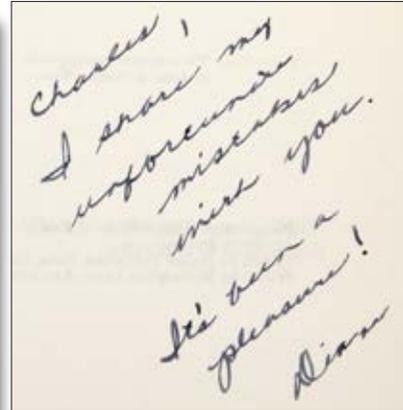
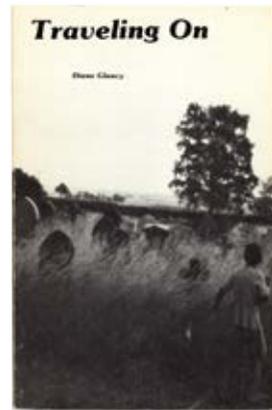




27. **FOWLES, John. *The Magus*.** London: Blazer Films, 1967. Fowles' screenplay for the 1968 film of his second novel, a near-fantasy set on a Greek island and involving a young expatriate Englishman who is drawn into the fantastic designs of a self-styled psychic. The film, with Anthony Quinn, Michael Caine, Candice Bergen and Anna Karina, gained a cult following in the Sixties. The cast included two of the best-known male leads of their time (Quinn & Caine), an up-and-coming young actress who had been nominated for a "Most Promising Newcomer" Golden Globe two years earlier (Bergen), and Anna Karina, a staple in the films of French *avant garde* director Jean-Luc Godard. The director was Guy Green, a former cinematographer, and while the material may have been a bit much for Green, whose previous movies had been more straightforward than the complicated, partly fantastic plot that Fowles' novel presented him with, the film was nominated for a British Academy award for cinematography. This script bears the name of David Harcourt and has revision sheets dated September 4, 7 and 12, and November 25, 1967. Harcourt is listed as a camera operator on a production schedule (laid in) dated August 15, 1967. Also laid in is the shooting schedule for November 11. These sheets are torn and sunned, but the script itself is near fine and claspbound in very good red covers. An early, complete piece of writing by Fowles, and likely the scarcest item in his bibliography. It is Fowles' only screenplay to have been produced, and we have never heard of another copy turning up. \$6500

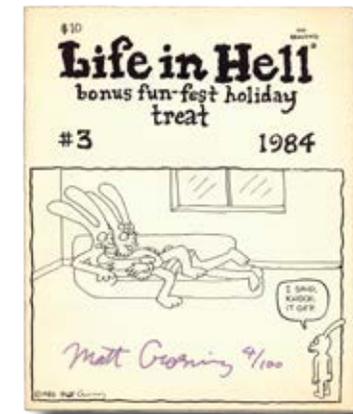


28. **GARCIA MARQUEZ, Gabriel. *One Hundred Years of Solitude*.** NY: Harper & Row (1970). The uncorrected proof copy of the first American edition of the Nobel Prize winner's masterwork. This proof copy is in the very fragile "padbound" format, which presumably accounts for its extreme scarcity: padbound proofs, because of the way they're constructed, tend to lose their front or rear covers over time. This is a near fine copy. This proof differs from the published edition by the inclusion of a review of the Spanish language edition of the book. \$7500



29. **GLANCY, Diane. *Traveling On*.** (Tulsa): (Hadassah Press) (1980). Her first book, a collection of poetry. Published by a small press that apparently was her own. Inscribed by Glancy: "\_\_\_, I share my unfortunate mistakes with you. It's been a pleasure! Diane." Approximately a dozen corrections to the text in the author's hand. Near fine in wrappers. This is the first time we have handled this work: a unique copy of a rare Glancy title. \$1500

30. **GRATEFUL DEAD and KESEY, Ken. *Excerpts from the Acid Test*.** San Francisco: Sound City Productions [1966]. The first recording by the Grateful Dead, who, a month earlier, had been known as The Warlocks. A 7" 33 RPM promotional record, labeled "For Radio Play Only, Not for Sale," with excerpts from the Acid Test album that Sound City was producing. The recording was made at the Sound City studio and was the seventh Acid Test—communal events/happenings that were open to the public and at which LSD—which was still legal in California at the time—was distributed to the attendees. The Sound City Acid Test, because it took place in a recording studio, was more of a private event than earlier, or later, Acid Tests. It was also the last one Kesey himself participated in. He had been arrested for marijuana possession for the second time two weeks earlier, and had had to show up in disguise at the sixth Acid Test a week earlier at Longshoremen's Hall in San Francisco, in order to avoid reporters and the police. Within a week of the Sound City Acid Test, Kesey had left the country and gone into hiding in Mexico. The Grateful Dead had been the house band for the Acid Tests since they began in 1965, but under their earlier name of The Warlocks. By December 1965 they were starting to use their new name, and at the Acid Tests in January they were being billed as The Grateful Dead. This is the first time they were recorded as the Dead in a recording made for general release. The promo record was issued in March, 1966, and preceded the full length album released later that month. The only earlier recordings of the Grateful Dead are private ones that have made it into circulation as bootlegs; this, and the Acid Test album from which it was excerpted, were not only intended for public release but were also covered by "a couple of radio stations and a photographer for *Look* magazine" according to the Sound City press release, although the *Look* article apparently never appeared. "The purpose of the recording was to produce an album of unusual sounds, mental manipulations of the sometimes considered genius of Mr. Kesey and his cohorts during the actual happenings of a 'sugar' party. The results are different to say the least..." The Acid Test album itself is quite scarce; it was re-released in the 1980s. This promotional giveaway record is exceedingly uncommon, and a landmark for one of the most influential and long-lasting rock and roll bands to come out of the San Francisco Bay Area of the 1960s. The Grateful Dead went on to a 30-year career and became the most popular "jam band" of its time, triggering any number of similar jamming, touring bands in its wake, and capturing an essence of the hippie counterculture that lived on long after its historical moment had passed. Fine, in a plain white sleeve. \$1500



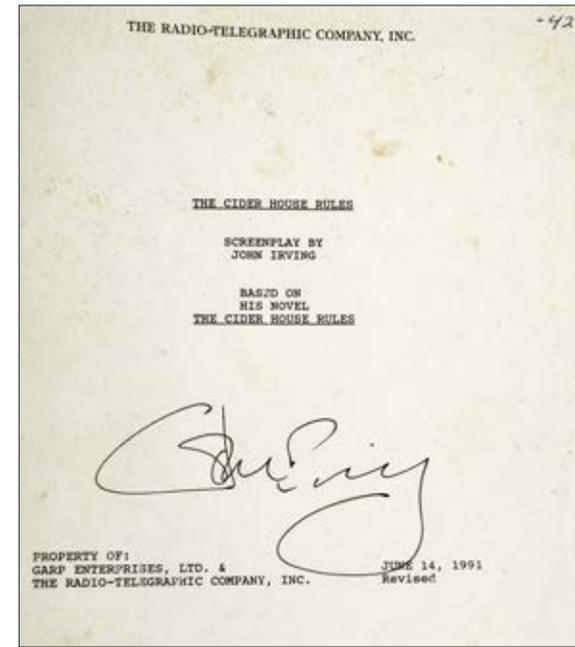
31. **GROENING, Matt. *Life in Hell. Bonus Fun-Fest Holiday Treat #3*.** (Los Angeles): (Self-published)(1983). A very early production by the creator of *The Simpsons*, preceding his first book by a year. This is a limited edition identified as a 1984 edition, copyrighted in 1983, with holiday and new year greetings on the copyright page. One of 100 numbered copies signed by the author on the front cover. Created and compiled by Groening, it includes comics from his "Life in Hell" strip as well as a number of his fictional "Sound Mix" columns of music reviews, a "Letters" section that may or may not be invented by the author (it probably is) and various other comic inventions, including ads, etc. A rare edition by the groundbreaking comic artist; we have never seen another offered for sale. Slight edge sunning; still fine in stapled wrappers. \$750

32. **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. Inscribed by the author: "How do you show a gun without tipping off the reader? See Chapter Twenty-two" and signed "Tony Hillerman." Fine in a very near fine, price-clipped dust jacket, mildly faded on the spine. A nice copy of an early Hillerman book, with an intriguing inscription. \$1250



How do you show a gun  
without tipping off the  
reader? See Chapter  
Twenty-two.  
Tony Hillerman

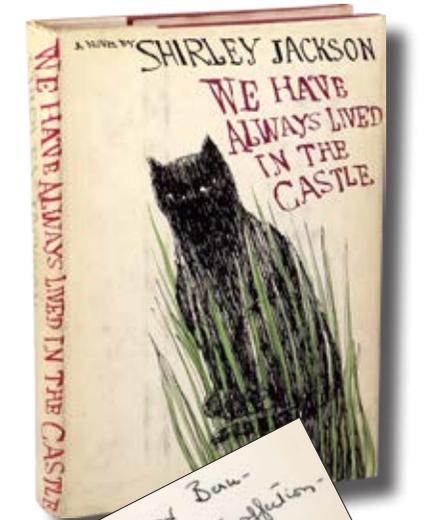
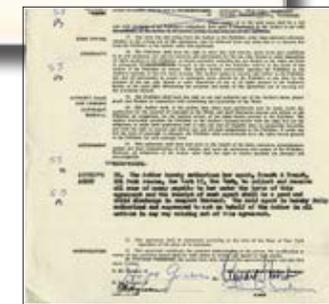
33. **IRVING, John. *Typed Letter Signed*.** July 3, 1974. A two-page letter by Irving, written to "Carole," (apparently his publicist), describing his less than quiescent state of mind prior to publication of *The 158-Pound Marriage*, and after learning that the first printing of his novel had been reduced from 8000 copies to 6500 copies (in part): "Had a long talk with Joe [Fox, the legendary Random House editor], but the situation frankly depresses me; I have never lost faith in Joe as an editor, but as I told him, my faith in Random House as a publisher is somewhat shaken...I feel like a luxury item in a department store; when indications are that I'm not moving as well as the Hallmark cards, I get my stock reduced...I admit I am in need of affection or at least some attention..." He goes on to say, self-deprecatingly, "my well for self-pity (at this point in a book's publication) is always fairly deep, and I will try to be gentlemanly and not release it." Irving then offers some names of people who should get review copies, including writer Maureen Howard; a former Exeter classmate who has now won a Pulitzer Prize at the *Rocky Mountain News*; Phillips Exeter Academy itself, his alma mater, which he says might do a piece on "[m]e and Peter Benchley(class of '57)...that terrible book, *Jaws*, whose main character is a fish, is doing as you know rather well. And isn't there another bestseller starring a family of rabbits? You'd think people would be more interested in people, wouldn't you?" He goes on to say he's spending the summer writing an article with Gail Godwin for *Harper's* "about, of all things, Sex...I just hope it doesn't occur to *Harper's* that the article is only a thinly veiled excuse for Ms. Godwin and me to plug each other's books." He is also re-reading all of Virginia Woolf: "It is only slightly harder to like her now that everyone else likes her too." Irving then spends a paragraph on the current dilemma of whether the jacket for *The 158-Pound Marriage* should carry quotes by Vonnegut, Heller, and Elkin or instead "what people tell me is a good photograph...do I care more that people know what good people have said about me, or that they know I look nice?" [In the end, both the photo and the quotes were used.] Two pages: one page of Irving's personal stationery, plus a blue second sheet; double-spaced. Signed by Irving, with four small holograph corrections. Folded for mailing, else fine. With three penciled marginal markings, presumably by "Carole," noting where review copies are to be sent. It's possible that "Carole" is Carol Schneider, who was a publicist in 1974, becoming Publicity Director for Random House in 1979. By then Irving had left Random House for Dutton, who published *The World According to Garp* with a first printing of 35,000 copies, more than the sales of his first three Random House books combined. As Irving said earlier in the letter about having his Random House stock reduced and being moved to the back of the store, "Something of a self-fulfilling prophecy, I feel." Irving's letters seldom come on the market, and this one provides a revealing glimpse of the young writer trying to hold his own in the world commercial literary publishing. \$1500



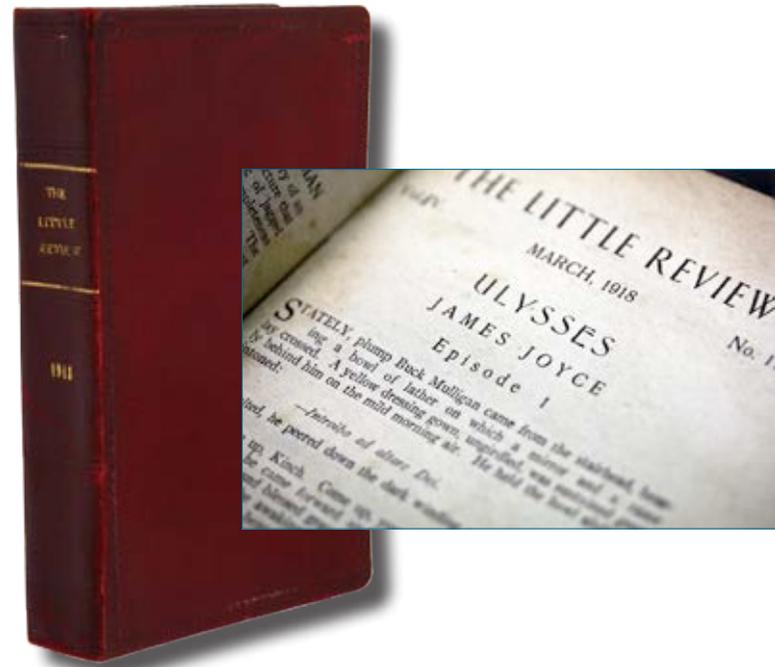
34. **IRVING, John. *The Cider House Rules*.** (n.p.): Garp Enterprises/Radio-Telegraphic Company, 1991. Screenplay by Irving, based on his sixth novel, and winner of the Academy Award for best adapted screenplay. This is the earliest copy of the script we have seen; the film was released in 1999. This Dated "June 14, 1991, Revised." Hand-numbered "42." Signed by Irving. 130 pages, stringbound, with one remaining brad. Foxing to pages; near fine. There are substantial textual differences between this early version and the final version. A glimpse of an award-winning script as a work in progress. \$3500

35. **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. \$750

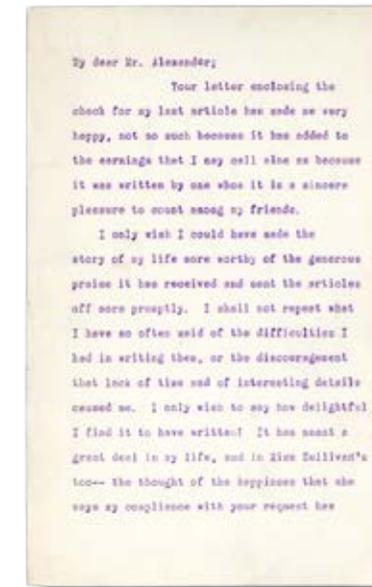
36. **JACKSON, Shirley. *We Have Always Lived in the Castle*.** NY: Viking (1962). A novel of the macabre by the author of *The Lottery* and *The Haunting of Hill House*. Inscribed by Jackson to Bernard Malamud and his wife: "For Ann and Bern - with warmest affection - Shirley/ September 1962." At the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



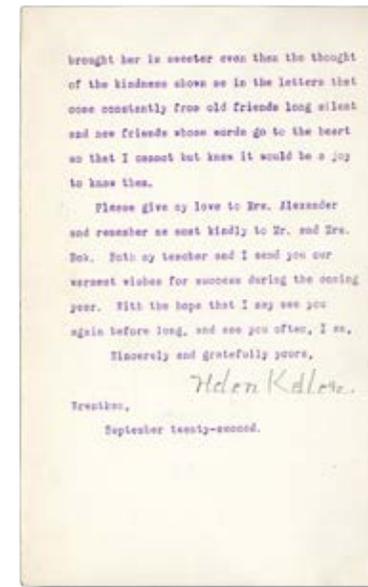
In case of Bern  
with warmest affection  
Shirley  
September 1962



37. **(JOYCE, James). "Ulysses" in *The Little Review*.** New York, 1918. Bound volume containing nine issues of the modernist literary journal from 1918, including five of the first seven installments of Joyce's *Ulysses*, including its first appearance in print, in March, 1918. Joyce had sent Ezra Pound the first three chapters of *Ulysses* by January, 1918, and Pound had forwarded them to Margaret Anderson, editor of *The Little Review*. The January issue contains an announcement of the upcoming serialization, which began in March. This bound volume includes copies of the January, February, March, April, June, July October, November and December issues, which include Parts 1, 2, 4, 5 and 7 of Joyce's masterwork. Condition is only fair: the hinges of the binding have been strengthened; some of the issues are missing their wrappers; there is considerable foxing and edgewear and one issue is missing the last couple of pages. Still, the *Little Review* was printed on cheap, acidic paper and copies that survive are typically in less than ideal condition, and issues with the *Ulysses* excerpts seldom appear on the market: we only note six runs appearing at auction since the 1970s. A fragile, early appearance in print of one of the great literary works of the 20th century. \$450



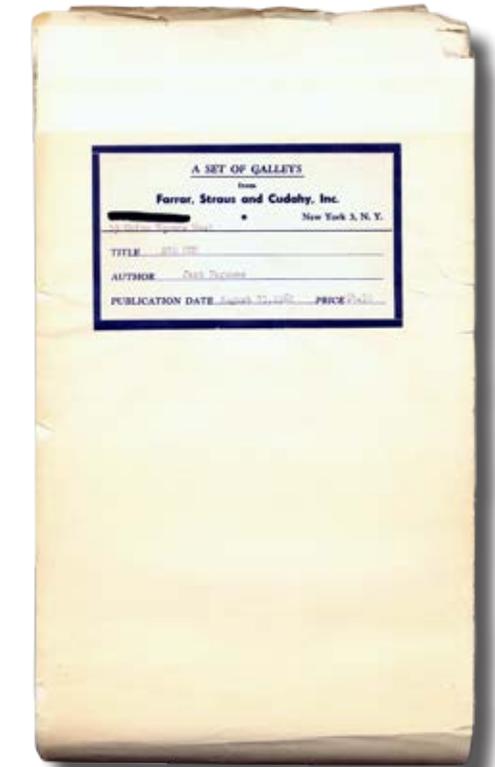
38. **KELLER, Helen. Typed Letter Signed.** September 22 [1902]. Written to Mr. [William V.] Alexander, editor of *Ladies Home Journal*, who had requested a series of articles from Keller that were later published as *The Story of My Life*. Keller humbly thanks Alexander for payment for the last article; in part: "I only wish I could have made the story of my life more worthy of the generous praise it has received...It has meant a great deal in my life, and in Miss Sullivan's too—the thought of the happiness that she says my compliance with your request has brought her is sweeter even than the thought of the kindness shown me in the letters that come constantly from old friends long silent and new friends whose words go to the heart..." Two 5" x 8" pages, typed with blue ribbon and signed "Helen Keller." A very early letter by Keller, preceding her first book, with exceptionally good content. Fine. \$3500



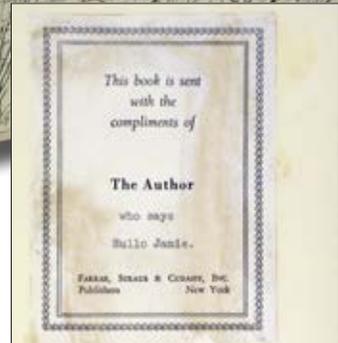
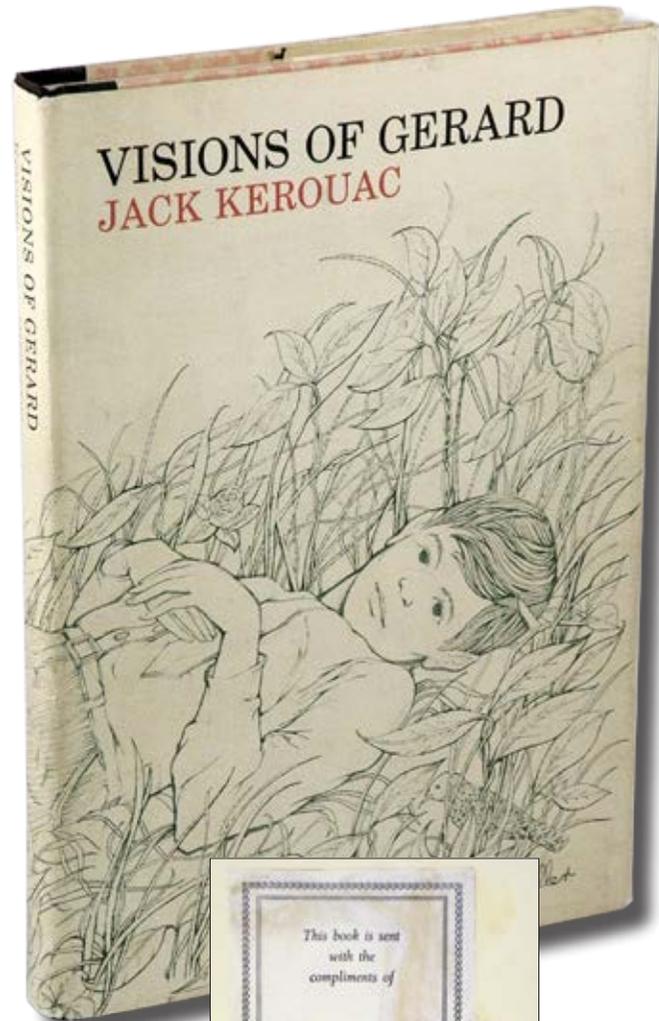
39. **KENNEDY, Jacqueline and FARRELL, James T. Typed Letter Signed.** 1983. A letter from Jackie Kennedy, written in her capacity as editor at Doubleday, rejecting three poems by the late James T. Farrell. Secretarially typed, but signed in full as Jacqueline Kennedy Onassis. A very courteous rejection, in which she says she was "extremely moved" by the "lovely" poems, for which she found no support from the sales department. Folded for mailing, one small spot not affecting text; else fine, with envelope. Farrell's three poems ("Unremembering Dreams," "Summer Moving Wind," and one untitled), apparently still unpublished, are also included; the poems are in holograph and each is signed by Farrell. Farrell, best known for the *Studs Lonigan* trilogy, died in 1979; in 1963, following the assassination of John Kennedy, one of Farrell's poems was inserted into the Congressional Record. \$2500



40. **KEROUAC, Jack. Galleys of Big Sur.** NY: Farrar Straus Cudahy (1962). The galley sheets of one of the last books in Kerouac's semi-autobiographical series, which he called "The Duluoz Legend." This book, in which Kerouac is again represented by his alter-ego, Jack Duluoz, chronicles Duluoz's success as a young novelist and his subsequent attempts to escape from the burden of celebrity and fame, in part by hiding out in Big Sur and in part by drinking heavily. By the end, Duluoz is a severe alcoholic and suffers what amounts to a nervous breakdown, just as Kerouac himself did. Kerouac died in 1969 at the age of 47; by 1962 Kerouac was a shadow of his former, life-affirming self, was bitter about what he viewed as others' attempts to exploit his story and his work for their own ends, and was drinking heavily nearly all the time. *Big Sur* tracks the arc of Kerouac/Duluoz's literary success and celebrity and his mental and physical deterioration and descent into alcoholism with the same kind of honesty and directness Kerouac brought to his other work. In the book, Duluoz rebounds from his breakdown; it's not clear that Kerouac himself ever did. 78 pages, 7" x 22", folded once. Shallow edge chipping; near fine. Extremely scarce: the number of sets of galley sheets that were pulled could probably be counted on one's fingers; we've never seen another set before. \$3500

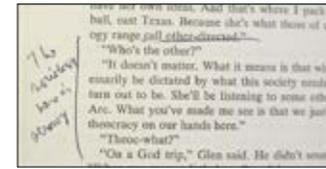
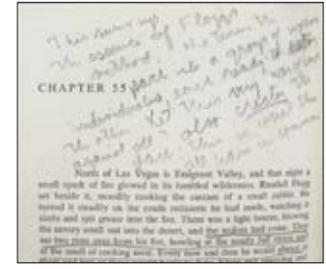
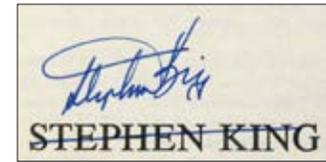
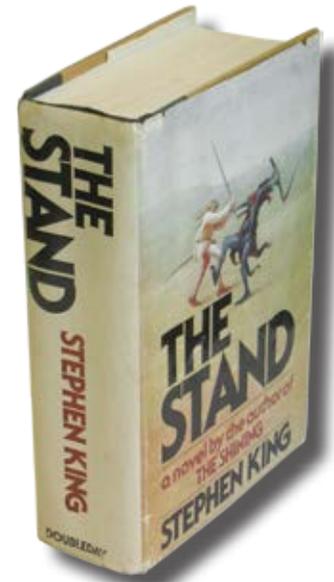


41. **KEROUAC, Jack. *Visions of Gerard*.** NY: Farrar Straus (1963). A volume in Kerouac's fictionalized autobiographical series—the Legend of Duluoz. Inscribed by the author: “To Jamie/ the Angel/ from Jack Kerouac.” With a “compliments of the Author” bookplate above the inscription on which someone—presumably Kerouac—has typed “who says Hullo Jamie” below the word “Author.” Jamie was the son of Kerouac's former college buddy Ed White, who was fictionalized as Tim Gray in *On the Road*. Ed and Kerouac were introduced by White's roommate, Hal Chase, who also introduced Kerouac to Neal Cassady. Kerouac and Ed kept up a correspondence from 1947, the year after they met, to 1969, the year Kerouac died, exchanging nearly 90 letters and postcards over the course of their friendship. White was apparently the first person Kerouac wrote to in 1949 when his first novel, *The Town and the City*, was accepted for publication. Glue bleeding through bookplate, not affecting the inscription on the flyleaf; a fine copy in a near fine dust jacket with several short edge tears, reinforced on the verso at the spine heel. A wonderful inscription, reflecting not only a longtime friendship—and a multigenerational one at this point—but also Kerouac's innate sweetness. \$12500

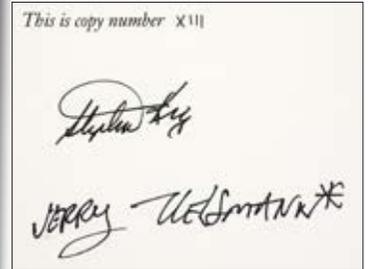


To Jamie  
The Angel  
From Jack Kerouac

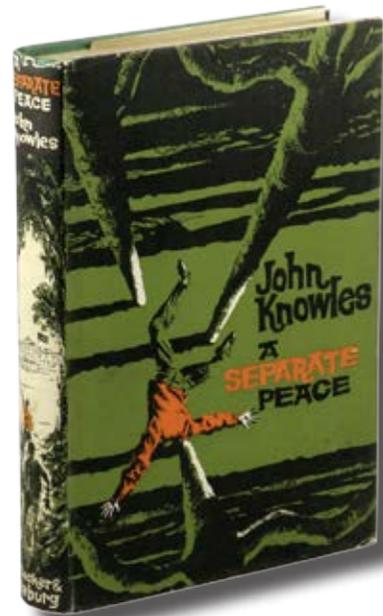
42. **KEROUAC, Jack. Signed Check to the I.R.S.** 1963. A check made out to the Internal Revenue Service, from the month *Visions of Gerard* was published, in the amount of \$300. Drawn on the account of John L. Kerouac and Gabrielle Kerouac (Kerouac's mother) at Security National Bank of Long Island, dated September 9, and hand-numbered as check no. 141. Signed, John L. Kerouac, which is noteworthy in that after the publication of *On The Road*, Kerouac nearly always signed his name “Jack.” Presumably, in this case he had to sign the check using his name as it appeared on his tax return. The background of the check has a lighthouse theme; there are the usual cancellation markings, not affecting signature. Previously folded in half; else fine. \$1500



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

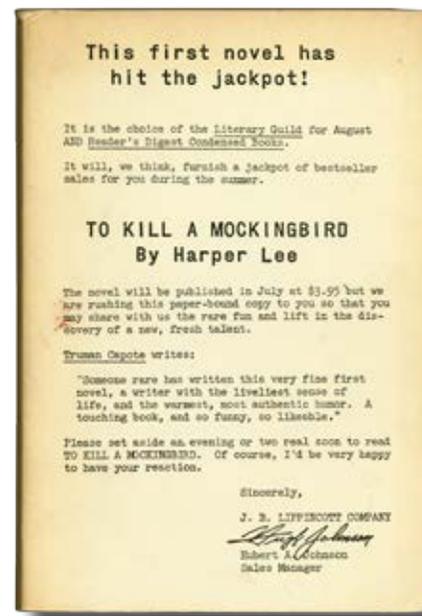


44. **KING, Stephen. *Salem's Lot*.** (Wheat Ridge): Centipede Press (2004). Published in an edition of 405 copies, this is one of one of only 25 Roman-numeraled copies printed on mouldmade Saunders Waterford paper and bound in Chieftain Goatskin and enclosed in a traycase of Japanese cotton. Only 15 of the Roman-numeraled copies were available for sale, the remainder being reserved for the author, photographer and the Press. This is number XIII. Signed by King and Uelsmann. A huge and elaborate limited edition of his second novel, first published in 1975 and here issued in a deluxe edition that includes the text of the original novel, two short stories related to it that were originally published in King's collection *Night Shift*, over 50 pages of material deleted from the original version, and a short introduction and a 1999 afterword by the author. Illustrated with seven full-page photographs by Jerry Uelsmann, an *avant garde* photographer renowned for his photomontage, whose work is in the permanent collections of the Museum of Modern Art in New York, the Metropolitan Museum of Art and many other institutions. The book is approximately 10" x 13" and more than 4" deep, and weighs over 13 pounds. Probably the most elaborate limited edition of King's work ever published, and the smallest limitation of any of his books that have been offered for sale, as far as we are aware. A virtually impossible King title to locate or obtain. A fine copy, in fine traycase. \$12500

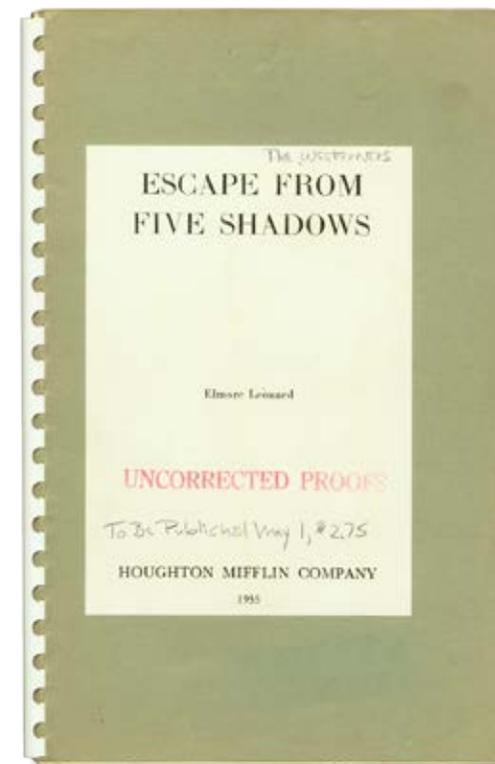


To Henry —  
 the editor who saved my  
 first article for *Holiday*, here is  
 my first book, which will  
 have to save itself —  
 With Affection,  
 Jack

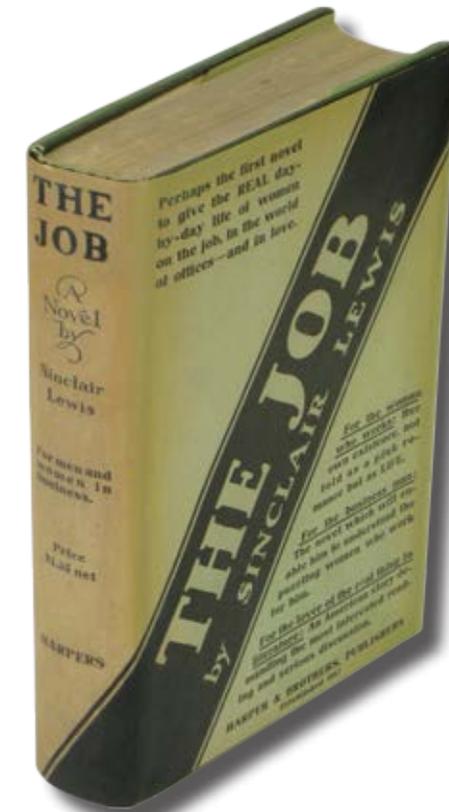
45. **KNOWLES, John. *A Separate Peace*.** London: Secker and Warburg, 1959. His classic and influential coming of age novel. Inscribed by Knowles: “To \_\_\_ — the editor who saved my first article for *Holiday*, here is my first book, which will have to save itself — With affection, Jack.” Knowles had written 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 *A Separate Peace*, a novel based on his time at Exeter, was published to great acclaim, Knowles was able to leave *Holiday* to pursue writing full time. Filmed once theatrically (in 1972 with Parker Stevenson) and twice more for television. Tape ghosts to the rear endpages and general modest foxing, otherwise a near fine copy, with the 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 a his scarce first novel. \$7500



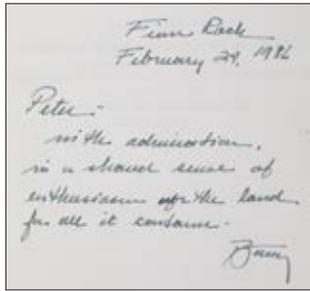
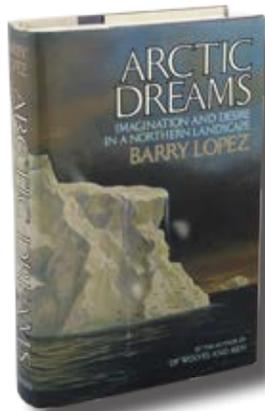
46. **LEE, Harper. *To Kill a Mockingbird*.** Philadelphia: Lippincott (1960). The first issue of the advance reading copy of her first and only novel, winner of the Pulitzer Prize and the basis for the award winning film. The publisher’s note on the cover calls the publication of this first novel “rare fun and lift,” promising to “furnish a jackpot of sales during the summer,” and the Truman Capote blurb emphasizes the book’s humor and calls it “so funny and so likeable.” None of this is unusual for publishing hyperbole, but in retrospect it seems ironic that the book was marketed in terms that would seem more suitable for light summer reading than for a Gothic novel of racism and prejudice set in the deep South. In any event, the book became a cultural touchstone and it has retained its relevance as a commentary on, and criticism of, racial discrimination in the decades since its publication in the early years of the Civil Rights movement. There were two prepublication issues of the book: this one, with the Courier typeface, publication announced as “in July,” and cover text apparently addressed to booksellers, and a second issue, with a sheet overlaying the front cover with more polished typesetting, a publication date specified as July 11, and cover text more generally aimed at readers. Slight spine lean; mild spine creasing; one small red spot and some edge-sunning to the off-white wrappers. A near fine copy of the first prepublication issue of one of the great American novels of the 20th century; one of the nicer copies we have seen. \$7500



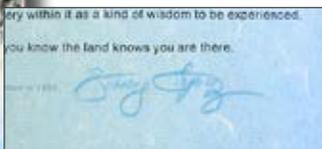
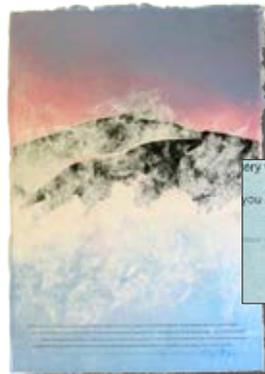
47. **LEONARD, Elmore. *Escape from Five Shadows*.** [Boston]: Houghton Mifflin, [1956]. The uncorrected proof copy of the third of his Westerns, which preceded his first mystery by over a decade and his first bestseller by over two decades. Rare: we have never seen another proof copy of any of Leonard’s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



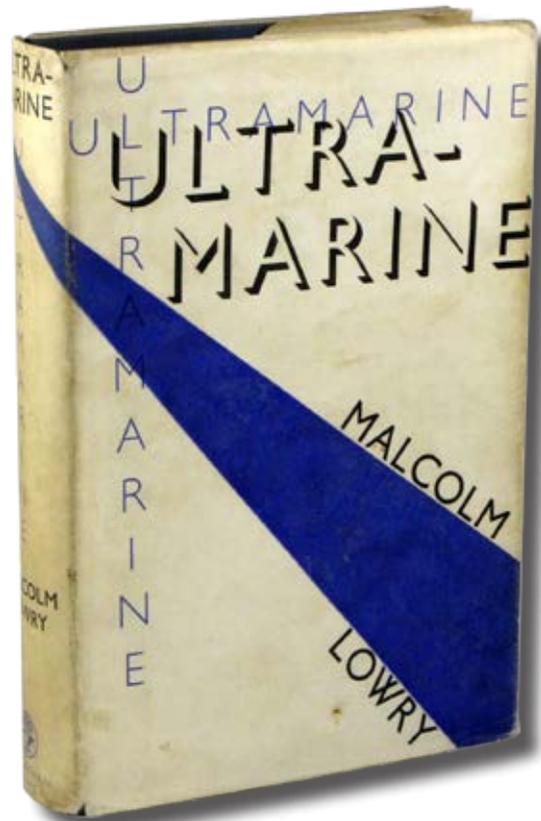
48. **LEWIS, Sinclair. *The Job*.** NY: Harper & Brothers (1917). The first issue of his third book under his own name and his first attempt, he later said, to write a serious novel. *The Job* was controversial for its realistic depiction of a woman in the workplace and laid the groundwork for Lewis’ great novels of social realism in the 1920s. Offsetting to endpages from jacket flaps and slight wear to board edges; near fine in a price-clipped dust jacket professionally restored to near fine. An extremely scarce book in jacket. \$9500



49. **LOPEZ, Barry. *Arctic Dreams*.** NY: Scribner (1986). His National Book Award-winning study on the Arctic, inscribed by Lopez to a prior National Book Award-winning author, “with admiration, in a shared sense of enthusiasm for the land for all it contains.” Dated in the year of publication. Near fine in a near fine dust jacket. An association copy of the first order. \$1500

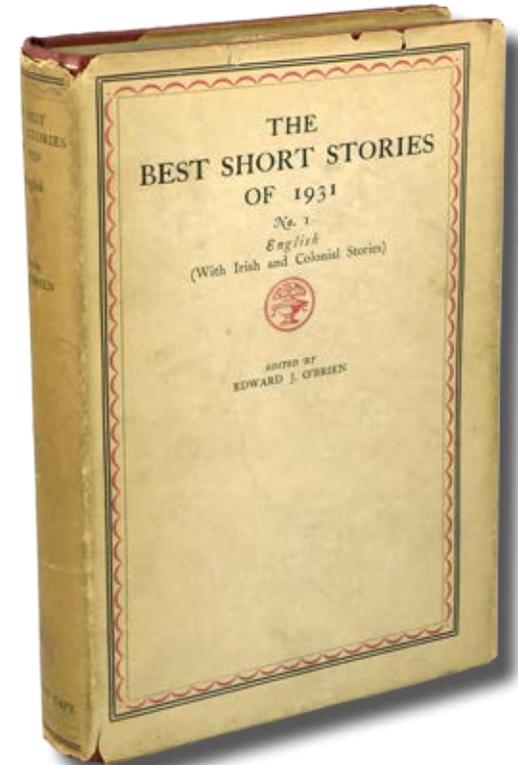
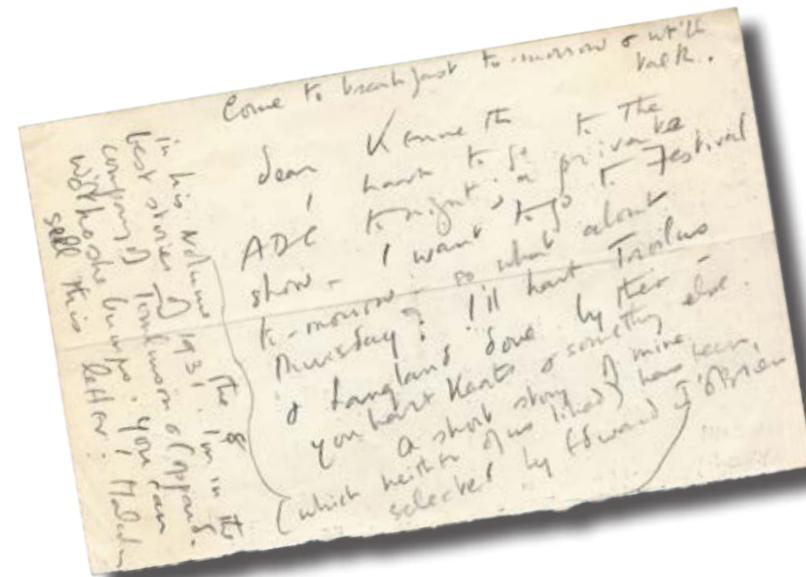


50. **LOPEZ, Barry. “Whatever evaluation we make of a particular stretch of land...”** [West Burke]: Janus Press, 1992. An attractive broadside from the Janus Press, printing an excerpt from *Arctic Dreams* on a paper landscape montage created by Clare Van Vliet. A beautiful production: essentially a paper sculpture of cloud-enshrouded mountains, in keeping with the Lopez quote, which encourages us “to preserve some of the mystery within [the land] as a kind of wisdom to be experienced, not questioned. And to be alert...for that moment when something sacred reveals itself within the mundane...” One of 90 copies signed by Lopez. 16" x 24", matted and framed to 20" x 28". Fine. \$950



51. **LOWRY, Malcolm. *Ultramarine*.** London: Jonathan Cape (1933). The first novel by the author of the 20th century classic *Under the Volcano*. An extremely scarce book: reportedly only 1500 copies were printed and barely half were sold. A “cheap edition” was issued in 1935 which was probably the unsold remainder of the first printing, offered at a reduced price. This title and *Under the Volcano* (#11 on the Modern Library’s list of the best 100 books of the 20th century) were the only two books Lowry published in his lifetime; by the time of his postwar classic, this was already a scarce book. This is a near fine copy in a slightly edgeworn but still near fine still near fine dust jacket, with the original price still present. Extremely scarce in any dust jacket, and this is probably the nicest copy we have ever seen. A 20th century rarity in exceptional condition. In a custom clamshell box. \$7500

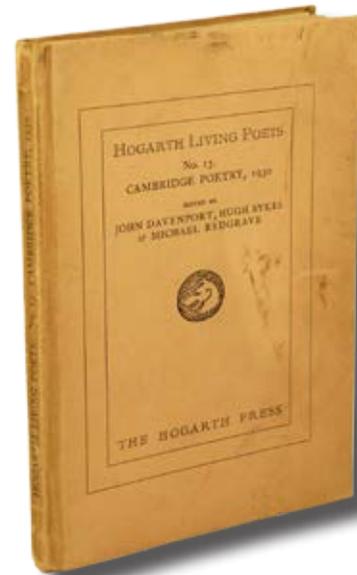
52. **LOWRY, Malcolm. Autograph Note Signed, together with *The Best Short Stories of 1931*.** A note by Lowry, about 5" x 7", to his college friend E. Kenneth Wright, about 75 words written in pencil on the verso of a shopping list or budget written by Wright. Signed by the author. Lowry and Wright both read English together under T.R. Henn and St. Catherine’s College, Cambridge. Lowry’s note reads, in part: “Dear Kenneth, I have to go to the ADC tonight; a private show - I want to go to Festival to-morrow - so what about Thursday? I’ll have Troilus & Langland done by then - you have Keats & something else. A short story of mine (which neither of us liked) has been selected by Edward J. O’Brien in his volume the best stories of 1931. I’m in the company of Tomlinson & Coppard...You can sell this letter! Malcolm.” An added note says: “Come to breakfast to-morrow & we’ll talk.” Wright has typed a three-page missive explaining his relationship with Lowry and transcribing two contemporary notes he wrote about Lowry at the time they were friends, when Lowry was still in school and was working on his first novel. The short story O’Brien selected (“Seductio Ad Absurdum”) was a piece of that work in progress, and Wright notes “I see in today’s paper (11 June 1933) that [*Ultramarine*] is to be published tomorrow by Jonathan Cape.” He concludes his summary “He was a great fellow, I hope he will not kill himself with whiskey,” which, of course, he did. The note is very good; the provenance is excellent. *Together with* a copy of the anthology [London: Cape (1932)], edited by Edward J. O’Brien. Woolmer B2. The book is near fine in a very good dust jacket, slightly spine darkened and with a bit of edge wear, housed in a custom quarter leather clamshell box. A revealing note and unpublished bit of literary history, and a nice copy of an uncommon book. \$1500



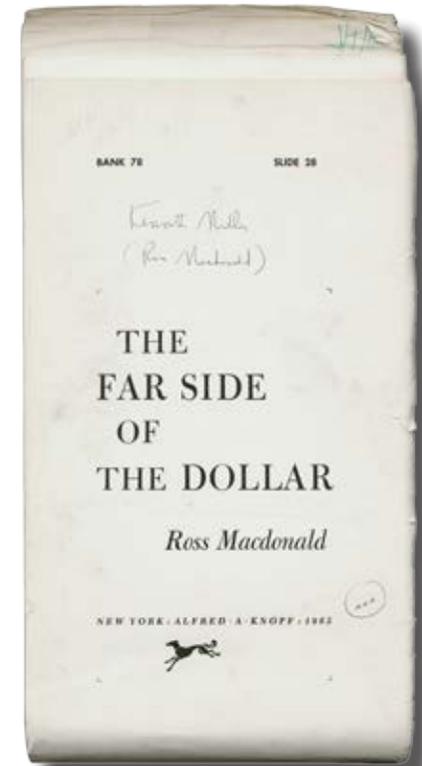
53. **(LOWRY, Malcolm). *The Leys Fortnightly*, Vol. 49.** Cambridge: Severs, 1925. Lowry's first published appearances, written when he was fifteen years of age and a sophomore in high school. Lowry attended The Leys school in Cambridge, England from 1923-27 and in his second year at the school approached William Henry Balgarnie, one of the Masters at the school and in charge of *The Leys Fortnightly*, the school's magazine. (Balgarnie was later immortalized as the basis for the title character in James Hilton's *Goodbye, Mr. Chips*.) Despite the fact that normally only third and fourth year students published in the magazine, Lowry told Balgarnie he had some work that *The Fortnightly* might want to print. The first piece he submitted was a story entitled "The Light That Failed Not," and Balgarnie read and liked Lowry's piece enough to publish it; it was later voted the best story to appear in *The Fortnightly* during the year. At his teacher's suggestion, Lowry wrote under the pen-name "CAMEL," [Lowry's initials are C.M.L.], and on the basis of his first story he gained some degree of prestige at the school. He later contributed a poem, "Der Tag," and another story, "Travelling Light" to the magazine; all three pieces are included in this bound volume of all the issues of *The Fortnightly* published during the 1924-25 school year. Three quarter leather binding, with the school's coat of arms embossed on the front cover. Spine leather weathered; near fine in a custom quarter leather clamshell box. An attractive copy of an exceedingly scarce volume: enrollment at the school was probably on the order of about 300 students at that time, and relatively few of these could have been expected to purchase bound copies of the school magazine; at most a couple of hundred of these would have been produced, if that, and few will have survived the century. Not listed in Woolmer's bibliography, and preceding Woolmer's B1 (see below) by five years. OCLC locates only four libraries holding copies. \$1750



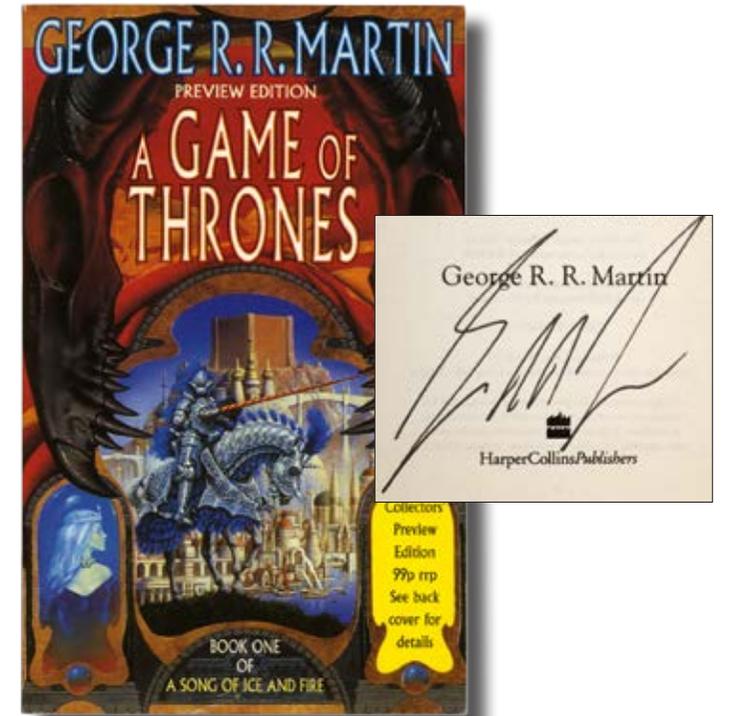
54. **(LOWRY, Malcolm). *Cambridge Poetry, 1930*.** London: Hogarth, 1930. An anthology, number 13 in the Hogarth Living Poets series, published by Leonard and Virginia Woolf, edited by John Davenport, Hugh Sykes and Michael Redgrave, and containing poems by all three editors as well as John Lehmann, J. Bronowski, and others, notably, a young Malcolm Lowry, who was still an undergraduate at the time. Woolmer B1. Ownership signature of H. Romilly Fedden (aka Robin Fedden), later the author of a number of books on the Middle East and an important study of suicide, with his notes on the contents page and the rear endpaper and a number of marginal notations throughout. A very good copy in paper-covered printed boards, as issued, and copy with interesting provenance. In a custom clamshell case. \$375



55. **MACDONALD, Ross. *The Far Side of the Dollar*.** NY: Knopf, 1965. A working set of galley sheets for one of Macdonald's Lew Archer novels. Long galley sheets, with copyeditor's marks throughout. Signed by Macdonald, both as Macdonald and as Kenneth Millar. These were the printer's proofs, stamped on each sheet with the name of the printer—the Haddon Craftsmen—and a request that the set be returned (to the printer) with corrections marked on it. The stamp is dated August 14, 1964. Three handwritten acknowledgements on the first galley sheet are initialed by three different editors and dated August 21, 24, and 26. The book was published in 1965. Approximately 6 1/2" x 24", folded once. Edge wear to top sheet; near fine. The Lew Archer novels inherited the mantle from Raymond Chandler's Philip Marlowe series as the most highly literary of the hardboiled genre. Rare. \$2500



56. **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*, printing the opening chapters (123 pages). Signed by Martin. 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. Still, 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 became 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. Hint of a lower corner crease to rear cover; else fine in wrappers. Scarce, especially signed. \$750





57. **MATTHIESSEN, Peter. *The Snow Leopard*.** NY: Viking (1978). His National Book Award-winning volume, inscribed by Matthiessen in 1979 to an author who had previously won a National Book Award for fiction. Cloth mottled, foxing to edges of text block; a very good copy in a very good, mildly spine-faded dust jacket with a closed gouge to the lower front panel. A nice association copy. \$1500

58. **MATTHIESSEN, Peter. *Men's Lives*.** (n.p.): (Rock Foundation) (1986). The deluxe edition of Matthiessen's tribute to 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. One of 500 numbered copies (although in all likelihood far fewer than 500 copies of this were ever produced). One volume, the text, is signed by Matthiessen. In addition to the second volume, of photographs, there is also an original print of one of the photographs from the book laid into a folding chemise and signed by the photographer, Lynn Johnson. Never formally offered for sale, copies of this edition were given out to attendees of a \$500-a-plate benefit dinner for the historical society attempting to preserve the record and legacy of the fishermen's lives. 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 was written from the perspective of one who had shared the life described. Fine, in a clamshell case. A similar edition, unsigned and without the signed print, was issued in a slipcase, and probably comprised most of the overrun of this edition—i.e., a later issue, which was offered for sale via the University of Washington Press. One of the scarcest items in the Matthiessen canon. \$1500

59. **MATTHIESSEN, Peter. *In the Spirit of Crazy Horse*.** NY: Viking (1991). 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." This "new edition" is the first printing of the 1991 reissue of Matthiessen's 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 advocated 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. 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 First Amendment lawyer Martin Garbus, who defended Viking and Matthiessen in the lawsuits. 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 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, and as Matthiessen says, "the first copy." \$850



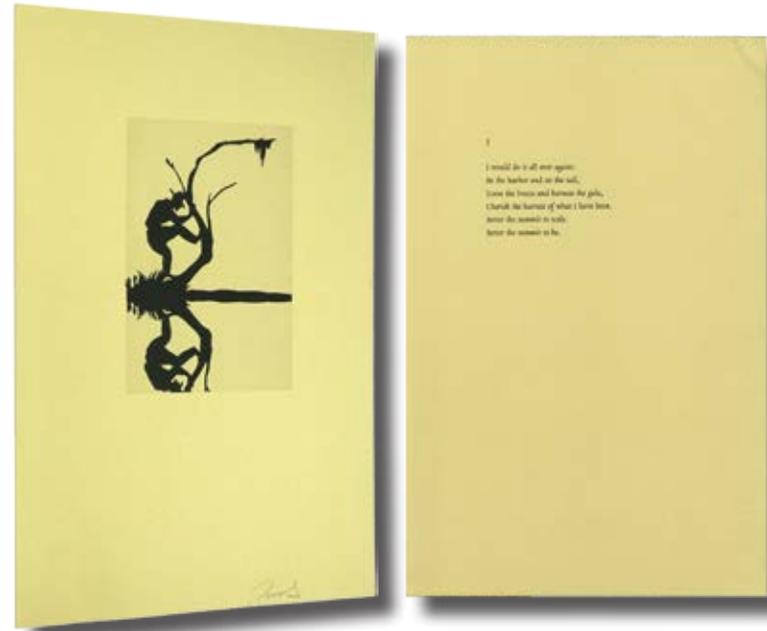
60. **MILLER, Henry. *Painting*.** 1946. A fairly early painting by Miller: he had been painting since at least the 1930s and in 1943 earned \$1400 from the sale of his paintings—a not-insignificant sum. He had a large number of paintings in a show, presumably for sale, in London the following year. This is a watercolor of vaguely female serpentine figures around a chaotic center, veering toward the abstract as Miller frequently did, but with plenty of recognizable visual components—a house, a moon, a star, etc. Signed "Henry Miller - 4/46." 10 1/2" x 11 1/4", matted and framed to 22" x 22 1/2". Fine. Most of the Miller artwork that appears on the market these days dates from the 1960s or 1970s; paintings from the 1940s are uncommon. \$5000



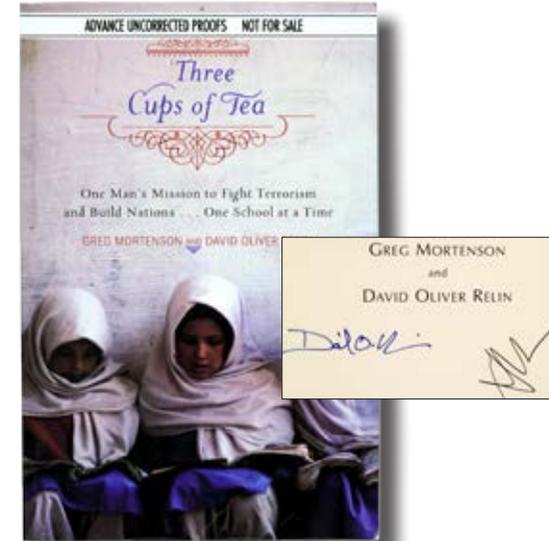
61. **MILLER, Henry. *Lithograph with Watercolor*.** 1973. An image of a figure labeled "Hoki Doki" (Miller's fifth and final wife was Hiroko "Hoki" Tokudo), next to a green visage inside a birdcage and above a fish out of water and a Japanese text. Issued in a limitation of 150 numbered copies, each watercolored by hand and signed by Miller. 7 3/4" x 10 3/4". Matted and framed to 17 1/4" x 20 1/2". Fine. \$2500



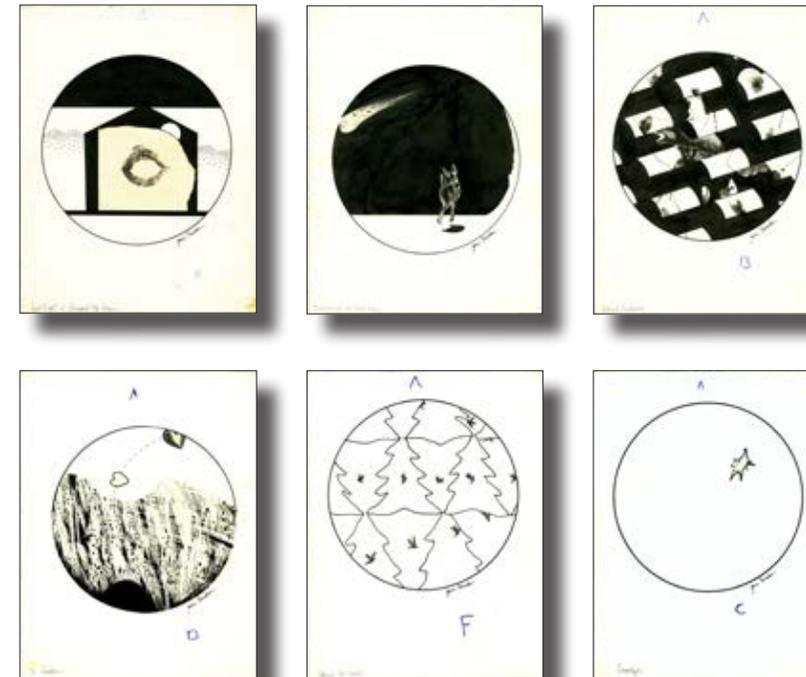
62. **MILNE, A.A. *The Hums of Pooh*.** London: Methuen & Co., (1929). Words by A.A. Milne (and Pooh); drawings by E.H. Shepard; music by H. Fraser-Simson; additional lyric by Eeyore. This is the limited edition, one of 100 numbered copies signed by Milne, Shepard and Fraser-Simson. An extremely scarce, early Winnie-the-Pooh edition, tied for the smallest limitation of any of the Pooh books (along with the *When We Were Very Young* limited). 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. Auction records show the last copy of this title appearing at auction in 1987. \$4500



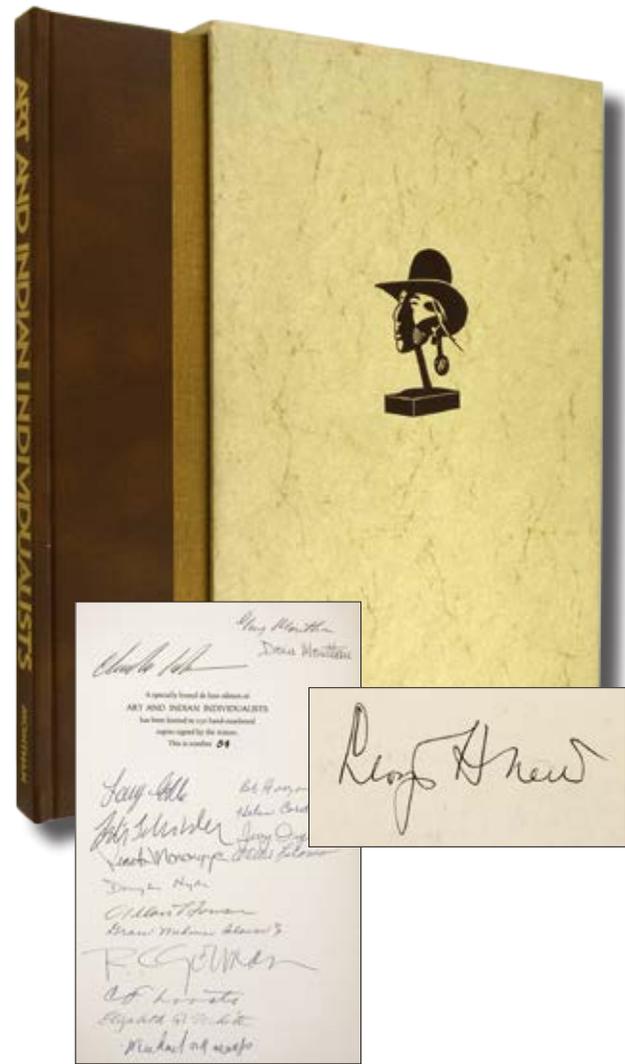
63. **MORRISON, Toni and WALKER, Kara E. *Five Poems*.** [Las Vegas]: [Rainmaker Editions][2002]. Proof sheets, consisting of two frameable leaves, from the limited edition of this collection of five poems by Morrison with illustrations by Kara Walker. Two leaves only: the first carries the third stanza of "Eve Remembering" and is blank on the verso; the second features Walker's art work, with the title page of "The Perfect Ease of Grain" on the verso. "Proof" in pencil in bottom margin. Slight corner crease to the leaf with text; else fine. A notable collaboration between two of the most highly regarded African-American women in their respective arts—Morrison a Nobel Prize winner in Literature and Walker a visual artist using the silhouette as a form, who was the youngest recipient ever of a MacArthur grant when she received one in 1997 at the age of 28; she was selected by *Time* magazine in 2007 as one of the 100 most influential figures of our time. The original silhouette for one of the images in this collaboration with Morrison sold at auction for over \$30,000. The edition for which this is a proof sheet was limited to 425 copies; it seems safe to assume that far fewer proofs were done—probably a tiny handful. \$750



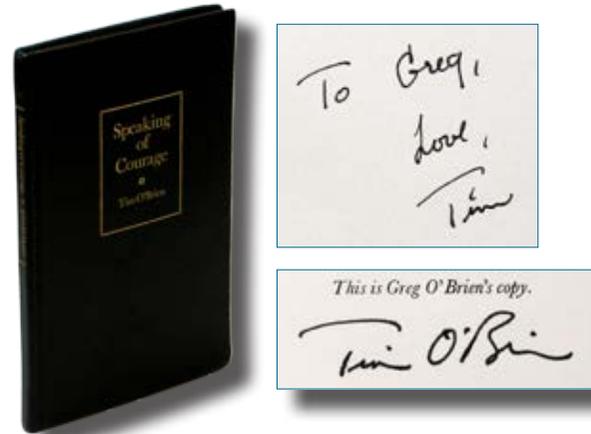
64. **MORTENSON, Greg and RELIN, David Oliver. *Three Cups of Tea*.** (NY): (Viking)(2006). The advance reading copy of the inspirational and controversial account of Mortenson, who, in response to kindnesses bestowed on him by locals when he was lost in Pakistan after an unsuccessful ascent of K2, vowed 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 resulted in the building of, reportedly, more than 170 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 sold only 20,000 copies; the paperback sold over four million copies in more than 40 countries and stayed on *The New York Times* bestseller list for more than four years, until it was revealed, first by author Jon Krakauer and later *60 Minutes*, that Mortenson and Relin had taken liberties with the narrative and, in Mortenson's case, possible liberties with his financial relationship to the CAI. This advance reading copy is signed by Mortenson and also by David Relin, who at one point claimed sole authorship of the book, saying it was published with Mortenson as co-author over his objections. The promotional text boasts of a planned 6-city author tour: in the four years before the controversy hit, Mortenson's itinerary included more than 500 speaking engagements. Fine in wrappers and custom clamshell case. This is the only signed advance copy we have encountered. \$750



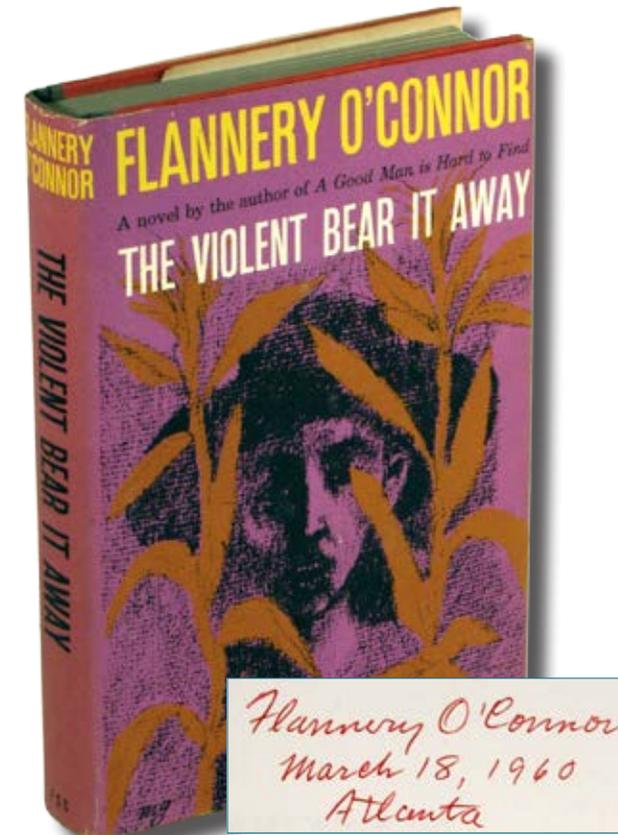
65. **(Native American Art). BERNIKER, Jane. *Original Artwork for Duane Niatum's A Cycle for the Woman in the Field*.** [Laughing Man Press, 1973]. Six pen and ink and collage drawings for Niatum's second book, a poetry chapbook. Each illustration is on 8 1/2" x 11" card stock and is titled and signed by the artist. Unsigned color drawing also included. Working copies—i.e., these were the copies used for the production of the book and include printer's notations for layout; near fine, in an envelope addressed to Niatum. Unique. \$750



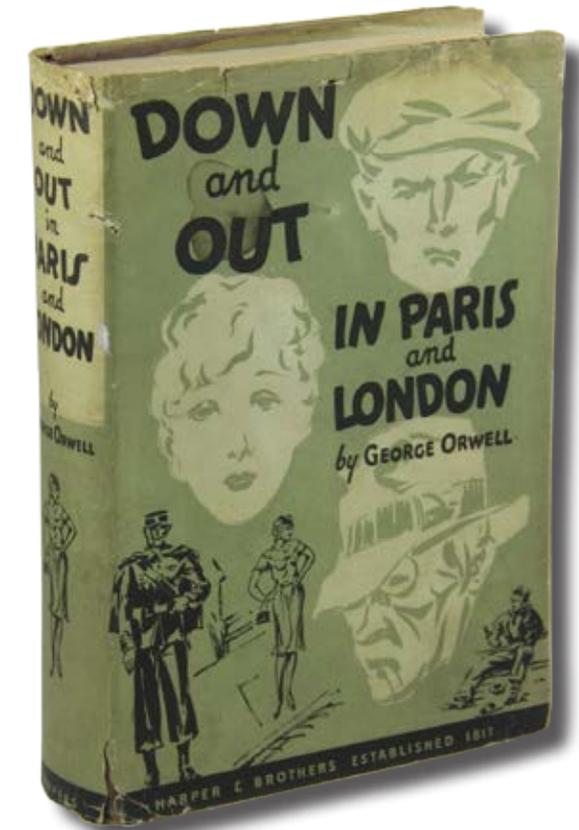
66. **(Native American Art). *Art and Indian Individualists.*** Flagstaff: Northland Press (1975). An extra-annotated copy of the limited edition of this profile of the art of seventeen southwestern artists and craftsmen, with a statement by each about their work, and heavily illustrated. One of 150 numbered copies signed by the editors, Guy and Doris Monthan, and 15 of the artists, including R.C. Gorman, Fritz Scholder and Allan Houser. Also signed by Lloyd Kava New, who provides a foreword. Additionally, this copy includes several items that were given to the former owner by the artists. As such, this copy is additionally inscribed by Douglas Hyde; includes both a signed invitation and a signed greeting card from Jerry Ingram; an additional inscription by Charles Loloma, with photographs of him with friends and also of his work; a clipping of Lloyd Kava New's obituary; a promotional card signed by Preston Mononge; an inscription by Tony Da's mother, Anita (Tony Da was ill during the signing); and an autographed note signed by Earl Biss (who is not included in this volume). A beautiful production, and a unique copy of the first major book to recognize the individualist trend in Indian art. Large quarto bound in quarter leather. Fine in a fine slipcase. \$1500



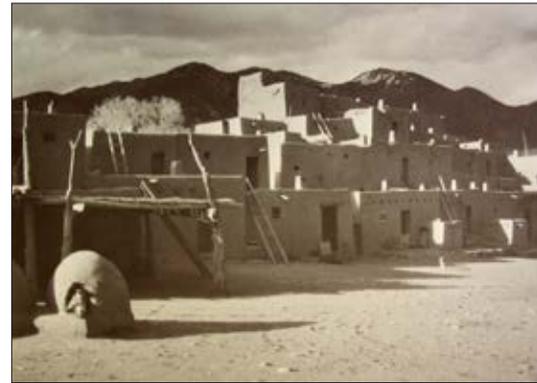
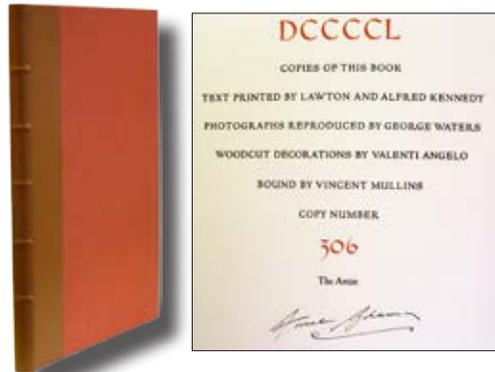
67. **O'BRIEN, Tim. *Speaking of Courage.*** Santa Barbara: Neville, 1980. The dedication copy, inscribed by O'Brien to his brother: "To Greg, Love, Tim." The printed dedication page reads, "For Greg O'Brien, my brother." The printed colophon page, which is also signed by the author, reads, "This is Greg O'Brien's copy." *Speaking of Courage* was O'Brien's first limited edition and contains a chapter that was excised from *Going After Cacciato* and later appeared, in a much reworked version, in *The Things They Carried.* Bound in full leather. Fine. Unique. \$3000



68. **O'CONNOR, Flannery. *The Violent Bear It Away.*** NY: Farrar, Straus & Cudahy, 1960. Signed by O'Connor in Atlanta on March 18, 1960, the month after publication. *The Violent Bear It Away* was O'Connor's second novel and the last of her books published in her lifetime; signed copies are of almost legendary rarity, as the author was quite ill by the time it was published. This is a fine copy in a near fine dust jacket with some minor spine sunning and trace wear to the crown, with faint spotting to the rear panel. In a custom clamshell case. A beautiful copy of an uncommon book, and rare signed. \$10000



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



70. **(Photography). ADAMS, Ansel Easton. Taos Pueblo.** Boston: New York Graphic Society, 1977. The facsimile edition of his first book, reproducing twelve of Adams' photographs that had previously been available only in the 108-copy original Grabhorn Press edition of 1930. This is one of 950 numbered copies, signed by Adams. Text by Mary Austin; afterword by Weston Naef of the Metropolitan Museum of Art, commenting on both the original edition and this one. The original edition is one of the Roth 101 key books of photography. Large format, 16 3/4" x 12 1/2", in blind-stamped quarter leather and cloth. Fine in a fine slipcase. \$3500



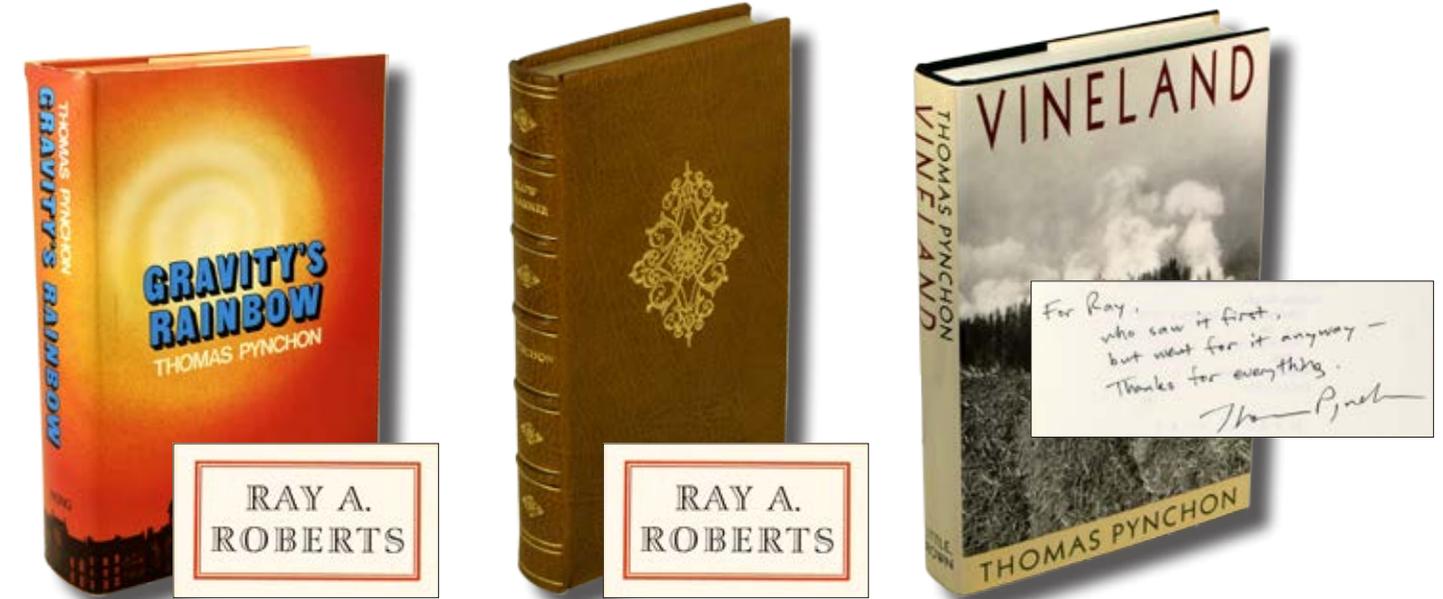
*Of this special edition of ROLL, JORDAN, ROLL, 350 copies, each numbered and signed by Julia Peterkin and Doris Ulmann, have been printed by letterpress and copper-plate photogravure ♦ Of these 327 are for sale ♦ Letterpress by The Maple Press Company ♦ Photogravure by the Photogravure and Colour Company ♦ Binding by the J. F. Tapley Co.*

*This copy is number H. L. B.*

*Julia Peterkin .  
Doris Ulmann*



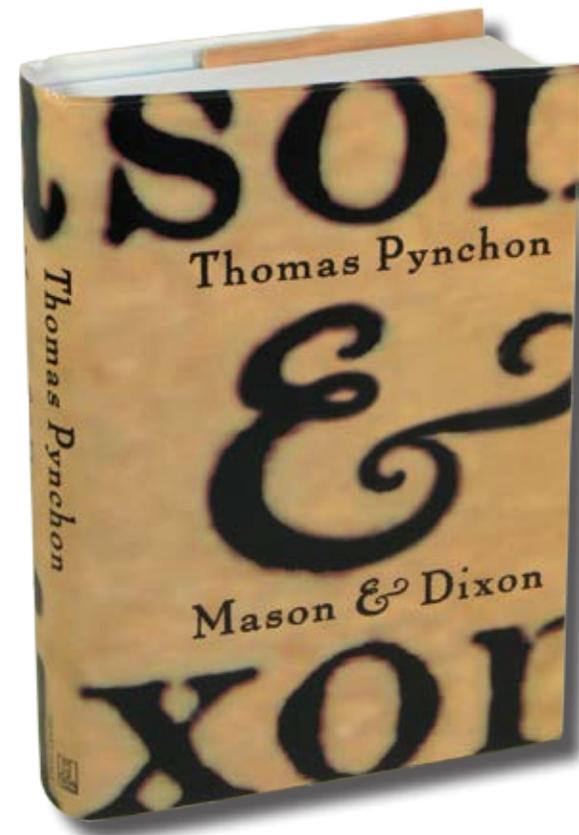
71. **(Photography). PETERKIN, Julia and ULMANN, Doris. Roll, Jordan, Roll.** NY: Robert O. Ballou, 1933. A presentation copy of the limited edition of this classic, with text by Peterkin and photographs by Ulmann. According to the colophon, 350 copies were numbered and signed, of which 327 were for sale. This is one of the 23 copies hors commerce, inscribed "For H.L.B." where the limitation number would have been, and signed by Peterkin and Ulmann. With 90 full-page stunningly produced copperplate hand-pulled photogravure plates, with tissue guards; the trade edition was not only a lower quality production, it only had 72 plates in total. The copies of the limited edition that were offered for sale came with a separate print of one of the photos and a slipcase. Neither is present here, and it is unknown if the *hors commerce* copies would have included such items, or if they were selling points intended to help market the commercial deluxe edition. Bound in brown textured paper over boards with white cloth spine and tips. Spine cloth slightly dusty, a hint of offsetting to the title page as the opposing photo lacks tissue; still a fine copy. We have never seen one of the *hors commerce* copies offered for sale, and none appear in the auction records. A scarce issue of a high spot of 20th century photography; a Roth 101 title. \$35000



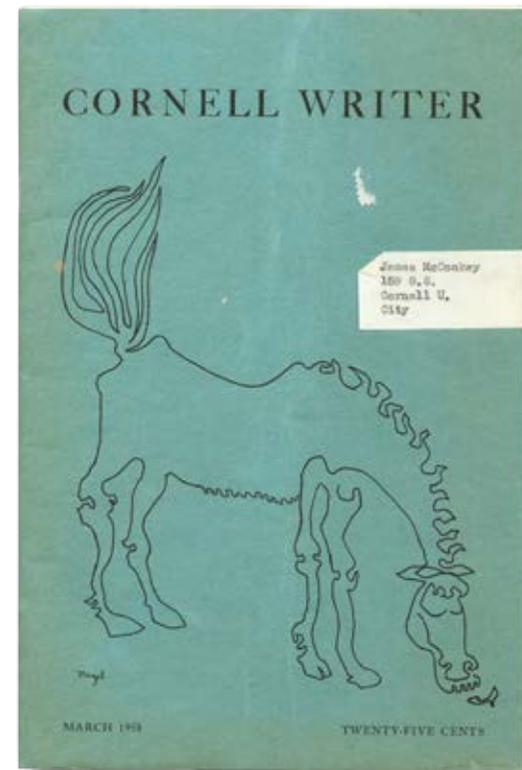
72. **PYNCHON, Thomas. Gravity's Rainbow.** NY: Viking (1973). Pynchon's editor's copy of his landmark third novel, winner of the National Book Award as well as the William Dean Howells Medal for the best work of fiction by an American over a five-year span. *Gravity's Rainbow* became the benchmark for postmodern American fiction upon publication and secured its mysterious and reclusive author's place in the postwar American literary pantheon. The hardcover first printing was only 4000 copies. Small bookplate of Pynchon's editor, Ray Roberts, on the front pastedown. Fine in a near fine dust jacket with a small creased tear to the crown. \$2750

73. **PYNCHON, Thomas. Slow Learner.** Boston: Little Brown (1984). One of two leatherbound copies prepared by the publisher, one of which went to Pynchon; this one belonged to Pynchon's editor, Ray Roberts. Small bookplate of Ray Roberts on the pastedown, and a letterhead note card identifying the issue laid in. Fine. This collection of stories featured a new introduction by Pynchon. \$6500

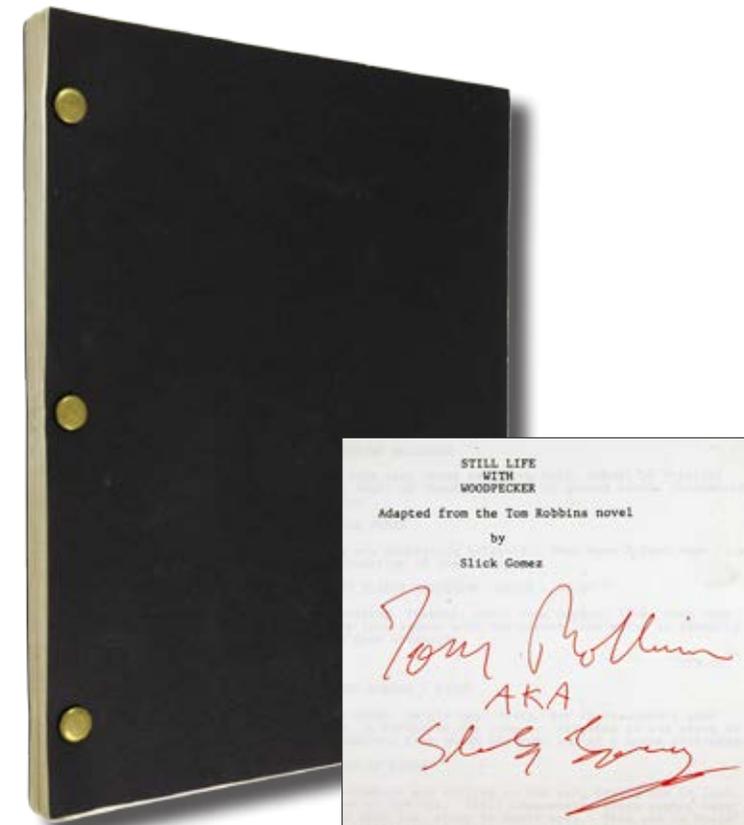
74. **PYNCHON, Thomas. Vineland.** Boston: Little Brown (1990). Inscribed by Pynchon to his editor, Ray Roberts: "For Ray, who saw it first but went for it anyway — Thanks for everything. Thomas Pynchon." A great, and grateful, inscription, with Pynchon's characteristic self-deprecating humor about his own writing. Pynchon's signature is among the rarest in modern literature, and meaningful presentation copies seldom appear on the market; the best Pynchon inscription we've ever handled, or seen. Roberts' bookplate on the pastedown; fine in a fine dust jacket. \$25000



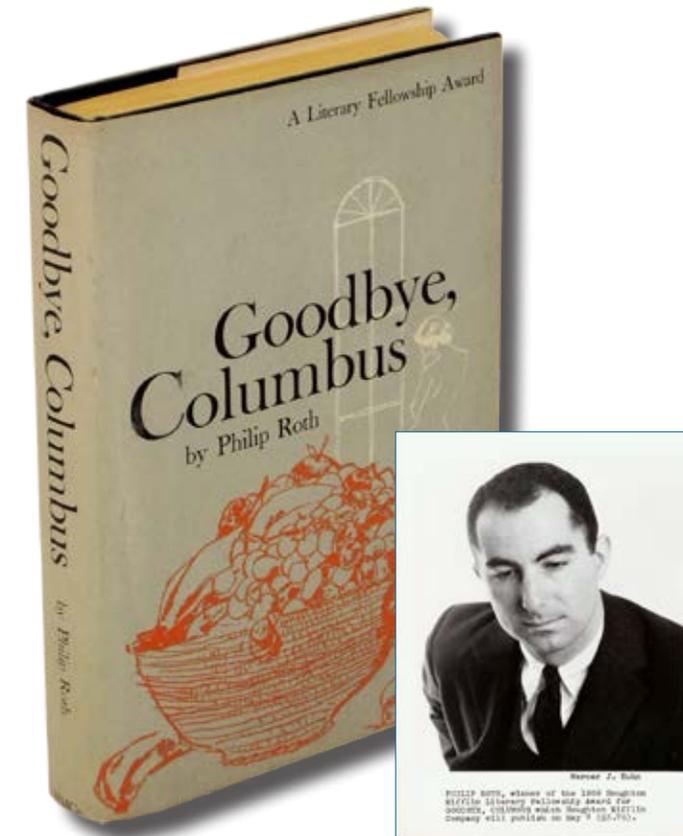
75. **PYNCHON, Thomas. *Mason and Dixon*.** NY: Henry Holt (1997). Pynchon's editor's copy of the uncorrected proof, with a trial jacket. This is the second issue of the uncorrected proof copy: all proofs were issued in plain blue wrappers and are not to be confused with the later two variants of advance reading copy in beige wrappers. This second issue proof, in blue wrappers, has a tipped-in title page that adds the ampersand missing in the first issue. This is a fine copy with the bookplate of Ray Roberts, Pynchon's editor, inside the front cover, and two dust jackets (a bit crimped at the crown where they extend past the proof). One jacket corresponds to the trade edition design of graphics only (with the type later being supplied on an acetate overlay). The second jacket is unique, having the information (author, title, publisher, ISBN code) printed directly on the jacket. \$4000



76. **(PYNCHON, Thomas). *Cornell Writer, Vol. V., No. 2*.** Ithaca: Cornell University, 1958. A pivotal volume dating from Pynchon's years as an undergraduate at Cornell. Pynchon, as "Tom Pynchon," is listed as being on the editorial board; Richard Fariña contributes the undergraduate short story winner "With a Copy of Dylan Under My Arm" and two poems. In his introduction to Fariña's novel *Been Down So Long It Looks Up to Me*, Pynchon recounts his first encounter with Fariña as being when he worked on *Cornell Writer* as a junior editor and these pieces by Fariña came in. The two eventually became great friends, with Pynchon being Fariña's Best Man at his wedding to Mimi Baez. Pynchon wrote that he idolized Fariña in college, but the relationship changed after Pynchon's first novel was published and he became a mentor to Fariña. Label of novelist James McConkey, faculty advisor, on the front cover; vertical crease to rear cover and final pages. Near fine in stapled wrappers. \$1500

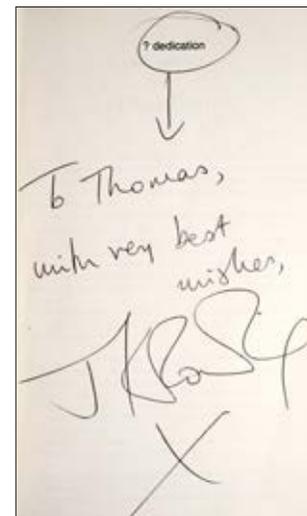
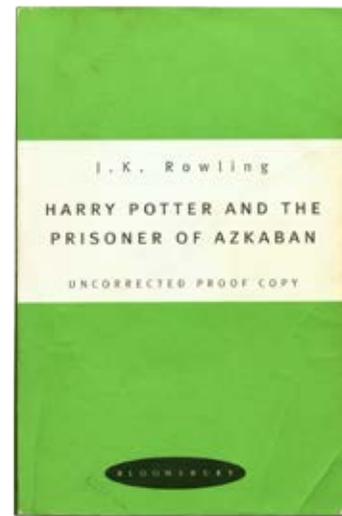


77. **ROBBINS, Tom, as "GOMEZ, Slick." *Still Life With Woodpecker*.** (n.p.): (n.p.)(n.d.). Robbins' own unproduced screenplay of his 1980 novel, written pseudonymously as "Slick Gomez." Robbins has altered the novel's ending and given himself a cameo appearance in the film. Signed by the author as both Robbins and Gomez. Photocopied sheets, bradbound in plain black covers. Fine. An extremely uncommon, unpublished work by the author, who was not responsible for the screenplay of *Even Cowgirls Get the Blues*. \$2500

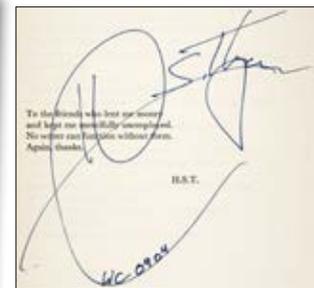
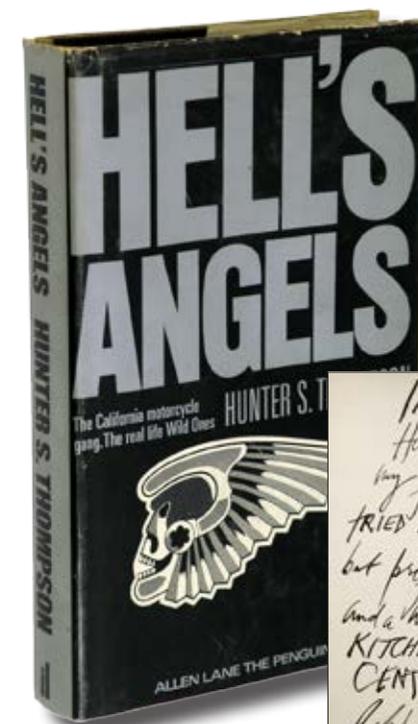
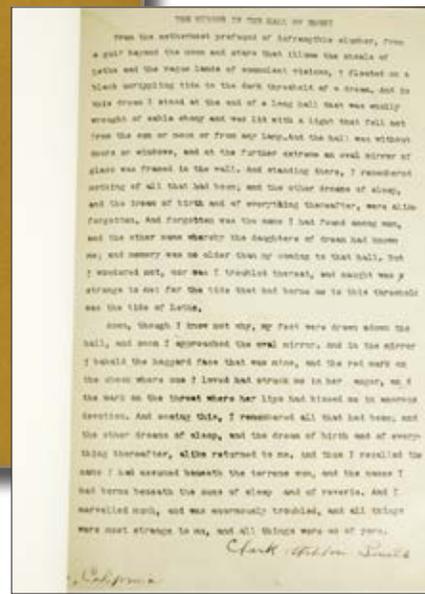


78. **ROTH, Philip. *Goodbye, Columbus*.** Boston: Houghton Mifflin, 1959. A review copy of his first book, a collection of short fiction including the title novella—which was the basis for a well-received movie in the Sixties—and five short stories. Winner of the National Book Award. Mild indentation to front board, otherwise a fine copy in a very near fine, very slightly rubbed dust jacket. Author photo (no review slip) laid in. One of the nicest copies we've seen of this book, and extremely scarce as an advance copy. \$7500

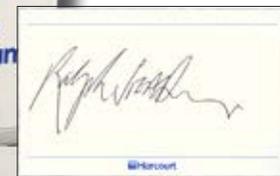
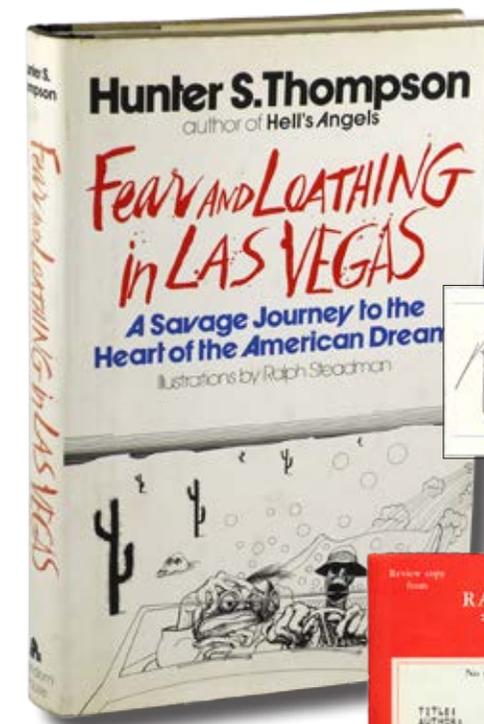
79. **ROWLING, J.K. *Harry Potter and the Prisoner of Azkaban.*** (London): Bloomsbury (1999). The uncorrected proof copy of the third Harry Potter book. Inscribed by Rowling on the dedication page, where the printed text reads “? dedication” and has been circled by Rowling with an arrow pointing to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



80. **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.” 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). Previously folded in thirds 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 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. A 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

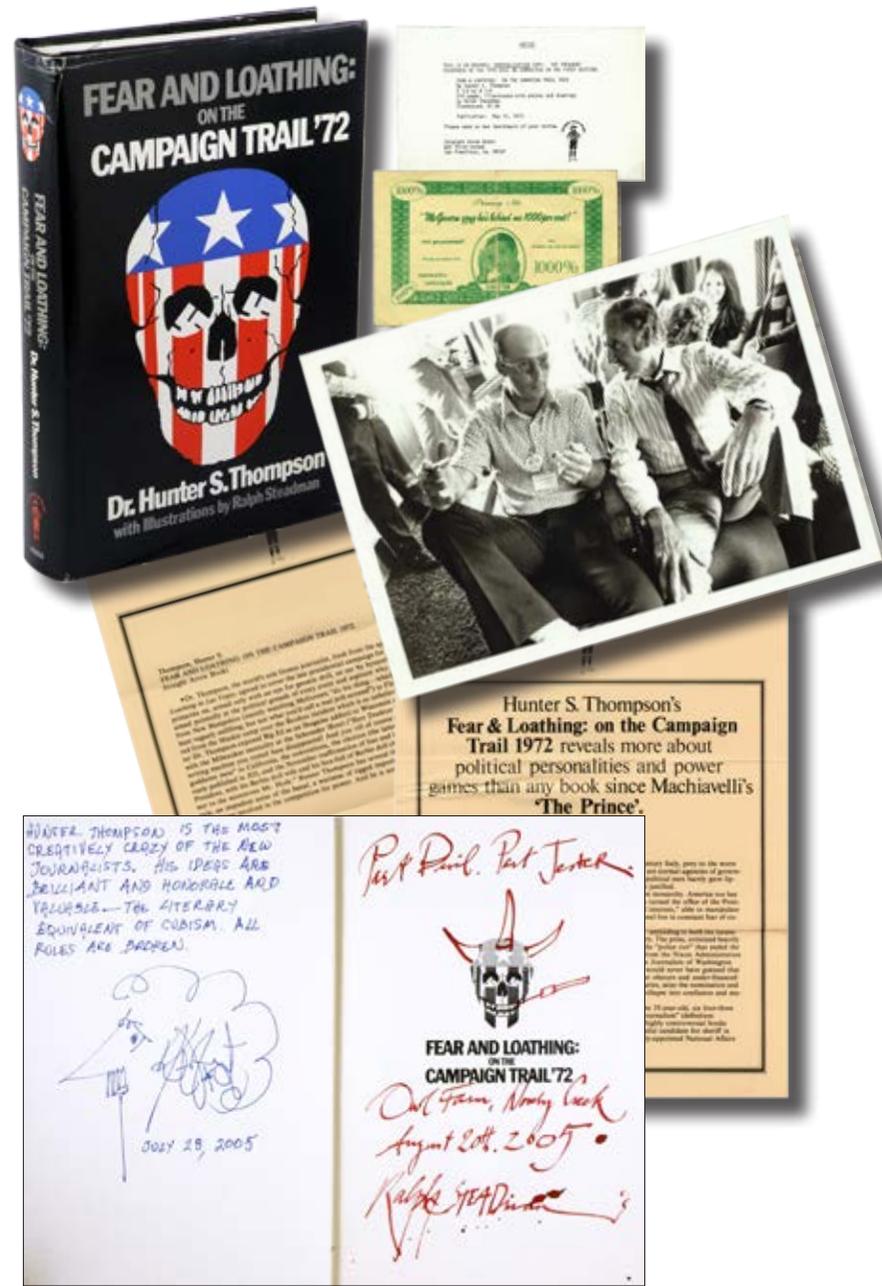


81. **THOMPSON, Hunter S. *Hell's Angels.*** London: Allen Lane/Penguin, 1967. The first British edition of Thompson’s first book, which he wrote after spending a year with members of the famous motorcycle gang, and ended up getting beaten up by several of them. An early example of the participatory “gonzo journalism” that Thompson pioneered and later perfected. 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 Steadman drawing of Thompson on a scooter on the title page. Thompson at one point thought that the British edition had only been issued in paperback, as he had never seen a hardcover of it; this is probably his scarcest trade edition, and signed copies are virtually unknown. Foxing to cloth; near fine in a near fine, mildly rubbed dust jacket with some foxing to the flap folds. In a custom clamshell case. \$12500

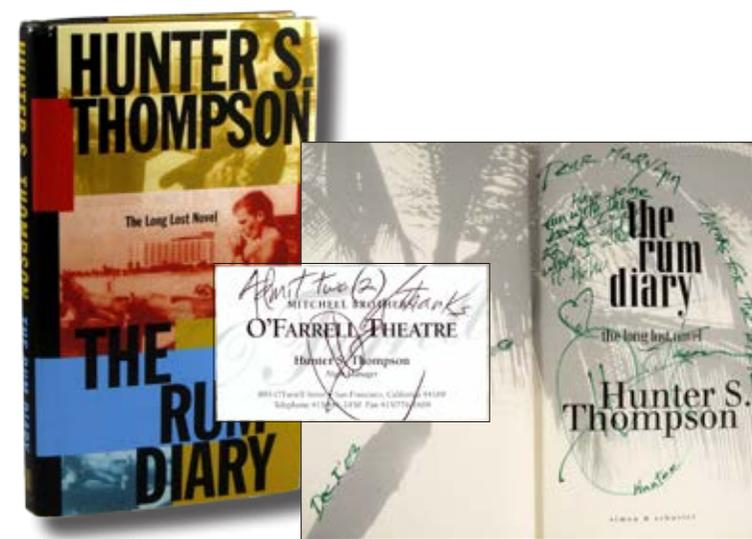


82. **THOMPSON, Hunter. *Fear and Loathing in Las Vegas.*** NY: Random House (1971). A review copy of Thompson’s second and most famous book, a classic of the freewheeling, drug-ingesting Sixties, illustrated with hilarious and scary pen-and-ink drawings by Ralph Steadman. With the publisher’s review slip laid in giving the date of publication (June 26, 1972) and with a bookplate laid in signed by Ralph Steadman. Boards lightly edge-sunned, as usual; else fine in a very near fine dust jacket, with mild fading to the red spine lettering. Basis for the Terry Gilliam film with Johnny Depp and Benicio del Toro; one of the key books of the gonzo genre; and scarce as an advance copy. \$2500

83. **THOMPSON, Hunter. *Fear and Loathing on the Campaign Trail '72*.** (San Francisco): Straight Arrow (1973). A review copy of Thompson's third book and the second of his "Fear & Loathing" accounts, in which 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. Author photo, five pages of publicity material, review slip (which also states that the frequent faintness of the type will be corrected in the first edition), and a McGovern promissory note laid in. In the promotional material the publisher describes this book as "the last volume in a strange trilogy that began with *Hell's Angels...* and continued through *Fear and Loathing in Las Vegas*," the only time we have heard of these three books being explicitly described as a trilogy. This copy is signed by Ralph Steadman and Kurt Vonnegut. Steadman, who contributed illustrations to the book, has added devil's horns, a jester's cap, and a cigarette holder to the title page illustration and has written "Part Devil, Part Jester," dating his signature on August 20, 2005 at Owl Farm, Woody Creek, the day of Hunter Thompson's memorial blastoff. Vonnegut has written, on July 28 of that year: "Hunter Thompson is the most creatively crazy of the New Journalists. His ideas are brilliant, and honorable and valuable — the literary equivalent of cubism. All rules are broken." In addition to his signature, Vonnegut has added a signed self-caricature. Fine in a near fine, presumed first issue, price-clipped dust jacket with slight edge wear, housed in a custom clamshell case. The bibliographic history of this title is unusual, and this advance copy provides some clues to a number of the questions that surround it. In particular, the price-clipped jacket is telling: originally the price of the book was to be \$7.95, as is indicated on the review slip, but the price was lowered prior to publication so that the first copies issued to the trade had a \$6.95 price. The price was later raised back to \$7.95. As the publisher indicates, early copies of the book were printed poorly, and the printing was to be improved upon actual publication. Straight Arrow Press was the newly created publishing arm of *Rolling Stone* magazine, which was still a small counterculture journal at the time, and the vagaries of the publication process were apparently still new to them. A beautiful copy of an early issue of this book, which survived to be annotated at the end of the story, Thompson's blastoff. \$8500

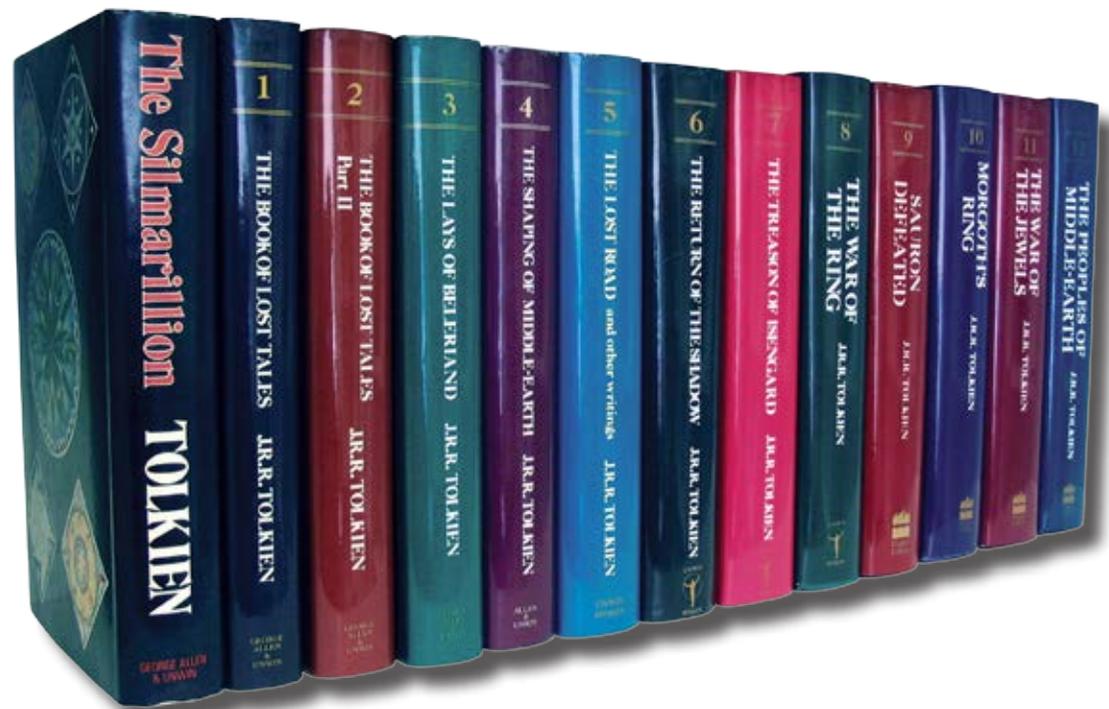


84. **THOMPSON, Hunter S. *The Rum Diary*.** (NY): Simon & Schuster (1998). Written in Puerto Rico in 1959 and discovered by Johnny Depp decades later in a box in Thompson's house. Basis for the second film in which Depp played Thompson. This copy is inscribed by Thompson, who integrated the inscription into the title page illustration: "Dear Mary Ann/ Thanks for the letter. Have some fun with this book. I was 22 yrs old when I wrote it. Ho Ho [heart]/ Hunter S. Thompson/ Dec I '03/ Woody Creek CO." With a Hunter Thompson business card (as Night Manager of the Mitchell Brothers' O'Farrell Theatre in San Francisco) laid in, on which Thompson has written "Admit two (2)/ Thanks" and has signed the card with his initials. The Mitchell brothers were early San Francisco porn kings, producers of the breakthrough film *Behind the Green Door*, and the O'Farrell Theatre was an x-rated movie theater and later a strip club. Thompson claimed in his 2003 book *Kingdom of Fear* that he had worked as a night manager at the theater in 1985, although it is unclear if he ever actually did so or if it was more of an "honorary" title. Regardless, he had business cards made up, and apparently still had some as of 2003. Slight spine push and corner tap to book; very near fine in a near fine dust jacket with a tiny edge tear and light creasing near the crown. The publisher issued a number of these with tipped-in signatures; inscribed copies are uncommon, particularly with such an elaborately done inscription. \$1500



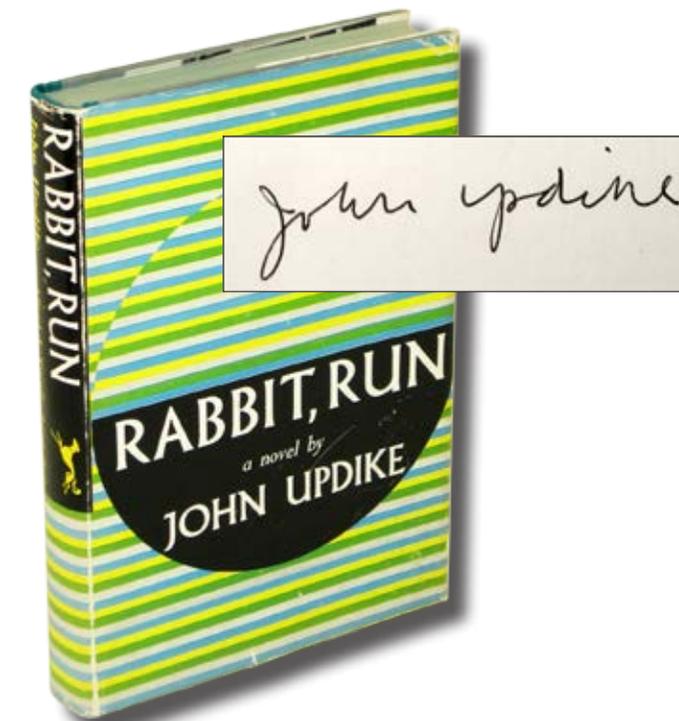
85. **(THOMPSON, Hunter; STEADMAN, Ralph; and WOLFE, Tom). *The New Journalism*.** NY: Harper & Row (1973). An anthology of the movement in the 1960s toward a "new journalism" that abandoned pretensions of objectivity in favor of engagement with the subject matter of the writing—from Terry Southern's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





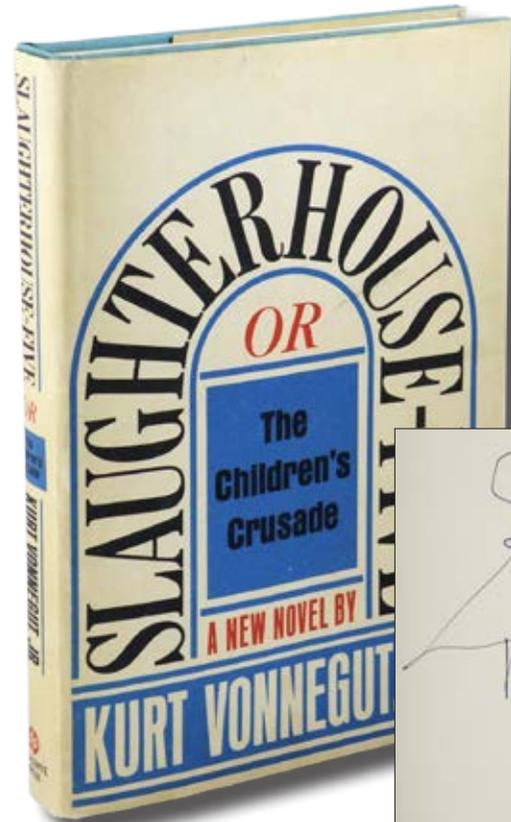
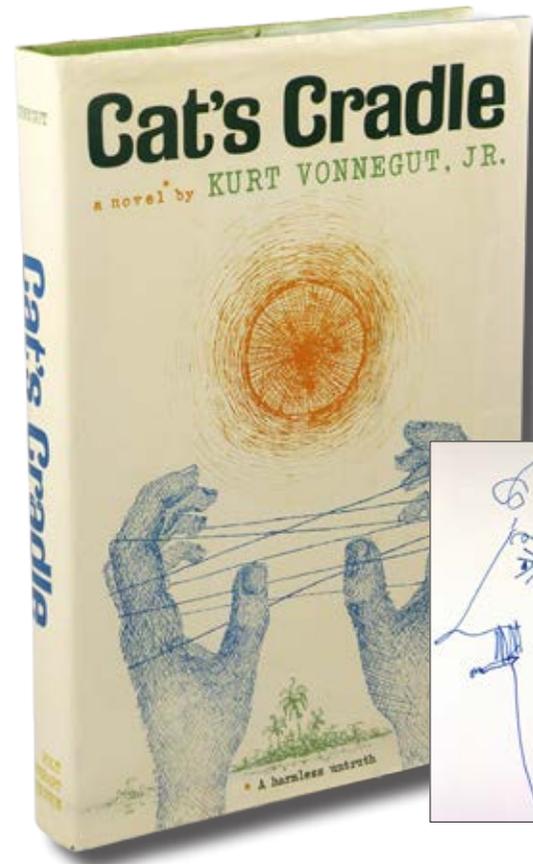
86. **TOLKIEN, J.R.R.** *The History of Middle Earth, Volumes 1-12, and The Silmarillion.* London: Allen & Unwin/Unwin Hyman/Harper Collins, 1977, 1983-1996. A complete set of the first editions of these tales, poems, and songs underlay *The Hobbit* and *The Lord of the Rings*. Tolkien began writing these tales while in college, 40 years before *LOTR* was published. He was a student of philology, the study of historical linguistics and the rules by which languages evolve, and in his writing he invented archaic languages and the stories told in those languages, and then tracked the evolution of both the stories and the language until they became the legends and mythology that informed Middle Earth. This is part of what gives the Trilogy its powerful sense of reality and immediacy, but the stories are compelling in and of themselves, beyond the degree to which they inform his masterpiece. In particular, these stories, most of them written between 1913 and the early 1940s, give the lie to the simplistic notion that Tolkien's trilogy is a mere analogue for the conflicts involved in World War II. If anything, it was the First World War—with its senseless, mechanized destruction on a heretofore unimaginable scale—that influenced Tolkien in his view that battle between the forces of good and evil was not a struggle of ideologies so much as one between a world view in harmony with nature and one that focused on unchecked industrial development. Published over the course of more than a dozen years, complete sets are difficult to assemble as all of the volumes had small first printings, and some were positively tiny—1500 copies or so. Volume 5 has a small nick at the upper rear spine fold; otherwise a fine set in fine, unclipped dust jackets. *The Silmarillion* and Volumes 1, 2 and 4 have no printed prices, as issued; Volume 4 has an A&U price sticker. Volumes 10 and 11 have printed prices on the flaps (in contrast to the unprinted export edition dust jackets, which, by the usual standards of the publication process, probably preceded those with printed prices). The ultimate history of the worlds that underlay *The Lord of the Rings*. \$9500

87. **UPDIKE, John.** *Rabbit, Run.* NY: Knopf, 1960. His second novel, which introduced Rabbit Angstrom and began the sequence of novels that will stand as Updike's major achievement in fiction, having won, collectively, virtually every major literary award given in the U.S., some of them twice. Signed by Updike. Fine in a near fine, price-clipped dust jacket with some slight rubbing and a tear at the lower rear spine fold. A very attractive copy of the most difficult of his major trade editions to find in collectible condition and/or signed. \$2000



88. **UPDIKE, John.** *Howells as Anti-Novelist.* Kittery Point: William Dean Howells Memorial Committee, 1987. One of 150 copies printed of a lecture Updike gave at Harvard as part of the 150th anniversary of Howells' birth. Published in a slightly altered form in *The New Yorker*, this is the first separate appearance, with an Author's Note by Updike. Approximately 40 pages of text; fine in self-wrappers with complimentary slip from the publisher laid in. Updike won the Howells Medal years later, in 1995, for *Rabbit at Rest*; the medal is given out for the best work of fiction in America during a five-year period. One of Updike's scarcest "A" items. \$2000

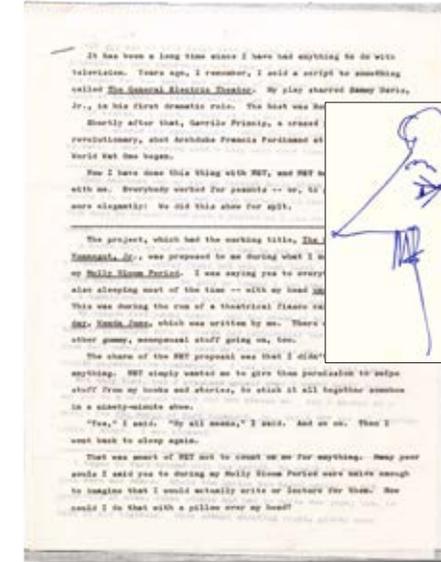




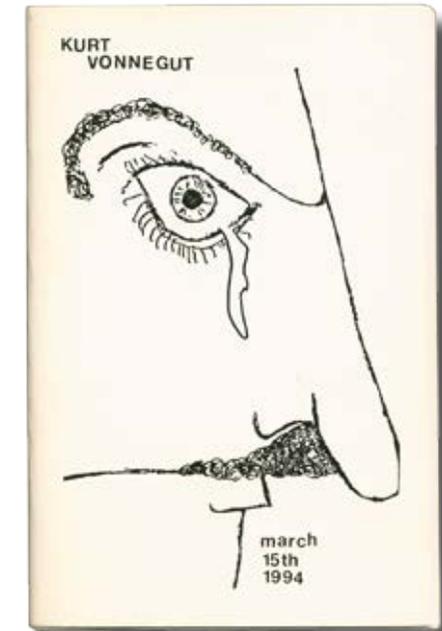
89. **VONNEGUT, Kurt. *Cat's Cradle*.** NY: HRW (1963). The book that belatedly earned Vonnegut his Master's Degree in Anthropology from the University of Chicago, after his original theses ideas, one a comparative study of the Cubist Painters in Paris and Plains Indians of the Ghost Dance Movement and the other, "Fluctuations Between Good and Evil in Simple Tales," were rejected. Signed by the author with a self-caricature, with cigarette. One of Pringle's 100 best science fiction novels, nominated for the Hugo Award, and chosen by the Modern Library as one of the best 100 novels of the 20th century. Mild sunning to cloth; else a fine copy in a very near fine dust jacket with a bit of edge creasing. In custom clamshell case. \$7500

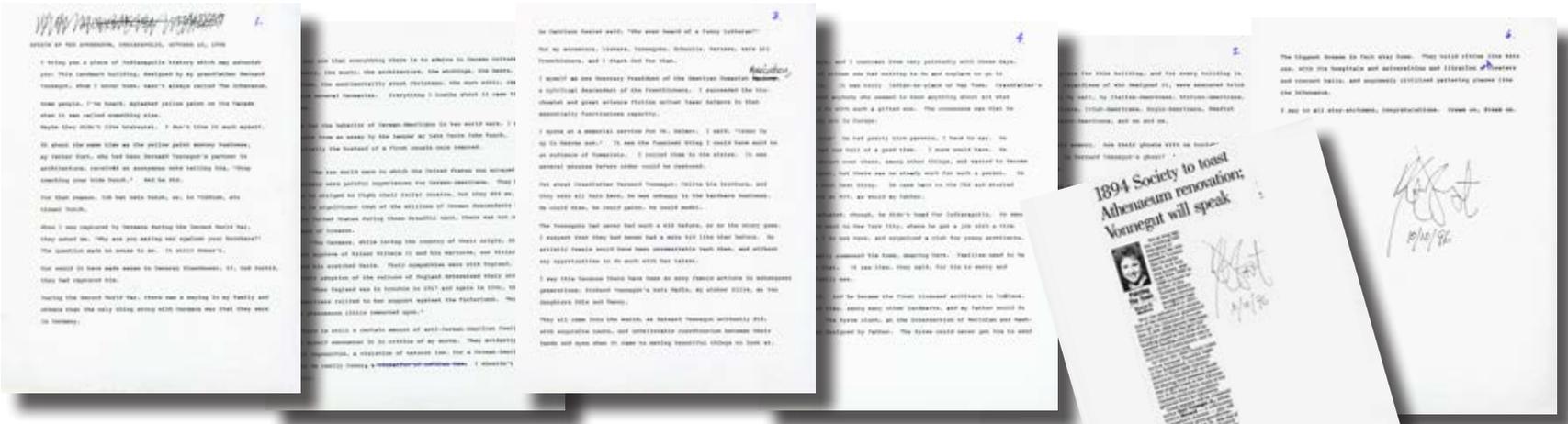
90. **VONNEGUT, Kurt. *Slaughterhouse-Five*.** (NY): Delacorte (1969). His masterwork, a powerful, genre-bending fictional memoir of his experiences as a POW during the Allied fire-bombing of Dresden, Germany. The first printing was 10,000 copies. On all three major lists of the top books of the 20th century. Signed by the author with a self-caricature. Minor foxing to top edge of the text block and slight sunning to board edges, as is almost always the case with this title; very near fine in a very mildly spine-sunned dust jacket. In a custom clamshell case. \$6500

91. **VONNEGUT, Kurt. Unpublished Preface for *Between Time and Timbuktu*.** [1972]. Vonnegut's carbon typescript for the original preface for *Between Time and Timbuktu*, which was not used in the published edition which was not used in the published edition [NY: Delacorte (1972)]. Whereas 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. *Between Time and Timbuktu* was 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." Vonnegut didn't count this as one of his own publications, but the preface (both of them) were all his. 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



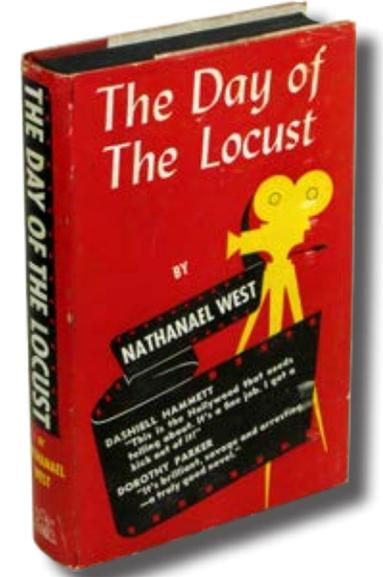
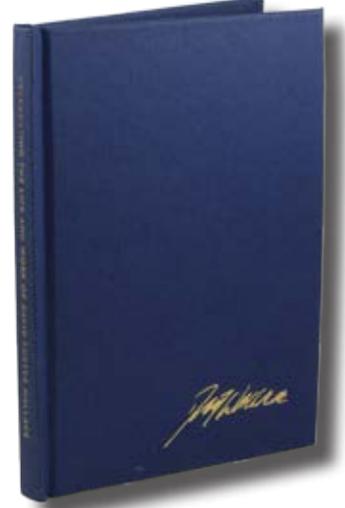
92. **VONNEGUT, Kurt. *March 15th 1994*.** (n.p.): [Spiffing Books], 1994. A bootleg production printing a lecture Vonnegut gave at the Roosevelt Hotel in New York City on March 15, 1994 and also including the text of the question and answer session that followed. Two dozen pages of single-spaced text,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





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

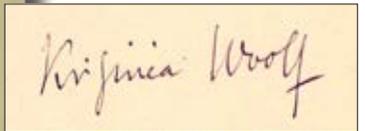
94. **(WALLACE, David Foster).** *Celebrating the Life and Work of David Foster Wallace.* (n.p.): (n.p.), 2008. A tribute book, printing talks and readings by a number of Wallace's friends, colleagues, and a relative, his sister. Contributors include Jonathan Franzen, Don DeLillo, Zadie Smith, George Saunders, Amy Wallace Havens, Bonnie Nadell, Gerry Howard, Colin Harrison, Michael Pietsch, and Deborah Treisman, fiction editor for *The New Yorker*, has included a piece by Wallace excerpted from *A Supposedly Fun Thing I'll Never Do Again*. Privately printed, with no formal publication in the U.S., and all of the pieces except Wallace's are original, written for this event, which was held at the Skirball Center for the Performing Arts at New York University. Clothbound; fine, without dust jacket, as issued. Scarce; we have not seen one offered for sale before. \$750



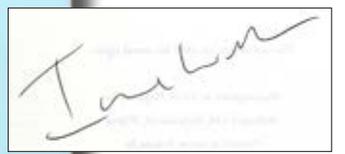
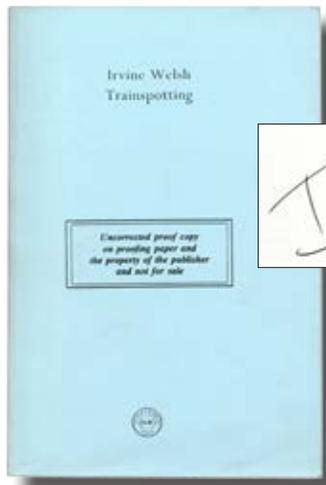
96. **WEST, Nathanael.** *The Day of the Locust.* NY: Random House (1939). West's classic novel of Hollywood, a scathing satire based on his own experiences as a screenwriter and for which he received something approaching literary immortality. His last novel published in his lifetime: West was killed with his wife in a car accident in 1940, apparently after becoming distraught upon hearing of F. Scott Fitzgerald's death, and failing to notice a stop sign. *The Day of the Locust* remains the crowning achievement of his career, and a novel with influence far beyond the author's overall modest output during his short career. A bit of darkening to the spine cloth and endpages, likely from the binder's glue; a near fine copy in a near fine, lightly rubbed dust jacket. One of the nicest copies we've seen. \$12000



97. **WOOLF, Virginia.** *Beau Brummell.* NY: Rivington & Hooper, 1930. A short essay on Beau Brummell, issued as an attractive limited edition of 550 copies, of which 500 were for sale. Signed by Woolf. A folio, quarterbound in red cloth and paper over boards, with paper label on cover duplicating the design of the label on the cardboard slipcase. Minor foxing to the page edges; a little play to the spine; one slight corner tap; still a near fine copy in a good slipcase with small stains, loss to the paper at the edges and corners, and a short bit of cracking to the lower joints, where one piece of clear tape has been applied. \$2500



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



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

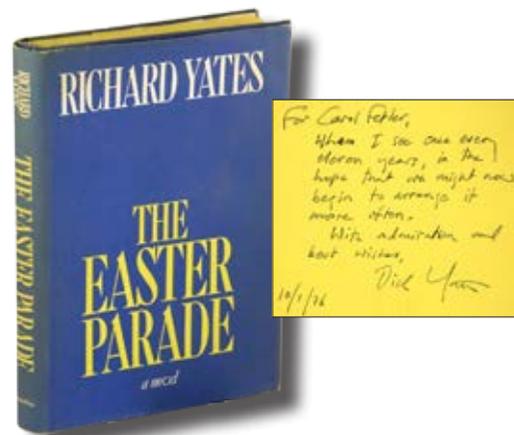


Gunn, in an autograph note signed, declines to contribute as he can't think of anything that would be appropriately universal and confesses he would tend to the subversive. Barry Lopez first sends a typed postcard signed agreeing to contribute and then follows through with two typed pages (unsigned)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

All items are near fine or better. Most of the original mailing envelopes are included. Included is a copy of the book as published, lacking all of the above authors and their wisdom. A virtual alternate-book, with responses equally as interesting and/or thought-provoking as the published ones.

\$3000

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



**Reader to Reader** is a nonprofit charitable organization that is devoted to sending good books, free of charge, to the nation's neediest schools and libraries. Reader to Reader needs your financial support to continue and expand an award winning program that has been acclaimed for its grassroots efforts, which have brought big results at low cost.

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100. **The Pablo Eisenberg Collection of Native American Literature** comprises nearly 1500 volumes written by American Indian writers, from the 1700s to the 21<sup>st</sup> century – including myths and legends, tribal histories, religious tracts, biographies and memoirs, fiction, poetry, drama and historical and political writings. It includes nearly 600 volumes of nonfiction and almost 900 volumes of literary work.

\* 87 books of nonfiction dating from 1900 or before, going back to 1772. This is notable, considering that what is generally identified as the first Native American memoir, William Apes's *A Son of the Forest*, wasn't published until 1829.

\* 13 books of fiction dating from 1900 or earlier: one of the important surveys of the field of Native American literature, Choctaw-Cherokee writer Louis Owens's *Other Destinies*, asserted that prior to N. Scott Momaday's Pulitzer Prize-winning *House Made of Dawn* in 1968, there had only been nine novels by Native American writers ever published. Definitions can vary, but this collection has 13 prior to 1900 whereas Owens saw only

nine prior to 1968. One of the 13 is considered to be the first fiction published by a Native American writer – an 1820 pamphlet containing a fictionalized life story of an Indian woman, written by a Christianized Indian as an inspirational religious tale.

\* The collection includes not only the early and hard-to-find books by such writers as Mourning Dove, Zitkala Sa (Gertrude Bonnin), D'Arcy McNickle, Ella Deloria, Charles Eastman and Pauline Johnson, dating from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, but also elusive books by a later generation of writers such as Leslie Marmon Silko, Linda Hogan, Gerald Vizenor, Maurice Kenny and Joy Harjo, whose early works were published in tiny quantities by small presses, or sometimes self-published, and which are virtually impossible to obtain.

\* The collection expands this field of study by including a number of works and authors not found in the standard bibliographies of the field. A library acquiring this collection would immediately be one of foremost destinations for research in this field; only a tiny handful of institutions have more extensive holdings in this often

overlooked area of American literature. Native American literature, far from being a small subset of American literature, in reality expands the boundaries of American writing, challenging the written word to meet with oral history and storytelling traditions, where distinctions between fact, legend, myth and history obey different rules than they do within the European literary tradition. From the 1820 pamphlet *Poor Sarah* to Sherman Alexie's 2007 National Book Award winner, *The Absolutely True Diary of a Part-Time Indian*, the collection is the written expression of American Indian history and cultural identity from a time before America was a sovereign nation to the present moment.

Frequently, the copy of a particular title included in this collection would be the "best" copy available if it were offered for sale on the open market: there are numerous inscribed copies, association copies, and copies that belonged to notable authors or scholars with their notes. In short, it is a virtually irreplicable collection with great research value, and also substantial historical value. For more information contact Ken Lopez at [mail@lopezbooks.com](mailto:mail@lopezbooks.com) or 413-584-4827. \$250000

