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CATALOG 162 -- MODERN LITERATURE

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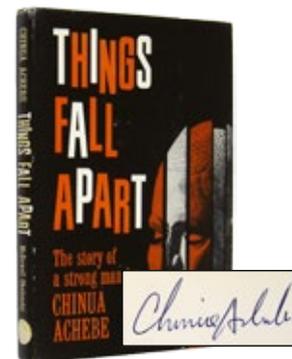
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Cover illustration: Item 83, Kesey manuscript.

1. **ACHEBE, Chinua. *Things Fall Apart*.** NY: McDowell Obolensky (1959). The first American edition of the Nigerian author's first book, concerning the impact of the coming of the white man on village tribal life. Signed by the author. An enormously powerful book, which helped lay the groundwork for future post-colonial African literature and all ethnic literature that eschewed a eurocentric world view. Fine in a near fine dust jacket with modest rubbing and spine fading. A nice copy of a landmark of 20th century world literature. \$3500



2. **ACHEBE, Chinua. *Typed Letter Signed*.** November 15, 1982. Written to three Yale University English professors, accepting an invitation to a 1984 "Commonwealth of Letters" conference in which Achebe's work was slated to receive special attention. "But even without that peculiar attraction the project sounds so rich and so far away that I should have no hesitation in accepting to be there." Signed by the author. Typed on the stationery of *Okike*, an African journal of new writing that Achebe edited. Notation of one of the professors that the other two had been copied; folded in thirds for mailing with a couple small edge chips; near fine. \$375

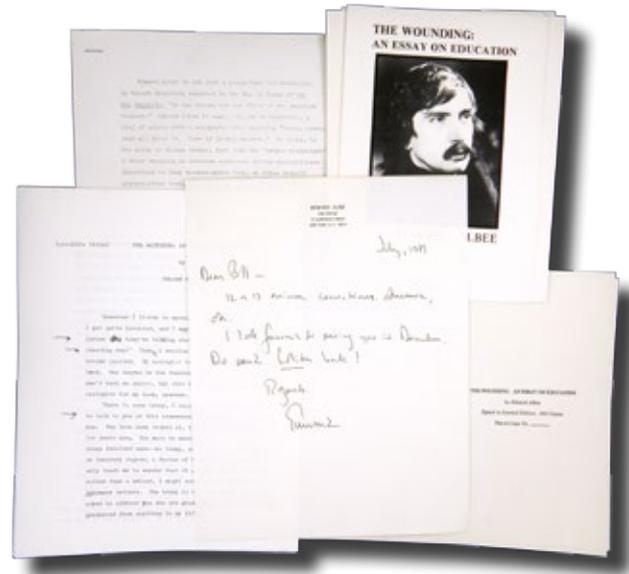
3. **ADAMS, Alice. *Autograph Letter Signed and Listening to Billie*.** 1992. An autograph letter signed from Adams to Robert Jones, editor (later Editor-in-Chief) at HarperCollins. A full page, plus a few lines on the verso, in which Adams praises Jones's first novel, *Force of Gravity*—"I found it an absolute marvel—an astounding book, entirely wonderful"—and references her own novel *Listening to Billie*: "I'm so happy that you liked --- *Billie*. I had such trouble with that book, fights with the editor — etc. — but I too have an affection for it —." She also suggests dates that they could meet. The letter is folded for mailing; else fine, with envelope. *Together with a copy of *Listening to Billie* [NY: Knopf, 1978], which is near fine in a near fine, internally tape-strengthened dust jacket. Jones died in 2001 at the age of 47. \$100*

4. **ADAMS, Alice. *Two Autograph Cards Signed and Return Trips*.** 1992. Two autograph cards signed to Robert Jones, editor at HarperCollins, each dated 1992. The earlier of the two cards (June) invites Jones for a visit; the later card (November) runs three panels of the card and thanks Jones for his support—Adams was diagnosed with brain cancer in 1992—adding "Any day now I'll start my new novel — and then I'll be well." *Together with a copy of Adams' story collection *Return Trips* [NY: Knopf, 1985]. Dusty top edge, else fine in a very near fine dust jacket with a bit of creasing at the spine base. The cards are fine, with envelopes. \$85*

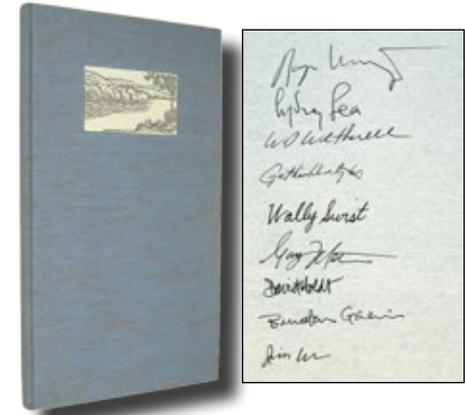
5. **ALBEE, Edward. *Archive for The Wounding: An Essay on Education*.** In 1981, Albee, the three-time Pulitzer Prize-winning playwright, was awarded a Doctorate of Humane Letters from the University of Charleston in West Virginia. His speech, on his own education, or lack thereof, and on how one is forever “wounded” by the responsibilities of an education, was published in a signed wrapped limited edition of 200 copies by Mountain State Press, with an additional 50 signed hardcover copies distributed by university professor William Plumley’s own Parchment Press. This archive includes:

- Albee’s hand-corrected typescript of his speech, 9 pages, with “The Wounding: an Essay on Education” listed as a “possible title.” Approximately a dozen small corrections in Albee’s hand.
- an autograph note signed by Albee to Bill Plumley, dated July, 1981, transmitting the above, and asking Plumley to send *Lolita* back.
- an uncorrected photocopy of Albee’s typescript, with a copy of the colophon as it is printed in the book.
- Copy No. 1 of the 50 hardcover copies of *The Wounding*, signed by Albee. Fine in a fine dust jacket (and with three extra copies of the jacket, folded).
- a copy of the typescript of the (unattributed) remarks used to introduce Albee at the commencement ceremony, with an envelope addressed to Dr. Plumley from “J.P.” In the preceding months, Albee’s Broadway play adaptation of Nabokov’s *Lolita* had opened and closed after 12 performances (and 31 previews), and the introductory remarks attempt to diplomatically manage Albee’s fall from theatrical grace.
- four periodicals from the time, each inscribed by Albee to Plumley on their covers: *The New Republic* (April 11, 1981); *Newsweek* and *Time* (March 30, 1981); *The New Yorker* (March 23, 1981). The latter announces the opening of *Lolita*; the first three contain reviews of the play, one of which (*The New Republic*) is briefly quoted in the introductory remarks to Albee’s speech.

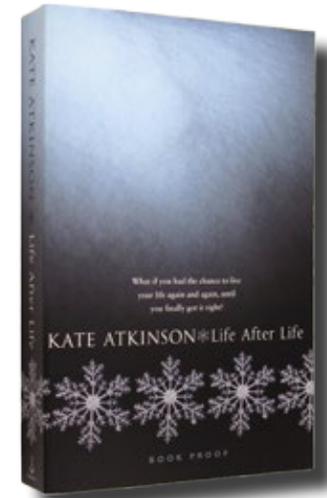
An interesting archive, which documents a noteworthy commencement speech by one of the preeminent American playwrights of the 20th century, at the time that he has just experienced perhaps the most extreme critical savaging of his career. It is perhaps not surprising that the title of the talk, and the book, is “The Wounding” and that Albee takes great pains to express the wounding—by civilization, by education, and by our own natures—as something to be grateful for, that distinguishes us as humans, and makes us members of the same “club.” The hardcover edition is rare; the archival material is unique. \$3500

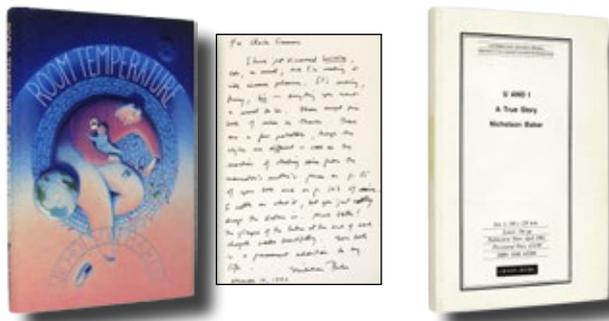


6. **(Anthology). *Place of the Long River*.** Glastonbury: Blue Moon Press, 1995. A fine press anthology of poetry and prose about the Connecticut River, with woodcuts by Jim Lee and contributions by eight writers living in the four states of the Connecticut River valley: W.D. Wetherell, Cynthia Huntington, Sydney Lea, Roger Weingarten, Gary Metras, Wally Swist, Brendan Galvin, and David Holdt. 43 pages, including one fold-out illustration, and 21 woodcuts, of which 15 are multi-color. Silk cloth binding with woodcut illustrated endpapers, showing on the front endpaper the locations of the pieces of writing and on the rear the authors’ and artist’s homes. One of 125 copies, of which 100 were for sale, signed by all authors and the artist. A beautiful production with eloquent writings and elegant illustrations. Fine. At the published price: \$700



7. **ATKINSON, Kate. *Life After Life*.** London: Doubleday (2013). The uncorrected proof copy of her highly acclaimed recent novel, which became a bestseller despite employing an unconventional narrative strategy wherein the protagonist re-lives her life multiple times, changing important decisions and then following the consequences. Atkinson has received high praise for a series of literary mysteries that feature the character Jackson Brodie and are often constructed in a *Rashomon*-like series of parallel narratives. This time she took a step further, beyond magical realism and into a series of alternate history vignettes evolving out of a single character’s life and choices. Atkinson’s first book, *Behind the Scenes at the Museum*, won the Whitbread Prize and one of her Jackson Brodie mysteries, *When Will There Be Good News?*, won the Gold Dagger Award from the Crime Writers Association. This title was shortlisted for the semi-ironic “Not The Booker” prize sponsored by *The Guardian*. A scarce proof of a well-received book that was a surprise bestseller despite its unusual and experimental structure. Fine in wrappers. \$200

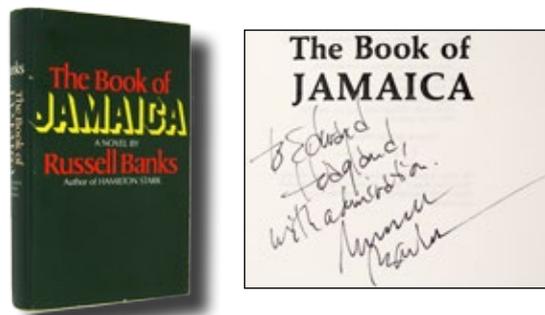




8. **BAKER, Nicholson. *Room Temperature*.** NY: Grove Weidenfeld (1990). His second book, with a full page inscription to fellow author Charles Simmons: “For Charles Simmons/ I have just discovered *Wrinkles*, late, as usual, and I’m reading it with immense pleasure. It’s moving, funny, big — everything you want a novel to be. Please accept this book of mine as thanks. There are a few parallels, though the styles are different — such as the mention of stealing coins from the narrator’s mother’s purse on p. 55 of your book and p. 103 of mine. I rattle on about it, but you just coolly drop the datum in. Much better! The glimpse of the future at the end of each chapter works beautifully. Your book is a permanent addition to my life.” Signed, “Nicholson Baker” and dated November 16, 1990. Simmons’ unique novel features 44 chapters that contain the past, present and future as seen through 44 different lenses by which to view one man’s life; Baker’s lens in *Room Temperature* is that of a new father looking back on his own life in one afternoon with his daughter. An extremely fine literary association copy between two masters of introspection. Fine in a fine dust jacket. \$375

9. **BAKER, Nicholson. *U and I*.** (London): (Granta Books)(1991). The uncorrected proof copy of the first British edition of Baker’s third book, nonfiction, a personal essay and analysis of the effect that the writings of John Updike have had on the author. A unique portrait in ideas more than a criticism of Updike, nonetheless a serious meditation on Updike’s work and a self-examination of Baker’s own thoughts on writing. Sticker residue to spine; corner crease to front cover; near fine in wrappers. An innovative approach to literary analysis, and an important addition to the overall canon of writings on Updike. Scarce in proof form. \$175

10. **BANKS, Russell. *The Book of Jamaica*.** Boston: Houghton Mifflin, 1980. A novel by Banks, whose gritty realistic fiction has been compared to that of Raymond Carver, Andre Dubus and Richard Ford. Banks lived in Jamaica for a time and the experiences of his protagonist in this novel paralleled his own, ending with what he described as being stunned into self- recognition by his confrontation with what people call the ‘radical other.’” Inscribed by Banks to another writer, a novelist and essayist, “with admiration.” Small tear at upper front hinge; near fine in a near fine dust jacket. A nice association copy of one of Banks’s earlier books. \$250



11. **BANKS, Russell. *Success Stories*.** NY: Harper & Row (1986). A collection of stories, whose venues range from New England to Latin America to Southeast Asia. Inscribed by Banks in the year of publication to two fellow-writers “at home and in love.” A nice sentiment and association. Fine in a fine dust jacket. \$75



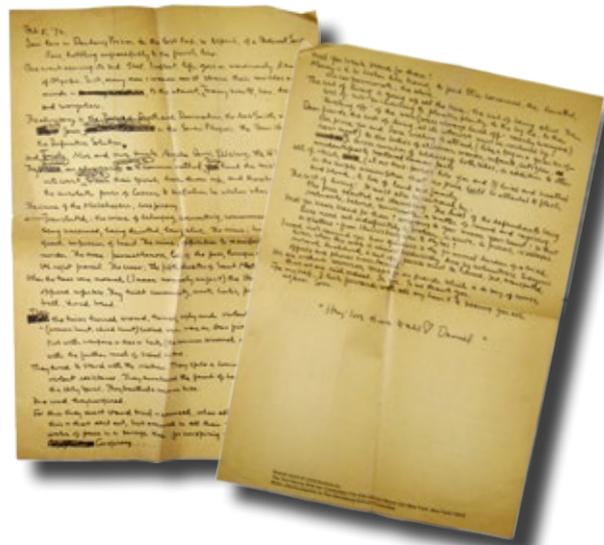
12. **BARTHES, Roland. *Images and Galleys for Camera Lucida*.** NY: Hill & Wang (1981). Two sets of galley sheets for *Camera Lucida*, the first edition in English of this influential book on photography by the French literary theorist and semiotician, which had been published in France a year earlier as *La Chambre Claire*. Overlapping texts, but differing in page layout (hence pagination) and taped-on corrections to typeface. One set missing two prelims; the other set missing an apparent appendix. Each approximately 7 1/2" x 24"; folded in half; near fine. *Together with 20 transparencies* (“film positives”) of images used in the book. Each averaging about 5" x 6"; fine. Barthes was one of the most highly regarded literary theorists of the 20th century. This book, along with Susan Sontag’s *On Photography*, helped revolutionize critical and theoretical approaches to photography and elevated the art by doing so. This was Barthes’s last major book before he died, and this is a small, unique publishing archive of it. \$750



13. **BASS, Rick. *The Deer Pasture*.** NY: Norton (1985) [c. 1996]. The uncorrected proof copy of the reissue of his first book, a collection of essays on hunting and the Texas Hill Country, where he was born and grew up. Bass now lives in Montana, and his books on the remote valleys of northwestern Montana have established him as one of our leading nature writers, whose engagement with the land is marked by a full consciousness of the political questions that surround it, as well as a deep respect for the moral and spiritual questions that are so easily overlooked in political, and even environmental, discussions. A strip of sunning to the top edge and spine; near fine in wrappers. \$75

14. **BASS, Rick. *Oil Notes*.** Boston: Houghton Mifflin, 1989. The uncorrected proof copy of his book about oil exploration that is reminiscent of both John McPhee—with his ability to render accessible an arcane field of endeavor—and Barry Lopez—with a view of the quest for oil as a metaphor for other kinds of quests and other explorations of a more intangible nature. Bass was an oil geologist before becoming a writer. This was his breakthrough book, his first to be published by a major literary publisher. Laid in is a typed note signed by the publisher, Seymour Lawrence, to Edward Hoagland, asking if Hoagland would be willing to provide promotional comments for the title. Very slight sunning to spine, else fine in wrappers. \$150

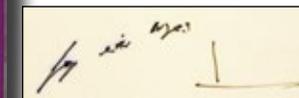
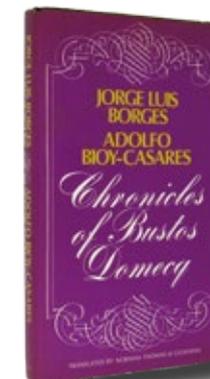
15. **BERRIGAN, Daniel. Broadside.** NY: Harrisburg Defense Committee, 1972. A broadside reproducing a handwritten plea from Berrigan, in Danbury Prison, to raise funds for the Harrisburg Eight. A substantial prose poem—approximately 600 words: Berrigan’s plea invokes the highest powers, and it places the political trials of the time in the context of struggles between “the Power of Death and Decimation” against “the crime of belonging, connecting, communing...being concerned, being devoted, being alive.” Dated in the text, “Feb 5, ‘72.” 11" x 16", printed on both sides. Sunned, unevenly folded in fourths; very good. An uncommon ephemeral piece, and a Berrigan “A” item. \$250



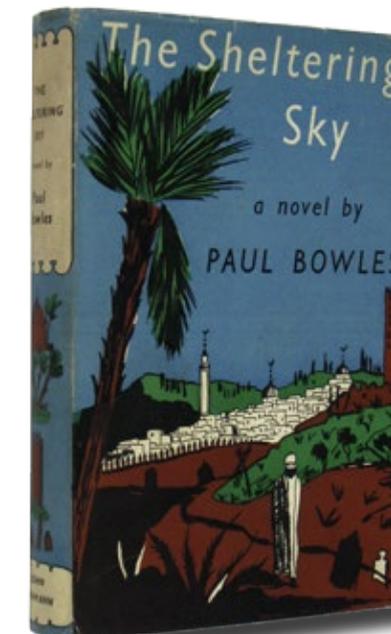
16. **BERRIGAN, Daniel. Radical Check.** NY: (n.p.) [c. 1972]. A broadside reproducing Berrigan’s handwritten announcement of the first Radical Check Self-Help Evening, a benefit for Berrigan following his release from Danbury prison. Humorous and satiric: the title is a play on the phrase “radical chic,” which was in vogue at that time to describe the wealthy hangers-on to the youth-oriented radical movements of the day. Berrigan offers to read his poetry, write poems on a donor’s wall or ceiling (“you supply scaffolding”), and other favors to raise money—this after explaining that he gives all his book royalty money away after his paltry expenses, and that he gave away \$4800 in each of the previous two months. 11" x 17". Folded in sixths; sunned at the folds; near fine. Approximately 500 words. Again an uncommon ephemeral item. \$250

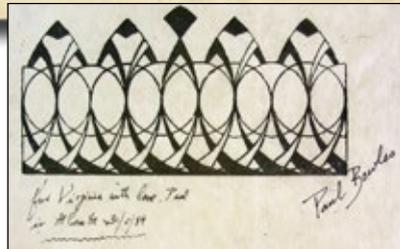


17. **BORGES, Jorge Luis and BIOY-CASARES, Adolfo. Chronicles of Bustos Domecq.** NY: Dutton, 1976. The first American edition of this collection of fictional “essays” by the persona created by Borges and his longtime friend Adolfo Bioy-Casares, “Honorio Bustos Domecq.” Borges and Bioy-Casares collaborated on a number of works, two of which were published under the Bustos Domecq pseudonym in the 1940s. Signed by Borges. Shallow edge sunning to boards; near fine in a near fine dust jacket with a couple of nicks to the crown. \$750



18. **BOWLES, Paul. The Sheltering Sky.** London: Lehmann (1949). The first edition of Bowles’s landmark first novel, about three young Westerners encountering the alien culture of North Africa, to their ultimate misfortune. One of the seminal novels of the Beat generation and an influential book in the decades since. One critic commented that Bowles was “a master of cruelty and isolation and the ironies of the search for meaning in an inadequately understood environment.” Bowles wrote the novel after moving to Tangier, where he spent most of his life. His home became a destination for other Western writers and artists, and for many of them probably their first full encounter with a non-Western culture. Bowles traveled to the desert to write the book, which is fundamentally about the encounter with “the Other,” and the limits of not only one’s knowledge but most especially the knowledge of the extent of one’s ignorance. Doubleday commissioned the book and paid Bowles an advance and then refused the manuscript when he submitted it. He had to return his advance and John Lehmann in the U.K. printed the novel in an edition of only 4000 copies; it was later published in a small edition in the U.S. by New Directions. Filmed by Bernardo Bertolucci 41 years after publication. Upper corners bumped, sunning to board edges; near fine in a near fine dust jacket with light edge wear. A nice copy of a book that shows wear readily, as many of the UK books from the early postwar years do. \$5000





19. **BOWLES, Paul. *Next to Nothing*.** Kathmandu: Starstreams, 1976. A limited edition of this 8-page, deeply existential poem. Inscribed by Bowles to his biographer, Virginia Spencer Carr, "with love," in 1994. Issued in an edition of 500 numbered copies, this is Copy #481. A beautiful production on homemade Nepalese paper, with tipped-in photographic frontispiece. In Carr's biography of Bowles [*Paul Bowles: A Life*], Carr recounts that, approximately two years after Jane Bowles' death, Ira Cohen solicited a long poem in the form of a dream from Paul Bowles; that Bowles countered with "one man's dream is another man's reality" and submitted *Next to Nothing*; that he considered this the most extraordinary-looking book of all his writings; and that, in 1994 (the year of this inscription), when Carr was staying at Bowles's house, Bowles read a discussion of *Next to Nothing* in the book *Paul Bowles: Romantic Savage* by Gena Dagel Caponi, and he voiced agreement with Caponi's assessment that: "*Next to Nothing* turns out to be the most eloquent and final expression of ideas that had obsessed Bowles for years...For a reader familiar with his life story, it holds great emotional power." A fine copy and a major association copy. \$750

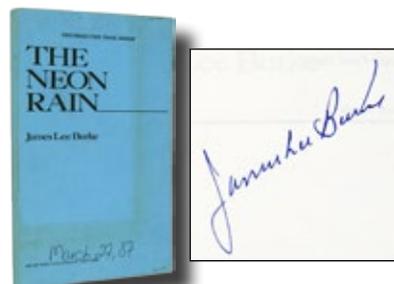
20. **BRADBURY, Ray. Typescript Draft of "The Window."** c. late 1940s. Bradbury's ten page signed typescript draft of his short story "The Window," which was first published in *Collier's* on August 5, 1950 and then revised again for publication as a chapter of his 1957 novel *Dandelion Wine*. Inscribed by Bradbury to his longtime friend and later publisher, Roy A. Squires: "For Roy - Remembering about thirteen years of memories, friendship, and various associations - with my best wishes always from Ray Bradbury." Twelve leaves; double-spaced; with one title page and one blank page for ten total pages of text. With Bradbury's annotations and emendations: multiple word changes, a running tabulation of word count, and the cutting of text to bring the count from 2179 to 1749 words (as totaled by Bradbury on the title page). The largest

single cut is the opening 1 1/2 page section, in which Bradbury describes a nightmare in which a man has come to disconnect the telephone, which is the elderly protagonist's lifeline to his youth in Mexico City (a place Bradbury had visited in 1945). In the published version, the sequence is replaced by a description of the man waking abruptly and commenting "I don't like that dream." Another two dozen or so sentences were excised from this draft by Bradbury (and further changes were made between this amended draft and publication). One hole punched to pages in the upper corner; paper clip shadow at upper edge; near fine or better. Bradbury was the author of the classics *Fahrenheit 451*, *The Martian Chronicles* and *The Illustrated Man*: his first book was a collection of stories, *Dark Carnival*, published in 1947. By the time of his death in 2012, he was one of the most honored American writers of all time, winning a World Fantasy Award for Life Achievement, and lifetime or Grand Master awards from the Science Fiction Writers of America, the Horror Writers Association and the Science Fiction Poetry Association, the Arthur C. Clarke Award, a special citation from the Pulitzer Board, and the Medal for Distinguished Contribution to American Letters from the National Book Foundation, to name a few. An early version of one of Bradbury's earliest stories, with a substantial amount of unpublished material still visible. \$6000

21. **BRAUTIGAN, Richard. Photograph.** Undated, ca. 1980. Original color photograph. Brautigan posing with two other people, musician Steven Sato and an unidentified man. Sato was part of a music group in the late 1980s and early 1990s called Watermelon Sugar, named after one of Brautigan's books, *In Watermelon Sugar*. The other principal in the band was a woman, Karla Bonkowski, who has continued her musical career to the present. 7" x 5". Fine. \$250

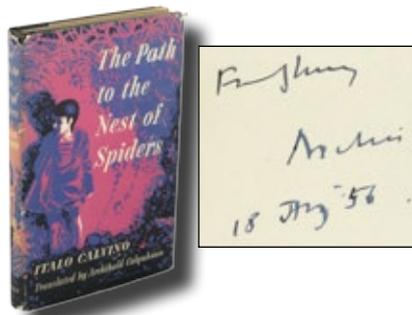


22. **(BROWN, Larry). "A Fireman's Sketches" in *The North American Review*.** (Cedar Falls): (University of Northern Iowa), 1993. Advance excerpts from Brown's first book of nonfiction, *On Fire*, published the following year. Includes three chapters and two partial chapters from the published book, and they appear here in a different order. Brown began writing in 1980 when he was working as a firefighter. *On Fire* describes his time as a firefighter and mentions that he would stay up late at night reading while his co-workers were sleeping. Signed by Brown at his contribution. Fine. \$75



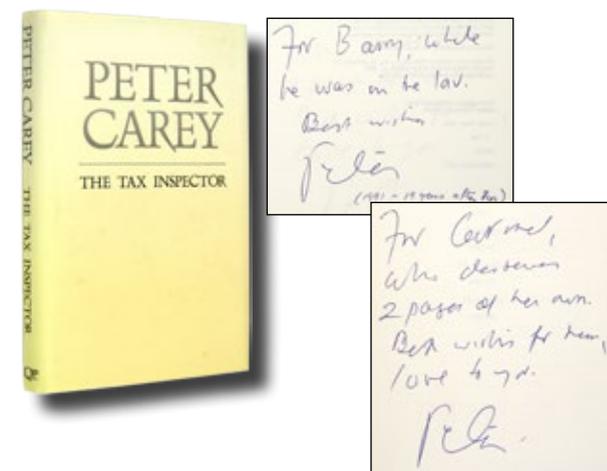
23. **BURKE, James Lee. *The Neon Rain*.** NY: Henry Holt (1987). The uncorrected proof copy of the first book in the acclaimed and award-winning Dave Robicheaux mystery series. Signed by the author twice, on two different occasions, or at least in two different pens: the proof has a half title both preceding and following the title page, and it would have been easy to flip the proof open and assume it to be unsigned. Staple at two outer corners; minor vertical crease and mild sunning to covers; near fine in wrappers. Publication date of March 27, '87 written across the bottom front cover. The Robicheaux series has been acclaimed as the most literary series of its kind; its location, New Iberia, Louisiana, plays an important role in the books, both in terms of its geography and its history, politics and culture. The Robicheaux character is a Vietnam vet and a recovering alcoholic, and the series is steeped in unremitting violence. Burke has won two Edgar Awards, one of them for *Black Cherry Blues*, the third Robicheaux book. This, the proof of the author's breakthrough book, is scarce, especially signed. \$750

24. **BUTLER, Robert Olen. Autograph Letter Signed.** August 4, 1992. Butler writes to a young writer/poet, thanking him for his note and confiding "As you are no doubt learning, it gets a little spooky doing what we do and so rarely knowing that connections are being made." Butler also informs the recipient that his book [*A Good Scent from a Strange Mountain*] has won the Southern Review/LSU Prize for short fiction and that he will be giving a reading at LSU; the title went on to win the Pulitzer Prize in 1993. Signed by Butler. Written on McNeese State University stationery. Folded in thirds for mailing, fine. With hand-addressed mailing envelope. \$125

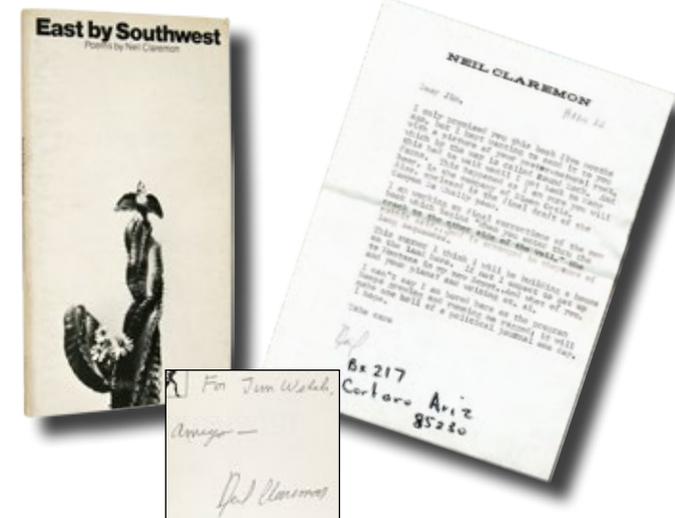


25. **CALVINO, Italo. *The Path to the Nest of Spiders*.** London: Collins, 1956. This is the first English-language edition of Calvino's first book, translated from the Italian by Archibald Colquhoun and inscribed by Colquhoun in the year of publication. Tiny corner bumps; a near fine copy in a very good dust jacket with slight spine fading, light chipping to corners and crown, and a small creased edge tear. Colquhoun also translated or co-translated several of Calvino's later books, such as *The Cloven Viscount*, *The Baron in the Trees*, *The Nonexistent Knight*, *The Watcher*, *Difficult Loves*, *Our Ancestors*, and *Adam, One Afternoon*. \$650

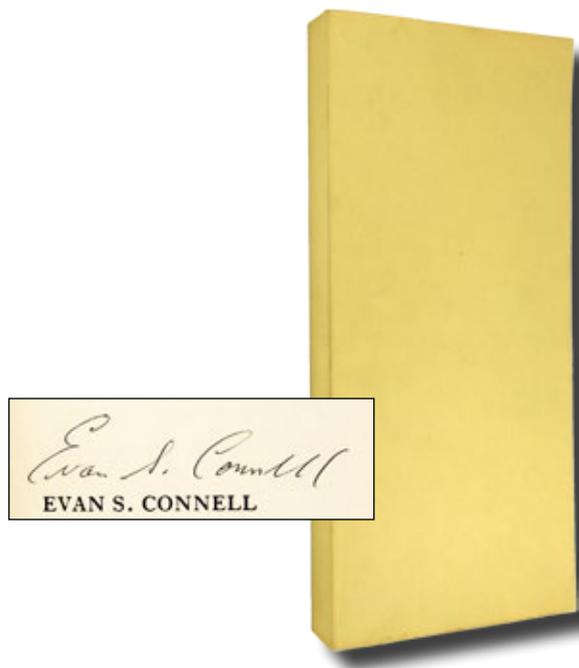
26. **CAREY, Peter. *The Tax Inspector*.** (St. Lucia): University of Queensland Press (1991). The true first edition of this novel, affectionately inscribed by Carey twice, apparently to a couple: once on the title page, "For ___/ while he was in the lav. Best wishes, Peter (1991 - 19 years after ___ [?])," and then inscribed again on the dedication page: "For ___, who deserves two pages of her own. Best wishes for him, love to you, Peter." Carey won the Booker Prize for both *Oscar and Lucinda* and *The True History of the Kelly Gang*, becoming the second of three writers, along with J.M. Coetzee and Hilary Mantel, to win the prize twice. Small spots to fore-edge; near fine in a very near fine dust jacket with mild sunning. \$200



27. **CLAREMON, Neil. *East by Southwest* and Typed Letter Signed to James Welch.** NY: Simon & Schuster (1970). The first book of poetry by the later director of the National Endowment for the Arts' Southwest Poetry Program. Inscribed by Claremon to Native American poet and novelist James Welch: "For Jim Welch, Amigo — Neil Claremon." This is the simultaneous issue in wrappers. 1 1/2" triangular corner chip to lower rear cover; else near fine. Laid in is a typed letter signed telling Welch of a trip to Round Rock (photo enclosed) in the company of Simon Ortiz and also of a new book Claremon is working on (likely *West of the American Dream*). Also laid in is a photocopy of the "final draft" of his poem "At Canyon de Chelly." The letter and poem are folded; near fine. A nice association with the author of the poetry collection *Riding the Earthboy 40* and the novels *Winter in the Blood* and *Fools Crow*, among others. \$100



28. **COHEN, Leonard.** *Skjonne tapere [Beautiful Losers]*. Oslo: Tiden (1973). The hardcover issue of the first Norwegian edition of the landmark second novel by the Canadian poet-folksinger, first published in 1966 in the U.S. and one of the key books of the Sixties. Inscribed by Cohen to Greg Gatenby, director of Toronto's annual International Festival of Authors and thus a nice association of Canadian literary figures. With Gatenby's signature dated 1996. Fine in a very good dust jacket with shallow edge wear. Signed copies of *Beautiful Losers*, in any language, are uncommon. \$750



29. **CONNELL, Evan S.** *Son of the Morning Star*. San Francisco: North Point Press, 1984. Bound galley sheets of Connell's bestselling and controversial reconstruction of Custer's personality and his actions prior to and during his final battle. 6 1/4" x 13 3/4", printed on rectos only, bound in plain cream wrappers. Signed by the author. Heavily edited in at least three hands, with readers' comments and questions in two different colors and copy-editor's marks in red pencil; near fine. The readers' comments often seek to clarify the writing but at times challenge it, pointing out instances in which the author has taken liberties or made judgments that are not supported by his text. In other cases, phrases are replaced or rewritten in the margins. In all, hundreds of queries, corrections and changes throughout the book. This title is notable on several counts: it was a breakthrough book for both its author and publisher—the first time either had reached the bestseller lists. And it provoked an outcry from historians and Custer scholars, who took issue with a number of Connell's interpretations but also seem to have resented the incursion onto their "turf" by a literary type with no previous experience in the field. By most accounts, Connell's research was quite thorough, and his interpretations were within the range of historical debate on ambiguous points. The editors' notes and challenges seem to be aimed at making the book more solid and unassailable, as though they anticipated the outcry it might incite. In most cases, it seems, the author's interpretations have since become the accepted versions of events. A rare look at a major book as a work-in-progress, a book that helped cement the author's reputation and also helped a young literary publishing company achieve a level of credibility and commercial success it had previously lacked. \$2500



30. **CREWS, Harry.** *Typed Letters Signed to James Leo Herlihy*. 1972, 1973. Two typed letters signed, six months apart, from Harry Crews to James Leo Herlihy, the author of *Midnight Cowboy*, among others, exhibiting an escalation of affection between the two writers. The first letter is written in Crews's capacity as co-director of the University of Florida Writers Conference, giving Herlihy the 1973 conference dates and asking for a photo and a biographical sketch. Despite the professional purpose, the tone is still casual, with Crews beginning, "I know you thought I had died, but no." And Crews concludes: "We will have a great time. Look forward to seeing you. All best, Harry." The second letter, written the month after the conference, is purely personal and obviously responds to a letter Crews had received from Herlihy. "Well, Jesus Christ, what a good right fine straight-on letter to have pop into your life. I mean, I'm all right, but my head's been turned around more than usual lately, and I have to take

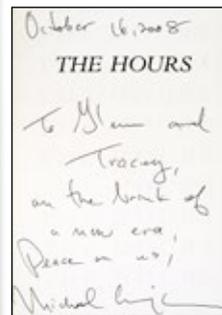
support where I can get it. I'm glad when ANYBODY likes a thing I write, but when a man whom I admire as much as I admire you says that a book's O.K., then goddammit that's just an extra scoop of ice cream that God never promised." Crews then goes on to relate the story of taking five weeks to drive to Florida the previous summer after leaving Bread Loaf in Vermont "in a totally fucked up state" and being tempted to stop and see Herlihy in Hop Bottom, PA, but resisting as "you never know when a writer is in the middle of something and besides, I didn't know you then and it would have been presumptuous [sic]." This letter is signed, "Love, Harry." Florida address and "Crews" written in bottom margin in unknown hand(s). The letters have been folded for mailing; the first one has a paper clip mark in the lower margin; they are otherwise fine. A nice bit of correspondence between two writers known for their gritty fiction dealing with characters on the margins of society.

\$750

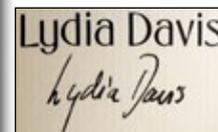
31. **CUMMINGS, E.E.** *Anatomical Sketchbook*. Undated. A compilation of Cummings' anatomical sketches, showing the artist/poet at work perfecting the rendering of the human form, beginning with a basic seven-segment stick figure and proceeding through the bones of the face and the bones and muscles of the upper and lower limbs (sometimes modeled from cut-out magazine pictures) and often with the body parts labeled and his intention stated on the page ("1 shoulder higher, arm on hip"). 35 pages of pencil sketches; a half dozen or so with images on both sides of the page; approximately a third of them with Cummings' annotations. Roughly two-thirds of the works are studies of women, in keeping with Cummings' predominantly female output (when rendering humans; otherwise landscapes may prevail). Most are upper torso sketches, with an emphasis on shoulders, but there are several full-body drawings, both male and female.



Cummings considered writing and art his “twin obsessions” and early in his career he was as well known for his artwork as for his poetry. He exhibited in a number of international shows; was art director for the modernist journal *The Dial*, to which he also contributed his own drawings; and he published a signed limited edition of some of his artwork in 1933 entitled *CLOPW*, the initials of his chosen media for art: charcoal, ink, oil, pencil and watercolors. In the 1930s, Cummings dropped out of the New York art scene and, although he continued to draw and paint until he died, his artwork was primarily private, and his career as an artist was largely forgotten by the public. When he died, he left some 1600 pieces of art to his estate. These drawings show Cummings working on the craft of one of his two “obsessions,” meticulously and systematically learning human anatomy as an underpinning for his paintings. A nice example of a group of related works that shed light on the artist’s seriousness of purpose, and his mastery of the subject. All are on 8 1/2" x 11" sketchbook paper. Some have been cut out and assembled together on a page (presumably by Cummings). One corner cut out is absent; a couple of pages have small chips or tears; but in all the lot is near fine or better. \$12000

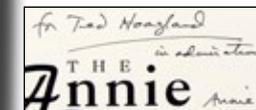


32. **CUNNINGHAM, Michael. *The Hours*.** NY: FSG (1998). The uncorrected proof copy of his Pulitzer Prize-winning book, derived from Virginia Woolf’s novel *Mrs Dalloway*. Inscribed by the author in October 2008, a month prior to the book’s publication: “To ___ and ___, on the brink of a new era. Peace on us.” (That era perhaps being the election of Obama the following month.) Laid in is a letter from the publicity director to an editor at the women’s magazine *Mirabella* calling *The Hours* intriguing and stressing the Woolf and women-centered themes. Basis for the award-winning film with Nicole Kidman and Meryl Streep. Publication date changed from September to November on rear cover. A scarce proof: there was an advance reading copy in pictorial wrappers that is more common; the proof, in plain, light green printed wrappers, is much less so. Fine. \$450



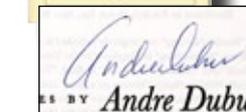
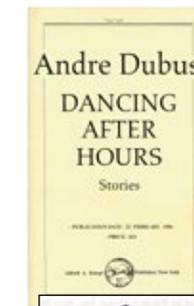
33. **DAVIS, Lydia. *Sketches for a Life of Wassily*.** (Barrytown): Station Hill Press (1981). A small chapbook printing a single story; her second book, following a 1976 collection also published by Station Hill, which also published the early work by her then-husband, Paul Auster, and published translations by both of them. Signed by Davis. This is the issue in wrappers; apparently there was a (presumably very small) hardcover edition as well, which we have never seen. Davis, a MacArthur Fellow and one of the mainstay writers of *McSweeney’s*, won the 2013 Man International Booker Prize. Station Hill has been one of the leading small presses for experimental fiction and literature in translation for a quarter century, and Davis—whose novels and short fiction have received much praise—has also been acclaimed for her translations of the poetry of Maurice Blanchot and of Proust’s *Swann’s Way*. Fine. Scarce, especially signed. \$350

34. **DIAZ, Junot. “The Cheater’s Guide to Love” from *This Is How You Lose Her*.** (n.p.): Riverhead (2012). An advance reading excerpt printing the story “The Cheater’s Guide to Love” from the Pulitzer Prize winner’s third book, second story collection. Fine in stapled wrappers. Presumably created as a promotional giveaway, it is surprisingly uncommon. \$75



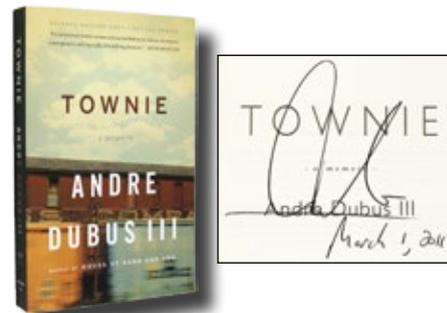
35. **DILLARD, Annie. *The Annie Dillard Reader*.** (NY): HarperCollins (1994). Excerpts from her earlier books, including the Pulitzer Prize-winning *Pilgrim at Tinker Creek* and a revised version of her third book, *Holy the Firm*, in its entirety, plus selected new work. Inscribed by the author to another writer—who, like Dillard, has written natural history, essays, and novels—“with admiration” and signed “Annie.” Mild foxing to top edge, else fine in a fine dust jacket. A nice copy, and a good literary association. \$275

36. **DUBUS, Andre. *Dancing After Hours*.** NY: Knopf, 1996. The uncorrected proof copy (in plain printed wrappers) of his final collection of stories, nominated for the National Book Critics Circle Award. Signed by the author. Faint cover smudge; near fine in wrappers. Far more scarce than the advance reading copy in pictorial wrappers that is sometimes identified as a proof and was issued by the publisher as a signed edition. \$100



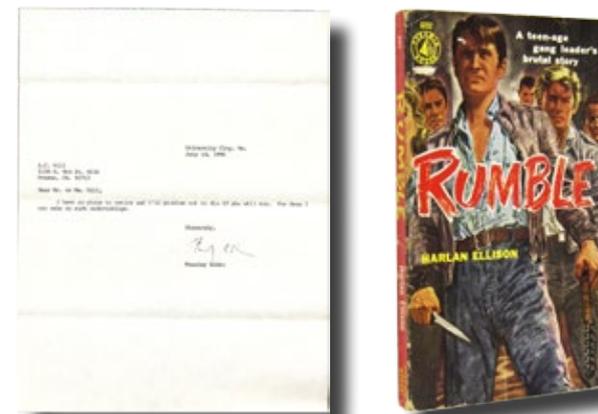
37. **DUBUS, Andre. *Meditations from a Movable Chair*.** NY: Knopf, 1998. The uncorrected proof copy of his last book, his second collection of essays. Dubus was best known as a short story writer, and his last collection of stories was a finalist for the National Book Critics Circle Award in 1996. He won the Rea Award for the Short Story in 1991 and a MacArthur Foundation "genius grant" in 1988. He is the father of the acclaimed novelist and memoirist Andre Dubus III. Signed by the author. Fine in wrappers. \$150

38. **(DUBUS, Andre). *Into the Silence*.** Cambridge: Green Street Press, 1988. A collection of stories edited by and introduced by Dubus, one of the most acclaimed writers of short fiction of his time. Contributors include Gina Berriault, Mark Costello, Susan Dodd, Pam Durban, Tobias Wolff, Thomas Williams, Don Hendrie Jr, and others, most of whose writings in this volume are the first book appearances of their respective pieces. "[Short story writers] can not rest because they are human, and all of us need to speak into the silence of mortality..." [From Dubus' introduction.] Fine in wrappers. No indication of a hardcover edition. Quite an uncommon book, with a roster of writers ranging from the well-known to the little-known, but all of them selected by Dubus for the quality of their short fiction: one writer, Nancy Zafris, received a fiction prize for her first story, which is included in this volume; two years later her first book won the Flannery O'Connor Award for Short Fiction. \$50



39. **DUBUS, Andre, III. *Townie*.** NY: Norton (2011). The advance reading copy of Dubus' bestselling and critically well-received memoir of growing up in Haverhill, MA, after his parents' divorce. Selected as one of the best non-fiction books of the year by *The New York Times*. Dubus is an acclaimed novelist, author of *House of Sand and Fog* and *The Garden of Last Days*, the former a finalist for the National Book Award and the basis for an Oscar-nominated film adaptation. Signed by the author on March 1, 2011 (the publication date is given as February, 2011. Fine in wrappers. Uncommon in an advance issue, especially signed. \$125

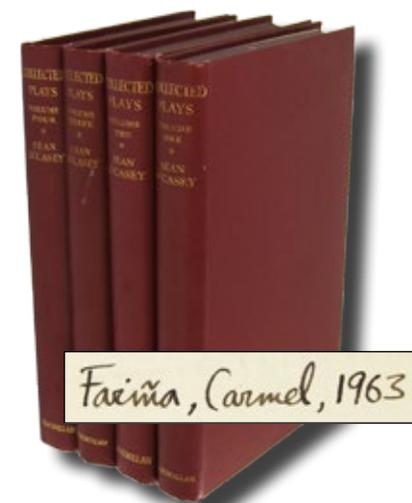
40. **DYLAN, Bob. Signed Photograph.** Undated. An 8" x 10" black-and-white glossy of Dylan, with Allen Ginsberg in the foreground, taken during the Rolling Thunder Revue tour in late 1975 or early 1976. Ginsberg was on the tour for most of the 1975 dates but seldom performed his readings or recitations; he did typically join Dylan and others for the finale of Dylan's set, a performance of Woody Guthrie's "This Land is Your Land." Signed by Dylan. Signature in blue ink across the dark shadows on his face, not readily apparent. Fine. A nice memento of a legendary musical odyssey. \$2500



41. **ELKIN, Stanley. Typed Note Signed.** July 14, 1990. In full: "Dear Mr. or Ms. Hill, 'I have no plans to retire and I'll promise not to die if you will too. For Gass I can make no such undertakings.'" Signed by Elkin. A short note, revealing his characteristic sense of humor. Folded for mailing; else fine. With hand-addressed envelope. \$100

42. **ELLISON, Harlan. *Rumble*.** NY: Pyramid Books (1958). The author's first book, a paperback original about teenage street gangs in Brooklyn in the early 1950s. Bookstore stamp on summary page and ownership stamp of writer Stanley Wiater inside the front cover. Very mild general wear and spine creasing; about very good in wrappers. \$150

43. **(FARIÑA, Richard). O'Casey, Sean. *Collected Plays*.** London: Macmillan (1958-1963). Richard Fariña's copies of O'Casey's collected plays, reprint editions, in four volumes, all but volume one signed by Fariña: "Fariña, Carmel, 1963." Fariña had married Joan Baez's sister Mimi in April, 1963, and the two moved to Carmel, where they began to work on writing songs and playing music. They had their musical debut at the Big Sur Folk Festival in 1964. Fariña had been an English major at Cornell, where he was good friends with Thomas Pynchon, who was a year behind him in school. Pynchon was Fariña's Best Man at his wedding to Mimi. These books seem to belong to Fariña's literary past more than his musical future, but he did return to writing, and he published his first novel, *Been Down So Long It Looks Like Up To Me*, in April 1966. Fariña died in a motorcycle accident days after his novel was published, and as a result very little that is signed by him turns up on the market. These books from his library give a glimpse of a moment in the life of one of the most interesting figures of the 1960s—friend and mentor to Thomas Pynchon; friend and rival to Bob Dylan; musician, writer, and ultimately an icon. Hardbound; volume 3 has a short scuff at midspine; else all are very near fine, lacking dust jackets. \$1500



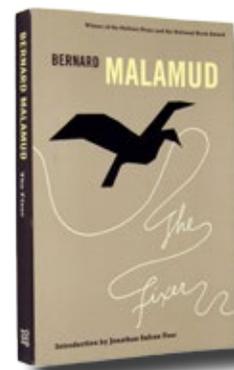
44. **(FLAUBERT, Gustave). STARKIE, Enid. *Flaubert and Madame Bovary*.** (Oxford): (University Press)[c. 1964-1965]. An offprint of the text of Starkie's Tredegar Memorial Lecture delivered on March 19, 1964, as reprinted from *Essays by Divers Hands*, Volume 33. Starkie later published a two-volume biographical and critical study of Flaubert that is considered a standard reference and one of the most ambitious works on the author and his most famous character. Inscribed by the author: "For/ Evangeline Olmsted/ with love from the author/ Enid Starkie/ 30 July 1965." Evangeline Olmsted, a longtime friend, was the dedicatee of Starkie's book on Andre Gide in the 1950s. Stapled pages in near fine, sunned and mildly spotted wrappers. A nice association copy of a notable text on Flaubert. \$250



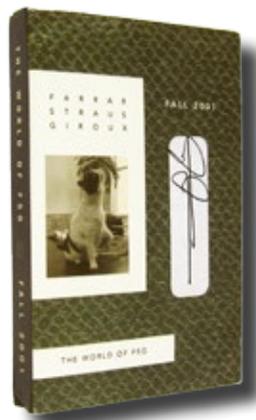
For
Evangeline Olmsted
with love from the author
Enid Starkie
30 July 1965

45. **(FOER, Jonathan Safran). MALAMUD, Bernard. *The Fixer*.** NY: FSG (2004). First edition thus, of Malamud's Pulitzer and National Book Award winning novel, here with a new introduction by Jonathan Safran Foer: his subject being the difference between a good book and a great one. Signed by Foer on the title page, where he has added "Introduced by" between the title and his signature, presumably to clarify the purpose of his signature on another writer's book. Only issued in wrappers, this copy has a tiny indent and slight splaying to the front cover; very near fine. From the collection of Greg Gatenby, the director of an annual Toronto literary festival, with Gatenby's signature as well. Scarce in the first printing and signed. \$125

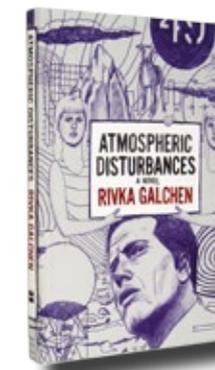
Introduced
by...
Jonathan Safran Foer



46. **FRANZEN, Jonathan. "The Corrections" in *The World of FSG*.** NY: FSG (2001). An advance audio excerpt from his then forth-coming novel *The Corrections*, along with excerpts of ten other books in FSG's Fall 2001 line-up. Cassette tape, signed by Franzen on a small label affixed to the printed cardstock sleeve. Fine. *The Corrections* is consistently cited as one of the top books of the 21st century's "new canon." An unusual advance issue for a literary novel, and particularly uncommon signed. \$125



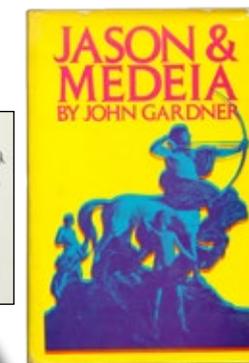
47. **GALCHEN, Rivka. *Atmospheric Disturbances*.** (Toronto): HarperCollins (2008). The first Canadian edition of the Canadian-American's first novel, one of the most highly praised of the year, with comparisons to Murakami and Borges, among others. Inscribed by the author: "For ___, May your Leo maintain a steadier course than this one, x, Rivka Galchen." ("Leo" being the protagonist's name.) Publisher's label in support of the Writers' Trust of Canada on a tipped-in leaf (but author signature is on the title page). Fine in pictorial boards, without dust jacket, as issued. Winner of the William J. Saroyan International Prize for Fiction. Galchen was selected by *The New Yorker* as one of their "20 under 40" writers. Signed copies of this title are scarce, especially with an inscription such as this, alluding to the book's content. \$200



For Diego
May your Leo
maintain a steadier
course than this one!
Rivka Galchen

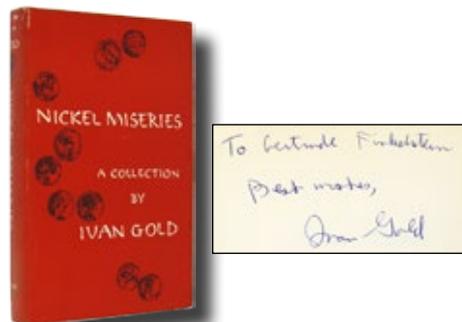
48. **GARDNER, John. *Jason & Medea*.** NY: Knopf, 1973. An epic poem based on the Greek myth. Inscribed by the author: "To ___ + ___/ In hopes that you can stand/ Wagnerian opera without/ music!/ Best/ John Gardner." A novel-length experiment, part adaptation of the Greek myth and part a reinvention of it, in the form of a story retold after the fact. Notably, Gardner gives credit to William Gass "for permission to borrow and twist passages" from Gass's *Fiction and the Figures of Life*. Two years later Gass and Gardner were engaged in antagonistic literary combat over the ideas Gardner put forth in his book *On Moral Fiction*. Text block shaken, top edge dusty, upper corner bumped; very good in a very good dust jacket. \$250

To Bonnie + Roy
In hopes that you can stand
Wagnerian opera without
music!
Best
John Gardner



49. **GLASER, Milton. *Typed Letter Signed*.** 1991. A one-page typed letter signed on 6" x 9" Glaser-designed (one assumes) stationery, agreeing to write a piece on Piero Della Francesca for *Art & Antiques* magazine. Glaser, founder of Push Pin Studios and *New York Magazine*, creator of the I [Heart] NY logo and the Bob Dylan's Greatest Hits poster, was awarded the National Medal of the Arts in 2009. Near fine. \$100

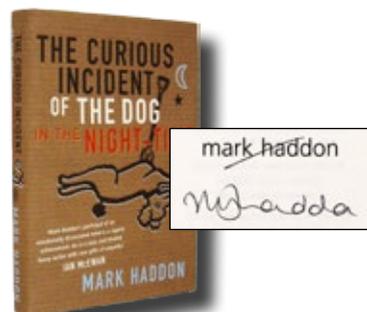




50. **GOLD, Ivan.** *Nickel Miseries*. NY: Viking (1963). Gold's first book, a well-received collection of stories; the entire rear panel of the dust jacket is a blurb by Lionel Trilling, recounting having first read one of Gold's stories ten years earlier when the author was still an undergraduate, and going on to praise the rest of this collection. Inscribed by Gold. Slight edge sunning to rear board; still fine in a near fine dust jacket with a bit of rubbing and a couple small edge tears. Uncommon signed. \$100

51. **GRASS, Günter.** *On Writing and Politics, 1967-1983*. NY: HBJ (1985). The first American edition of this collection of essays on literature and politics. Inscribed by the author to the former President of the University of Iowa. Fine in a fine dust jacket. \$125

52. **GRUMBACH, Doris.** *The Magician's Girl*. NY: Macmillan (1987). A novel by one of the great American "women of letters"—novelist, biographer, critic, essayist, memoirist—and a proto-feminist author, who wrote about women's issues and perspectives before the term "feminist" had even come into use. Inscribed by Grumbach to the former President of the University of Iowa and later Dartmouth College and his wife "in true friendship" in November, 1986—i.e., two months prior to publication. Fine in a fine dust jacket. Long blurb by Cynthia Ozick on the rear panel. \$65



53. **HADDON, Mark.** *The Curious Incident of the Dog in the Night-time*. London: Jonathan Cape, 2003. Winner of both the Whitbread Award and the Guardian Children's Fiction Prize, *The Curious Incident* was released simultaneously in an edition for adults (by Jonathan Cape) and for children (by David Fickling). This copy, which is signed by Haddon, is the adult edition, in both the issued dust jacket and an *unused trial dust jacket* (white, with the poodle photo on both front and back, and only the Ian McEwan blurb, here on the back rather than the front panel). *Together with* two copies of the Fickling jacket; a "Curious?" promotional T-shirt (blue, with stabbed dog graphic); a hanging cardboard mobile with five Volkswagens (2 red, 1 blue, 1 black, 1 yellow, therefore signifying neither a Good Day nor a Black Day); a 4-page promotional flyer (with the McEwan blurb); and a set of five Fickling promotional postcards with Volkswagens of varying colors and featuring either a quote from the book, from the publisher, or from Ian McEwan, Arthur Golden, or Oliver Sacks. *Curious Incident* was adapted to both film and stage, winning an Olivier Award for Best New Play. An interesting collection comprising the book itself; a number of ephemeral promotional pieces, mostly of a playful nature; and unreleased publisher's production material, all of it giving a sense of the life that the book itself took on upon publication and in its subsequent incarnations. All items fine. \$750

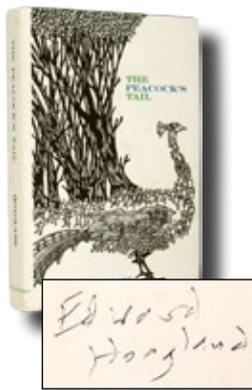
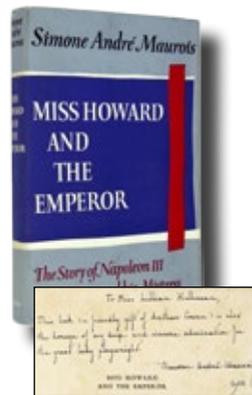
54. -. Same title. The five promotional postcards only. [London, David Fickling, 2003]. Fine. \$75



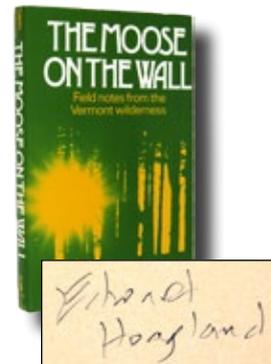
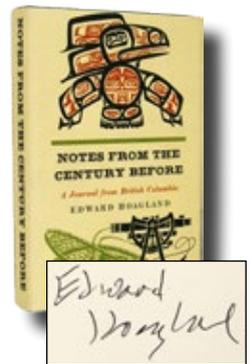
55. **HARRIS, Mark.** *Bang the Drum Slowly*. NY: Knopf, 1956. His classic novel, which some consider the best baseball novel ever. Signed by the author. Part of a tetralogy, written over a quarter century, beginning in 1954 with *The Southpaw* and ending in 1979 with *It Looked Like Forever*. This book was made into a TV movie in 1956 with a young Paul Newman starring as Henry Wiggen, a baseball pitcher and the protagonist of the novels. In 1973, the book was made into a Hollywood movie, with a script by Harris and with Michael Moriarty starring as Wiggen and Robert de Niro as his doomed friend, Bruce Pearson, in one of his first major roles, which earned him the New York Film Critics' Award for Best Supporting Actor. A fine copy in a very near fine dust jacket with just a couple tiny nicks to the spine and corners and a small bookseller stamp on the lower rear flap. A very nice copy of a classic book, seldom found in this condition and especially uncommon signed. \$1500

56. **HARRISON, Jim.** *Letters to Yesenin*. Fremont: Sumac (1973). An early collection of poetry by the author of *Legends of the Fall*, among many others. Of a total edition of 1126, this is one of 1000 copies in wrappers. Inscribed by Harrison to another well-known writer, "for those totemic cultures," and signed "Jim." A nice literary association copy. Near fine. \$450

57. **(HELLMAN, Lillian). MAUROIS, Simone Andr?** *Miss Howard and the Emperor*. London: Collins, 1957. The first American edition. Inscribed by Maurois to Lillian Hellman in 1958: "This book (a friendly gift of Arthur Cowan) is also the homage of my deep and sincere admiration for the great lady playwright." The story of Napoleon and his mistress, given to Hellman from the author, as a gift of the man who would help Hellman gain control of Dashiell Hammett's literary properties after Hammett's death. Boards a bit splayed and cloth splitting at joints; moderate foxing to text block; a good copy in a very good dust jacket with a couple edge tears and a tiny chip at the spine. \$300



58. **HOAGLAND, Edward.** *The Peacock's Tail*. NY: McGraw-Hill (1965). An early book, the third novel, by this writer whose first novel was a Houghton Mifflin Literary Fellowship Award winner and whose most recent novel, published in early 2013, received generally glowing reviews. Hoagland, who is 80 years old, has published three books in the pasts three years, one of which, *Sex and the River Styx*, won the John Burroughs Medal in 2012. Signed by the author. A bit of foxing to the lower edge; very near fine in a similar dust jacket. From the author's library. Letter of provenance available. \$300



59. **HOAGLAND, Edward.** *Notes from the Century Before*. NY: Random House (1969). His first book of nonfiction, subtitled "A Journal from British Columbia." A personal recollection of the author's travels, which also touches on the history, both natural and cultural, of the region. Signed by the author. Hoagland, whose fiction and non-fiction have both won literary awards, is especially highly acclaimed as an essayist, and his first book of nonfiction is thus a landmark in his writing career. Light corner bumps; else fine in a near fine dust jacket. A very nice copy, from the author's own library. \$175

60. **HOAGLAND, Edward.** *The Moose on the Wall*. London: Barrie & Jenkins (1974). The first edition of this collection of "field notes from the Vermont wilderness," published in England and for which there is no comparable U.S. edition. Signed by the author. Pages browning as usual, as the text is printed on acidic paper. Otherwise fine in a fine dust jacket, and uncommon thus. From the author's own library. \$250

61. **HOAGLAND, Edward.** *Red Wolves and Black Bears*. NY: Random House (1976). His third collection of essays, which illustrates why John Updike called him "the best essayist of my generation." Signed by the author. Slight corner taps; very near fine in a similar dust jacket. Again, from the author's library. \$75

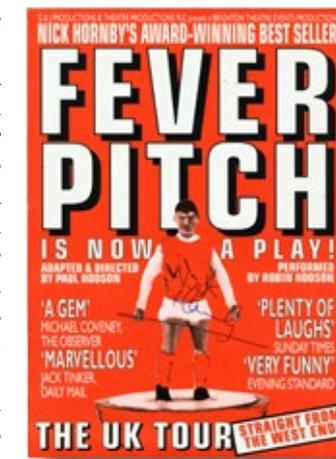
62. **HOAGLAND, Edward.** *City Tales*. (Santa Barbara): Capra Press, 1986. A collection of stories published in the Capra Back-to-Back series with *Wyoming Stories* by Gretel Ehrlich, and with a new introduction by each author. Signed by Hoagland. Although books in this series sometimes had small hardcover signed limited editions, there was no hardcover or signed edition of this title. Fine in self-wrappers. \$75

63. **HOAGLAND, Edward.** *Seven Rivers West*. NY: Summit (1986). A novel of the American West in the 1880s, on which the author reportedly worked for 20 years and which combined his passion for, and knowledge of, the natural world with a careful attention to historical detail and a rich literary imagination. Hoagland's most recent novel prior to this had been *The Peacock's Tail* in 1965. Signed by the author. Fine in a fine dust jacket. From the author's library. \$50

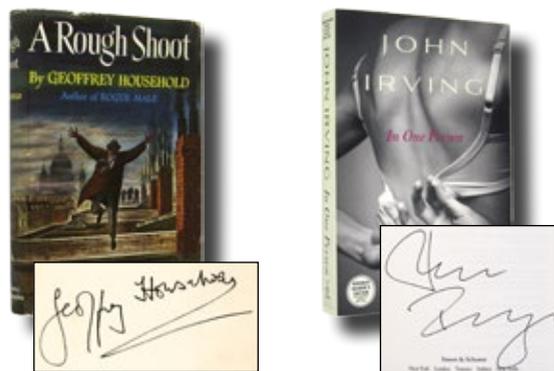
64. **HOAGLAND, Edward.** *The Final Fate of the Alligators*. Santa Barbara: Capra Press (1992). The first book publication of these pieces—stories and an essay—which Hoagland wrote in the 1960s, before his first books of nonfiction were published. With an introduction by Hoagland that puts the pieces in context and reflects on writing and writers. Signed by the author. Fine in wrappers; there was no hardcover edition. Uncommon signed. From the author's library. \$200

65. **HOMES, A.M.** *Typed Letter Signed and The End of Alice*. February 28, 1996. A typed letter signed: in small part about the book tour for her controversial third novel *The End of Alice* [NY: Scribner (1996)], which was written from the point of view of a pedophile serving his twenty-third year in jail for the brutal murder of a young girl, and in large part about the current status of her relationship with her girlfriend, to the point where she describes herself as "babbling." The included book has foxing to the fore-edge, else fine in a fine dust jacket. The letter runs onto a second page with a P.S. (asking if she sounds "like a nut ball") and is adhered (printout style) as one long page. Folded in fourths; else fine. \$100

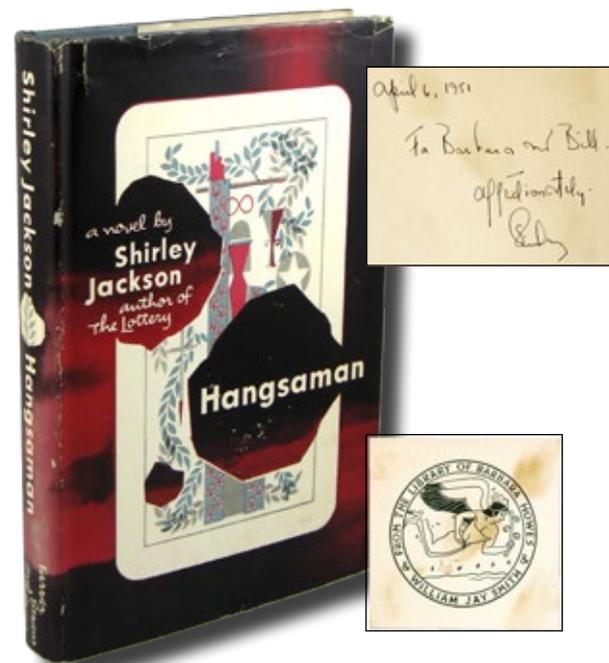
66. **(HORNBY, Nick).** *Signed Handbill for Fever Pitch*. (n.p.): G&J Productions, 1995. A handbill for the U.K. tour of the play version of Hornby's well-received first book, a collection of short autobiographical pieces published in 1992 and recounting, and reflecting on, the author's life as a fan of the Arsenal football (soccer) team. Later the basis for a U.K. film in 1997 in which Colin Firth played a character based on the author and a 2005 U.S. film in which the location was moved from London to Boston and the sport shifted from football to baseball. The play version was adapted and directed by Paul Hodson and was performed, as a one-man show, by his brother, Robin Hodson. The handbill is 5 3/4" x 8 1/4" and is signed by Hornby. Tour dates on verso. Fine. Scarce ephemera, and especially uncommon signed. \$175



67. **HOUSEHOLD, Geoffrey. *A Rough Shoot*.** Boston: Atlantic/Little Brown, 1951. The first American edition of this short suspense novel by the author of classic thriller *Rogue Male*. Signed by the author. Discoloration from binder's glue at the hinges; sunning to board edges; about near fine in a near fine, edge-rubbed dust jacket. \$150



68. **IRVING, John. *A Prayer for Owen Meany*.** Franklin Center: Franklin Library, 1989. The Franklin Library edition and the true first edition of what may be Irving's best-loved book—a substantial claim for a book by the author of the also much-loved *The World According to Garp*. A portion of this book was the basis for the film *Simon Birch*. Leatherbound, gilt stamped, with gilt page edges and silk ribbon marker. With a special introduction for this edition that does not appear in the trade edition. Signed by the author. Fine. \$450



69. **IRVING, John. *In One Person*.** NY: Simon & Schuster (2012). The advance reading copy. Signed by the author on the title page. Scarce signed even in the trade edition: Irving did not do any signings on the author tour he did promoting the novel, explaining that he was no longer willing to sign books at readings per his doctor's warnings, as it would hinder his ability to write his manuscripts by hand, as he prefers to do. He did sign a handful of copies of the trade edition at his local bookstore; we have seen no other signed copies of this title than those, and no other signed advance copies. Short, horizontal crease to mid-spine; else fine in self-wrappers. \$750

70. **JACKSON, Shirley. *Hangsaman*.** NY: Farrar Straus Young (1951). Her third book, second novel, and her first book to be published after the acclaim, and controversy, surrounding "The Lottery"—both the story itself and the collection it gave its name to. Inscribed in the year of publication to William Jay Smith and Barbara Howes: "For Barbara and Bill. Affectionately, Shirley." With the Howes/

Smith bookplate now laid in. Smith is a onetime Poet Laureate of the U.S. and both he and Howes, his wife, were National Book Award finalists for their poetry. Howes also edited an avant garde literary magazine, *Chimera*, in the 1940s, and she produced anthologies of Caribbean literature and Latin American literature that helped bring major authors from those regions to the attention of North American readers and critics. Jackson was living in Vermont at the time of this book's publication, where her husband, writer and literary critic Stanley Edgar Hyman, was a professor at Bennington, which was also Howes' alma mater. The fictional college in *Hangsaman* is based on Bennington, and the plot is in part based on the true-life disappearance of a Bennington student in 1946. Smith-Howes and Hyman-Jackson were at the time two of the preeminent literary couples in America, making this an excellent literary association copy. Glue residue on the front pastedown where the bookplate had resided; minor foxing to boards, else a near fine copy in a very good, supplied dust jacket with rubbing to the folds and several tiny chips and closed edge tears. Also corner clipped on the upper front flap, with the price (\$3.00) stamped in the lower corner. \$2500

71. **JONES, Edward P. *The Known World*.** (NY): Amistad (2003). The advance reading copy of the author's second book, first novel, about a mixed-race plantation owner and slaveholder in antebellum Virginia. Winner of the Pulitzer Prize and the International IMPAC Dublin Literary Award. Inscribed by the author. Fine in self-wrappers. \$125

72. **JOYCE, James. *Verbannte [Exiles]*.** Zurich: Rascher & Cie., 1919. The first German edition of Joyce's play *Exiles* and the first of his works to be published in translation in any language. One of 600 copies printed, Slocum & Cahoon D44. Joyce was living in Zurich at the time and he paid for the publication of this book out of his own pocket. This copy is inscribed by the author: "To J.R. [sic] Watson, Jun / with

grateful regards / James Joyce / 8. ix. 1919." J.S. Watson, Jr. was at the time the co-owner of the modernist literary journal *The Dial*, which he bought from Martyn Johnson with his friend and fellow Harvard graduate, Scofield Thayer. Watson became president of the magazine and Thayer became its editor. The "grateful regards" refers to a gift of \$300 that Watson had sent Joyce earlier in the year at the urging of Thayer, who had himself sent Joyce \$700. These sums bailed Joyce out of dire financial straits, allowed him to settle a court case against him, and helped him support the theater group that he had associated with in Zurich, the English Players. In 1920 *The Dial* published a piece by Joyce, and in 1921 Thayer was one of his most ardent and influential supporters in the censorship case in New York against *Ulysses* and its publication in the *Little Review*. A notable association copy of Joyce's first translation. Pages browned and acidified, and covers strengthened at all the edges and spine with tape, with a hole cut in the spine for the title to show through. The first blank, on which the inscription appears, is also strengthened at the edges with tape. Fragile, and a candidate for de-acidification, but a significant association copy from a critical point in Joyce's life and career. \$10000

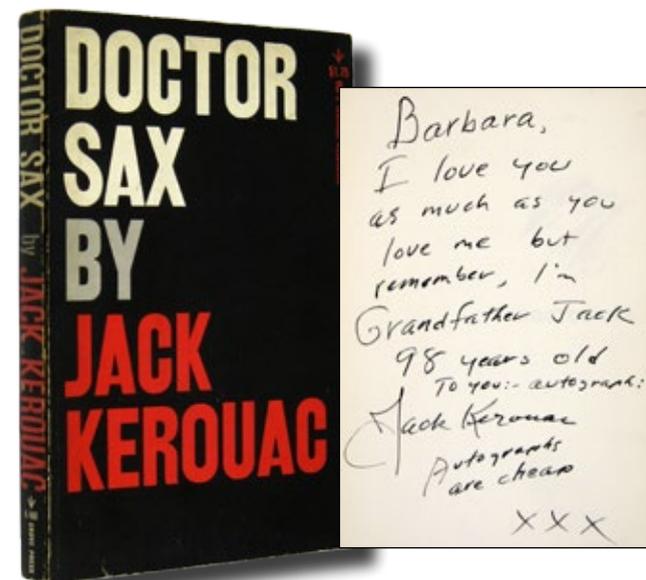
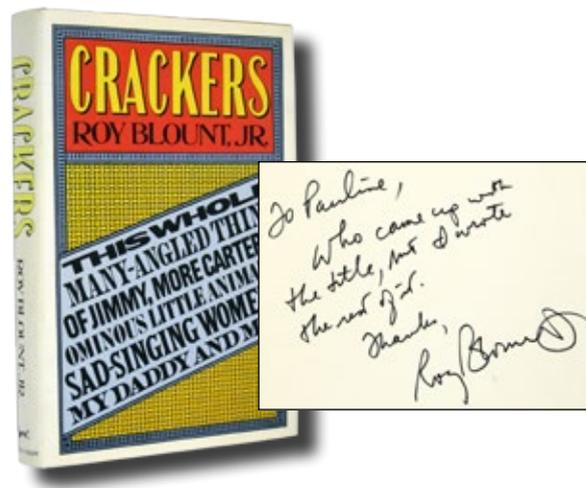


73. **JULY, Miranda. *No One Belongs Here More Than You*.** NY: Scribner (2007). The uncorrected proof copy of this collection of stories by the filmmaker, actress, and performance artist. Three volumes, including between them all the stories of the published volume, and in three different colors (yellow, magenta, orange). Each proof cover has a laudatory blurb by a different writer: George Saunders, Amy Hempel, and Dave Eggers. Each is fine in wrappers, with "Excerpt 1 of 3," "...2 of 3," or "...3 of 3" printed on it. Together with one "No One Belongs Here More Than You" rubber band for the set. The first printing was issued with either a yellow or magenta dust jacket. An unusual format for a prepublication proof, and scarce: this is the only set we've seen or heard of. \$250



74. **(KAEL, Pauline). AUERBACH, Nina. *Private Theatricals (and Ellen Terry)*.** Cambridge: Harvard University Press, 1990. *Private Theatricals* is a treatise on authenticity and theatricality in the lives of Victorians, by this scholar of theater and film history. Inscribed by Auerbach to film critic Pauline Kael. Fine in a fine dust jacket. *Together with a second printing of Auerbach's *Ellen Terry** [NY: Norton (1989)], a biography of the British actress and by extension a history of theater in the late 19th and early 20th century, also inscribed to Kael "who is part of the best of this book." Near fine in wrappers. For both: \$75

75. **(KAEL, Pauline). BLOUNT, Roy, Jr. *Crackers*.** NY: Knopf, 1980. The second book by this humorist and long-time friend of Kael's: although each was closely associated with a magazine published in New York, the two lived near each other in western Massachusetts. Inscribed by Blount "To Pauline [Kael], / Who came up with / the title, but I wrote / the rest of it. / Thanks, Roy Blount Jr." In a 1994 review of Kael's *For Keeps* in the *Atlantic Monthly*, Blount wrote that Kael once said to him "We've never let each other down." Very slight foxing to top edge; near fine in a near fine dust jacket. \$125



76. **(KAEL, Pauline). KIZER, Carolyn. *Mermaids in the Basement*.** Port Townsend: Copper Canyon Press, 1984. A collection of "Poems for Woman." Inscribed by Kizer to Pauline Kael in January, 1986: "For Pauline, a thin response to her fine fat new book! Love, Carolyn." Kael's *Taking It All In* had been published in 1984. This is the simultaneous issue in wrappers of Kizer's book; fine. \$85

77. **KARLIN, Wayne. *The Extras*.** NY: Henry Holt (1989). Karlin's third novel, set in Israel and about the love between a young Israeli man and Palestinian woman. Inscribed by the author to Robert Stone, whose novel *Damascus Gate* is perhaps the best, most grueling exploration of the Israeli-Palestinian conflict in contemporary fiction. Fine in a near fine dust jacket. \$75

78. **KEROUAC, Jack. *Doctor Sax. Faust Part Three*.** NY: Grove/(Evergreen) (1959). First edition, wrapped issue, of this novel that is part of his Duluoz saga, a multi- volume, semi- autobiographical account of the author's life and times. Most of Kerouac's friends, family and acquaintances appear in these novels, thinly disguised: he had intended to write the sequence as a self- invented genre that stuck strictly to the "truth," albeit with the free- flowing rhythm and style of his inventive, spontaneous prose—but was persuaded early on that the legal and logistical difficulties of such an approach were insurmountable. As such he followed through on the plan, simply changing the names of the various characters he chronicled. This copy bears a full page inscription by the author on the first blank: "Barbara, / I love you / as much as you / love me but / remember, I'm / Grandfather Jack / 98 years old / to you: - autograph :- / Jack Kerouac / Autographs / are cheap / XXX." The recipient was reportedly Barbara Forst, an Abstract Expressionist painter married to Miles Forst, another painter; the Forsts lived in Greenwich Village and their apartment was the scene of frequent parties, which were known for, among other things, their access to marijuana. A nice inscription by Kerouac, gently mocking the celebrity worship implied by autograph seeking. In the end, though, one must conclude that he turned out to be wrong: autographs aren't cheap, at least not his, not anymore. A near fine copy with some slight wear at the edges, in a custom quarter morocco clamshell box, and a nice relic of the Greenwich Village Beat scene of the late 1950s. \$12500

79. **KESEY, Ken. *One Flew Over the Cuckoo's Nest***. (n.p.: n.p., n.d.). An acting edition, and an apparent piracy of the 1963 production of the Dale Wasserman play, listing Kirk Douglas as Randle McMurphy. Wasserman originally adapted Kesey's novel for the stage in 1963, shortly after the book came out. Kirk Douglas had bought the rights to the book, but couldn't convince Hollywood to make the film. Instead, he starred in the short-lived Broadway adaptation of it. Later, in 1970, Lee Sankowich directed the play at San Francisco's Little Fox Theater, and directed such actors as Danny DeVito, William Devane and Olympia Dukakis, in the San Francisco and later New York productions of it. The show went on to have a record-breaking five year run, the success of which led to the decision to produce a film version. Kirk Douglas had passed along the production rights to the film to his son Michael, who became producer of the Hollywood version—although enough time had passed that Michael considered himself too old to play the lead, as he had originally intended, and he got Jack Nicholson instead; it became one of Nicholson's signature roles, for which he won an Academy Award. Several notes reproduced in text; tapebound in stained cardstock covers; very good. An unusual, apparently handmade, edition. \$150

80. -. Same title. Multiple photocopied drafts of the screenplay, as follows:

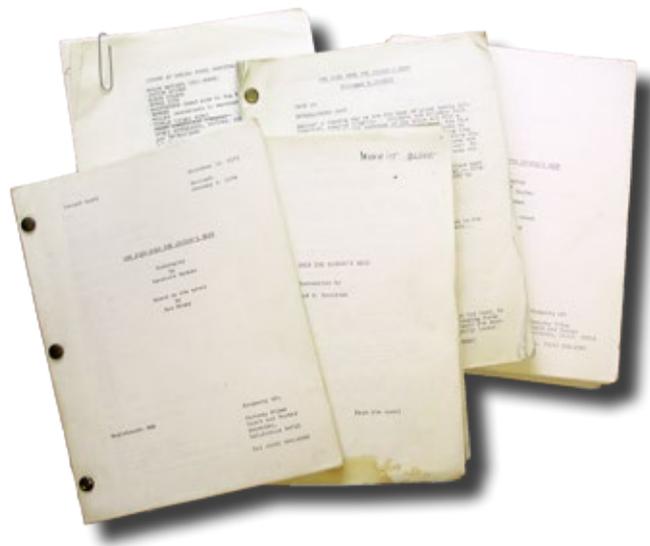
1. Howard B. Kreitsek screenplay (n.p.: n.p., n.d.), rejected. Bottom margin stained on cover and first several pages; name of "Merritt Blake" on cover; bradbound with rear pages separating; very good.
2. Uncredited screenplay, no title page. Several notes to text. Bradbound; last page deteriorating and salvaged, glued to clean sheet; very good. Possibly an early version as McMurphy's lines are written under "Mack"; a working copy, as a number of pages contain pencil, ink, and felt tip pen comments/instructions in the margins.
3. Thirty pages of another uncredited screenplay with

list of characters and photocopied change of "Pilbow" to "Miller" in text. Again, a working copy, with a number of pencil/ink changes to the text.

4. Lawrence Hauben screenplay. Berkeley: Fantasy Films, 1974. "Second Draft," December 12, 1973, revised January 3, 1974. Bradbound; near fine.

5. Screenplay by Lawrence Hauben and Bo Goldman. "Final Draft." Revised July 26, 1974, and then Dec. 5, 1974 written in. More than 100 loose sheets, possibly incomplete. Numerous corrections reproduced and some original annotations and markings on this copy; near fine.

A remarkable glimpse of the process of converting one of the landmark novels of the Sixties into one of the most acclaimed films of our time, the first movie since *It Happened One Night*, in 1934, to win all five of the major Oscars—Best Picture, Best Actor, Best Actress, Best Director and Best Screenplay, for the Hauben and Goldman screenplay. For all: \$1500



81. -. Same title, the combined continuity script. (n.p.): United Artists/Fantasy Films, 1975. Mimeographed legal-sized sheets, printed on rectos only. The continuity, while identical in its text and descriptions to the finished film, is nonetheless the earliest "published" edition of the final version of the work, as well as being an artifact of the production itself. Claspbound at top with printed yellow paper cover. Edge wear to later pages; near fine. \$475

82. -. Same title, publicity flyer. One sheet, 12" x 36", printed on both sides and tri-folded to make six 9" x 12" pages. Notes about and photos of cast and filmmakers. Edge-foxed; near fine. \$100



83. **KESEY, Ken. Manuscript/Typescript of "Running into the Great Wall."** 1981. Kesey's manuscript for an article for *Running* magazine [Jan/Feb 1982], which sent him to cover the 1981 Beijing Marathon. *Running*, a magazine based in Eugene, Oregon, near to Kesey's home in Pleasant Hill, had sent Kesey to cover the 1980 U.S. Olympic Trials a year earlier. Kesey had been unable to write straight journalism and wrote a piece narrated by a fictional character, creating a hybrid of fiction and journalism.

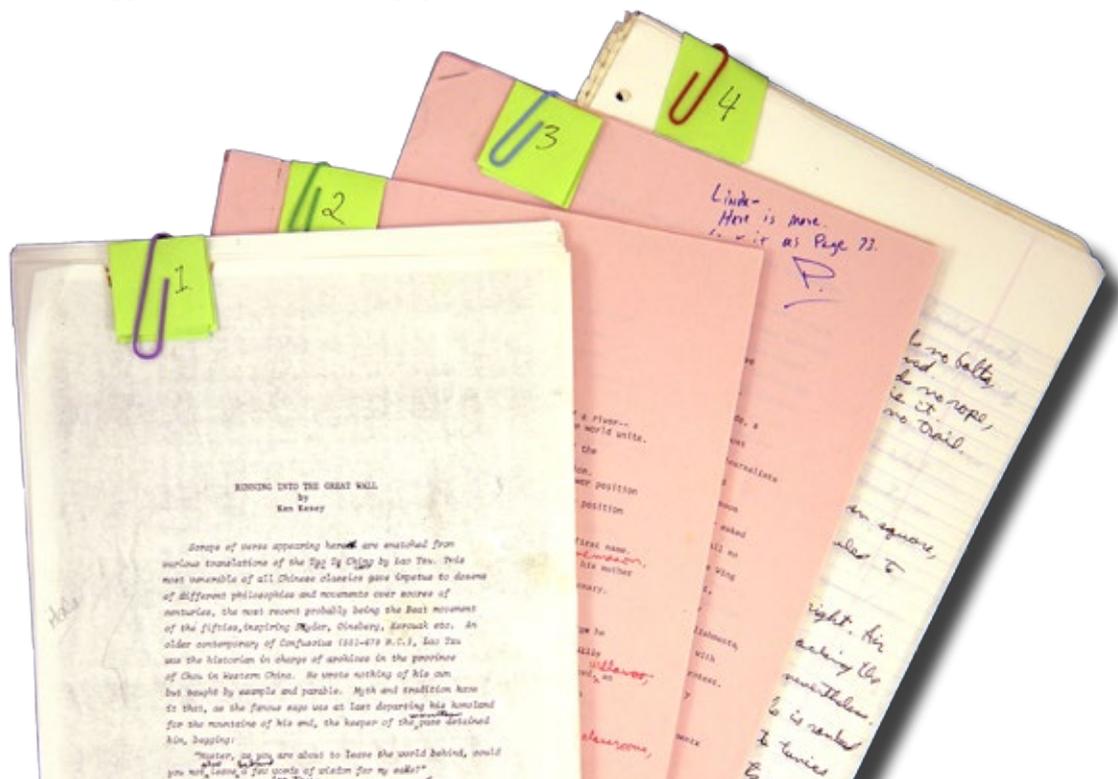
A year later, after Kesey had spent time reading the nonfiction of Ernest Hemingway and Norman Mailer, *Running* took a chance again and sent him to cover the first Beijing Marathon, a landmark event signaling China's emergence into the world community after decades of isolation under Mao Tse Tung following the Cultural Revolution. Kesey was determined to learn to write straightforward reporting, and to assist him on the project *Running* hired Pulitzer Prize-winning photographer Brian Lanker to accompany him. After a month in China, Kesey came to the editor of *Running* to admit that "I ain't a journalist now and I guess I never will be. I'm writing a piece of fiction."

So, as he had done for the Olympic trials, Kesey created a fictional story as a vehicle for carrying the news he wanted to report about the Marathon, and placed the whole in a framework of excerpts from the *Tao Te Ching*, one of the classic texts of ancient Chinese philosophy and mysticism. The result was a novella-length piece that ran in a single issue of *Running*. This is the original manuscript for that piece. Approximately 73 pages [23 pp. photocopy, reproducing Kesey's holograph corrections and with editor's original notations; 30 pp. of pink typescript, with Kesey's holograph corrections and changes as well as editorial notations; 20 pp. of holograph manuscript, with Kesey's corrections in red ink]. Clipped together in four sections: the photocopied section; the two pink typescript sections (the second with the editor's note at top to start this section as page 73); and the fourth, manuscript section

on notebook paper. According to the editor, the photocopy of the first section became the working manuscript after Kesey's typescript was sucked out of his Cadillac convertible on the ride between Pleasant Hill and Eugene, and ended up scattered over the highway and countryside. Knowing that Kesey could be careless about such things, the editor had made a photocopy before Kesey left the office.

Extensive re-writing is in evidence throughout the manuscript, with approximately 16 pages of the finished article (as measured in online printout pages) not present in this draft, and about 11 pages of this draft, including most of the holograph material, not appearing in the published version. Kesey manuscript material seldom appears on the market: his papers are at the

University of Oregon, and individual pieces are seldom offered for sale. We only found one Kesey manuscript appearing at auction in the past 35 years, although it appeared, and sold, on two different occasions. A glimpse of the novelist as storyteller, attempting but failing to write journalism and as a result stretching his story on the broad scaffolding of Oriental philosophy and giving it timeless resonance. Also a view of the work in progress: a lengthy, almost book-length piece with much re-writing and a substantial amount of unpublished writing by Kesey that is unavailable elsewhere. The largest trove of Kesey manuscript material that we have seen offered for sale. Except for some slight corner ruffling, the manuscript is fine. \$8500



84. **KESEY, Ken. *The Further Inquiry*.** (NY): Viking (1990). The uncorrected proof copy of Kesey's account of his famous bus trip with the Merry Pranksters in 1964, written in the form of an imaginary "trial" of the spirit of Neal Cassady—holy fool and avatar or con man extraordinaire? Cassady was the driver of the bus, and a charismatic figure who inspired and sometimes intimidated the mostly younger people who surrounded him. The proof lacks the photographs that are in the published volume, but this volume includes a publicity photo of Kesey in front of the bus (with a skeleton in the driver's seat) signed by Kesey in 1991, and a two-sided press release, also signed by Kesey in '91. Legal-sized paper, folded in thirds, fine. The photo is black and white, 5" x 7", fine. The proof has a hint of spine sunning, else fine. Scarce and ephemeral republication material, seldom found signed. \$500

85. **(KESEY, Ken). Poster for *The Further Inquiry*.** [NY]: Judith Lesley/Sinclair Management (n.d.). Publicity poster for a 1980s play version in New York City, as adapted by Richard Parks and John Higgins, and preceding the 1990 book. Grateful Dead music and footage from the Prankster movie provided the backdrop to the production. 8 1/2" x 11"; folded in thirds; tiny edge nick; tape remnants to verso; else fine. Uncommon Kesey ephemera. \$150

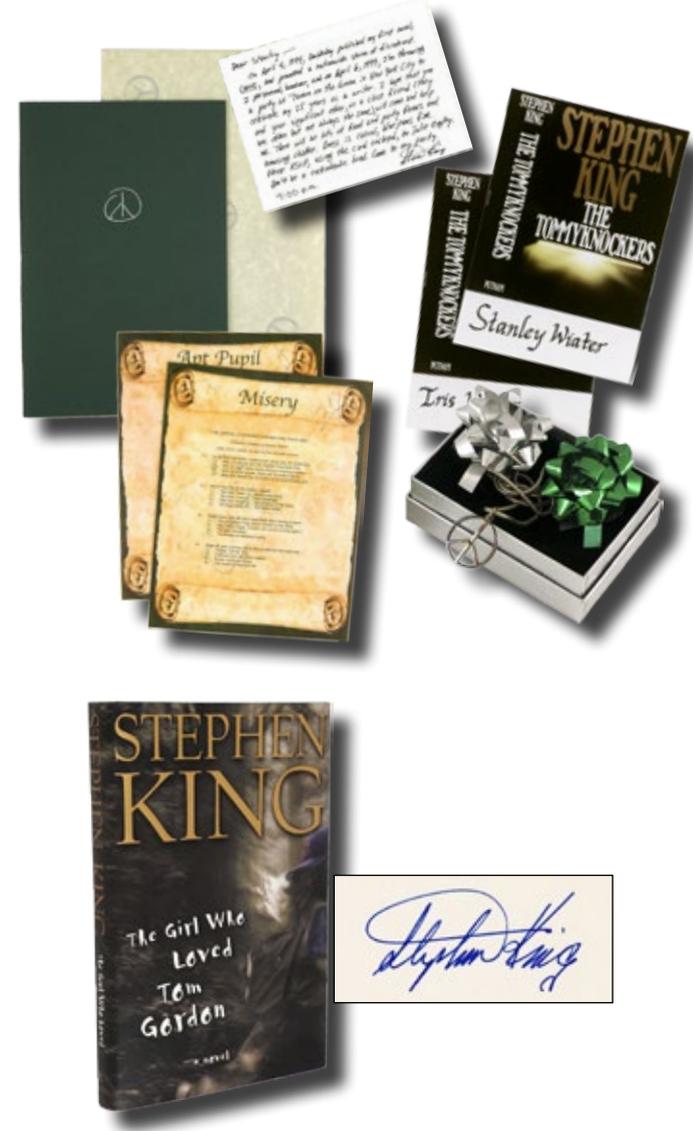
86. **KING, Stephen. Correspondence.** 1980-1990. Five items from King over a decade (roughly from *Firestarter* to *Dark Tower III*), showing a marked decline in availability and energy for events ancillary to his own writing. All letters are to fellow horror writer and chronicler of horror writers Stanley Wiater. The first is a typed letter unsigned congratulating Wiater on the success of one of his stories in a contest that King had judged and agreeing to read a novel manuscript of Wiater's, delineating what he had liked in the outline, while withholding an agent recommendation until after the reading. (King explains in a postscript that he is leaving town before the



letter is to be secretarially typed, thus the lack of signature.) The second typed letter signed later that year (1980) lists the reasons he has yet to read the manuscript of *Nightouch* (author tour, moving to Bangor, his own writing, other authors' manuscripts). He writes "... I want to add that yours is first in line. I remember what it's like to go to the mailbox hoping to hear something - anything - from anybody!" The third typed letter signed (1984) agrees to read a second manuscript, while simultaneously declaring "I'm buried deeper and deeper in mail. I'm thinking of moving somewhere where the mail don't go!" Signed "Steve." The fourth typed note signed thanks Wiater for a postcard he sent King picturing King's new house in earlier years ("Tabby [Tabitha King, his wife] was quite delighted with it, attached as she is to the house") and declines an interview Wiater requested, adding that he's saying "no" more than "yes" these days, as he is tired of talking about himself. The fifth note is from King's secretary, declining, on King's behalf, his inclusion in Wiater's book on horror filmmakers. All letters are folded for mailing, else fine, with envelopes included; the last four are on King's stationery. Also included is a ticket and program to a 1985 appearance by King at the University of Massachusetts. The decade from 1980 to 1990 saw King grow from being a popular but little-known writer of genre fiction to being perhaps the bestselling novelist in the world. His last book of the 1970s had had, for him, a large first printing of 50,000 copies. His first book of the 1980s, *Firestarter*, had his first six-figure first printing—100,000 copies. By the end of the decade, *The Dark Half* (1989) and *Four Past Midnight* (1990) had first printings of 1.5 million copies each. The increased demands that success and celebrity placed on King can be seen in his increasingly short responses to Wiater's letters over the course of the decade, as well as his increasing inability to make time for the kinds of requests that earlier he had been able and willing to take on. For the four King letters with envelopes, a secretarial letter with envelope, and ephemeral material from the UMass appearance: \$1500

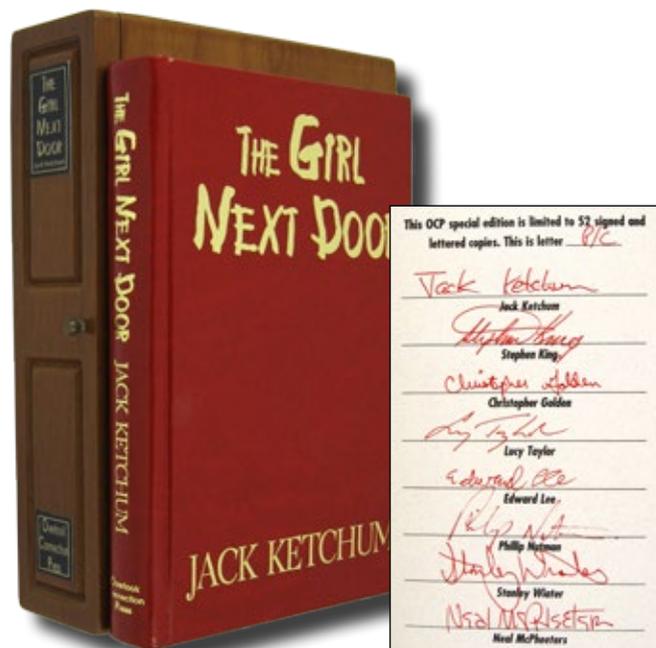
87. **KING, Stephen.** *The New Lieutenant's Rap.* (n.p.): Philtrum Press, 1999. A limited edition created by King for a party to mark the 25th anniversary of his career as a published novelist and freelance writer, and given out to the attendees of the party. One of "no more than 500" numbered copies signed by the author, and probably a lot scarcer than that: there were reportedly 100 couples at the party who received copies of the book, and it turns up so infrequently on the secondary market that we can only conclude that, first, the attendees have generally held onto (or possibly lost) their copies and, second, that other copies of it have not been distributed (if, indeed, they have even been created). A "stopper" for many King collections. The story later appeared in altered form in *Hearts from Atlantis*. Here the pages reproduce King's handwriting and are bound in saddle-stitched wrappers with a peace sign on the cover. With the stamp of horror writer Stanley Wiater inside the front cover and on the last blank. Fine in original envelope. *Together with a peace sign on chain, given out as a party favor.* Fine in gift box with bow laid in. Also *together with an invitation to the party;* two place cards from the event; and two completed and marked copies of the official authorized Stephen King trivia quiz, as written by Wiater for the event. Four pages, 25 questions (these two copies receiving scores of 23 and 24 correct). For the group: \$3000

88. **KING, Stephen.** *The Girl Who Loved Tom Gordon.* (NY): Scribner (1999). A novel in which a lost girl channels the strengths (at the time) of Boston Red Sox relief pitcher Tom Gordon for comfort. Signed by King. With the bookplate of horror writer Stanley Wiater on the front pastedown; fine in a fine dust jacket. One of King's scarcest trade editions to find signed, presumably because of the difficult logistics of handling a Stephen King book signing in recent years, due to his extreme popularity. This copy was a gift to attendees at the dinner celebrating King's 25th anniversary as a published writer, which Wiater attended with his wife. A limited edition of this title was published several years later, and a pop-up edition of it was done as well. Signed copies of the trade first edition are exceedingly scarce. \$1250



89. **(KING, Stephen). Prop from *Maximum Overdrive*.** 1986. *Maximum Overdrive* was a film written and directed by King (based on his short story "Trucks") and in which King appeared in the opening scene as the "asshole" at the bank machine. Offered here is a fake \$100 bill torn by King and the bank receipt for a cash withdrawal "From the Account of Asshole." King has reportedly called this film the worst adaptation of his work: it won him a Raspberry nomination for worst director (he lost to Prince for *Cherry Moon*). Fine. Unique. \$250

90. **(KING, Stephen). KETCHUM, Jack. *The Girl Next Door*.** Woodstock: Overlook Connection Press (1996). The limited edition of this horror novel by the award-winning author, loosely based on events in a notorious murder case in 1965 and made into a film in 2007. This edition has an 11-page introduction by Stephen King that did not appear in the trade edition, several Afterwords, and an interview with Ketchum by Stanley Wiater about the writing of this book. This was a contributor's copy, and is signed by Ketchum, King, Wiater, Christopher Golden, Lucy Taylor, Edward Lee, Philip Nutman and Neal McPheeters. There were 500 numbered copies and 52 lettered copies, but this copy is marked P/C and is housed in a wooden box with a hinged door complete with door handle, with leather title and author and publisher labels. From the library of one of the contributors, Stanley Wiater, according to whom the publisher made these boxes only for the contributors' copies. Thus, although the colophon doesn't specify it as such, this would apparently be one of 8 copies only, signed by King, Ketchum et al. An extremely small limitation for a collectible book by any author, but especially for a book with a Stephen King contribution. The book is fine without dust jacket, as issued; the wooden box has a few surface scratches and is very nearly fine. An unusual publishing production and a horror rarity. \$1500



91. **KINNEL, Galway. *Three Poems*.** NY: Phoenix Book Shop, 1976. Of a total edition of 119 copies, this is one of 26 lettered copies, letter "P," signed by the author. Fine in oblong, saddle-stitched self-wrappers. \$150

92. **(KINNEL, Galway). *The Poems of François Villon*.** Boston: Houghton Mifflin, 1977. Translated by Kinnell and with an introduction and notes by him. Signed by Kinnell in full on the front flyleaf and additionally inscribed by him (with a quote in French) on the title page. Laid in is a thank you note written by Kinnell's wife Bobbie, signed by both Bobbie and Galway. The card is fine; the book is fine in a very near fine dust jacket. \$200



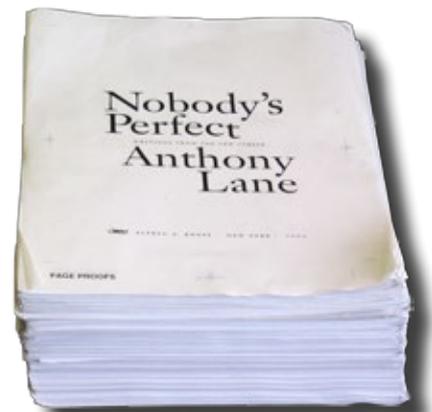
93. **KINSELLA, W.P. *Scars*.** (Canada): (Oberon)(1978). The hardcover issue of the second book by the award-winning author of *Shoeless Joe*, this being a collection of Indian stories set on the Hobbema Reserve in western Canada. The print run for the hardcover issue of this title is unknown, but Oberon books from the same era have been known to have had printings of only a few hundred copies, most of which would have gone to libraries. Faint offsetting to pastedowns and trace foxing to the top edge of the text block; very near fine in a near fine dust jacket. \$400

94. **KINSELLA, W.P. *Born Indian*.** (Canada): (Oberon) (1981). The hardcover issue of his fourth book, a collection of humorous and touching Indian stories featuring his recurring characters, Frank Fencepost and Silas Ermineskin, among others. Fine in a very near fine dust jacket with just a touch of tanning to the white lettering. \$500

95. **KINSELLA, W.P. *Chapter One of a Work in Progress*.** (Vancouver): William Hoffer (1988). The lettered limited edition of the first chapter of a baseball novel, in progress at the time. Of a total edition of 326 copies this is Copy W of 26 lettered copies signed by the author, the entire hardcover edition. Fine, without dust jacket, as issued. \$350

96. **(KINSELLA, W.P.). *Final Judgement Construction Company Annual Report & Literary Journal*.** (n.p.): Well-Defended Press, 1990. A spoof on corporate reports, with contributions by a number of Canadian writers including Kinsella, Ann Knight, Spider Robinson (an award-winning science fiction writer) and others. Kinsella contributes "An excerpt from my essay, *Treacherous Snivelling and Other Dangerous Trends in Contemporary U.S. Poetry*." Also includes a poem (in Latin, no less) by "Silas Ermineskin," one of the central characters in a number of Kinsella's highly praised Indian stories—a Kinsella alter-ego. Ermineskin's contribution is signed by "Ermineskin," somewhat illegibly. Also signed by Kinsella, Knight, Robinson and five others, presumably all the contributors, although the use of pseudonyms on the contributions makes it impossible to determine, from internal evidence alone, if this is the case. Folded sheets, with plain card-stock covers: apparently a home-made production of someone with a copier and a laser printer, and the friendship of a number of Canadian literary figures. Although the limitation is not stated, and the production methods did not preclude creation of more copies, we are told that there were only 30 copies of this done. 24 pages, folded sheets in cardstock covers. OCLC locates only one copy, in the Canadian national archives. Fine. \$750

97. **LANE, Anthony.** *Nobody's Perfect*. NY: Knopf, 2002. Unbound photocopied typeset sheets of this collection of 140 of Lane's reviews and criticism from *The New Yorker*. More than 700 pages; printed on rectos only; stamped "Page Proofs" in lower corners. From the office of a U.K. literary agency, so presumably this copy of the sheets was used in preparation of the U.K. edition of this title. Trifle edge-ruffling; else fine. \$100



98. **LEARY, Timothy.** *Joyful Wisdom, Programs 1 and 2*. Hollywood: Joyful Wisdom, 1977. Two long-playing albums (LPs): a promotional set offering the Timothy Leary/Gabriel Wisdom radio program to local markets. The first program/LP features guests Grace Slick and Lindsay Wagner, with music by Jefferson Starship, Cat Stevens, the Steve Miller Band, and others; the second program features Doctor Bronner, Lonnie Liston-Smith and Jimmy "J.J." Walker, with music and performances by Pink Floyd, Smith, the Bonzo Dog Band, the Wailers, Firesign Theater and others. The packet includes the two LPs; program notes with timing; press releases; publicity photo of Leary and Wisdom; and a "proof of performance" affidavit. With original mailing box (labeled for mailing to a radio station). All items fine. OCLC locates only two copies of the "Joyful Wisdom" program, both consisting only of one LP, comprising Program #1. No examples of a second disk or of Program #2 are listed, let alone the ephemeral items or the box. Similarly, the only examples we encountered among sales or auctions of collectable records were for Program #1, again without anything beyond the record and its sleeve. A scarce artifact of one of the many post-1960s media counterculture projects by Leary, who ventured into other media, including software, before he died. \$1500



99. **LE CARRE, John.** *The Spy Who Came in from the Cold*. (London): Penguin (2013) First thus: the fiftieth anniversary edition of Le Carré's third book, the definitive Cold War novel, which brought a new level of realism to the spy novel genre. Le Carré's novels eventually elevated the spy genre itself to the realm of literature, with espionage becoming a metaphor for the quest for truth in any context. Signed by Le Carré and with a new Afterword by him. Fine in a fine dust jacket. \$150

100. **LE CLEZIO, J.M.G.** *The Prospector*. Boston: Godine/Verba Mundi (1993). The first American edition of this novel by the winner of the 2008 Nobel Prize for Literature. Signed by the author on the half title. With the 1993 signature of Greg Gatenby, director of Toronto's annual International Festival of Authors, on the front flyleaf. Fine in a fine dust jacket. \$225

101. **(LEE, Harper).** *The Corolla, 1947 and 1948*. Tuscaloosa: University of Alabama, 1947-1948. Two volumes of the yearbook of the University of Alabama, where Harper Lee studied law between 1945 and 1949. The 1947 *Corolla* shows Lee as editor of the humor magazine *Rammer Jammer*; sitting on the Board of Publications; voted one of the "campus personalities"; pictured as a student of law; and as a member of Chi Omega and of Triangle, an honor society of seniors who guide freshmen. In all, at least a half dozen pictures of Lee. Wear to the edges, rubbing to the joints; near fine. The 1948 *Corolla* pictures Lee only as a campus personality: before completing her degree requirements, Lee left law school for New York City, where she worked as an airline reservations clerk (and wrote *To Kill A Mockingbird*). From Lee's campus newspaper, as quoted in the book *Harper Lee* by Kerry Madden: "[Lee] is a traditional and impressive figure as she strides down the corridor of New Hall at all hours attired in men's green striped pajamas. Quite frequently she passes out candy to unsuspecting freshman; when she emerges from their rooms they have subscribed to the *Rammer Jammer*." Check marks in text; board edges worn; very good. For both: \$1500

102. **LEVERTOV, Denise.** *Overland to the Islands*. Highlands: Jonathan Williams, 1958. The "Author's Edition" of this early collection of poetry, her fourth book, printed as *Jargon 19*. One of 50 copies, of a total edition of 500. While this edition is called for to be signed by Levertov on the front flap of the dust jacket, this copy lacks its jacket and is instead inscribed by Levertov with "love" on the first blank. Fine in plain white wrappers. \$400

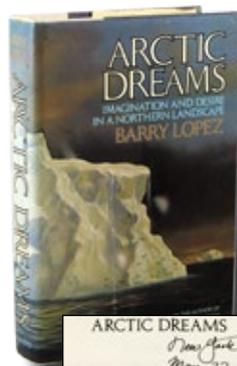


103. **LIN, Tao.** *Richard Yates, plus Interview*. Brooklyn: Melville House (2010). The second novel by the author of the recent *Taipei*, published in softcover only, signed by Lin with a cross-shaped bug doodle, his bug doodle signature motif being not uncommon. Laid in is the publisher's "Rumpus" interview with Lin, asking about his writing process, his inspiration, his synopsis, and the book's autobiographical elements; the verso has tour dates and blurbs about earlier books. The interview is folded in half, and is inscribed by Lin and signed "tao." Also together with, for no concrete reason, a Snapfish postcard printout of Lin's 2008 image "Panda Crying for No Concrete Reason." A nice collection of materials by a writer who has been called "a Kafka for the iPhone generation." \$300

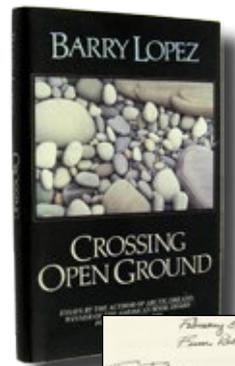
104. (LIN, Tao). *The Stranger*. (Seattle): (The Stranger) (2010). A September issue of Seattle's alternative weekly newspaper, with a cover story on Lin parodying the *Time* magazine "Great American Novelist" cover story on Jonathan Franzen that appeared the previous month. Signed by Lin on the cover, with an added "666" to his forehead. Also included is a clipped version of the following week's *Stranger*, with comments from readers who didn't get the joke. The issue is folded in half, else fine. \$125



105. LOPEZ, Barry. *Arctic Dreams*. NY: Scribner (1986). His National Book Award-winning study on the Arctic, inscribed by Lopez to another writer in the field, "with great pleasure and a sense of camaraderie" and signed "Barry." Dated in May of the year of publication; the book was published in March. *Arctic Dreams*, subtitled "Imagination and Desire in a Northern Landscape," redefined the field of nature writing, incorporating not only the objective and scientific dimension of the natural world but also history and what might be called the "human dimension"—the "imagination and desire" of the subtitle. A landmark book, and an excellent literary association between two of the most highly regarded writers in the field. Near fine in a near fine dust jacket. \$450



ARCTIC DREAMS
New York
May 22, 1986
For Ted
with great pleasure
and a sense of camaraderie
Barry

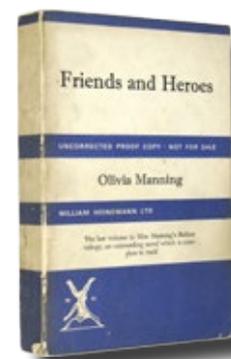


February 2, 1988
From [unclear]
For Ted
you support her work
and I would love to see you
write - in simple good books
Barry

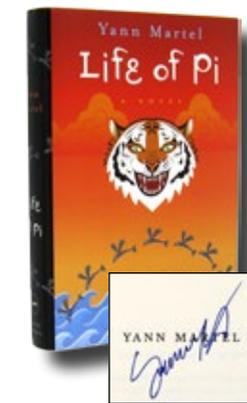
106. LOPEZ, Barry. *Crossing Open Ground*. NY: Scribner (1988). A collection of essays on "the bond between mankind and the land and man's heartbreaking betrayal of [it]." Again, inscribed by the author to a fellow writer, "your support has made my road easier, my life richer - in simple gratitude" and signed "Barry." Dated in Lopez's home town, in February of the year of publication. Near fine in a near fine dust jacket with a short snag at the front spine fold. A very nice inscription and association. \$350

107. (LOPEZ, Barry). *The Blaze of Distance*. (Newport): (Oregon Coast Council for the Arts)(1979). A book of interviews and poems featuring three writers: Lopez, Helen Adams, and Robert Hass. Signed by Lopez at the start of his interview. His included prose poem, "The Conversation," was first published in *Desert Notes*. Sunning to the spine; near fine in printed wrappers. Uncommon, especially signed. \$100

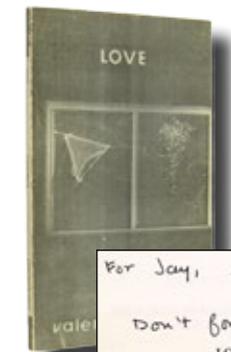
108. MAMET, David. *Some Freaks*. (NY): Viking (1989). His second collection of essays, on themes artistic and autobiographical. Inscribed by the author in 1990 "with all best wishes and thank you for putting up with my theories on education over dinner." This precedes his controversial Stanford talk on the evils of higher education by almost two decades. Fine in a fine dust jacket. \$150



109. MANNING, Olivia. *Friends and Heroes*. London: Heinemann (1965). The uncorrected proof copy of the last volume in her Balkan Trilogy, which Anthony Burgess called "the finest fictional account of the [Second World] war produced by a British writer." Slanted and spine-tanned, with rubbing at the folds and small creases at the corners; very good in wrappers. \$100



YANN MARTEL



For Jay,
Don't forget me
LOVE
Valerie

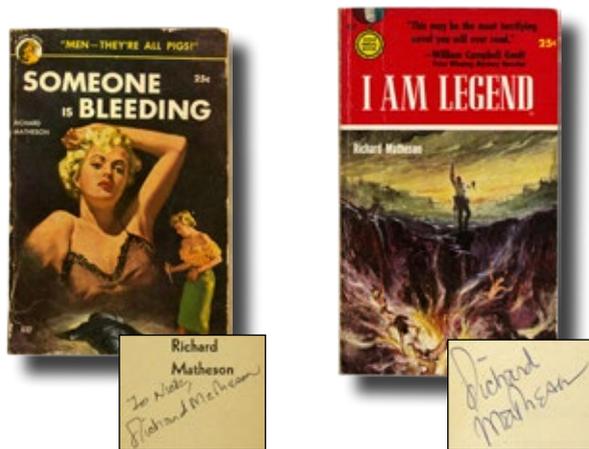
110. MARTEL, Yann. *Life of Pi*. (Toronto): Knopf Canada (2001). The true first edition of his surprise Booker Prize winning novel, published in Canada in a printing reported to be 5000 copies. Signed by the author. Filmed by Ang Lee, who won an Academy Award, one of four the film received. Faint smudge to lower edge of text block (not a remainder mark, more like a tiger print); else fine in a fine dust jacket. \$1000

111. MARTIN, Valerie. *Love*. Amherst: Lynx House Press, 1977. The first book, a collection of stories, by the author of *Mary Reilly* and *The Great Divorce*, among others. Warmly inscribed by the author to another writer, her teacher: "For ___/ Don't forget me. [Love] Valerie." An uncommon small press volume: this edition was only issued in wrappers; this title was re-issued in 1999 by Lost Horse Press, and then brought out in the U.K. in a hardcover edition in 2005 after Martin's novel *Property* won the Orange Prize. Near fine. \$150

112. (MATHER, Margrethe and KAEL, Pauline). JUSTEMA, William. *Typescript of Margrethe Mather, the Life of a Unique Photographer*. 1983. A copy of Justema's typescript for his book that was at the least slated to be published in 1984 by Hastings House, although we've seen no evidence that it was; regardless, likely a re-worked text from his 1979 publication by the University of Arizona's Center for Creative Photography. Here with Justema's holograph corrections and inscribed by Justema to Pauline Kael: "this copy for Pauline Kael/ from Billy J./ March 1, 1984." Also laid in is a 1979 invitation to an opening reception for a 1979 Mather exhibit, with an ad for the earlier Justema publication, also inscribed from Justema to Kael, saying he wishes it would be possible for her to come to the party and that "the best news I've heard in a long time is that you will eventually be writing again for *The New Yorker*." The invitation is folded and mildly foxed, with two pages of publicity information attached; the typescript is fine in an Acco binder, with handwritten title label to cover. \$150

113. MATHESON, Richard. *Someone is Bleeding*. NY: Lion Books (1953). His first book, a paperback original. Inscribed by the author. Matheson, author of *Bid Time Return*, *Born of Man and Woman*, *I Am Legend* and many others, was also one of the most important script writers for the groundbreaking television series "The Twilight Zone." Ray Bradbury called Matheson "one of the most important writers of the 20th century," and Stephen King cited him as "the author who most influenced me as a writer." Matheson received a World Fantasy Award for Lifetime Achievement in 1984, a Bram Stoker Award for Lifetime Achievement from the Horror Writers Association in 1991, and was elected to the Science Fiction Hall of Fame in 2010. He died in 2013. This copy is from the library of horror writer Stanley Wiater and has his stamp inside the front cover. Small insect hole to foredge; creasing to covers; text block pulling; only a good

copy in wrappers. An important first book, published by a legendary pulp paperback publisher, which also published original works by such now-classic authors as Jim Thompson and David Goodis, in addition to Matheson. Uncommon, especially signed. \$300

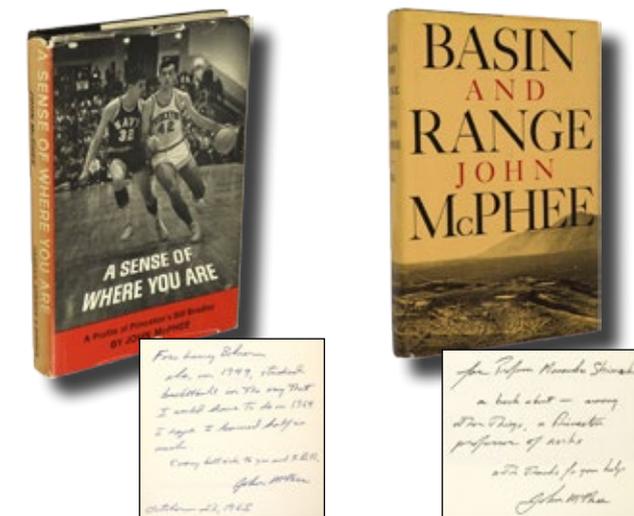


114. MATHESON, Richard. *I Am Legend*. NY: Gold Medal Books (1954). Perhaps his most famous book, a paperback original that preceded the hardcover publication by 16 years. Basis for the 1964 Vincent Price movie *The Last Man on Earth*, the 1971 film *The Omega Man* with Charlton Heston, and the 2007 film *I Am Legend*, starring Will Smith. It was also reportedly an important influence on George Romero's *Night of the Living Dead* and on *Soylent Green*. One of the defining novels of the post-apocalyptic horror genre, and named one of the 100 Best Horror Novels. Signed by the author. Age toning to the pages and creasing near the spine; a very good copy in wrappers. Stamp of horror writer Stanley Wiater inside the front cover. A major novel by an important author, uncommon in the original edition, and especially so signed. \$750

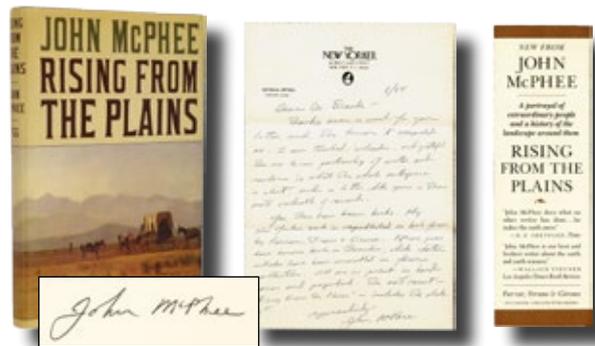
115. MATHESON, Richard. *Ride the Nightmare*. NY: Ballantine Books (1959). Another early novel by Matheson, also a paperback original. This was adapted as an episode of the Alfred Hitchcock Hour on television in 1962, and later made into the 1970 film starring Charles Bronson and Liv Ullman. Signed by the author. Stamp of writer Stanley Wiater inside the front cover; near fine in wrappers. \$150

116. MATHESON, Richard Christian. *Scars and Other Distinguishing Marks*. Los Angeles: Scream, 1986. The World Fantasy Convention Edition. Foreword by Stephen King. Inscribed by Matheson to horror writer Stanley Wiater: "For Stan, and making a mark that feels good. Thanks for the support & faith. Your pal, R.C." With Wiater's Gahan Wilson-designed bookplate inside the front cover. Bottom inch of half title (with inscription) detaching, else near fine in wrappers. An uncommon edition signed, and a nice association. \$200

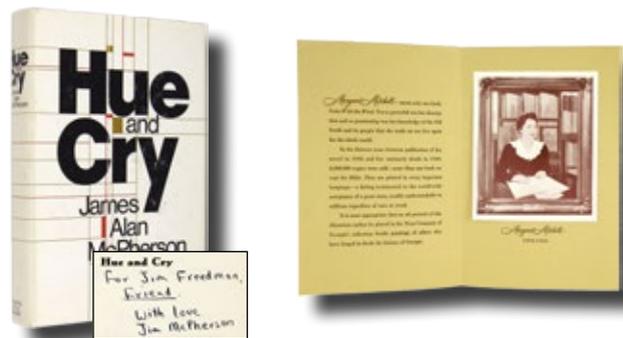
117. McPHEE, John. *A Sense of Where You Are*. NY: FSG (1965). The first book by this Pulitzer Prize-winning author, a profile of former New Jersey Senator Bill Bradley done at the time when Bradley was a Princeton basketball player and Rhodes scholar. Inscribed by McPhee to Larry Bohrer, "who, in 1949, studied basketball in the way that I would have to do in 1964. I hope I learned half as much. Every best wish to you and Ruth, John McPhee/ October 23, 1965." Bohrer was a basketball coach and chemistry teacher at Deerfield Academy, from which McPhee graduated in 1949, and which featured prominently in McPhee's second book, *The Headmaster*. A near fine copy in a very good dust jacket with shallow edge chipping and some of the usual fading to the red spine. An excellent contemporary inscription on McPhee's first book, perhaps the best we have seen. \$1500



118. McPHEE, John. *Basin and Range*. NY: FSG (1981). *Basin and Range* was the first of McPhee's books on geology, which eventually led to his winning the 1999 Pulitzer Prize for nonfiction for *Annals of the Former World*, which included the text of this book and four others. Inscribed by the author: "For Professor ___ ___/ a book about — among other things, a Princeton professor of rocks/ with thanks for your help/ John McPhee." The recipient was an expert in earthquakes and structural engineering and on the Princeton faculty for seven years. Dusty top edge, else fine in a very near fine dust jacket with just a few tiny edge nicks. \$375



119. **McPHEE, John.** *Autograph Letter Signed and Rising from the Plains.* 1988. A full-page letter by McPhee, written on *New Yorker* stationery, to a reader who had apparently seen McPhee's work in the *New Yorker* and wanted to know if he had written any books. McPhee, who by 1988 had had twenty books published, is generous in his response, which reads, in part: "Thanks ever so much for your letter and the honor it accorded me. I am touched, indeed, and grateful. The one-to-one partnership of writer and reader is what the whole enterprise is about, and a letter like yours is the most valuable of rewards. Yes, there have been books...All in print in hardcover and paperback..." McPhee includes a copy of his latest, *Rising from the Plains*, and points to the list of his publications included therein (only 19 of the 20 are listed; the *John McPhee Reader* is omitted). The copy of *Rising from the Plains* [NY: FSG (1986)] is included here. Both the letter and the book are signed, "John McPhee." The book includes a promotional bookmark and is fine in a very near fine dust jacket with just a tiny crimp to the crown; the letter (approximately 100 words) is folded in thirds to fit into the book and is otherwise fine. *Rising from the Plains* was the third book in what became McPhee's Pulitzer Prize winning collection, *Annals of the Former World*. A nice glimpse of McPhee's graciousness, an analogue to the gracefulness of his prose in this and other writings. \$750



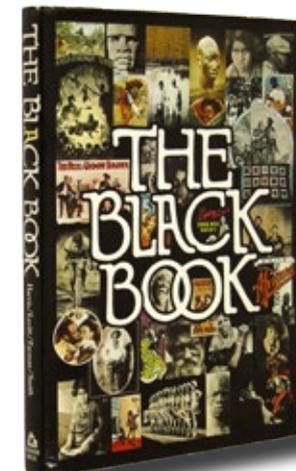
120. **McPHERSON, James Alan.** *Hue and Cry.* Boston: Little Brown (1969). The first book by the Pulitzer Prize-winning author of *Elbow Room*, who is on the permanent faculty of the Iowa Writers' Workshop at the University of Iowa. Inscribed by McPherson to the former President of the University of Iowa: "For Jim Freedman, Friend. With love, Jim McPherson." Fine in a near fine, price-clipped dust jacket with light rubbing and one small externally tape-mended edge tear. McPherson is an extremely private author, and books signed or inscribed by him are uncommon. \$750

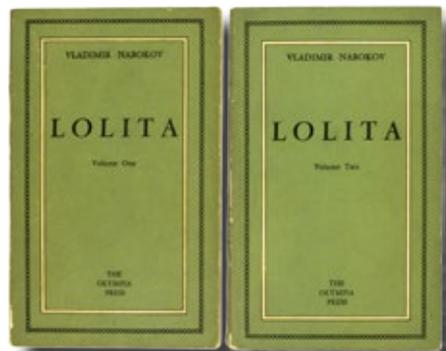
121. **(MITCHELL, Margaret).** *A Tribute to Margaret Mitchell.* (Atlanta): (Trust Company of Georgia)[c. 1950]. A presentation of the case for adding an oil portrait of Mitchell, posthumously, to the collection of portraits of illustrious Georgians gracing the main banking room of the Trust Company of Georgia. Reproduction of the painting tipped in, featuring Mitchell at her writing desk, with a copy of the Czech language edition of *Gone With the Wind* in the background. Folio, folded to make four pages; faint creasing; near fine. The campaign was a success: the unveiling was held in 1950; Mitchell died in 1949. \$200

122. **(MOODY, Rick).** *5 x 5 Singles Club, Primal Primer 1.* Allston: Primal Publishing (1997). A small booklet collecting stories by four writers: Moody, Eileen Myles, Michael McInnis and Laurie Weeks, plus photographs by Suara Welitoff. Moody's contribution, "Wilkie Ridgeway Fahnstock, the Boxed Set," was later collected in *Demonology* and is a short story in the form of liner notes and track listings for a boxed set of music, somewhat similar to Moody's earlier "story" *Surplus Value Books*, which took the form of a fictitious rare book catalog. 4" x 5 1/4." Near fine in wrappers. Uncommon. \$65

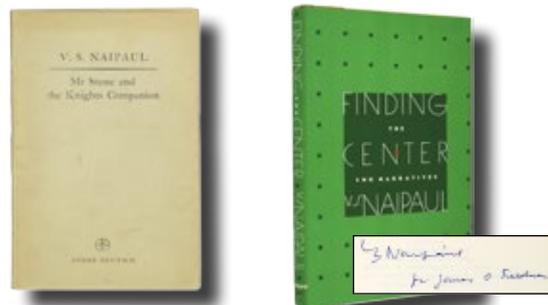
123. **MORRIS, Wright.** *Ceremony in Lone Tree.* NY: Atheneum, 1960. The recalled first issue of Morris' novel, which was a finalist for the National Book Award. This copy survived being pulped as it was sent out for review in advance of publication: review slip laid in, along with a typed note signed by the publicity director stating that the entire edition is being rebound owing to uneven stamping of the gold leaf on the spine. Apart from the issue point of the stamping, this is a fine copy in a very good dust jacket with a 2" triangular chip and a longer closed tear to the lower edge of the rear panel. An uncommon item that embodies a small bit of publishing and bibliographic history. \$85

124. **(MORRISON, Toni).** *The Black Book.* NY: Random House (1974). A compendium of articles, photographs, letters and other miscellanea, chronicling 300 years of black history in the U.S.: created and compiled by Morrison in her position as senior editor at Random House. Morrison is uncredited in this first edition, but she contributed both a foreword and a preface to the 35th anniversary edition: that 2009 preface, a poem credited to Morrison, *appears here as the jacket flap copy* of this first edition. Large quarto, this is the hardcover issue, and is very good in a near fine, supplied dust jacket with a small corner crease to the front flap and a tape shadow over the "A" in the spine title. A scarce book in the cloth issue, possibly because the "perfect binding" mitigated against many of them surviving over the years and because publishers at the time were experimenting with simultaneous softcover publication, with the majority of books headed to bookstores in the softcover format, while the hardcovers were largely targeted at libraries. The dust jacket is especially prone to wear and is rare. Although Morrison herself goes uncredited, her parents, George Carl and Ramah Wofford, are listed as contributors on the Acknowledgments page. Reportedly, it was while working on this book that Morrison encountered the story of Margaret Garner, which inspired her Pulitzer Prize winning novel *Beloved*. An early project in the career of the Nobel Prize-winning author, published the month before her second book, *Sula*. \$300





125. **NABOKOV, Vladimir.** *Lolita*. Paris: Olympia Press (1955). The correct first edition of Nabokov's masterwork, published in Paris by the Olympia Press, which was most widely known at that time for the pornography published in its "Travelers Companion" series. This novel, which is now viewed as one of the high spots of 20th century literature, was not published in that series, but was bound in wrappers that are essentially identical to the Travelers Companion books—presumably so that potential buyers might purchase it thinking they were buying the more hard-core erotica. Shortly after it was published, it was banned in France for three years (1956-1959). Published in an edition estimated at 5000 copies. Two volumes in wrappers: the first issue is distinguished from the second issue by the absence of a price sticker over the original price on the back cover of Volume II. This set has a partially removed price sticker from the back cover of Volume I, and judging from the remnants, the sticker was a bit larger than usually seen on second issue copies. Best guess: this is a first issue that had perhaps a bookseller's price sticker added at a later date. Tanning to spine labels; rubbing to spine folds; small foredge spot to Volume I: a strong very good in wrappers. \$3500

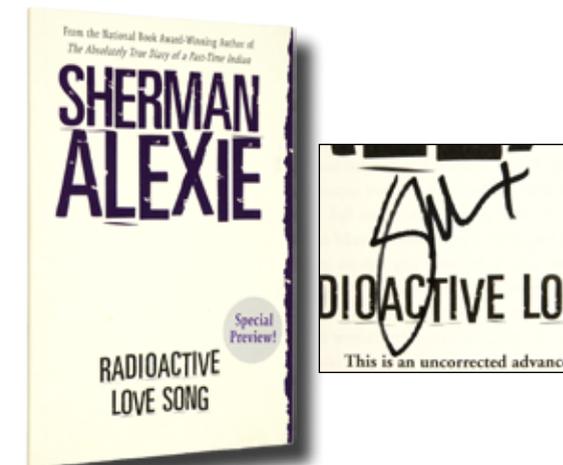
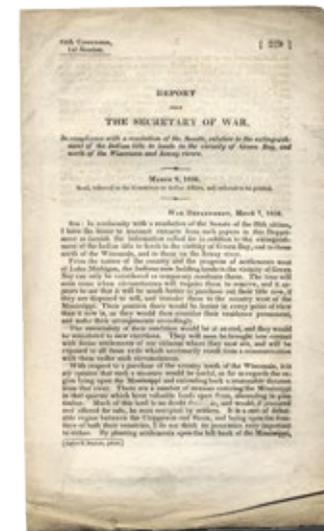


126. **NAIPAUL, V.S.** *Mr Stone and the Knights Companion*. (London): Deutsch (1963). The uncorrected proof copy of this early novel by the Nobel Prize winner, his fifth book. Small ink number on summary page; modest creasing and edge-sunning to covers; very good in wrappers. Naipaul proofs from this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

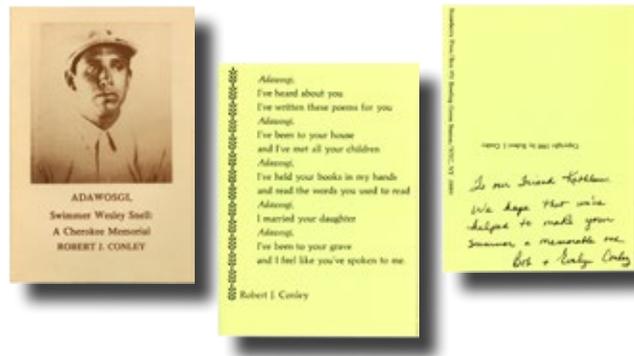
127. **NAIPAUL, V.S.** *Finding the Center*. NY: Knopf, 1984. The first American edition. Inscribed by the author. Two narratives: "Prologue to an Autobiography" and "The Crocodiles of Yamoussoukro," a nonfiction account of political change in the Ivory Coast. Fine in a very near fine dust jacket with light creasing at the spine ends. \$575

128. **(National Book Award).** *The Book That Changed My Life*. NY: Modern Library (2002). The uncorrected proof copy of this collection of original interviews with winners of and finalists for the National Book Award: each interview touches on the connection between the author's reading and his or her writing. Authors include Don DeLillo, E.L. Doctorow, Robert Stone, Barry Lopez, Grace Paley, Charles Johnson, James Carroll, Philip Levine, Alice McDermott, Cynthia Ozick and others. Interesting, otherwise unpublished, comments from a stellar array of authors. Fine in wrappers. \$100

129. **(Native American).** *Report from the Secretary of War*. (n.p.): War Department, 1836. "Report from the Secretary of War in compliance with a resolution of the Senate, relative to the extinguishment of the Indian title to lands in the vicinity of Green Bay, and north of the Wisconsin and Ioway rivers." A single sheet, folded in fourths, with five pages of text across both sides. The first page and a half is a report from the Secretary of War to the President of the Senate, M. Van Buren; the second page and a half is an analysis of the probable reactions of various tribes to the proposals by a Mr. Brush. Following that is a page and a half of an "extract of a talk held by the principal chiefs and braves of the Sac and Fox nation of Indians, with Joseph M. Street, Indian agent, the 9th day of May, 1835, on board the steamboat Wisconsin, Rock Hollow, in a council where 75 Sacs and Foxes were present." The entire extract comprises comments by "Keokuck," identified as "principal Sac chief," making this an early example of published Indian oratory, and documentation of one of many critical moments in the removal of Indian tribes to pave the way for Manifest Destiny. At the end of the extract Keokuk [the contemporary spelling of his name] requests a visit from the President of the U.S. or, barring that, a request that the President invite 20 Indian chiefs to Washington to discuss these matters. Keokuk was an important leader of the Sac (or Sauk) tribe, and a county and town in Iowa are named after him. Near fine. \$275



130. **(Native American).** **ALEXIE, Sherman.** *Radioactive Love Song*. (n.p.): (Little Brown), 2009. An advance excerpt from an as-yet-unpublished young adult novel that was at one time slated to follow his 2007 National Book Award winning *The Absolutely True Diary of a Part-Time Indian*. In fact, the 2009 paperback edition of *Absolutely True Diary* included these five chapters as a preview. This is the first, thus far only, and likely the only-ever separate appearance. Signed by Alexie. In a 2009 interview, Alexie said this book was tabled so he could work on the sequel to *Absolutely True Diary* and so that he could re-work the narrative voice in *Radioactive Love Song* to be less like that of Arnold Spirit Jr., and perhaps make the narrator an iPod. 30 pages. Scarce; this is the only copy we've ever seen. A notable rarity by perhaps the most high profile contemporary Native American writer. Fine in wrappers. \$750

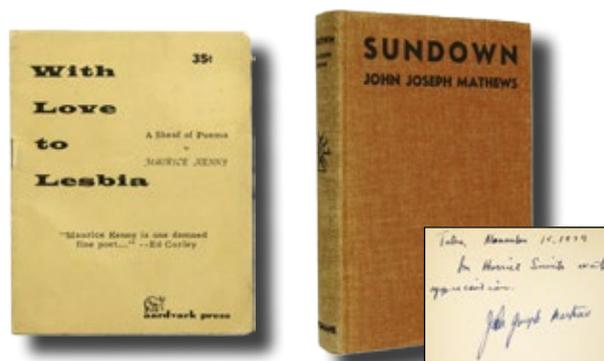


131. (Native American). **CONLEY, Robert J. *Adawosgi, Swimmer Wesley Snell: A Cherokee Memorial***. (Marvin): (Blue Cloud Quarterly)(1980). A prolific author of Cherokee descent, Conley is a highly praised writer in several fields. This, his first book, is a collection of poems about his father-in-law, whom he never got a chance to meet. Inscribed by the author. *Together with* a postcard [NY: Strawberry Press] printing the 19th poem (or stanza, if *Adawosgi* is to be read as one long poem), which differs only in punctuation from the published text. The card is also inscribed by Conley, on behalf of himself and his wife: "To our friend ____, we hope that we've helped to make your summer a memorable one." The card is fine; the chapbook is fine in stapled wrappers. Scarce signed; and this is the first time we've seen the postcard. \$350

132. (Native American). **ENDREZZE-DANIELSON, Anita. *Burning the Fields***. Lewiston: Confluence Press (1983). An early and uncommon book by this half-Yaqui poet. One of 250 copies printed. The slightest sunning to covers; else fine in wrappers. Scarce. \$65

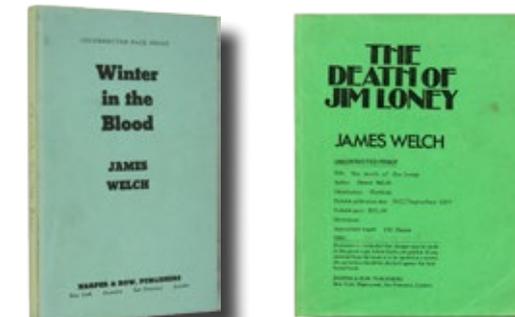
133. (Native American). **KENNY, Maurice. *With Love to Lesbia***. NY: Aardvark Press (1958). A very early "sheaf of poems" by this Mohawk poet, apparently his third collection. Published while he was still in New York City, in Greenwich Village. Kenny became an important figure in both Native American literature and also gay literature, by virtue of both his own writings and his small press, Strawberry Press, in the 1970s and 80s. Mild creasing to rear cover; near fine in stapled wrappers. \$350

134. (Native American). **MATHEWS, John Joseph. *Sundown***. NY: Longmans, Green, 1934. His second book, and only novel, a novel of the American Southwest. The first modern novel by an Indian writer to deal directly with questions of "Indianness," the alienation from culture and self provoked by white men's education, and the futile attempt to become assimilated into the dominant culture. Inscribed by the author: "Tulsa, November 15, 1934/ for Harriet Smith with appreciation. John Joseph Mathews." Additional gift inscription shows the book was then presented at Christmas. Mild spine sunning; a near fine copy, lacking the dust jacket. \$300



135. (Native American) **OSKISON, John M. *A Texas Titan***. Garden City: Doubleday Doran, 1929. A fictionalized biography of Sam Houston by this author of Cherokee descent. Oskison was born in 1874 in the Cherokee Nation. He attended school with and was a lifelong friend of Will Rogers, and he later graduated from Stanford University and did graduate work at Harvard. He is one of the earliest Native American novelists, arguably *the* earliest. His first novel, *Wild Harvest*, appeared in 1925; prior to that all the novels written by American Indians had been passed off by their publishers as "true" romances of the West, or historical fiction based in fact. Oskison wrote novels that made no reference to his Indian background or upbringing and were intended to stand on their own merits as literature and referred to Indian issues only in passing, although they were set in the West. His only book to deal explicitly with Indian issues was his biography of Tecumseh. A near fine copy in a very good dust jacket with chipping to the crown. \$100

136. (Native American). **OWENS, Louis. *Nightland***. (NY): Dutton (1996). The uncorrected proof copy of this novel that combines elements of suspense fiction with a strong dose of Native American culture and mythology. His first book to be published by a major trade publisher. *Nightland* received an American Book Award from the Before Columbus Foundation in 1997. Shallow lower corner crease to front cover; else fine in wrappers. \$45

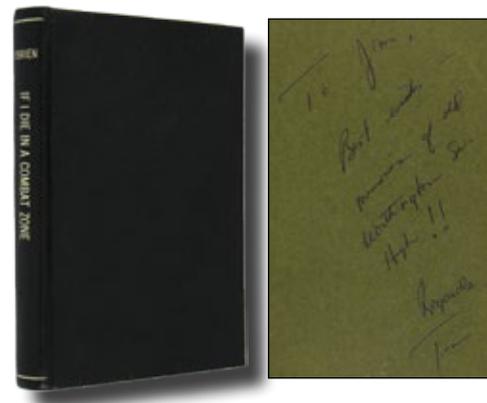


137. (Native American). **WELCH, James. *Winter in the Blood***. NY: Harper & Row (1974). The uncorrected proof copy of his landmark first novel, which Reynolds Price called "a nearly flawless novel about human life." One of the key Native American novels of the postwar period, and the third book in the Harper & Row Native American Publishing Program. Spine slanted and faded, with title written on spine by hand. Very good in wrappers. In our experience, a scarce proof. \$300

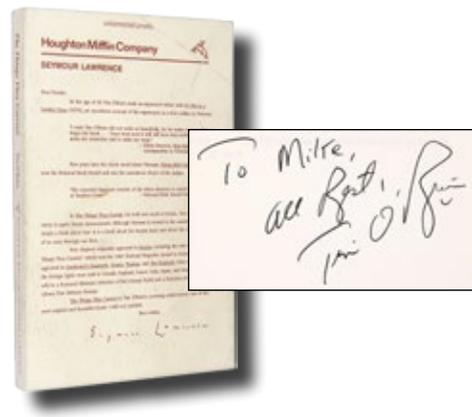
138. (Native American). **WELCH, James. *The Death of Jim Loney***. NY: Harper & Row (1979). The uncorrected proof copy of his second novel. Pages reproduce copy editor's corrections. Very good in wrappers. \$150

139. **NORMAN, Howard. *The Wishing Bone Cycle***. Santa Barbara: Ross-Erikson (1982). First thus, second edition, but first expanded edition of this collection of Swampy Cree Indian narrative poems, translated by Norman, with a preface by poet and translator Jerome Rothenberg, founder of *Alcheringa*. Signed by both Norman and Rothenberg. Winner of the Harold Morton Landon Translation Award from the Academy of American Poets. This expanded edition includes Norman's *Who Met the Lynx* and *Why Owls Die with Wings Outspread*. Near fine in rubbed wrappers. \$100

140. **O'BRIEN, Tim.** *If I Die in a Combat Zone.* (n.p.): Delacorte Press (1973). His first book, inscribed by the author to a high school classmate, debate partner, and neighbor: "To Jim, / Best wishes —/ memories of old Worthington Sr. High!! / Regards/ Tim." Rebound in black leather with gold stamping on spine. Slightly cocked; foxing to page edges; near fine. A highly praised memoir of the Vietnam war in which O'Brien uses some of the techniques of fiction to convey the experience of Vietnam from the grunt's perspective with immediacy and power. O'Brien would have been out of "old Worthington Sr. High" for about a decade when this book was published. An important first book; a high spot of Vietnam War literature; and a nice personal inscription. \$850



141. **O'BRIEN, Tim.** *The Things They Carried.* Boston: Houghton Mifflin, 1990. The uncorrected proof copy of his fifth book, a collection of related stories which share a number of characters as well as the narrator—a "Tim O'Brien" whose experience bears certain similarities to the author's own, as well as a number of differences. Inscribed by the author. Selected as one of the 12 best books of the year, in all categories, by the editors of *The New York Times Book Review*. Not quite a novel in the standard sense but more tightly structured than the usual collection of stories, it is a meditation on war and death, and on the place that storytelling has in bringing these ultimately unfathomable experiences within our grasp. Nearly a quarter century after its first publication, this is by consensus one of the best, if not the best, work of fiction to come out of the war—a staple in school curricula and one of the books against which all other works on the subject are measured. Upper corner crease to front cover; near fine in wrappers. \$250



142. -. Same title, the advance reading excerpt, featuring trial cover art (one of three early designs rejected by O'Brien). Signed by the author. Fine in stapled wrappers. \$150

143. **(O'BRIEN, Tim and STONE, Robert).** *Modern Fiction Studies*, Spring, 1984. (West Lafayette): Purdue University, 1984. An issue devoted to Modern War Fiction. Lengthy interviews with both O'Brien and Stone by Eric James Schroeder. Two of the most highly regarded novelists to write about the Vietnam War, both of them National Book Award winners. Upper outer corner bumped; light stain to rear panel; near fine in wrappers. \$20

144. **OLSON, Charles.** *Call Me Ishmael.* NY: Grove Press (1947)[1958]. Copy #8 of 100 numbered copies of the limited edition of Olson's long essay on *Moby Dick*, which was first published in 1947 and then reissued by Grove Press in the late 1950s, after Olson's tenure at Black Mountain. Olson was one of the leading figures in the literary *avant garde* that arose out of Black Mountain College—one of the most influential cultural centers of postwar America—where he was an instructor and rector from 1951 until 1956. Inauthentic Olson signature (inked through) on the title page; ownership signature of another author in pencil on the front flyleaf. Erasure to colophon; edge-sunning to boards; near fine, without dust jacket. \$750

145. **O'NAN, Stewart.** *In the Walled City.* Pittsburgh: University of Pittsburgh Press (1993). His first book, a collection of short stories that won the Drue Heinz Literature Prize, which was selected that year by Tobias Wolff. Three years later Wolff was one of the judges for *Granta* magazine in selecting the "20 Best Young American Authors," and O'Nan was among those selected. Signed by the author. Fine in a fine dust jacket. \$125

146. **O'NAN, Stewart.** *Snow Angels.* NY: Doubleday (1994). The advance reading copy of his second book, first novel. Winner of the 1993 Pirates Alley William Faulkner Prize for the Novel. Inscribed by the author: "For ___, this cold, cold book. Stay warm!" Fine in wrappers. \$150

147. **O'NAN, Stewart.** *Screenplay of Tim O'Brien's Going After Cacciato.* 1996. Typescript of O'Nan's screenplay based on O'Brien's National Book Award-winning Vietnam War novel. Two clean copies, each signed by O'Nan on the title page. 126 pages each, and in a Kinko's box that is hand-labeled "Going After Cacciato/ 27 August 96/ Original - Top/ Copy - Bottom." The screenplays are fine; the box has two broken corners. The film of *Cacciato* is reportedly in development, directed by Nick Cassavetes, but apparently not with an O'Nan screenplay. O'Brien provided a jacket blurb for O'Nan's highly regarded Vietnam novel *The Names of the Dead*. \$1750



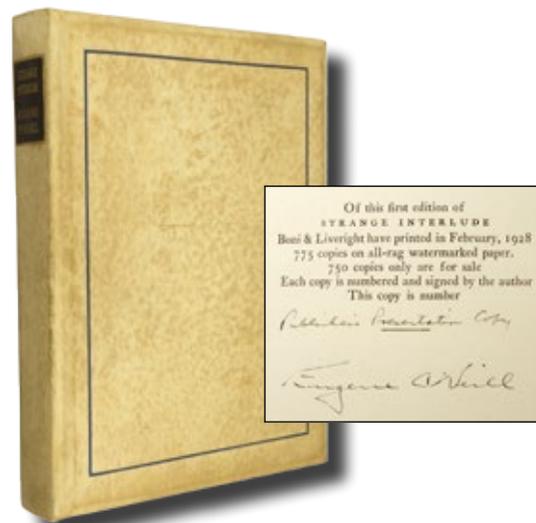
148. **O'NAN, Stewart.** *The Names of the Dead.* NY: Doubleday (1996). His third book, second novel, a Vietnam and post-Vietnam story intertwined. On our list of the top 25 works of fiction about the war. Signed by the author. Fine in a fine dust jacket. \$75

149. **O'NAN, Stewart.** *The Speed Queen.* NY: Doubleday (1997). The limited edition of this novel, originally to have been called "Dear Stephen King." One of 100 numbered copies signed by the author on a tipped-in leaf. King and O'Nan, both New England residents and baseball fans, collaborated on a nonfiction book about the Boston Red Sox in 2004. Fine in a fine dust jacket. \$45

150. **O'NAN, Stewart.** *A World Away*. NY: Henry Holt (1998). A novel that takes place during World War II and was highly praised for evoking with great authenticity the spirit and ambience of that time. Inscribed by the author: "For ___, this sad pastoral. With HOPE." Fine in a fine dust jacket. Nice inscription. \$50

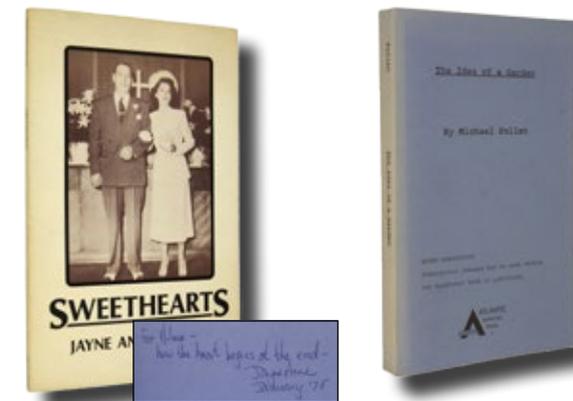


151. **ONDAATJE, Michael.** *Four Poems (Rat Jelly)*. 1969. The photocopied typescript of four poems by Ondaatje that would be collected four years later in *Rat Jelly*. Given by Ondaatje to Greg Gatenby (later the director of Toronto's annual International Festival of Authors) in 1969 when Gatenby was Ondaatje's student. Includes "Rat Jelly," "Burning Hills" (2 pages), "Near Elginburg," and "Sullivan and the Iguana." All correspond to the versions published in 1973 *except for* one extra line in this earlier version of "Sullivan and the Iguana." One tiny hand-correction reproduced in "Burning Hills." Pages are folded once; some spotting to pages, mostly on versos, not affecting text. Near fine. Manuscript material from this early in Ondaatje's career is practically unknown in the market, and this group comes with impeccable provenance, only one step removed from the author. \$1500



152. **O'NEILL, Eugene.** *Strange Interlude*. NY: Boni & Liveright, 1928. The publisher's presentation edition of the third of O'Neill's four Pulitzer Prize-winning plays. One of 25 copies in vellum reserved for use by the publisher, of a total edition of 775 copies, signed by the author. A large paper edition, printed in two colors to distinguish spoken words from thoughts, an experimental technique O'Neill used in this play in which the actors spoke in soliloquies representing their inner thoughts. Pages uncut. Vellum foxed, as usual, thus a very good copy, without slipcase. Laid in is a small pamphlet printing reviews of the play, mostly from the New York media, and advertising tickets in advance of its run at the Hartman Theatre in Columbus. The play ran to over four hours in length and the pamphlet announcement indicates there will be a dinner intermission of an hour and twenty minutes. The play was scheduled to begin at 5:30, with the final curtain at 11 PM. A rare issue of a Pulitzer Prize-winning play, with interesting ephemera laid in. \$2500

153. **PADILLA, Ezequiel.** *Free Men of America. The Role of the New World in the Coming Era*. Chicago: Ziff-Davis (1943). Inscribed by Padilla to noted journalist Eric Severeid: "To my dear/ friend Eric/ Severeide [sic] in/ token of deep/ and affectionate/ regard," and dated May, 1943. Padilla was the Mexican Secretary of Foreign Affairs; Severeid was one of the newsmen recruited by legendary broadcaster Edward R. Murrow for CBS News. He was the last American to report from Paris before it fell in World War II, and the first to report the French surrender to the Germans. He later went on to a long and distinguished career in television journalism as a commentator on Walter Cronkite's news show. Very good in a very good dust jacket with some rubbing and edge wear. \$200



154. **PELECANOS, George.** *A Firing Offense*. NY: St. Martin's (1992). His first book, a mystery novel featuring Nick Stefanos. *Esquire* magazine called Pelecanos "the poet laureate of the D.C. crime world," and he has won the International Crime Novel of the Year Award three times. He has also written for the HBO television series *The Wire*. Although his recent novels have been bestsellers upon publication, his early books were printed in relatively small numbers. This copy is inscribed by the author: "To Debbie & Eric - I'm happy that you enjoyed this one; Best to both of you/ George Pelecanos/ 1/28/93." Fine in a very near fine dust jacket with slight wear to the corners. \$250

155. **PELECANOS, George P.** *Soul Circus*. (London): Orion Books (2003). The advance reading copy of the British edition of the third of his Derek Strange and Terry Quinn books. Inscribed by Pelecanos three months prior to publication: "To ___, from one Greek-American to another, with respect." Fine in wrappers. \$75

156. **PHILLIPS, Jayne Anne.** *Sweethearts*. Carrboro: Truck Press, 1976. Her first book, a collection of poems. Inscribed by Phillips to the writer Hilma Wolitzer in 1978: "For Hilma, how the heart begins at the end - Jayne Anne." Phillips is a graduate of the Iowa Writer's Workshop, and Wolitzer was a teacher at Iowa, although we don't know if this is the connection. One of 400 copies in wrappers, of a total edition of 410. Faint general age-toning; very near fine. \$500

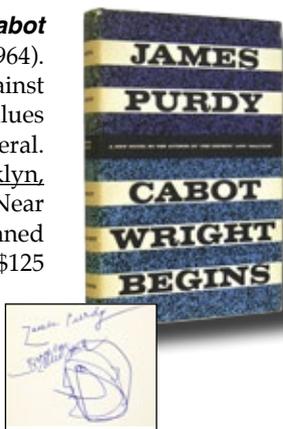
157. **POLLAN, Michael.** *The Idea of a Garden. [Second Nature]*. (NY): Atlantic Monthly Press (1991). The uncorrected proof copy of the first book by the author of *The Omnivore's Dilemma*, *In Defense of Food*, *The Botany of Desire*, and *Cooked*. Here titled *The Idea of a Garden*; published as *Second Nature: A Gardener's Education*. Selected by the American Horticultural Society as one of its 75 Great American Garden Books. This proof is shot from typescript and reproduces holograph page numbers. A couple pages wrinkled, apparently in production. Fading to spine; near fine in wrappers. The earliest appearance in print of any book-length work by this author whose writings have become instant bestsellers and touchstones for our times. Scarce. \$250

158. **PURDY, James. *Color of Darkness*.** (New York): New Directions (1957). The author's first regularly published book, after two collections that were privately printed. Collects the stories of 63: *Dream Palace* and *Don't Call Me By My Right Name*, plus two previously unpublished stories. One of the dedicatees of this book is Dame Edith Sitwell, an early admirer and supporter of Purdy who helped arrange for the publication of 63: *Dream Palace*. Signed by the author. Near fine in a near fine dust jacket with light edge wear. \$125

159. **PURDY, James. *Malcolm*.** NY: Farrar Straus Cudahy (1959). His first novel, which was nominated for the National Book Award. Edward Albee later adapted it as a play. Signed by the author. Near fine in a near fine dust jacket. \$125

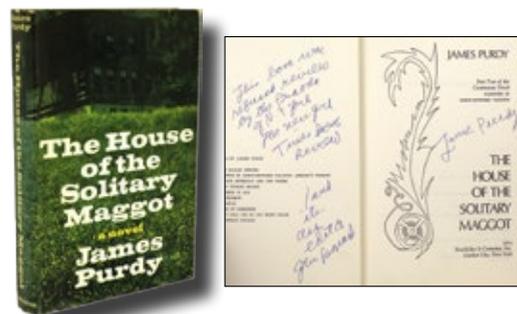
160. **PURDY, James. *The Nephew*.** NY: Farrar Straus Cudahy (1960). A novel of small-town midwest America in the 1950s, reminiscent of Purdy's Ohio hometown, which he left for Chicago at the height of the jazz era and the "New Negro Renaissance." Signed by the author. Very near fine in a very near fine dust jacket. \$75

161. **PURDY, James. *Cabot Wright Begins*.** NY: FSG (1964). A comic novel that rails against hypocrisy, social taboos, false values and American culture in general. Signed by the author in Brooklyn, with an added self-caricature. Near fine in a near fine, spine-sunned dust jacket. \$125



162. **PURDY, James. *Eustace Chisholm and the Works*.** NY: FSG (1967). Review copy. Signed by the author. Slight edge sunning; near fine in a fine dust jacket, with review slip affixed to the flyleaf with a single piece of tape. \$100

163. **PURDY, James. *Jeremy's Version*.** Garden City: Doubleday, 1970. The first novel in his "Sleepers in Moon-Crowned Valleys" sequence. Signed by the author. Remainder speckling to bottom edge of text block; near fine in a very good, dusty dust jacket with minor edge wear. \$75



164. **PURDY, James. *The House of the Solitary Maggot*.** Garden City: Doubleday, 1978. His second novel in the sequence "Sleepers in Moon-Crowned Valleys," a powerful novel that was largely ignored when first published but has come to be seen as one of his major works. Signed by Purdy with the added annotation: "This book was refused review by the *Pravda* of N.Y. York [sic] *The New York Times Book Review* (and its ass editor John Leonard)." Gore Vidal famously called Purdy "an authentic American genius" and Jonathan Franzen called him "one of the most undervalued and underread writers in America." Fine in a near fine dust jacket with slight edge wear and a bit of fading to the spine. A nice copy, with a revealing inscription. \$150

165. **PURDY, James. *Narrow Rooms*.** (London): Black Sheep/Ram (1980). The first British edition of this controversial novel about sadomasochistic sex and violent death among a group of young men living in the country in West Virginia. Signed by the author, with the added notation to "See correction on page 92." On page 92, Purdy has crossed out the name "Brian" at the end of a letter that the plot dictates be unsigned. Upper corners lightly tapped; very near fine in a fine dust jacket. \$125

166. **PURDY, James. *Mourners Below*.** NY: Viking Press (1981). The uncorrected proof copy. Signed by the author. Spine and edge sunned, with a corner crease to the rear cover; near fine in wrappers. \$100

167. **PURDY, James. *The Brooklyn Branding Parlors*.** NY: Contact II Publications, 1986. A poetry chapbook, published in an edition of 1000 copies. This copy is signed by Purdy. Illustrations by Vassilis Voglis. Near fine in stapled wrappers. Uncommon title, especially signed. \$150

168. **PURDY, James. *In the Hollow of His Hand*.** NY: Weidenfeld & Nicolson (1986). The uncorrected proof copy. A novel set in the 1920s in which a veteran of World War I—an Ojibwa Indian—returns to his Midwestern town and claims parentage of a white couple's son. Signed by the author. Mild spine sunning; else fine in wrappers. \$100

169. **PURDY, James. *Garments the Living Wear*.** London: Peter Owen (1989). The British, and true first, edition. A novel of New York in the 1980s, touching on the AIDS epidemic, the super-rich, conspiracy theories, and as always, the quest for love and compassion. Signed by the author. Offsetting of author name onto front cloth; else fine in a very near fine dust jacket with just a nick to the spine. \$100

170. **PURDY, James. *Out with the Stars*.** San Francisco: City Lights Books (1993). The uncommon hardcover issue of this novel. Signed by the author. Fine in a fine dust jacket. \$100

171. **PURDY, James. *Gertrude of Stony Island Avenue*.** London: Peter Owen (1997). The first British edition, which is the true first edition of this novel. The dust jacket and endpapers are illustrated with Purdy's characteristic line drawings. Signed by the author. Slight push to upper corners; else fine in a fine dust jacket. \$100



172. **PYNCHON, Thomas. *Bleeding Edge*.** London: Jonathan Cape (2013). The first British edition of Pynchon's most recent novel, set in New York City between the end of the dot-com boom and the terrorist attack of 9/11. Fine in a fine dust jacket. \$75

173. **(REAGAN, Ronald). *Report of the President's Special Review Board*.** (Washington, D.C.): (President's Special Review Board)(1987). Known as "the Tower report," this was the most significant report of the Reagan presidency, summarizing the events that came to be known as the "Iran-Contra Affair" and that led to the resignation of Reagan's White House Chief of Staff, Donald Regan, and the convictions, later overturned, of Oliver North and Admiral William C. Poindexter. A source for conspiracy theorists ever since, the report characterized a White House out of control, with a detached and disinterested President and a staff that neglected to keep him in the loop on several of the largest and most critical foreign policy issues of the time, not to mention the U.S. responses to them. Notwithstanding the outpouring of affection for Reagan manifested after his death, the image that

the Tower report painted of him tended to stick over the years, and colored his legacy. The extra-legal maneuverings of the White House staff, including Vice President George H.W. Bush and various members of the National Security Council, helped reestablish the idea, left over from Watergate and the early 70s, that government was unreliable and untrustworthy—itsself a legacy that underlies, and informs, political debate in this country to this day. This copy of the report is signed by John Tower, Edmund Muskie and Brent Scowcroft, who prepared it. Light rubbing; near fine in wrappers. \$500

174. **ROBBINS, Tom. Typescript of *Half Asleep in Frog Pajamas*.** 1991. Photocopied typescript of Robbins' 1994 novel, written in the second person, with the "you" being a stockbroker on a weekend after a market crash. Incomplete at 268 pages, representing just over half of the published text, but bearing both photocopied holograph corrections and several holograph corrections in Robbins' hand, most of which made it into the finished book. Across the top of each page, where Robbins usually puts the title, this copy has the author name, the page number, and "fool." A bit of edge creasing to some of the pages; on the whole very near fine. Provenance: a Robbins collector who was also Robbins' jeweler. An interesting look at the work-in-progress. \$850



175. **(ROBBINS, Tom). "Shedding Light on Light Shows" in *Seattle Magazine*, June 1967.** (Seattle): Seattle Magazine, 1967. "We stared at each other in mutual horror, the Seattle City Council and I..." A three-page article by Robbins (with photograph) about testifying in favor of light shows ("a skirmish in a war that has been raging for centuries—a war between men of creative vision and men of worldly power"). From the time of Robbins' career as an art critic, and preceding his first novel. Also includes an article about Seattle's hippie population, something of an anthropological introduction to them. Fine. \$75

176. **(ROBBINS, Tom). "Atlantis is Rising" in *Helix*, October 31, 1968.** Seattle: Helix, [1968]. Underground newspaper of the Seattle counterculture. Robbins contributes a brief article on the expected (according to psychic Edgar Cayce) rising of Atlantis in 1968, arguing that "The modern world's first truly free super-electronic leaderless fearless egoless pigless continent is pecking its bright beak through the eggshell of self-defeated America." Newsprint; folio; near fine. Also includes an essay on Buddhism and the Coming Revolution by Gary Snyder, Berkeley activism, the Living Theater, conference on GIs and the Vietnam war, etc. \$75

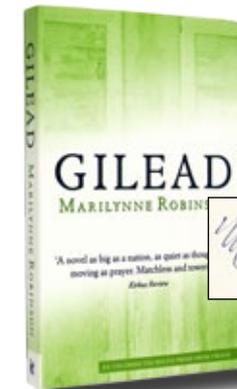
177. **(ROBBINS, Tom). Six Magazine Articles.** (various places): (various publishers)(1977-2000). Six magazines with pieces by and about Robbins. Two articles and four interviews, as follows: an interview in *Rolling Stone*, November 1977; a brief essay on living in La Conner, WA in *Pacific Northwest*, April 1986; an interview in *Interview*, November 1993; an interview in *Seattle Weekly*, April, 1994; a cover article on living in the Northwest in *Seattle Times*, August, 1994, (plus a newspaper ad for the same) and, lastly, an interview in *High Times*, June 2000. All issues are near fine or better, and span his career from the year after *Even Cowgirls Get the Blues* to *Fierce Invalids from Hot Climates*. For the lot: \$75

178. **ROBINSON, Marilynne. *Gilead*.** NY: FSG (2004). The advance reading copy of her Pulitzer Prize-winning novel, published nearly a quarter century after her first novel, *Housekeeping*, won the Ernest Hemingway Foundation Award and a Richard and Hinda Rosenthal Award (and was a finalist for the Pulitzer). *Gilead* also won the National Book Critics Circle Award. Inscribed by the author. Fine in wrappers. \$150

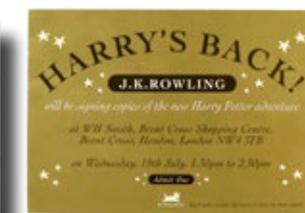
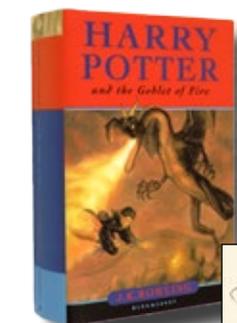
179. -. Same title, the advance reading copy of the British edition. (London): Virago (2005). Signed by the author. The release of *Gilead* in the U.K. was accompanied by an author tour. Robinson lived in London for a time, and her time there resulted in her second book (and first book of nonfiction), *Mother Country*, about the British nuclear industry. In a 2008 interview with the *Paris Review*, Robinson claimed "If I could only have written one book, that would have been the book." Fine in wrappers. \$125

180. **ROLLING STONES. Signed Photograph.** c. 1964-1965. An early photograph, of the earliest lineup of the group to record an album, signed by Mick Jagger, Keith Richards, Bill Wyman, and Charlie Watts and inscribed ("To Douggie") by Brian Jones. Called by many "the greatest rock and roll band in the world," the Rolling Stones are the only high profile band from the 1960s that is still playing, recording, and touring. This photograph dates from approximately the time of their eponymous first LP, which was issued in 1964. Black and white. 13 3/4" x 11". Creases and edge tears; foxing on verso; very good. \$2500

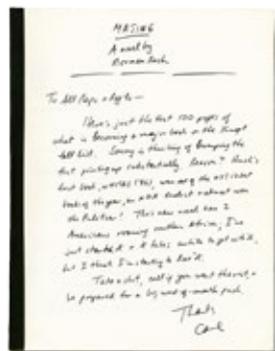
181. **ROWLING, J.K. *Harry Potter and the Goblet of Fire*.** (London): Bloomsbury (2000). The fourth of the seven Potter books, this copy signed by Rowling on the dedication page, as is her usual practice, with a ticket to the July 19 book signing laid in. Fine in a fine dust jacket. As nice a copy as one could hope for of the only book in the series to win a Hugo Award. The Harry Potter phenomenon was one of the most remarkable in publishing in the past century, and many pundits have declared that it postponed the death of the book, and reading in general, by a generation. \$1500



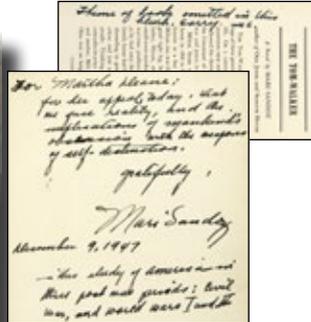
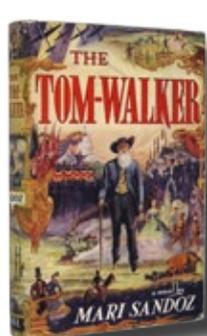
A handwritten signature in blue ink that reads 'Marilynne Robinson'.



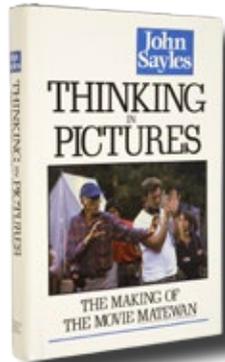
A handwritten signature in black ink that reads 'JK Rowling'.



182. **RUSH, Norman. *Mating*.** [NY]: Knopf, 1991. An in-house advance copy of his National Book Award winning novel, consisting of the first 98 pages of Rush's typescript, photocopied and tapebound together with a long note to the sales reps which serves as the cover, and the publisher's fact sheet with selling points ("brilliantly funny" has been softened to "witty"). The typescript reproduces a number of holograph changes, making this an early version of the text. An unusual, early view of a National Book Award winner; also voted one of the best works of American fiction in a 25-year period in a *New York Times Book Review* survey. 8- 1/2" x 11". Fine. \$150

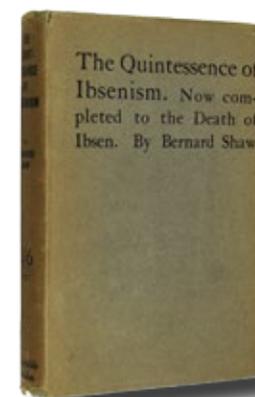


184. **SANDOZ, Mari. *The Tom-Walker*.** NY: Dial Press, 1947. A second printing, but beautifully inscribed by Sandoz: "For Martha Deane: for her appeal, today, that we face reality, and the implications of mankind's obsession with the weapons of self-destruction. Gratefully, Mari Sandoz/ December 9, 1947/ this study of America in three post war periods: Civil War, and World Wars I and II." Sandoz has also written on the front flap: "Theme of book omitted in this blurb. Sorry. MS." "Martha Deane" was the radio persona of Mary Margaret McBride. Front hinge starting; near fine in a near fine dust jacket. \$125

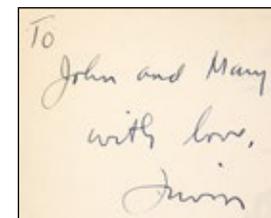


185. **SAYLES, John. *Thinking in Pictures*.** Boston: Houghton Mifflin, 1987. The rare hardcover issue of Sayles' nonfiction book about the making of his film *Matewan*. Sayles' reputation is more as a filmmaker these days than as an author, and this book combines those two talents uniquely. The hardcover issue is by far Sayles' scarcest book; there was a simultaneous paperback. Most hardcover copies were apparently earmarked for the library trade and few bookstores ever stocked the hardcover. Small spot to top edge (not a remainder mark) and tiny indent to upper rear board; else fine in a fine dust jacket. \$125

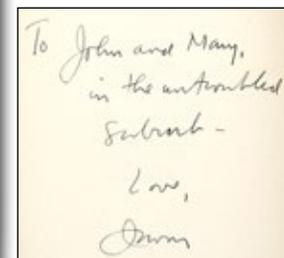
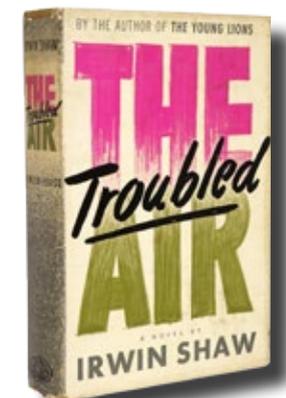
186. **SHAW, Bernard. *The Quintessence of Ibsenism. Now Completed to the Death of Ibsen*.** London: Archibald Constable, 1913. First thus: Shaw's 1891 essay on Ibsen with a new preface for this edition and an additional section incorporating the plays Ibsen wrote after 1891 and before his stroke in 1900. Shaw's original essay was his first important connection to the theater, and his commentary on the social realism of Ibsen's plays, versus the stagnant formalism of most Victorian theater, is a landmark of dramatic theory. Small "first edition" stamp on pastedown; very near fine in a very good, spine and edge-darkened dust jacket with only small corner chips. Scarce in jacket. \$350



187. **SHAW, Irwin. *Mixed Company*.** NY: Random House (1950). A volume of collected stories, seven of which appear here in book form for the first time and one of which was previously unpublished altogether. Inscribed by Shaw to John Cheever and his wife: "To John and Mary, with love, Irwin." Shaw, in a *Paris Review* interview, once called Cheever "my favorite short story writer." A near fine copy in a very good dust jacket made of coarse, fragile "oatmeal" paper. The jacket has several small chips and some dampstaining to the lower rear panel but is remarkably well-preserved given the material. An excellent literary association copy, linking two American masters of the short story form. \$450



183. **SALTER, James. *Burning the Days*.** NY: Random House (1997). The uncorrected proof copy of Salter's highly acclaimed memoir. Salter has been praised as a "writer's writer;" various authors have credited him with being the single most accomplished prose stylist in contemporary American literature. Signed by the author. Fine in wrappers. \$85



188. **SHAW, Irwin. *The Troubled Air*.** NY: Random House (1951). His second novel, after the success of *The Young Lions*. This book was about the rise of McCarthyism in the U.S. and contributed to Shaw's being placed on the Hollywood blacklist and moving to Europe for 25 years. Inscribed by Shaw to John Cheever and his wife: "To John and Mary, in the untroubled suburb - Love, Irwin." Foxing and staining to boards, a very good copy in a very good (possibly supplied), price-clipped dust jacket with shallow chipping to the spine extremities. Again, an excellent literary association copy, and a telling inscription. \$350

189. **SINGER, Isaac Bashevis. *A Crown of Feathers*.** NY: FSG (1973). A collection of stories by the Nobel Prize-winning author. Winner of the National Book Award. Fine in a near fine dust jacket with slight edge wear. \$75

190. **(Sixties). Brandeis Student Strike Archive.** (Waltham): Brandeis University, 1969. A collection of thirteen pieces pertaining to the week of January 12, 1969, when black students at Brandeis took over a building on campus and barricaded themselves in, issuing a list of ten demands to be met by the university, most of them having to do with establishing a black studies program and seeking more black faculty members and greater recruitment of and scholarships for black students. A student newspaper on January 14 reports that white students went on strike in support of the black students, and included in this archive are: several strike bulletins ["In view of the confusion...," "To the University Employees," "Crisis Bulletin 1/15/69," "Fight Racism," "The Demands are Just," "Academic Freedom for Whom?," "I, Sp/4 John Rollins, stand united..." and "Why Don't the President and the Faculty Talk About the Substance of the Black Students' Demands?"]; "Strike Daily One" and "Strike Daily Two," 11" x 17" folded sheets printed on



both sides, making four pages, and dated January 15 and 16, respectively; "Brandeis Black Bulletin No. 2," another 11" x 17" folio, dated January 13—i.e., after the seizure but before the beginning of the strike; a reprint of an article by Jerry Farber entitled "The Student as Nigger;" the Brandeis newspaper "The Justice" from January 14; and a six-page mimeograph of the "Clarification of Black Student Demands." The Clarification lists the ten original demands and specifies the details of each—in effect, being a list of not just the ten main demands but another 31 secondary demands. An interesting and detailed look at events of a particularly significant week in the history of Brandeis University, and a glimpse of student activism from a particularly volatile period of the 1960s: unrest among black students at Brandeis had begun in April of the previous year, after the assassination of Martin Luther King, and a number of demands were raised then, for a black studies department, more black students, etc. Frustration with the slow pace of change since April, and a conviction that the university administration was acting in bad faith and deliberately responding slowly, helped trigger the direct action taken by the students in seizing a campus building. The Brandeis action came in the wake of the student takeover of Columbia University in April, 1968; it anticipated, and probably helped inspire, the student takeover at Cornell University in April, 1969. Several items are folded and some have mild edge-sunning, one has an ink squiggle; on the whole the lot is very near fine. For all: \$750

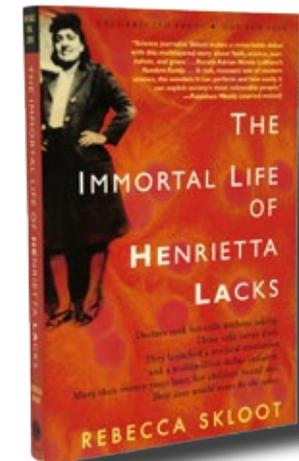
191. **(Sixties). Diggers Handbill.** (n.p.: n.p., n.d.). "Emmett Grogan/ is/ back!/ so what/ the diggers." The Diggers were a counterculture group based in San Francisco that grew out of the San Francisco arts scene and the civil rights and peace movements of the mid-1960s. Emmett Grogan was one of the founders of the anarchistic group, along with a number of members of the San Francisco Mime Troupe including the actor Peter Coyote, among others. The Diggers were highly critical of the self-promotion of some of the counterculture figures of

the day, and Grogan used to give his name out for others to use. That being said, Grogan was nonetheless charismatic enough, and canny enough, that he became something of a superstar in his own right, within the movement. This handbill can be read either way, as a reiteration of the group's commitment to egalitarianism and even anonymity, or as a rebuke to Grogan's tendency for self-aggrandizement. 8 1/2" x 11". Printed in black on peach; three-hole punched in left margin. Fine. \$500

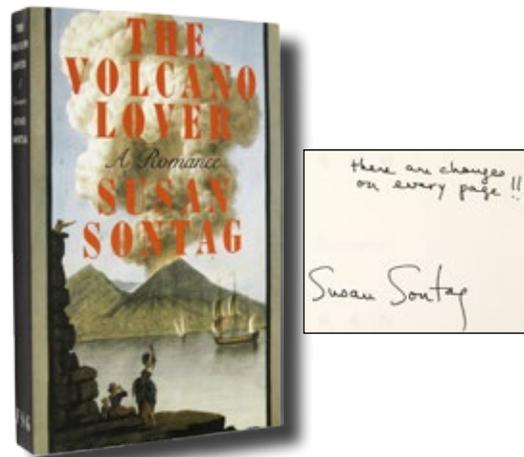


192. **(Sixties) Earth Flag.** (n.p.): World Equality (WE), Inc., 1969. The first edition, first corrected issue of the Earth Flag created by John McConnell, founder of Earth Day. This original design, in two colors only, was based on the supposed first picture of Earth, taken by Apollo 10. In the first issue, the printer reversed the blue and white, which were then corrected. This is the second issue (first corrected), of the original design which showed only blue earth and clouds, no land masses—a deliberate choice, as McConnell did not want to support any one people's, or region's, claim to importance or autonomy from the whole. Later flags used another, less cloudy, Apollo photograph, which did show land masses. An early artifact of not just the environmental movement but a movement toward world peace and social justice, to be linked to environmental causes. Approximately 18" x 11 1/2". Flown; threadbare and worn through at several oceans and outer edge; in fair condition, but a rare '60s artifact. \$450

193. **SKLOOT, Rebecca. *The Immortal Life of Henrietta Lacks*.** NY: Crown (2009). The advance reading copy (marked "Uncorrected Proof") of Skloot's biography of Henrietta Lacks and her descendants, which in broad definition includes the HeLa cell line, the first human cells to survive in perpetuity outside of a human body, and which were taken from the dying Lacks in the 1950s without her or her family's knowledge or consent, and used to create both miracles (cures) and money (though not for the Lackses, an impoverished black family in Maryland). Originally to be published by W.H. Freeman, who was bought out by Henry Holt in 2003; Holt reportedly wanted less of the Lacks family in the narrative, so Skloot pulled out and the title was auctioned to Crown. This advance copy is dated 2009; the book was published in 2010; the first printing sold out in a day, and Crown reprinted the book three times in two days. A surprising bestseller; the paperback issue remains on the *New York Times* bestseller list. Small textual variations between this version and the published version, enough to account for two extra pages of text in the advance version. Scarce in any advance format. Oprah is reportedly producing a film version for HBO; and the HeLa genome was recently sequenced and published (an agreement for which was reportedly reached with the family after-the-fact). Fine in wrappers. \$350



194. **SONTAG, Susan. *The Volcano Lover*.** NY: FSG, 1992. The advance reading copy of this novel of ideas couched in the form of a historical romance. The prepublication copies of this book contain significant differences from the final published text. Signed by the author with the admonition "There are changes on every page!!!" Fine in wrappers. \$200



195. **SONTAG, Susan and LEIBOVITZ, Annie. *Women*.** NY: Random House (1999). A professional collaboration between the longtime companions, with photographs by Leibovitz and text by Sontag. Inscribed separately by both Sontag and Leibovitz, "to Joyce." Sontag, a winner of the National Book Award for fiction and the National Book Critics Circle Award for nonfiction; a MacArthur Fellow; and a Commandeur de l'Ordre des Artes y des Lettres, among other honors, died in 2004. This joint project by two of the most respected figures in their respective fields is scarce signed by both. Fine in a near fine dust jacket with a hint of edge wear and very mild damp rippling near the crown that is visible mostly on the verso. \$750



196. **(SONTAG, Susan). ARTAUD, Antonin. *Original Jacket Photo for Antonin Artaud: Selected Writings*.** [NY: FSG, 1976]. Original photograph used for the front of the dust jacket of this book edited by Sontag. 8" x 10" black and white glossy, with title and dimensions to which it will be cut in the margins. Editor's overlay with instructions. Near fine. Unique publishing ephemera. \$125

197. **(STEGNER, Wallace). *The Great Lakes Review, Summer 1975*.** (Chicago): (Northeastern Illinois University) (1975). An interview with Stegner, running more than 20 pages, from the period between his Pulitzer Prize winning *Angle of Repose* (1971) and his National Book Award winning *The Spectator Bird* (1976). Also includes a Jim Harrison excerpt from *Letters to Yesenin*. Foxed; very good in wrappers. \$65

198. **STEINBECK, John. *Autograph Draft Letter Regarding his Nobel Acceptance Speech*.** c. 1963/1964. Steinbeck was awarded the Nobel Prize for Literature in 1962 and delivered his acceptance speech in Stockholm on December 10, 1962, two months after the Cuban missile crisis. Steinbeck, with a nod to Alfred Nobel, weapons maker and inventor of dynamite, used his acceptance speech to address the responsibilities of the makers of literature in a time of a "forward surge in our knowledge and manipulation of certain dangerous factors in the physical world" when "we have usurped many of the powers we once ascribed to God... Having taken Godlike power, we must seek in ourselves for the responsibility and the wisdom we once prayed some deity might have." This draft letter, written to a Mr. Macy, concerns the translation of the Nobel speech into Russian (specifically the suitability of using Russian for the satellite countries such as Poland, Czechoslovakia, and Hungary; the possibility of a bilingual edition); the potential benefit of distributing copies to foreign service personnel for them to distribute to "young intellectuals"; and the "enormous answering work" of responding to letters received after his Nobel Prize. Approximately 225 words, handwritten on one yellow-lined legal sheet, likely, as was his custom, given to his secretary to type and therefore unsigned, leaving off at "Yours." A letter showing not only Steinbeck's involvement in the distribution of his work, but particularly in the distribution of it in a part of the world both in which he had traveled and about which he had written (*A Russian Journal*, 1948); where he would travel again in 1963 as part of a cultural exchange program; and which he had addressed, without naming, in his speech. Near fine. \$3500

Dear Mr. Macy:

Perhaps I am informed of you about going to Say Harbor. The blizzard kept us in town where we still are, but your letter was forwarded.

One thing I must ask you about. You are having the Nobel Speech translated only into Russian. Does this mean that you will send it only to Russians or will it also go to Poland, Czechoslovakia, & Hungary also in Russian. Actually, it seems to me that outside of Russia, it might better go in English. It is true that many people in the satellite countries read Russian but a large number of them do not read English. One alternative might be to print it in Russian and English, perhaps on page opposites which would make it some what an exercise in language. A number of the students who ask me for it, wanted it in English.

It occurs to me that since our foreign service people are having increasing contact with young intellectuals, it might be a good thing to send them a supply for their own distribution. However, that will depend on how many we get.

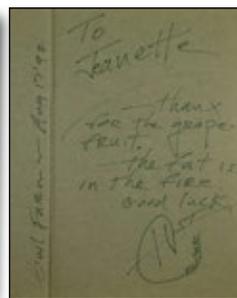
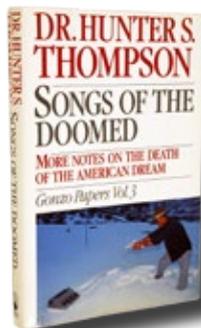
As you found and better letters, we can make of these the home addresses of writers but in such cases, we direct the letters to the writer's bureau. Hope this is of some use.

We are really through with this enormous answering work, thank goodness. I must have written a hundred of thousands of words, and some of the prose was very purple indeed.

Yours.

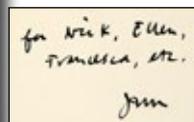
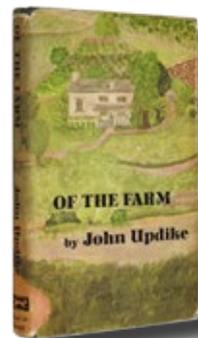
199. (STONE, Robert). CRANE, Stephen. *The Red Badge of Courage*. (NY): Vintage/ Library of America (1990). A short, moving introduction by Stone to this edition of Crane's classic, which succinctly places Crane's achievement in its proper context, as an extraordinary feat of the imagination, of literature, and of courage rather than, as it is often viewed, a novel that is notable primarily for its strictly realistic description of the horrors of the American Civil War, which Crane, of course, was too young to have experienced first hand. Signed by Stone. Only issued in wrappers. Fine. \$75

200. SWIST, Wally. *Blessing and Homage*. (n.p.): Timberline Press, 2012. A fine press volume of poetry by this poet who is well known for his haiku and is a noted authority on the poet Robert Francis, who was a friend and mentor. Of a total edition of 120 copies, this is one of only 4 copies bound in boards on handmade cotton and linen rag paper. Fine in saddle-stitched boards, with colophon laid in. A beautiful production and a tiny limitation. \$100



201. THOMPSON, Hunter. *Songs of the Doomed. Gonzo Papers Vol. 3*. NY: Summit Books (1990). "More Notes on the Death of the American Dream." Inscribed by the author at Owl Farm, August 17, 1992: "To Jeannette - thanx for the grapefruit. - the fat is in the fire. Good luck. HST/Hunter." Foxing to edge of text block, else fine in a fine dust jacket. A nice inscription, suggestive of an interesting context. \$750

202. TOWER, Wells. *Everything Ravaged, Everything Burned*. NY: FSG (2009). The advance reading copy of the debut story collection by Tower, who has won two Pushcart Prizes and was named one of the *New Yorker's* top 20 writers under 40. *Everything Ravaged, Everything Burned* was named to *GQ's* 21st Century "New Canon," in the company of books by writers such as Cormac McCarthy, Jonathan Franzen, Denis Johnson, Junot Diaz, David Mitchell, Kevin Powers, and George Saunders. Fine in wrappers. Very uncommon prepublication issue. \$150



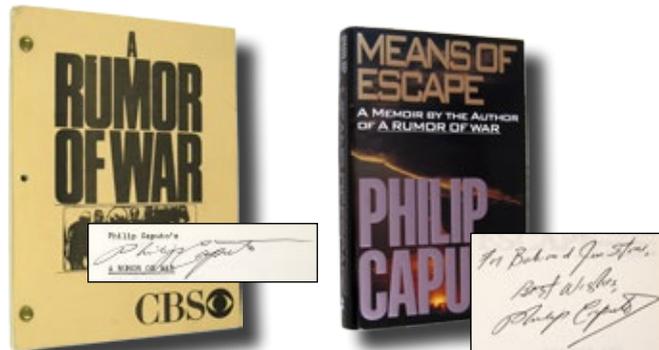
203. UPDIKE, John. *Of the Farm*. NY: Knopf, 1965. A short novel, set in southeastern Pennsylvania, where Updike grew up. Inscribed by Updike to fellow author Nicholas Delbanco and his family: "For Nick, Ellen [sic], Francesca, etc. John." Mild sunning to board edges, near fine in a very good dust jacket with shallow edge chipping. \$350

204. UPDIKE, John. *The Poorhouse Fair*. NY: Knopf, 1977. First thus, with a new introduction by the author. Inscribed by Updike to fellow author Nicholas Delbanco and his wife, Elena: "For Ellen [sic] & Nick, I'm so pleased you have this edition/ John/ 4/29/78." A strip of sunning to spine crown, else fine in a very near fine dust jacket with sunning to the spine lettering. \$150

205. (Vietnam). *Angry Arts*. NY: Angry Arts, 1967. Ephemeral pieces documenting the Week of the Angry Arts Against the War in Vietnam (January 29-February 5), which included protest performances by artists, musicians, actors, dancers, filmmakers, writers and poets. Included is the schedule of events; an invitation to the Line Dance for Life, with a call for participants in The Maze; a press release on the "Black Death" Midnight Mass; a rehearsal announcement for the Vietnam Life Project; participant guidelines for the Vietnam Life Project; a broadside solicitation of support for Broadway Dissents; a broadsheet poster listing the Dance Protest events at Hunter Playhouse; a program for Carolee Shneemann's kinetic theater piece "Snows;" a broadside announcement of an unspecified event to take place at midnight, February 3rd at St. Marks and Second Avenue; the full page ad for the Week of Angry Arts in the *New York Times*; a 2-page handout on the existence of bubonic plague in Vietnam, which may or may not be related to the week's events; and, lastly, a form letter of thanks to those responding to requests for support, the verso of which lists some of the artists involved or sympathetic: among the writers listed are Susan Sontag, Allen Ginsberg, Philip Roth, Galway Kinnell, Denise Levertov, Robert Duncan, Donald Barthelme, Robert Bly, Louise Bogan, Hortense Calisher, David Ignatow, Dwight Macdonald, Grace Paley, and many others. Among the performers listed as participating in events during the week are Meredith Monk, Ruby Dee, Alan Alda, Jules Feiffer, Aldo Tambellini, Saul Gottlieb, The Fugs, and many more. Several of the sheets are folded and/or sunned; the *New York Times* ad has a tear at the center fold; the lot is near fine. Scarce ephemeral materials for an important event in mobilizing opposition to the Vietnam war, before the antiwar movement had spread out widely to the middle class and beyond. Such early opposition to the war tended to be centered within the communities of artists, the intelligentsia, the Old Left and the New Left, and this week, which includes such headings as "Broadway Dissents," "Off-



Broadway Dissents," "Dancers Dissent," "Folk Rock Dissents" and even "Avant Garde Musicians Dissent" shows the political engagement of the artistic community, particularly those at the cutting edge, in mobilizing against the war and rallying their audiences and constituencies against it. Angry Arts continued with events in June and spread as far as Los Angeles in promoting antiwar artistic performances. \$750



206. (Vietnam). **CAPUTO, Philip and YOUNG, John Sacret.** *A Rumor of War*. (n.p.): (CBS), 1979. Part Two of the shooting script of Young's teleplay based on Caputo's novel. Signed by Caputo. Caputo's 1977 novel was one of the first personal accounts of the war to be published after the fall of Saigon and to receive wide distribution: it was both a bestseller in the publisher's edition and a Main Selection of the Book of the Month Club. Caputo recounted his experiences in Vietnam as a Marine, which ended in a court-martial when two of his troops killed two civilians. The television movie, which ran to 3 hours and 20 minutes, was shown in two parts and this is the script for the second part. 107 pages; bradbound in pictorial CBS cardstock covers; near fine. Young's long career included creating, with William Broyles Jr., the Vietnam war television series *China Beach* and producing and writing many of the episodes of *The West Wing*. He won a Writers Guild of America award for his work on *A Rumor of War* and another one for *China Beach*. \$125

207. (Vietnam). **CAPUTO, Philip.** *Means of Escape*. (NY): HarperCollins (1991). His second book of memoirs recounting his experiences in war, including Vietnam; the sequel to his classic, *A Rumor of War*. Inscribed by Caputo to Robert Stone, who won a National Book Award for his Vietnam novel, *Dog Soldiers*. Near fine in a fine dust jacket. An excellent association copy. \$250

208. (Vietnam). **JUST, Ward.** *A Dangerous Friend*. Boston/NY: Houghton Mifflin, 1999. A novel of Saigon in 1965, in which the protagonist befriends, and betrays, a Frenchman and his American wife living "in country." Laid into this copy is a rejection letter to Just's literary agents from the French publisher Librairie Plon. The letter is folded in thirds; the book has a couple drops of extra glue under the spine cloth (from production) and is otherwise fine in a fine dust jacket. Just's first book, *To What End*, was nonfiction about the Vietnam war, and he has written about the war or used it as a backdrop for his novels several times. Robert Stone dust jacket blurb extolling the book a "a novel of ideas [that] can break your heart." \$75



209. (Vietnam). **Pham Van Don (PVDÔN).** [Baé Hô va]. 1972. A painting, water color and ink, of "Uncle Ho"—Vietnamese leader Ho Chi Minh—among a group of female soldiers who are handing him blossoms from a tree in the background. Painted by Pham Van Don, one of Vietnam's most celebrated artists, signed by him and dated in 1972. Pham Van Don was a graduate of the Fine Arts College of Indochina, and later a professor for many years at the Fine Arts College of Vietnam, in Hanoi. His work frequently has a political subject matter and has won many awards, including prizes at the Salon Unique Fine Arts Exhibition in 1943 and the National Fine Arts Exhibition in 1951, the grand prize at the

Intergrafik exhibition in Germany in 1980, and an "A" prize at the "Ten Years of Graphic Arts" show in Hanoi in 1985. His work is in the Vietnam National Fine Arts Museum, the Museum of the Revolution, the Museum of Dien Bien Phu, the People's Army Museum in Vietnam and in several museums in others countries (Germany, Russia, France, Sweden, etc.). 14" x 9 3/4". Fine, matted to 18" x 14". An original, unique work of art by one of Vietnam's greatest painters, celebrating one of the most beloved figures in Vietnamese history, Ho Chi Minh. Fine. \$1500

210. (Vietnam). **Republic of Vietnam Service.** (n.p.: n.p., n.d.). Circular embossed wooden wall hanging depicting the design on the U.S. Army Republic of Vietnam Service medal—a dragon behind bamboo, above the words "Republic of/ Vietnam/ Service." The design of this medal, which was commissioned in 1965 by Lyndon Johnson, is attributed to Thomas Hudson Jones and Mercedes Lee. It was issued with a red, yellow and green ribbon and this wall hanging uses those colors: red for the dragon; green for the bamboo; and yellow for the background. 14" diameter; a bit of chipping to the border paint; else fine. \$375



211. (Vietnam). **WOODS, William Crawford.** *The Killing Zone*. NY: Harper's Magazine Press (1970). The author's first book. Inscribed by Woods to Robert Stone, "the serious man, the samurai." An excellent association copy of this early novel concerned with the use of computer technology in warfare. Sticker removal shadow front flyleaf; fine in a near fine dust jacket. \$85

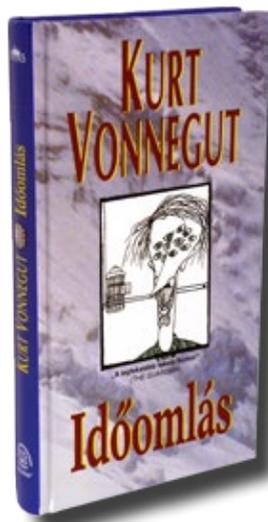
212. (Vietnamese Propaganda Film). **U.S. War Techniques and Genocide in Vietnam.** (n.p.): (Vietnam People's Army Film Studio) (1971). 34 minutes. Two reels of 16mm propaganda film prepared in North Vietnam and given to members of a U.S. peace contingent visiting Hanoi in late October 1972, just before the Presidential election that year, in hopes that it would be publicized in the U.S. upon their return. The high-profile entourage of women consisted of Jane Hart, wife of Senator Philip Hart; the poet Denise Levertov; and the novelist Muriel Rukeyser. They met with the Vietnam Committee for Solidarity with the American People and the Vietnam Women's Union. The U.S. and Vietnam were at the time negotiating a cease-fire—neither side in especially good faith, as it turns out in retrospect—and their agreement was due to expire at the end of October unless both sides ratified and signed it by then. Neither did. The Presidential election pitted Richard Nixon, running on a "Peace with Honor" [in Vietnam] theme, against George McGovern, running explicitly as an antiwar candidate. Nixon won 49 states in a landslide. The peace delegation had little but symbolic impact: it reiterated, as had been the case for years, that the bulk of the artistic community in the U.S. was soundly antiwar, and it showed—as had also been the case for some time—that the antiwar movement now included part of the mainstream of American life, in this case represented by a moderate Senator's wife. The film is in fine condition in a modestly worn metal film canister. Rare, if not unique. \$1500



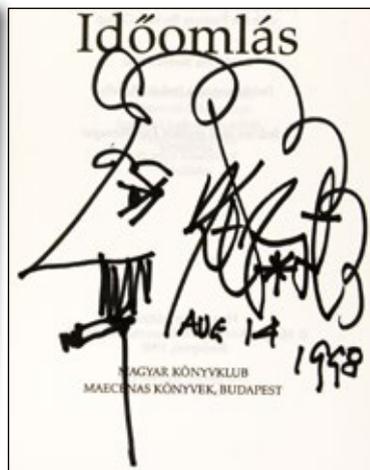
213. **(Vietnamese Propaganda Film). *The Culprit is Nixon*.** 1972. 27 minutes. A single reel of 16mm film, prepared in North Vietnam as propaganda and given to members of a U.S. peace contingent in Hanoi in October, 1972, just before the Presidential election in which Nixon was running for office as the incumbent against George McGovern, the South Dakota Senator and an antiwar candidate. It's safe to imagine that having the North Vietnamese on his side did not especially help McGovern in his campaign for American votes. The high profile delegation included the writers Denise Levertov and Muriel Rukeyser, and Jane Hart, the wife of then-Senator Philip A. Hart of Michigan. Fine in metal canister. Uncommon, perhaps unique. \$1250



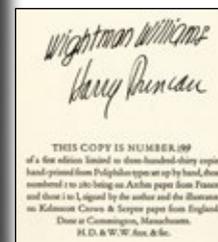
214. **VONNEGUT, Kurt. *Bluebeard*.** Franklin Center: Franklin Library, 1987. A limited edition of this novel, signed by the author and with a special introduction by him for this edition, in which he decries the broken bond between the artist and the universe that occurs when commerce intervenes. Leatherbound, all edges gilt, with a silk ribbon marker bound in. Fine. \$150



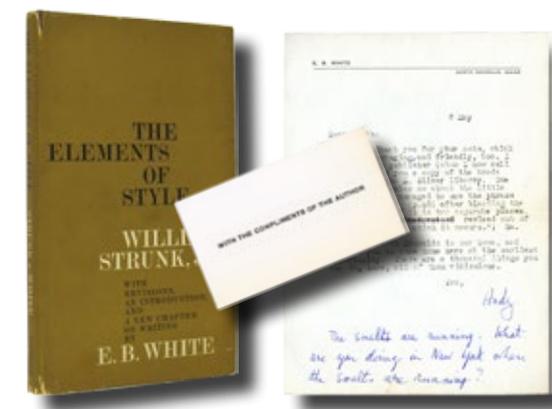
215. **VONNEGUT, Kurt. *Időomlás (Timequake)*.** Budapest: Magyar Könyvklub (1998). The first Hungarian edition of Vonnegut's final novel. Signed by Vonnegut in the year of publication and further illustrated with a smoking self-caricature on the title page, facing Vonnegut's portrait of Kilgore Trout, which serves as a frontispiece illustration for this edition. The text contains (in the context of the death of John Dillinger) the quote often misattributed to Vonnegut, "If you have a Hungarian for a friend, you don't need an enemy." Fine in pictorial boards, without dust jacket, as issued. In custom slipcase. Probably the only signed Hungarian edition of this title to come on the market, ever, and although Vonnegut was liberal with his self-caricatures, ones that picture him smoking are scarce. \$750



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



217. **WARREN, Robert Penn. *Blackberry Winter*.** (Cummington): Cummington Press, 1946. Issued in a total edition of 330 copies, of which 50 Roman numerated copies were signed by both Warren and the illustrator, Wightman Williams. This is one of 280 numbered copies signed by Williams and by Harry Duncan, the printer, founder of the Cummington Press and later the Abbatoir Press. The list of fine press books printed by Duncan reads like a who's who of American poetry, including Warren, Robert Lowell, William Carlos Williams, Marianne Moore, Allen Tate, James Merrill, Richard Wilbur and many others. Trace rubbing to spine tips; else fine, without the unprinted dust jacket. Uncommon signed by these two. \$750



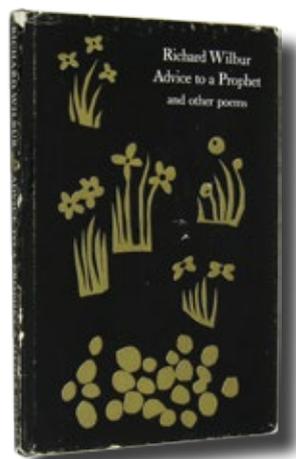
218. **WHITE, E.B. *Typed Letter Signed and The Elements of Style*.** NY: Macmillan (1959). The first edition of the "Strunk and White" *Elements of Style*, expanded by White from William Strunk Jr.'s 1919 classic, which was first resurrected by White when he wrote a piece in *The New Yorker* about the textbook he had used at Cornell that was written by Strunk, his friend and teacher. This edition features "A Note on the Book" and "An Introduction" by White, and a final chapter on style by him that replaces a chapter on spelling. This is a complimentary copy, with a "Compliments of the Author" card laid in, that was sent to Edith Oliver, drama critic at *The New Yorker*. With a typed letter signed "Andy" (White's nickname), on "E.B. White" stationery, written to Oliver, thanking her for her encouragement and explaining that "One thing that tickles me about the little book is that I manage to use the phrase 'the fact that' (p.40) after blasting the daylight out of it in two separate places. ('It should be revised out of every sentence in which it occurs.') Ha." [The fact that White is saying this about his text on page 40 reveals that he had a hand in much more than the introductory remarks and the final chapter.] White then goes on to invite Oliver to his home in

North Brooklin, Maine: "There are a thousand things you can do, here, all of them ridiculous." As if in illustration he adds, in a holograph postscript, "The smelts are running. What are you doing in New York when the smelts are running?" The letter is fine, folded, with envelope. The book has Oliver's signature on the front flyleaf and is very near fine, with just trace corner wear, in a very good dust jacket with minor edge wear and a couple tiny corner chips. *The Elements of Style*, aka "Strunk & White," is perhaps the most widely used book on English-language writing. First printings of it are quite scarce, and a first printing with a letter from White in which he comments on, and makes fun of, his own writing in the book, is exceedingly uncommon, and engagingly humorous. The writer who identified "style" as coming "by way of plainness, simplicity, orderliness, sincerity" suggests that writing itself has a dimension that can almost be described as "moral." A precious copy of a literary treasure. \$2750

219. **WILBUR, Richard. *Advice to a Prophet & Other Poems*.** NY: Harcourt Brace World (1961). Inscribed by Wilbur to the poet John Holmes and his wife Doris in the year of publication: "To John and Doris/ aff'y/ Dick." Holmes's attractive woodcut bookplate front pastedown; near fine in a very good, edgeworn dust jacket with rubbing to the spine folds. Someone, presumably Holmes, has underlined a few lines in the poem "The Undead." A nice association copy. \$250

220. **WOLFE, Tom. *The Bonfire of the Vanities*.** Franklin Center: Franklin Library, 1987. The limited edition of his huge bestselling novel of New York, in which Wolfe tried to prove wrong his own dictum that fiction is dead because it can't live up to the weirdness of everyday life. Leatherbound, all edges gilt, with a ribbon marker bound in. Signed by the author and with a special introduction by him for this edition. Fine. \$125

221. **(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 "The Kentucky Derby is Decadent and Depraved" by Thompson; "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. First printing (number line in rear of this book); previous owner name; near fine in a near fine dust jacket. *New York* magazine article by Wolfe laid in. \$150



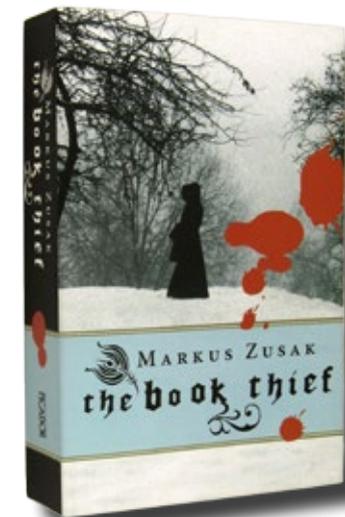
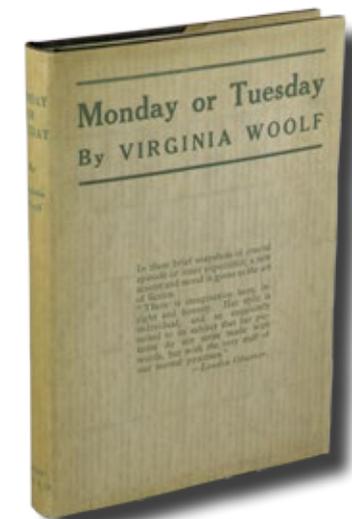
To John and Doris
aff'y
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Baltimore 1961.

222. **WOOLF, Virginia. *Monday or Tuesday*.** NY: Harcourt Brace, 1921. The first American edition of this early collection of short fiction, in which Woolf explores the stream of consciousness technique that she used to great effect in later novels. One of only 1500 copies, this copy in the black cloth binding. Slight foxing to cloth; near fine in a very near fine, price-clipped dust jacket, professionally, preemptively strengthened on the verso along the folds. A beautiful copy; easily the most attractive one we've seen. \$2500

223. **WOOLF, Virginia. *Flush. A Biography*.** NY: Harcourt Brace, 1933. The first American edition. A fine copy, with Vanessa Bell endpages, in a very good dust jacket with a few internally tape-mended edge tears, including a small but open tear near the lower front spine fold. \$125

224. **YEVTUSHENKO, Yevgeny. *Yevtushenko Poems*.** NY: Dutton, 1966. An early collection by the acclaimed Russian poet, with both the Russian and English text. Inscribed by the author: "To ____/ family/ with one/ condition:/ not to read/ this terrible/ translations [sic]." Small nick to crown; else fine in a near fine, price-clipped dust jacket with rubbing to the edges and folds. \$125 dust jacket. Jones died in 2001 at the age of 47. \$100

225. **ZUSAK, Markus. *The Book Thief*.** (Sydney): (Picador/Pan Macmillan)(2005). The true first edition of this novel, which was marketed as an adult book in the author's native Australia, but has now spent well over 200 weeks on the New York Times list of bestselling children's paperback books and has just been released as a film. Only issued in wrappers. Rare in the true first in any condition, this copy is fine. \$675



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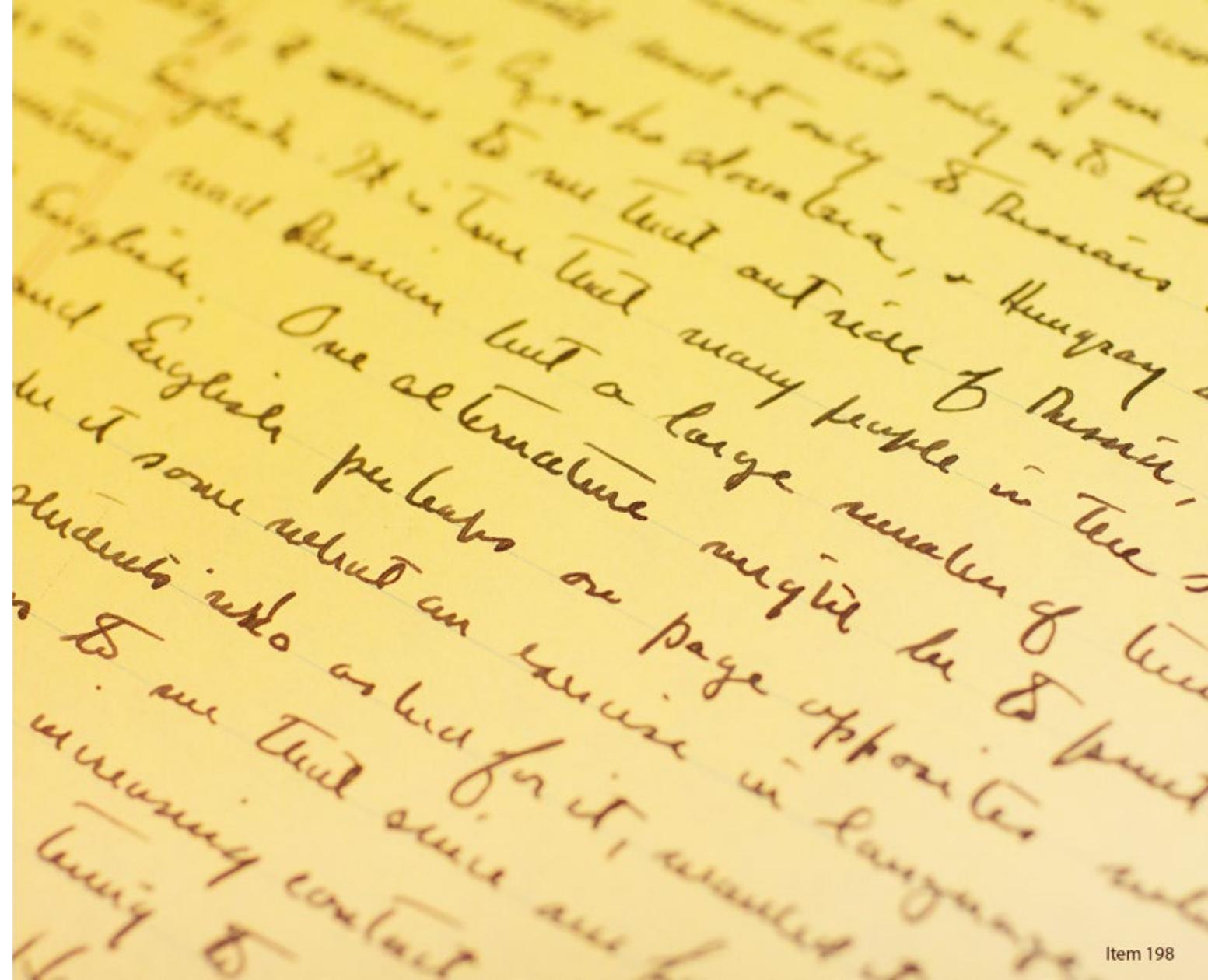
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