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MODERN LITERATURE

| KEN LOPEZ BOOKSELLER



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CATALOG 159 — MODERN LITERATURE

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Cover illustration: Item #181, Steinbeck, *In Dubious Battle*.

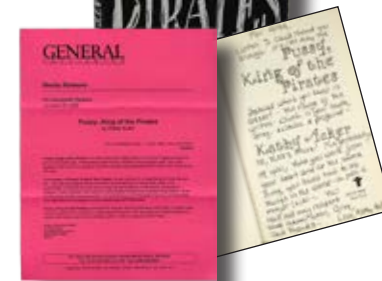
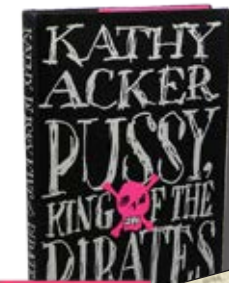
Front inside cover illustration: Item #59, Faulkner, *The Hamlet*.

Rear inside cover illustration: Item #50, Cummings, *Marion Morehouse*.

1. **ABBEY, Edward. *Fire on the Mountain*.** NY: Dial, 1962. The third novel by the author of *Desert Solitaire* and *The Monkey Wrench Gang* and his first book to deal explicitly with the ecological and environmental themes that dominated his later writings. Abbey's passionate and uncompromising writings in defense of the wilderness of the American West helped lay the groundwork for the activist environmental movement in the 1960s and since, encouraging the creation of such radical groups as Earth First! and helping to initiate the dialogue on "deep ecology" that defined much of the discussion in environmental circles. This is a fine copy in a fine dust jacket with the merest suggestion of rubbing at the corners and folds. One of the nicest copies we've ever seen of this book, which tends to rub and fade easily. \$1500

2. **(ABBEY, Edward). BISHOP, James, Jr. *Epitaph for a Desert Anarchist*.** NY: Atheneum (1994). The uncorrected proof copy of the first biography of Abbey. With an epilogue by Charles Bowden, whose own hard-hitting writing is very much in the tradition of Abbey's. Upper margin of rear pages a bit wavy; near fine in wrappers. \$50

3. **ACKER, Kathy. *Pussy, King of the Pirates*.** NY: Grove (1996). A review copy. With a full-page inscription by Acker to Greg Gatenby, founding Artistic Director of Toronto's International Festival of Authors: "For Greg, Listen, I can't thank you enough - it's not only the Festival which you know is GREAT! - the range of the writers - which is your taste, Greg - eclectic & profound - no, there's more! The generosity of you, that you work from your heart and at the same time, you know how to do things in the world - on such a major level - you have all my respect and admiration, Greg, and thanks - Love, Kathy Acker." Dated "Toronto, Halloween, '96." Gatenby's signature on half title; fine in a fine dust jacket with publisher's press release laid in. A nice association and inscription by this important punk, post-modernist writer, who died at a young age barely a year later. While Acker was not averse to signing books if asked, we have seldom seen so expressive an inscription in one of her books. \$350

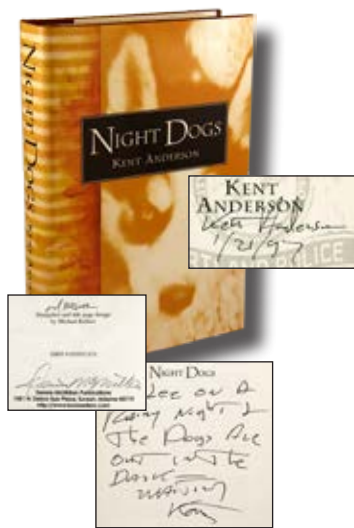


4. (ALLEN, Woody). "A hangover is when..." in *Jem*, March, 1957. (Jersey City): (Body Beautiful)(1957). A men's magazine, with a one-liner by Woody Allen on page 47. An early appearance in print by Allen, from the time (age 21) when he was writing for television (The Ed Sullivan Show; The Tonight Show), and preceding even his stand-up career. His first film wasn't released until years later; his first book wasn't published until a decade later. This issue also includes a (clothed) Tina Louise layout, from the pre-Ginger era. Near fine. \$75

5. (ALLEN, Woody). *Annie Hall Pressbook*. (n.p.): United Artists [1977]. Original uncut movie pressbook for Allen's Academy Award-winning film: Best Picture, Best Director (Allen), Best Original Screenplay (Allen and Marshall Brickman), Best Actress (Diane Keaton). Also on the American Film Institute's list of the top 100 films of all time. 8 pages; 11" x 17"; nearly two dozen sample ads, and a page of press to be quoted, including articles on Allen, Keaton, Tony Roberts, Colleen Dewhurst, Paul Simon, and one article giving the locations where various scenes of the film were shot. Folded once; shallow creasing upper outer corner; small area of sticker residue rear cover; near fine in stapled wrappers. A scarce, ephemeral piece from what will likely be considered Allen's magnum opus. \$175

6. ANDERSON, Kent. *Night Dogs*. (Tucson): Dennis McMillan, 1996. His second novel, which follows Hanson, the protagonist of his first novel, *Sympathy for the Devil*, after his return from Vietnam to his job as a beat cop in Portland, Oregon—a path the author himself also took. This novel became one of the year's most sought-after books: the small first trade printing (1900 copies) was quickly exhausted; the book was later published by Bantam in 1998. This copy is signed by Kent Anderson and by James Crumley, who provided the introduction (and signed it "Jim Crumley"; a Crumley blurb also adorns the dust jacket). Also signed by the publisher Dennis McMillan and by Michael Kellner, who designed the dust jacket. Additionally inscribed by Anderson to fellow author Terrill Lee Lankford: "To Lee on a rainy night and the Dogs are out in the dark, waiting/ Kent." Fine in a fine dust jacket. With a note from Lankford laid in: "To \_\_\_\_, Enjoy this copy of Night Dogs! It was signed by the Four Horsemen of the Apocalypse on a stormy night in the City of Angels! I hope it serves you well! Terry Lankford." A nice association copy of this highly praised book. \$550

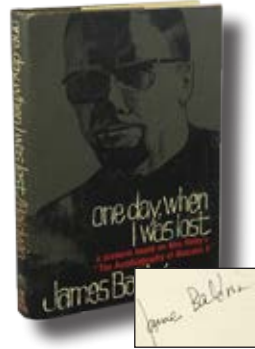
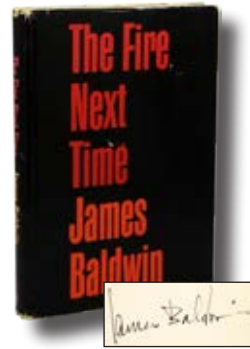
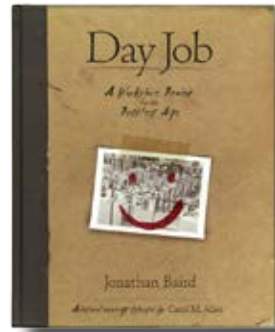
7. (Anthology). *Words and Music. Comment by Famous Authors About the World's Greatest Artists*. (Camden): RCA Victor Records [c. 1950s]. 44 writers comment on 44 musicians. Writers include Eudora Welty, Tennessee Williams, James Hilton, James Thurber, Thomas Mann, James Michener, J.B. Priestley, Kay Boyle, Conrad Aiken, Rebecca West, and others. Creasing and rubbing to covers; very good in wrappers. Interesting promotional item from the early years of hi-fi recordings, with an impressive array of contributing writers. \$25



8. (Arkham House). *The Arkham Sampler*. (Sauk City): (Arkham House)(1949). Four issues: Winter, Spring, Summer and Fall, 1949, the complete second year of this periodical. The first is an "All Science Fiction Issue," and includes work by Ray Bradbury, Theodore Sturgeon, A.E. Van Vogt, Jules Verne, Donald Wandrei, and others. Bradbury's first book, *Dark Carnival*, had been published by Arkham in 1947; Van Vogt's *Slan*, published in 1946, had been intended to launch a science fiction line by Arkham, which took its name from H.P. Lovecraft's fictional New England town and had focused primarily on horror fiction. The Spring issue includes a story by Clark Ashton Smith; the Summer issue, stories by Bradbury, Verne, and David H. Keller; the Autumn issue, again a story by Bradbury, as well as work by Clark Ashton Smith and Anthony Boucher. Each issue has the stamp of horror writer Stanley Wiater inside the front cover; titles and dates handwritten on the spines; the Winter issue has a chip to the lower spine; all the issues are wearing at the spine folds and have a bit of bleedthrough at the staples. Still a very good set of the second, and last, year of the *Arkham Sampler*. Each issue had a print run of 1200 copies. Scarce now. \$200

9. (Author Autographs). 1995-1999. A collection of approximately 50 authors' autographs, in the form of autograph notes signed, autograph postcards signed, typed notes signed and one signed bookplate, all obtained by a collector in the course of requesting that books be signed. Authors represented include: Julia Alvarez, Kristen Bakis, Jen Banbury, Nevada Barr, Dave Barry, Nicholas Basbanes (2), Madison Smartt Bell, Pinckney Benedict, Elizabeth Berg, Michael Cunningham (initials), Ellen Currie, Charles D'Ambrosio, Edwidge Danticat (3), Stephen Dixon (2), John Dufresne (2), Tony Earley, Jennifer Egan, Jeffrey Eugenides (2), Janet Evanovich, Nicholas Evans, Jonathan Franzen, George Dawes Green, Jane Hamilton, Ron Hansen, David Haynes, Julie Hecht, Peter Hedges, Ursula Hegi, Katherine Hester, A.M. Homes, Thomas Keneally, Andrew Klavan, Dennis Lehane, Jonathan Lethem, Frank Manley (2), Sharon McCrumb, Bradford Morrow (initials), Stewart O'Nan, Janet Peery, Marge Piercy (2), Jane Rubino (2), Richard Russo, Mona Simpson, Robert Skinner, Elizabeth Strout, Andrew Vachss, Susan Vreeland, Mary Willis Walker, Larry Watson (2), and Eric Zencey. An impressive collection: the collector wrote to these writers when most of them were young and relatively unknown; now they have several Pulitzer Prizes, National Book Awards, and an array of other literary prizes between them. About a dozen are without envelopes, possibly because they were included in book mailings. One of the two Dufresne signatures is on a split fold; otherwise the lot is fine. \$500





10. **BAIRD, Jonathan.** *Day Job*. (Boston): Allen & Osborne (1998). Unusual volume of humor in which a character records the happenings during the course of a normal business day, presented in multimedia facsimiles of office memos, doodles, reference works, and typed and handwritten notes. This copy is inscribed by the author to another writer. Fine in pictorial boards and elastic seal without dust jacket, as issued. The rear cover offers a website link for continuing discussion; that link is no longer valid. \$75

11. **BAKER, Nicholson.** *Vox*. NY: Random House (1992). The advance reading copy of his fourth book, and the first of his sex books: an unlikely bestseller—a literary novel that takes the form of a telephone conversation between two strangers, a man and a woman, about sex. This copy is humorously signed by the author: “Nicholson (1-900) Baker.” Slight bump to spine base, else fine in wrappers and enclosed in the publisher’s plain brown paper wrapper. \$100

12. **BALDWIN, James.** *The Fire Next Time*. NY: Dial Press, 1963. Signed by the author on the dedication page, as was often his practice. Owner signature to first blank, and small date (Feb. ‘63) to verso of first blank; also small blindstamps of previous owner to prelims and small sticker removal shadow front flyleaf: none of these things add up to make this less than a near fine copy, in a very good dust jacket with minor rubbing and edge wear. \$300

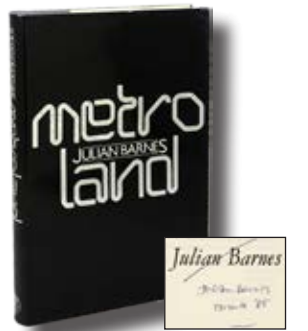
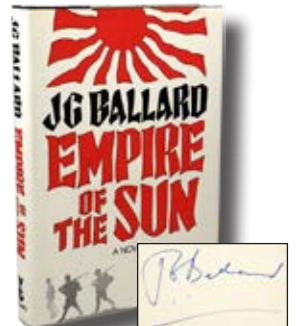
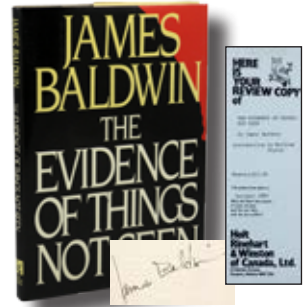
13. **BALDWIN, James.** *One Day When I Was Lost*. NY: Dial, 1973. The first American edition of this “scenario” or screenplay, based on Alex Haley’s *The Autobiography of Malcolm X*. The conjunction of Baldwin, the most prominent African-American author of the postwar era, and Malcolm X, the most prominent radical black leader of the period, is a notable one, even though this version of the screenplay was not ultimately produced when the film was finally made, two decades later, by Spike Lee. Signed by the author on the half title. Owner signature to first blank, foxing to top edge; otherwise fine in a very near fine, price-clipped dust jacket. One of Baldwin’s less common titles, and especially scarce signed. \$450

14. **BALDWIN, James.** *The Evidence of Things Not Seen*. NY: HRW (1985). A review copy of this extended essay on race in America. Baldwin takes as his starting point the series of murders of black children in Atlanta in the 1980s, a time when the mayor of Atlanta was black and the killer, when found, turned out also to be a black man. Signed by Baldwin on the dedication page. Faint foxing to top edge, else fine in a fine, price-clipped dust jacket, with review slip taped to the front endpaper. \$300

15. **BALLARD, J.G.** *Empire of the Sun*. London: Gollancz, 1984. The prize-winning autobiographical novel of growing up in Japanese-occupied Shanghai during the Second World War, written by an author most well-known and acclaimed for his postmodern fantasy and science fiction. Basis for the award-winning Steven Spielberg/Tom Stoppard film. Winner of the James Tait Black Memorial Prize, and shortlisted for the Booker Prize. Signed by the author. Small owner signature; a near fine copy in a very near fine dust jacket with two tiny indents to the rear panel. The jacket is the first issue jacket, with only two comments on the rear panel—by Graham Greene and Angela Carter—rather than six. \$500

16. **BARNES, Julian.** *Metroland*. London: Jonathan Cape (1980). His first novel under his own name. Signed by the author on the title page and dated in 1985. Fine in a fine dust jacket, with half of the wraparound band announcing the title as the winner of the Somerset Maugham Award laid in. Barnes has become one of the most acclaimed of his generation of British novelists. He won the Man Booker Prize in 2011, and three of his earlier books were shortlisted for the Booker Prize. A nice copy of an early book, and uncommon signed. \$475

17. **BELL, Christine.** *Saint*. Englewood: Pineapple Press (1985). Her first book. Signed by the author in Miami in 1992. Together with a three page original story by Bell, in the form of letter, about a gang of three circus dogs gone bad that hang out behind Vinnie Tellarino’s Steak House & Restaurant, emerging only to steal purses and books that need to be signed. The book has foxing to the endpages and page edges; near fine in a near fine dust jacket foxed on verso. Blurbs by Anne Tyler, Gail Godwin and James Dickey. The letter/story is a dot matrix print out that is folded in thirds and is also signed by Bell. As best we can tell, the story has not been published. Bell wrote the novel that was the basis for the 1995 film, *The Perez Family*, with Marisa Tomei and Anjelica Huston. \$350

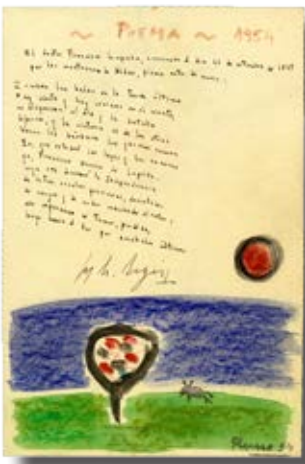
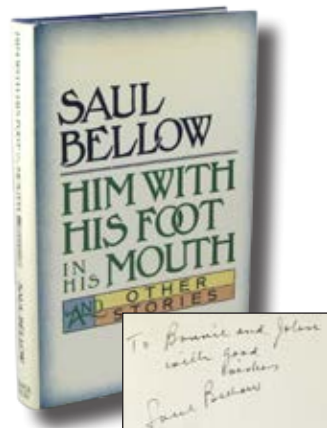


18. **BELL, Madison Smartt.** “L’Amoure en ronde” in *Camping d’Amour No. 2*. (Brussels): (Fondation Europeenne pour la Sculpture)(1997). Bell provides a bilingual (English/French) fable as introduction to the catalog of work by Jean de la Fontaine: in 1997 the Luxembourg artist had installed his “Love of Camping” in a Brussels park. One of 500 numbered copies. Fine in stapled wrappers. A scarce piece by Bell, attractively illustrated. \$150

19. **BELLOW, Saul.** *Him with His Foot in His Mouth*. NY: Harper & Row (1984). A collection of short fiction. Inscribed by Bellow to fellow Chicago author John Frederick Nims and his wife, Bonnie Larkin Nims: “To Bonnie and John/ with good wishes/ Saul Bellow.” Nims was editor of Chicago’s *Poetry Magazine* from 1978 to 1984, about the time of this inscription; he was also an award-winning poet. Offsetting to rear endpages where two articles about Bellow are laid in. Also laid in is a copy of a typed review of the book by Chicago bookseller Stuart Brent, who was announcing the title as his selection for the Stuart Brent Book Club. A nice association copy. \$500

20. **(Best Short Stories).** *Study Questions on the Best Short Stories of 1924 and The Best British Short Stories of 1924*. Boston: Small, Maynard (1924). To coincide with the tenth volume published in the Best American Short Stories series (then called *Best Short Stories* on the U.S. volumes), series editor Edward J. O’Brien published this companion volume, “compiled for home, class or club use.” 58 pages, with an introduction by O’Brien and his suggestions as to how each of the stories in the two 1924 volumes (American and British) can be studied. American authors in the study booklet include Glenway Wescott, Zona Gale and Floyd Dell; British authors include Mary Butts, A.E. Coppard, E.M. Delafield, L.P. Hartley, G.B. Mackenzie, Katherine Mansfield, Edith Sitwell, Liam O’Flaherty, Somerset Maugham, Romer Wilson, and H.M. Tomlinson. Age toning to page edges; near fine in stapled wrappers. *Together with a first edition of the U.S. volume, The Best Short Stories of 1924*, which has an owner name stamped in two places; near fine, lacking the dust jacket. A little-known, ephemeral piece associated with the longest-running and most prestigious anthology of short fiction published in the U.S., by the longtime series editor. \$250

21. **BORGES, Jorge Luis.** “El doctor Francisco Laprista...” (n.p.): (n.p.), 1954. A poem by Borges—“Poema Conjetural,” originally published in his 1943 collection *Poemas*—a fragment of which is in manuscript, illustrated by Argentine artist Raul Russo. Signed by Borges and Russo. Borges was famous by the early 1950s, and considered among the most important Argentine writers—if not *the* most important—but his literary success did not translate into economic well-being. He once commented ruefully that, if a printer printed 300 copies of one of his books (the size of the editions of several of his early titles), most of them



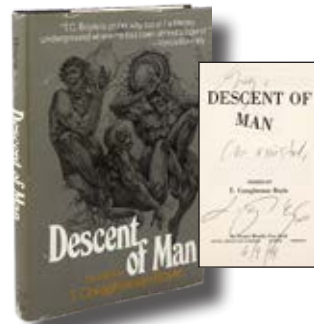
would be given away and read only by friends and family: they would not translate into sales. In the late 1940s he had a boring job at a small branch library in Buenos Aires, where he would surreptitiously spend most of the day reading, and in the early Fifties his economic situation was dire. He conceived the plan to capitalize on his fame, and that of his friends and fellow artists, by creating small manuscripts which could be sold for some extra money. Borges had been in the forefront of the Argentine avant garde since the early 1920s, and by the Fifties he counted most of the important artists and writers in Buenos Aires as his friends. Russo was an artist best-known for his watercolors, and this poem is illustrated with two paintings by him. A member of the faculty in architecture at the University of Buenos Aires and a professor of Art in the School of Fine Arts, Russo had won first prize in the competition among the Society of Watercolorists and Engravers on the theme of “The City of Buenos Aires” in 1948. He went on to garner numerous other awards over the course of his career and to be elected to the National Academy of Fine Arts. This copy bears another illustration by Russo on the verso, where it is again signed by Borges and Russo, and where it is also signed by Santiago Cogorno, Ricardo Molinari (an important Argentine poet), and ten others. An elaborate production, hand-produced as one of ten original productions on the night of November 17, 1954 by this grouping of literary and artistic notables, and indicative of Borges’ need to create something that would be attractive and saleable for some extra money. 6 1/4" x 9 3/8". Fine. \$10000

22. **BOWLES, Paul.** *Their Heads Are Green and Their Hands Are Blue*. London: Peter Owen, 1985. The second British edition of this title first published in 1963. Inscribed by Bowles: “For Mary Robbins/ with best/ Paul B./ 17/XII/92/ Tangier.” Robbins was a friend and neighbor of Bowles’s biographer, Virginia Spencer Carr; Robbins accompanied Carr on several trips to Tangier, and she housed Bowles when he traveled to the U.S. for surgery in 1994. Fine in a very near fine dust jacket with a small nick to the rear panel. \$175

23. **(BOWLES, Paul).** **MRABET, Mohammed.** *The Lemon*. NY: McGraw-Hill (1972). The first American edition of the second collaboration between Bowles and Mrabet—Mrabet dictating the story and Bowles transcribing it and translating. Inscribed by Bowles: “For Mary Robbins/ Paul Bowles/ Tangier 14/IV/90.” Fine in a very near fine dust jacket, with slight fading to the spine colors. \$300



24. **BOYLE, T. Coraghessan.** *Descent of Man*. Boston: Little Brown (1979). His first book, a highly praised collection of stories. Inscribed by the author “con amidst” in 1994. Recipient’s signature to front flyleaf; fine in a rubbed, near fine, price-clipped dust jacket. \$375



25. **BRADBURY, Ray.** *It Came from Outer Space*. (Colorado Springs): Gauntlet Publications, 2004. The limited edition of this book about the classic science fiction movie of the 1950s, which was based on a short story by Ray Bradbury. Includes several previously unpublished treatments by Bradbury for the film, as well as three previously unpublished stories by him from the same time period. Also includes reviews, photographs, ads for the film, an interview with Bradbury about it, and essays on it. This is number 174 of 750 numbered copies, signed by Ray Bradbury. Bookplate of horror writer Stanley Wiater on the front flyleaf. Fine in a fine dust jacket. \$150



26. **BRADBURY, Ray.** *The Halloween Tree*. (Colorado Springs): Gauntlet Press, 2005. The limited edition, assembled by Donn Albright, who put together the reissue of *Dark Carnival* and the limited edition of *It Came From Outer Space*. This edition collects the 1967 screenplay; the 1971 novel in progress and the finished novel from 1972; the teleplay from 1992; and various associated materials. This is number 507 of 750 numbered copies. Signed by Bradbury. Bookplate of Stanley Wiater on the front flyleaf; fine in a fine dust jacket. \$450

27. **BUKOWSKI, Charles.** *4 Christs*. 1978. Carbon typescript of a 3-page poem by Bukowski about a reading with Ginsberg, Ferlinghetti and Snyder (Ginsing, Beerlinghetti and Cynder in this rendering). Signed by Bukowski and dated 6-13-78. With a half dozen corrections in the author’s hand. Collected, with great variation in word choice (and pseudonyms), in *What Matters Most is How Well You Walk Through the Fire*. An interesting look at Bukowski’s poem as a work-in-progress, with the later published version strengthening and clarifying some of the elements of this version. Bukowski, as usual, paints himself as the outsider, even in a setting like this where, to the audience, all of the readers are esteemed poets, including himself, and even some of the audience are poets, albeit less well known. Bukowski wrote only a handful of poems in which other writers appear with pseudonyms—typically easily recognizable ones—and these shed some light on how he viewed himself in the literary world and how he viewed his own literary celebrity. Manuscript material by Bukowski has become increasingly uncommon, and this is a notable one for its subject matter. Fine. \$1500



28. **BURKE, James Lee.** *Sunset Limited*. NY: Doubleday (1998). A novel in the Robicheaux mystery series. Inscribed on the title page by Burke to the Native American activist and author Vine Deloria, Jr.: “To Vine Deloria, with congratulations upon your success and thanks for the hours of fine reading given people like me, James Lee Burke.” Signed by Deloria as well, on the half-title. Deloria wrote a number of provocative and highly praised books on American Indian issues in the late 1960s and 1970s (and later), including *Custer Died for Your Sins*, *God Is Red*, *Behind the Trail of Broken Treaties*, and others. A fierce polemicist, he used humor to get his message across and succeeded in bringing a new awareness of Native American history and culture to a non-native mainstream audience. When he died in 2005, the *New York Times* obituary quoted a friend and colleague who called him “the most important person in Indian affairs” over the past 100 years, “period.” Minor bowing to boards, else fine in a fine dust jacket. An unusual and interesting association. \$250

29. **BUTLER, Robert Olen.** *Alleys of Eden*. NY: Horizon (1981). The Pulitzer Prize-winner’s first book, a highly praised novel of the ending and aftermath of the Vietnam war—themes that have continued to run through his writing since, including his award-winning story collection, *A Good Scent from a Strange Mountain*. Although Butler’s early books were universally praised by reviewers, they enjoyed little commercial success, in part because the first three were published by a small publisher on the brink of bankruptcy. This copy is signed by the author on the half title and additionally inscribed by Butler on the front flyleaf in 1982: “For \_\_\_\_\_ - After 13 years of friendship and long and far separations you are still often in my thoughts. An enduring friendship is a gift from God. I hope you enjoy the book. Warmest regards, Bob.” Five photocopied pages of publicity material laid in: 2 pages of review excerpts from 21 sources and 3 pages of published reviews. Faint offsetting to pastedowns, foxing to top edge of text block; near fine in a very good, lightly foxed dust jacket with shallow chipping to the spine ends, a small pull to the rear panel, and a small bookstore stamp there. \$250



30. **CALDWELL, Erskine.** *God’s Little Acre*. NY: Viking, 1933. His second full-length novel, which was censored in New York and led to the author’s arrest and prosecution on obscenity charges. Tiny bookstore label rear pastedown and small rectangle of offsetting to front flyleaf; still a fine copy in a fine dust jacket, with just minuscule corner nicks. A beautiful copy, doubtless one of the finest, if not *the* finest copy extant. Provenance: the Bruce Kahn collection. \$4500



31. **CALDWELL, Erskine.** *The Sacrilege of Alan Kent*. Portland: Falmouth Book House, 1936. Copy No. 23 of 300 numbered copies signed by Caldwell. This attractive limited edition is the first separate edition of this prose-poem, which appeared, in slightly different

form, as the final piece in the collection *American Earth*, although it was dropped from the reprint editions of that collection. Red boards and vellum spine; wood engravings by Russell Frizzell. Fine in a near fine slipcase. Scarce. \$375

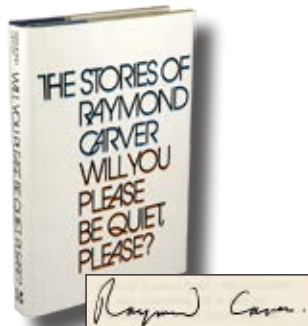
32. **CARSON, Rachel; MATTHIESSEN, Peter; SHACKLETON, Lord.** *Silent Spring*. London: Folio Society, 2000. Peter Matthiessen provides a 13-page introduction to Carson's classic 1962 work, which single-handedly brought about the banning of the pesticide DDT, saving songbirds and giving wing to the environmental movement. Illustrations by Jonathan Hitchens. Fine in pictorial boards and slipcase. A little-known and uncommon edition of this classic work. Being a British production, it includes the introduction that was in the first British edition, by Lord Shackleton (Ernest Shackleton's son). \$45

33. **(CARSON, Rachel).** *Conversations*. (n.p.): Rand-McNally (1967). Interviews by Roy Newquist with writers Rachel Carson, Gwendolyn Brooks, Christopher Isherwood, James Leo Herlihy, Evan Hunter, Madeleine L'Engle, James Michener, S.J. Perelman, P.L. Travers, P.G. Wodehouse, Robert Penn Warren and others. The powerful two-page vignette featuring Carson is here posthumously published and adapted from its appearance in *Chicago's American*. Near fine in a mildly rubbed, near fine dust jacket. \$35

34. **CARTER, Angela.** *The Bloody Chamber and Other Adult Tales*. NY: Harper & Row (1979). The first American edition of this collection of stories by the feminist fantasy author. Inscribed by Carter to the promoter of a Toronto Literary Festival, and dated 1984 at the Harbourfront festival. Fine in a fine, price-clipped dust jacket. Books signed by Carter are relatively uncommon, this title in particular, and this is a nice literary association as well. \$350

35. **CARVER, Raymond.** *Will You Please Be Quiet, Please?* NY: McGraw-Hill, 1976. Carver's breakthrough book of short stories, his first book published by a major publisher and one of the most influential books in the renaissance of the short story form in America in the 1970s and beyond. Signed by the author. Trifling spotting to top stain; still fine in a fine dust jacket. A beautiful copy of an important book, probably the nicest copy we have ever seen. Provenance: the Bruce Kahn collection. \$5000

36. **CARVER, Raymond.** *Correspondence*. 1982-1986. Four autograph letters signed and two autograph postcards signed, all written to Virginia Dunwell, who had taken a 5-day fiction seminar with Carver in Port Townsend in 1982. Dunwell began the correspondence several months after the seminar, with a long letter and story (not present), and the hope that Carver would write her a recommendation for her return to college. In



Carver's first letter, he agrees to write her a recommendation when the time comes, mentions several schools she might consider, including the University of Montana where Barry Hannah is teaching, and apologizes for the hasty response: "If I waited until things slowed down, by that time I may have misplaced the story or else be dead. You know what I'm saying." The next letters from Dunwell first give specifics on where she would like recommendations sent and then update Carver on where she landed, with words of gratitude. In his second letter, Carver offers his congratulations: "It isn't easy to change one's life. I ought to know." After Dunwell's next friendly update, Carver sends a sweet and polite response that adds, "We are just back from Brazil and Argentina. A trip for the State Dept. So good to be back. I don't like being a foreigner!" His next letter is a quick, congratulatory and, again, very polite, response to having received a manuscript from Dunwell, which he is writing, he states, just prior to his departure for England. Months later, Carver returns to Dunwell a self-addressed postcard she had sent him, with blocks for him to check off, apparently responding to whether he will write to Iowa on her behalf. Carver not only checks off that he will, but provides a brief critique of a story that she had included with the card, advising Dunwell that her story "is O.K. A lot of telling, though, where maybe there should be more dramatizing." The final postcard informs Dunwell he has sent a letter to Iowa, and thanks her for her kind words on the *New Yorker* story: "And they've just bought another, I'm happy to say." In all, six signed autograph letters or postcards from Carver. All fine but for mailing folds. Together with retained copies of most of Dunwell's correspondence, as well as the brochure from the Port Townsend seminar where the two met, and a color snapshot of Carver, presumably at the seminar. A nice archive, revealing Carver's caring for one of his students and following up his dialogue with her over a number of years, and showing the impact his teaching, and further communication, had on one student's life and work. For all: \$1500

37. **CARVER, Raymond.** *Autograph Letters Signed*. 1983, 1986. Three autograph letters signed from Carver to the editor of *Clockwatch Review*, a journal of the arts that was founded in 1983 and enjoyed a lauded 16-year run. Carver's 1983 letter first apologizes for having been away before launching into a sincere accounting of why he will not be contributing to *Clockwatch*: "I wish I had something to send along for your magazine. But I don't. My cupboard is empty. I've been working on a screenplay for months and it's taken up, gobbled up, all of my time and energy. I haven't written any fiction for a while, but I need to. And your letter was a good reminder. I'm sorry I don't have something to send you, but, God's truth, I don't..." Carver's response to the next solicitation, in 1986, is more downbeat, but no less sincere: "We've gone through a bad patch out here - Tess had to have some pretty serious surgery a while back, and we worried through that, and before, and after..." Six months later, Carver sends a letter with thanks for having received a copy of the recent issue, giving specifics



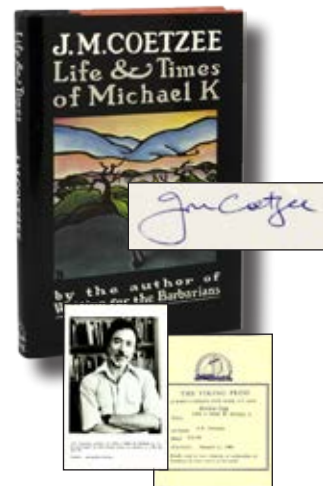


of what he liked about it (the interview with Patrick Hemingway, the Schultz poems, “and other things too, of course”), adding an encouraging, “Good. Good for you. It was kind of you to remember to send me the issue, and I appreciate it.” Three letters, each fine, but for some offsetting (from another letter?) on the first one; each with envelopes, two of which are hand-addressed. An exchange that did not culminate in publication, but one that shows Carver as being generous and engaged, even while declining to contribute. For all: \$750

38. **COELHO, Paulo.** *The Alchemist.* (NY): HarperSanFrancisco (1993). The advance reading copy of the first American edition of this internationally bestselling fable by a popular Brazilian writer. Although the book has reportedly sold 65 million copies worldwide and the first American edition was announced as being 50,000 copies, firsts are quite hard to come by and advance copies are remarkably uncommon. The copyright page states “This is a preprint edition, not for sale. The hardcover edition will be published in May, 1993.” Presumably thus one of the earliest copies of this title to appear in English. The author’s name is misspelled “Coehlo” on the front cover. Fine in illustrated self-wrappers. To date, the book has spent more than 200 weeks on the *New York Times* paperback bestseller list; a film has been reported, off and on, as in development. \$500

39. **COETZEE, J.M.** *Waiting for the Barbarians.* (NY): Penguin (1982). A review copy of the first American edition of this novel by the South African Nobel Prize-winning author. Only published as a paperback in this country, but nonetheless selected as one of the best books of the year by the *New York Times Book Review* in 1982. Winner of the James Tait Black Memorial Prize and the Geoffrey Faber Memorial Prize. A novel of an incipient race war in an unnamed African nation, patterned after the author’s native South Africa—an insightful and chilling book, a bit reminiscent of Kafka. This copy is inscribed by Coetzee in 1994. Recipient’s signature on author’s biography page; several small cover creases; near fine in wrappers, with publicity letter from Penguin Books Canada laid in. An uncommon advance copy of the first U.S. edition of his breakthrough book, scarce signed, and this copy with a nice literary association—inscribed to the promoter of a major Canadian literary festival in which Coetzee took part. \$500

40. **COETZEE, J.M.** *Life & Times of Michael K.* NY: Viking (1984). A review copy of the first American edition of his first Booker Prize-winning novel. Signed by Coetzee on the front flyleaf beneath the owner signature there; three small dots to foredge of one page; else a fine copy in a fine dust jacket, with review slip and author photo laid in. Uncommon advance copy of an award-winning book and, as above, a good literary association: the owner was promoter of a Toronto literary festival in which Coetzee participated. \$400



41. **COETZEE, J.M.** *Foe.* (Toronto): Stoddard (1986). A review copy of the first Canadian edition. Signed by the author on the front flyleaf. Owner signature on flyleaf as well, along with the stamp, “Review Copy - Not for Resale.” Fine in a near fine dust jacket with lamination peeling at the top edge of the front panel. Review slip laid in. This book was criticized by some at publication for not being as overtly political and engaged as his two previous books, which had been focused on the politics of racial discrimination in an unnamed African country very clearly based on South Africa. \$300

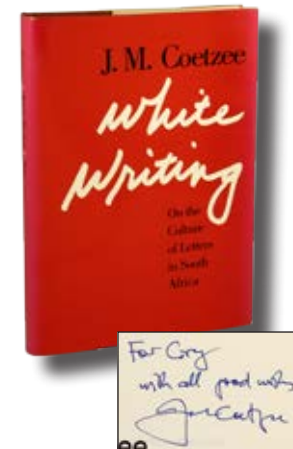
42. **COETZEE, J.M.** *White Writing: On the Culture of Letters in South Africa.* New Haven: Yale University Press (1988). The first book-length work of criticism by the Nobel Prize winner. Inscribed by the author on the title page “with all good wishes.” Recipient’s dated signature on front flyleaf; fine in a very near fine dust jacket with a bit of spine fading. Uncommon book, especially signed. \$500

43. **COETZEE, J.M.** *Age of Iron.* NY: Random House (1990). The uncorrected proof copy of the first U.S. edition of this novel of apartheid in South Africa, which was the *Sunday Express* Book of the Year. Inscribed by the author. Recipient’s signature and date on first blank; hint of a bump at the spine base; very near fine in wrappers. \$450

44. **COETZEE, J.M.** *Doubling the Point.* Cambridge: Harvard University Press, 1992. The simultaneous softcover issue of this collection of essays and interviews on a variety of subjects, mostly literary. Coetzee talks about Beckett at length, and discusses the manuscript revisions of Beckett’s novel *Watt*. Other subjects include Kafka, obscenity and censorship, D.H. Lawrence, South African writers, and more. Inscribed by the author on the title page. Recipient’s name and date on half title; front cover lightly splayed; near fine in wrappers. A nice association: the recipient was the organizer of a literary festival that Coetzee took part in. \$300

45. **COETZEE, J.M.** *Boyhood.* (NY): Viking (1997). The first American edition of this fictionalized autobiography of Coetzee’s childhood growing up in South Africa; the first volume of a trilogy, which later included *Youth* and *Summertime*. Inscribed by the author. Recipient’s signature on half title; fine in a fine dust jacket. \$350

46. **COETZEE, J.M.** *The Lives of Animals.* Princeton: Princeton University Press (1999). Coetzee’s Tanner Lecture, for which he told a fictional story about an animal rights activist giving a lecture. This work became the first piece of fiction published by the press. With an introduction by Amy Gutmann and commentaries by Marjorie Garber, Peter Singer,



Wendy Doniger and Barbara Smuts. Inscribed by Coetzee. Recipient's dated signature on endpaper; fine in a fine dust jacket. Uncommon signed. \$350

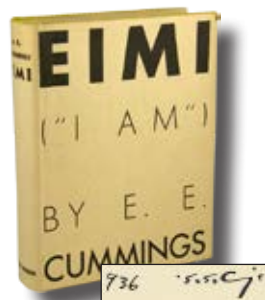
47. **COETZEE, J.M.** *Stranger Shores. Essays 1986-1999*. London: Secker & Warburg (2001). Essays, mostly on literary subjects, including *Robinson Crusoe*, which formed the basis for Coetzee's novel, *Foe*, as well as Kafka, Musil, Borges, Rushdie, Harry Mulisch's *The Discovery of Heaven*, South African writers including Doris Lessing, Nadine Gordimer, Alan Paton and others, and other topics. Inscribed by the author. Recipient's signature on half title; fine in a fine dust jacket. \$375

48. **(COETZEE, J.M. and BRINK, Andre)**. *A Land Apart. A South African Reader*. (London): Faber and Faber (1986). The uncorrected proof copy of this anthology edited and signed by both Coetzee and Brink. Owner signature; near fine in wrappers. An uncommon proof, and a rare combination of signatures of two of the most prominent and esteemed South African writers of the 20th century. \$500

49. **CUMMINGS, E.E.** *EIMI*. NY: Covici Friede, 1933. The first edition of this lengthy experimental prose account of Cummings' trip to Soviet Russia. Issued as a limited edition, this is one of 1381 numbered copies signed by the author—the number of the limitation apparently being determined by the prepublication orders the publisher had received. One extremely slight lower corner tap, else fine in a fine dust jacket. A very attractive copy of one of Cummings' most important prose works, seldom found with the dust jacket at all, let alone in near-perfect condition. As nice a copy as we've ever seen of this title. \$1500

50. **CUMMINGS, E.E.** *Marion Morehouse*. Undated. A portrait by Cummings of Morehouse, renowned New York model and Cummings' third wife, executed predominantly in grays and whites, accented with red. Cummings, one of the most inventive and beloved modern American poets, was also a painter and artist for most of his life. In the 1920s he was the art director for *The Dial*, the premier outlet for Modernist writing, and he did many of the caricatures and sketches that illustrated its pages. Earlier, he had exhibited at international art shows as an abstract painter; from the 1930s on he tended toward representational images, albeit with a range of inventive palettes, as this painting has. Oil on canvasboard. 12" x 16". Fine. \$6000

51. **CUMMINGS, E.E.** *Grappling Figures*. Undated. An indeterminate number of nudes of indeterminate gender (and size) engaged in an indeterminate struggle in an indeterminate landscape. Metaphorically rich, and a theme that recurs repeatedly in



Cummings' artwork; the figures are representational but bordering on the mythical and thus the abstract. "Grappling lovers," as the theme might be termed, was one of a number of motifs that Cummings explored again and again, and one of the handful of subjects that links his later representational work to his early abstract painting. Oil on canvasboard. 12" x 16". Fine. \$6000

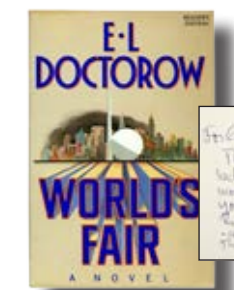
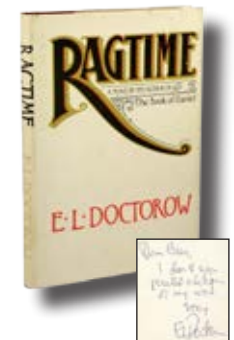
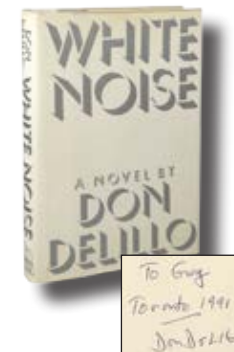
52. **DANIELEWSKI, Mark Z.** *House of Leaves*. NY: Pantheon (2000). The uncorrected proof copy of his first book (which states "2nd edition" on the title page, but has "first edition" and full number line on the copyright page). Fine in blue wrappers. Reportedly, one of 293 copies printed. \$375

53. **DELILLO, Don.** *White Noise*. (NY): Viking (1985). His National Book Award-winning novel, an award for which DeLillo has been nominated twice since. Inscribed by the author in Toronto in 1991. Recipient's signature on front flyleaf; fine in a fine, price-clipped dust jacket, probably clipped by the publisher to accommodate sale in Canada at a time when the exchange rate dictated different prices in Canada and the U.S. As nice a copy as we have seen of this book, whose white dust jacket is easily prone to wear. \$500

54. **DOCTOROW, E.L.** *Ragtime*. [Taiwan]: [Piracy](1975). A Taiwanese piracy of his fourth book, a highly praised historical novel of New York in the early part of the 20th century, winner of the National Book Critics Circle Award, and the basis for a successful film that received eight Oscar nominations. Inscribed by the author: "Dear \_\_\_\_, I don't sign pirated editions of my work. Sorry. E.L. Doctorow." Recipient's signature on front flyleaf with the inscription. A cheaply made book, as one might expect; near fine in a near fine dust jacket. A humorous inscription and, as best we can tell, largely true: we haven't seen other piracies signed by Doctorow. Scarce. \$450

55. **DOCTOROW, E.L.** *Drinks Before Dinner*. NY: Random House (1979). His fifth book, first play, and his first book after the success of *Ragtime*. Inscribed by the author: "To Ray Carver/ all the best/ E.L. Doctorow." Fine in a fine dust jacket. An excellent association copy. \$350

56. **DOCTOROW, E.L.** *World's Fair*. NY: Random House (1985). A title in his New York City sequence, this one focusing on the World's Fair of 1939. Winner of the National Book Award. This is the advance reading copy, shot from word-processed typescript and reproducing holograph corrections and changes to the text. Inscribed by Doctorow in the year of publication: "For \_\_\_/ This edition lacks an important monologue which you will find in the finished book - after Chapter XXI, I think./ E.L. Doctorow." Recipient's name and



date on front flyleaf; stray pen mark to foredge; near fine in wrappers. *Together with* the first trade edition. Signed by the author. Again, recipient's name and date on front flyleaf; slight splaying to boards and a bit of color fading near spine; a near fine copy in a fine dust jacket with a shallow crease to the crown. A notable inscription: Doctorow got the placement of the missing monologue wrong, but we are not aware of this significant difference having been documented elsewhere, particularly by the book's author. For the two: \$500

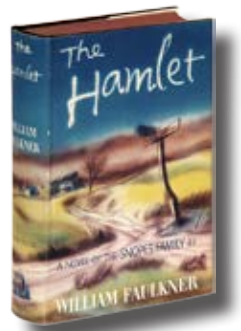
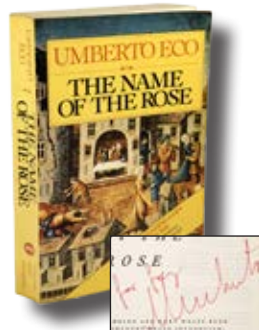
57. **ECO, Umberto.** *The Name of the Rose.* NY: HBJ (1983). The advance reading copy of the first American edition of this medieval mystery—an unlikely bestseller by a postmodern scholar and semiotician that was made into a successful Hollywood film. The book is essentially a bibliomystery set in 14th-century Italy, which sold over 400,000 copies in Italy and became a bestseller throughout Europe before being translated into English and published in the U.S. and U.K. Inscribed by the author on the title page. Recipient's name and an address on the half title; the copy appears read; very good in wrappers. The first printing of the U.S. trade edition is moderately scarce; the advance reading copy is very scarce, and signed copies of it are virtually unobtainable. \$1000

58. **EGGERS, Dave.** *A Hologram for the King.* San Francisco: McSweeney's, 2011. An advance copy of Eggers' 2012 novel, in the form of a bound typescript, prepared well in advance of its publication "especially for judges from the National Book Awards." Significant re-writes prior to publication. 339 pages; velobound with acetate cover; fine. Scarce. \$350

59. **FAULKNER, William.** *The Hamlet.* NY: Random House, 1940. A fine copy of the first issue, in a very near fine, price-clipped, first issue dust jacket with a hint of rubbing to the front spine fold and a short, closed tear on the rear panel. A beautiful copy of the first volume of the Snopes trilogy, and one that has grown exceptionally uncommon in collectable condition. Provenance: the Bruce Kahn collection. \$7500

60. **(FAULKNER, William).** "The Education of Lucius Priest" in *Esquire*, May 1962. NY: Esquire, 1962. A 6-page excerpt from the then-forthcoming *Reivers*, billed here as a combination of *Catcher in the Rye* and *Huck Finn*. Stamp of the library of Pine Manor Junior College, which Faulkner's daughter attended. Labeled with the story information on the front cover, which is partly detached. A very good copy. \$75

61. **(Film).** **RIGBY, Jonathan.** *English Gothic: A Century of Horror.* (n.p.): (n.p.), 1998. Rigby's hand-corrected typescript of his book on horror cinema in Britain, later published, in 2002, by Reynolds & Hearn. A massive typescript, more than 300 small-type



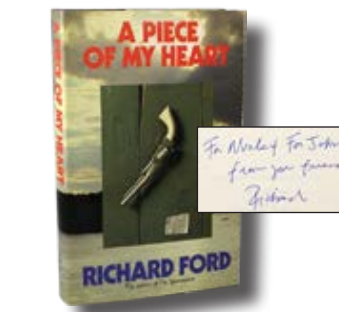
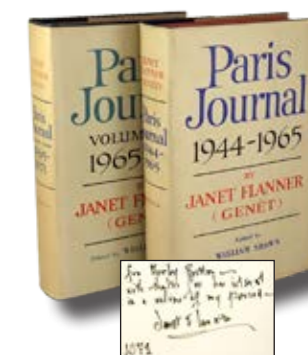
pages, with approximately another 100 pages of appendices. A working copy, heavily revised, and with taped-in sections (which are now separating and so some are laid in). Comb-bound; near fine. A unique copy of this book on British cinema. \$375

62. **FLANNER, Janet.** *Paris Journal 1944-1965 and Paris Journal Volume Two, 1965-1971* NY: Atheneum, 1965, 1971. Flanner's letters from Paris for *The New Yorker*, beginning after she returned there when the Vichy regime collapsed near the end of World War II. Flanner had been a prominent figure in the expatriate American community in Paris in the 1920s and had written her first "Letter from Paris" for *The New Yorker* in 1925. These journals were published in that magazine under the *nom de plume* "Genêt." The first volume won the National Book Award. Both volumes were edited by William Shawn, the longtime editor of *The New Yorker*. Inscribed by Flanner in the first volume in 1974: "For \_\_\_\_\_, with thanks for her interest in a volume of my period." The second volume is a review copy, with review slip, author photo, and promotional page laid in. But for some faint sunning to the jacket of the second volume, each volume is fine in a fine dust jacket. A nice set of an important collection, which documented for American readers the postwar resurgence of French social, political and cultural life. For both: \$500

63. **FLYNN, Gillian.** *Gone Girl.* NY: Crown (2012). Her third book, a dark thriller that became a #1 bestseller on *The New York Times* list. Signed by the author. Fine in a fine dust jacket. \$75

64. **FORD, Richard.** *A Piece of My Heart.* London: Collins Harvill, 1987. The first British edition of his first book, published over a decade after the American edition, following the success of *The Sportswriter* in both the U.S. and U.K. Inscribed by Ford to the Irish memoirist Nuala O'Faolain and her partner, John Low-Beer: "For Nuala and for John - from your friend/ Richard." Not dated, but O'Faolain lived in Brooklyn with Low-Beer from 2002 until her death in 2008. A couple of small, stray marks to the edge of the text block; still fine in a fine dust jacket. A good literary association copy; while Ford has been generous with his signature, association copies of his books seldom appear on the market. \$250

65. **FORD, Richard.** *Women with Men.* (New Orleans): (B.E. Trice)(1997). A limited edition and the true first edition of this collection of three novellas by the author of the Pulitzer Prize-winning *Independence Day*. This copy has printed on the colophon "Gary Fisketjon's Copy" and shares its design with the lettered issue. Quarterbound in leather; signed by Ford. Fisketjon published Ford at Vintage (*The Sportswriter*) and Atlantic Monthly Press (*Rock Springs, Wildlife*) before bringing Ford with him to Knopf for *Independence Day* and



the trade edition of *Women with Men*, among others. Ford thanks Fisketjon in print in *Rock Springs* and *Independence Day*. A fine copy in a fine slipcase, and a notable association copy and presentation issue of this book. \$750

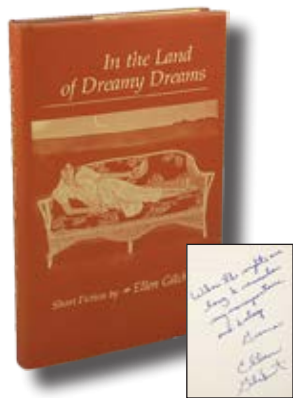
66. **FRANZEN, Jonathan.** *How to Be Alone*. NY: FSG (2002). His first book of essays, published the year *The Corrections* won the National Book Award. Signed by the author. Fine in a mildly rubbed, else fine dust jacket. Uncommon signed. \$125

67. **FRANZEN, Jonathan and EUGENIDES, Jeffrey.** *Broadside*. [NY]: [92nd Street Y][2002]. Back-to-back facsimile manuscript pages, showing the authors' corrections, handed out at a joint reading by Franzen and Eugenides at New York City's 92nd Street Y in 2002. Eugenides' page is from *Middlesex*, his Pulitzer Prize-winning novel; Franzen's is from *How to Be Alone*, his collection of essays published the year that *The Corrections* won the National Book Award. An interesting ephemeral piece linking two award-winning writers. Signed by both authors. Fine. \$100

68. **GERSHE, Leonard.** *Butterflies Are Free*. NY: Random House (1970). A review copy of this play, which was filmed in 1972, with Gershe writing the screenplay. Fine in a fine dust jacket, with review slip laid in. The film version won an Oscar and a Golden Globe, and was nominated for several others. Although not indicated explicitly, this copy is from the library of noted film critic Pauline Kael. \$125

69. **GILCHRIST, Ellen.** *In the Land of Dreamy Dreams*. Fayetteville: University of Arkansas Press, 1981. A review copy of her second book, first book of fiction, a collection of stories. This is the hardcover issue; there were 1000 copies issued in wrappers, but the hardcover is considerably scarcer than that. Inscribed by the author: "When the nights are long I remember my unimportance and I sleep/ Gracias/ Ellen Gilchrist." This copy belonged to Ray Roberts, Gilchrist's editor at Little, Brown, and her inscription and her "thanks" are presumably addressed to him. Beginning with the book after this and continuing for the next two decades, Little, Brown published approximately a dozen books by Gilchrist, including her National Book Award-winning *Victory Over Japan*. Fine in a fine dust jacket with review slip laid in. An excellent association copy of her uncommon first book. \$1500

70. **GINSBERG, Allen.** Autograph Letter Signed to Richard Seaver. Undated. A full page on 5 1/2" x 8 1/2" paper. "Dick = I think this would make a very great magazine cover - for you - Especially if you had a great and dead serious issue to go with it - perhaps Rosset's idea of The Fall of America (dead hard) - I don't mean this as a joke - you'd really get

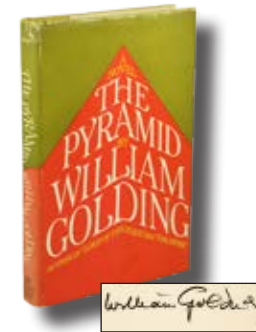
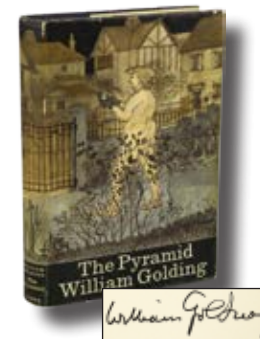
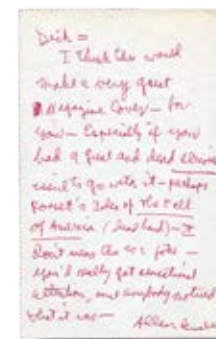


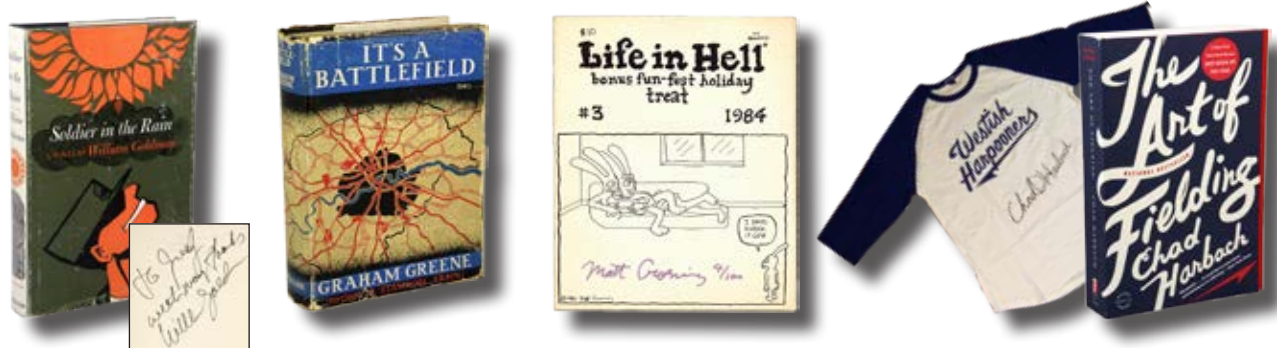
sensational attention, once anybody noticed what it was." Signed, Allen Ginsberg. Folded once into notecard shape and addressed by Ginsberg on verso to Dick Seaver and Barney Rosset [of Grove Press and *Evergreen Review*]. Richard Seaver was one of the most important figures in American publishing in the second half of the 20th century; he "discovered" Samuel Beckett and helped him get published in the U.S.—by Barney Rosset's Grove Press, for which Seaver later worked, eventually becoming Editor-in-Chief. He helped Grove defy the censorship laws of the time by publishing such writers as Henry Miller, Hubert Selby and William Burroughs. He later had his own publishing imprint at Viking Press, where he also published Burroughs as well as such writers as Octavio Paz and Robert Coover. This letter probably dates from the late 1950s or early 1960s, and represents a nexus of modern American publishing of no small significance: Ginsberg's groundbreaking *Howl* has been called the most important American poem since *Leaves of Grass*, and the two individuals addressed in the letter redefined modern American publishing in the postwar era. Near fine. \$650

71. **GINSBERG, Allen.** Typed Postcard Signed. 1961. Written to Dick Seaver at Grove Press, telling him that he sent 19 "pix" of Burroughs to John Fles for an *Esquire* article. Signed in type by Ginsberg ("Allen"), after which he adds suggestions for obtaining images of a Tibetan Ghost Trap and an elephant mandala from Stanford professor Frederick Spiegelberg to go with his "LSD poem" that Barney [Rosset] has accepted. In a 1966 *Paris Review* interview, Ginsberg expounded at some length on the mandala imagery referred to in this card, including the Tibetan mandalas of Professor Spiegelberg. Postal marks across top half of text, not affecting legibility; near fine. \$350

72. **GOLDING, William.** *The Pyramid*. London: Faber & Faber (1967). The sixth novel, eighth book, by the Nobel Prize-winning author of *Lord of the Flies*. Signed by the author on the title page. Owner signature and date on front flyleaf; mildly cocked; near fine in a very good dust jacket with some minor staining to rear panel and verso. An uncommon book signed. \$350

73. -. Same title, the first American edition. NY: Harcourt Brace World (1967). Signed by the author. Owner signature on front flyleaf; a near fine copy in a very good dust jacket internally tape-mended at the crown. Again, scarce signed. \$250





74. **GOLDMAN, William.** *Soldier in the Rain*. NY: Atheneum, 1960. His third book, set during the Korean War. Inscribed by the author “with many thanks” on the verso of the half-title. The recipient was the organizer of a literary festival in which the author participated. Small mark (remainder mark?) lower edge of text block; a near fine copy in a very good, rubbed and price-clipped dust jacket with a couple internally tape-mended edge tears. \$175

75. **GREENE, Graham.** *It's a Battlefield*. London: Heinemann (1934). An early book by Greene, his fifth, and the one he considered to be his “first overtly political novel.” Notably, he considered it to be a “novel” rather than an “entertainment,” as he characterized a good many of his books. In 1948, Greene extensively revised this title for its third edition, meaning that a relatively small number of copies exist with the original text as first published. Tape shadows to endpages, cracked at rear hinge, text block shaken; a very good copy in a very good, second issue dust jacket (3/6 price) with rubbing and minor wear to the edges and folds, a short tear to the front flap fold, and tape strengthening to the edges on the verso. An early, important book and extremely scarce in any dust jacket at all. \$3500

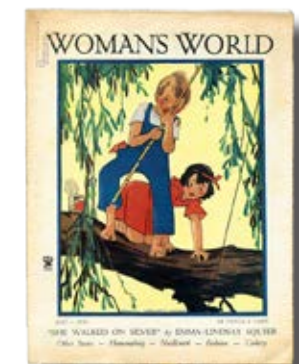
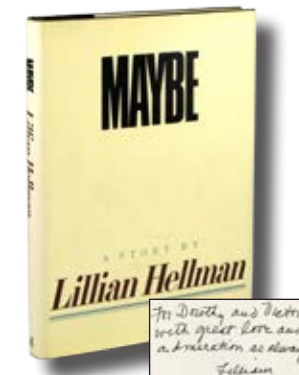
76. **GROENING, Matt.** *Life in Hell. Bonus Fun-Fest Holiday Treat #3*. (Los Angeles): (Self-published)(1983). A limited edition identified as a 1984 edition, copyrighted in 1983, with holiday and new year greetings on the copyright page. Created and compiled by Groening, it includes comics from his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

77. **HARBACH, Chad.** *Skrimshander's Jersey, Signed*. (n.p.):(n.p.)(n.d.). The baseball jersey of Harbach's main character from *The Art of Fielding*, #3 of the *Westish Harpooner's*. Size large, white with blue sleeves. Signed by Harbach. Together with the first paperback edition [NY: Back Bay Books (2012)], also signed by Harbach. Both the shirt and the book are fine. *The Art of Fielding* was one of the surprise literary hits of 2011—a first novel by an unknown writer that was chosen as one of the best books of the year by the *New York Times* and became a bestseller, going into numerous printings. Uncommon promotional material, and especially scarce signed. \$200

78. **(HARBACH, Chad).** *What We Should Have Known: Two Discussions*. (NY): N+1 Research, 2007. Prints the transcripts of two roundtable discussions aimed at guiding college students in the realms of literature, philosophy and thought. Harbach is one of four panelists in the second discussion, providing insights on his reading and writing practices. This copy is signed by Harbach and by Keith Gessen, the moderator. Fine in wrappers. \$100

79. **HELLMAN, Lillian.** *Maybe*. (London): (Macmillan)(1980). One of Hellman's last books, a portrait of an acquaintance about whom the author has only intermittent and incomplete information. Inscribed by Hellman to V.S. Pritchett and his wife: “For Dorothy and Victor, with great love and admiration, as always/ Lillian.” Pritchett reviewed Hellman's *An Unfinished Woman* for *Life* in 1969; Hellman held Pritchett to be in a class with Joyce, Beckett, and Pynchon (*Conversations with Lillian Hellman*). Dorothy Pritchett may have had the last word on Hellman: “We were all rather *chopped* about Lillian” (chopped apparently being British slang for “of two minds;” quotation and explanation courtesy of William Wright's *Lillian Hellman*). With Pritchett's ownership label on the front pastedown. Shallow crease to front flyleaf; else fine in a near fine, mildly spine-faded and dusty dust jacket. A nice literary association. \$200

80. **(HIGHSMITH, Patricia).** “*Girl Campers*” in *Woman's World, July 1935*. Mount Morris: Woman's World Publishing, 1935. The first published work by the author of *Strangers on a Train* and *The Talented Mr. Ripley*, among many others. “*Girl Campers*” is a series of eight letters written by Highsmith to her mother and step-father over the course of a three-week stay at summer camp, when the author was twelve (published at age 14). Good content at a young age, including her delight in suspense (“The bus that was to take us to camp from the boat was late. We waited two hours and finally got a man to take us who drove like a maniac. We were all screaming bloody murder and singing songs”); pre-lesbian camp crushes (“There is a girl here named Janet Armstrong I want you to meet. She lives in Tudor City and her father is a publisher. We think we have things in common, as she speaks two languages and I would like to”); the desire for stimulants (“I miss my coffee and tea at meals. But they think we shouldn't have coffee or tea. I told my counselor that you only gave me one cup of coffee in the morning for breakfast. It doesn't matter. We don't get any”); her early interest in the comics, a field where she would land her first job after college (“Don't forget to bring me the Sunday funny papers if you come. I do hope you can come”). Approximately 1500 words total on learning to swim, daytrips, camp politics, and commentary on her companions. Minor foxing to covers and small address stamp there; near fine in stapled wrappers. A very nice copy of this large, fragile item, few of which can have survived in such condition. \$850



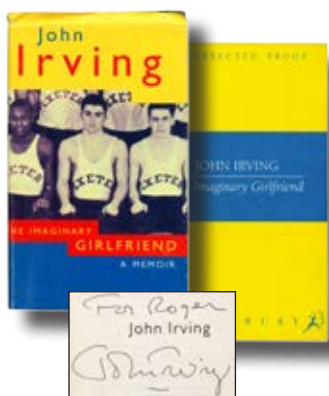
81. **IRVING, John.** *The Cider House Rules.* (n.p.): Garp Enterprises/Radio-Telegraphic Company, 1991. Screenplay by Irving, based on his sixth novel. Winner of the Academy Award for best adapted screenplay. This copy is dated “June 14, 1991, Revised.” Hand-numbered “42.” Signed by Irving. 130 pages, stringbound, with one remaining brad. Foxing to pages; near fine. The earliest copy of the script we have seen; the film was released in 1999. There are substantial textual differences between this early version and the final version, and it is safe to assume that this version is highly uncommon and not easily obtainable: we have never seen another one, let alone a signed one. A glimpse of an award-winning script as a work in progress. \$3500



82. **IRVING, John.** *The Cider House Rules.* Los Angeles: FilmColony/Miramax, 1995. Screenplay by Irving, adapted from his novel. This copy states “Revised: December 1995,” is hand-numbered “47,” and bears the signature of Michael Goldsmith as well as changes and proposed changes to the text, apparently in Goldsmith’s hand. Signed by Irving. An early version of the script for the 1999 film. Uncommon signed, and especially interesting with the changes and revisions visible, i.e., a working copy. 139 pages. Bradbound in Miramax covers; near fine. \$2500



83. **IRVING, John.** *The Imaginary Girlfriend.* (London): Bloomsbury (1996). The uncorrected proof copy of the first British edition of this title, which was incorporated into the U.S. edition of *Trying to Save Piggy Sneed* and had no separate U.S. printing. Inscribed by Irving. Fine in a near fine, proof dust jacket, worn where it overlays the proof, with the price of £13.99 (later lowered to £9.99). An uncommon proof (the British trade edition would have had a proportionally smaller printing than a U.S. one would have had, and the proof equally so), especially with the proof jacket, and even more so signed by Irving. This is the first signed copy of it we have handled. \$1000



84. **IRVING, John.** *The Fourth Hand.* Toronto: Knopf Canada (2001). The uncorrected proof copy of the first Canadian edition of this novel. Inscribed by the author on the title page. Fine in wrappers, with the dust jacket art bound in. An uncommon proof copy, and especially scarce signed; we’ve never seen another one. \$450

85. **IRVING, John.** *In One Person.* NY: Simon & Schuster (2012). His most recent novel. Signed by the author on the title page. Scarce signed: 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

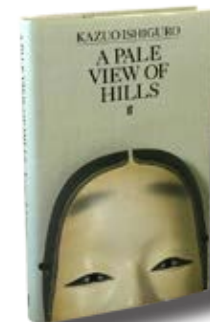
manuscripts by hand, as he prefers to do. He did sign a handful of copies at his local bookstore on the spur of the moment, and these are the only copies we know of that he was willing to sign; all other “signed copies” of this title have signed bookplates inserted. One upper corner lightly bumped, else fine in a fine dust jacket. \$500

86. -. Another copy. Signed by the author on the title page. Upper corners slightly bumped, otherwise fine in a fine dust jacket with an “Autographed Copy” sticker on the front panel. Again, scarce signed. \$500

87. **(IRVING, John).** **TESICH, Steve.** *The World According to Garp.* (n.p.): Burbank Studios, 1980. Tesich’s second draft screenplay (September, 1980) for the film based on Irving’s novel. 149 pages, bradbound in studio wrappers; “Garp” written on spine; near fine. *Together with* a “Confidential” 8-page synopsis of Tesich’s January, 1981 final draft by story analyst Thomas Craig, dated 2/27/81: 7-pages of synopsis; 1 page of comment on how the final draft differs from the second draft that is included here. The final draft referred to by the synopsis and commentary was 10 pages shorter than this second draft. \$750



88. **ISHIGURO, Kazuo.** *A Pale View of Hills.* (London): Faber & Faber (1982). His acclaimed first novel, a view of postwar Nagasaki, Japan—the author’s birthplace—through the eyes of a middle-aged Japanese woman now living in England. A fine copy in a very near fine dust jacket with just slight fading to the spine. A very attractive copy of the first novel by a writer whose books have been shortlisted for the Man Booker Prize four times, winning it in 1989 for *The Remains of the Day.* \$1000



89. **JOHNSON, Denis.** *The Man Among the Seals.* Iowa City: Stone Wall Press (1969). Johnson’s first book, a poetry collection published in an edition of 260 copies. Although not issued as a signed limited edition, this copy is signed by Johnson (using two pens, apparently the first one was failing). Label removal abrasions to front endpages and sticker removal mark on front cover. Sunning to the edges and spine; a very good copy, without dust jacket, as issued. Laid in is an announcement for a 2008 reading by Johnson and others, presumably the event where the signature was obtained. A scarce first book—preceding his second by over a decade—by a writer best known these days for his fiction, winning the National Book Award for his 2007 novel *Tree of Smoke.* \$650



90. **JOHNSON, Denis.** *The Incognito Lounge.* NY: Random House [1982]. The uncorrected proof copy of his first major collection of poetry, and first book to be published by a mainstream publisher. A couple tiny spots to covers; very near fine in wrappers. A scarce proof and an important early book by Johnson. \$350

91. **JOYCE, James. *Chamber Music*.** London: Egoist Press, 1923. The first issue of the third edition: one of only 107 copies. The edition was intended as 500, but 393 sets of sheets remained when Egoist was acquired by Jonathan Cape in 1924 [Slocum and Cahoon]. List of publications of the Egoist Press tipped to rear pastedown; offsetting to endpages; otherwise a fine copy in green cloth, without dust jacket (as issued?). \$350



92. **KAZIN, Alfred. *Contemporaries*.** Boston: Little, Brown (1962). A review copy of this collection of criticism, including pieces on Faulkner, Greene, Dreiser, Salinger, Bellow, Roth, Capote, and others. This copy belonged to Charles Shapiro, co-editor with Kazin of *The Stature of Theodore Dreiser* in 1955. Shapiro's ownership label on front flyleaf, his notes there on pages to cite, and a few more notes in the text; a near fine copy in a very good dust jacket with shallow wear to the edges and folds. Promotional pages and photo of Kazin laid in. Front flap stamped "Review Copy Courier Journal." \$50

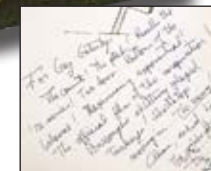


93. **KEILLOR, Garrison. *Autograph Letter Signed*.** 1984. A full page letter signed by Keillor, written to the editor of *Clockwatch Review*, on Minnesota Public Radio stationery, in response to being approached to judge "the Mark Twain contest" (a fiction contest celebrating the 1985 Mark Twain Sesquicentennial). Keillor declines, based on his last, local judging experience, which left him "feeling so shaky about my judgements and unable to defend them and generally feeling like an idiot upon whom a good education in English had been wasted." Folded for mailing, else fine, with hand-addressed envelope. Approximately 100-125 words, and a humble sentiment, funny and typically self-deprecating, from a cultural icon. Keillor's *A Prairie Home Companion* had already been on the air for a decade at this point, more than a quarter century ago. \$125



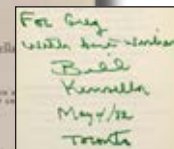
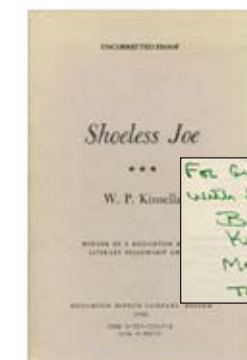
94. **KESEY, Ken. *One Flew Over the Cuckoo's Nest*.** NY: Viking (1962). Kesey's landmark first book, a pivotal novel of the literature of the Sixties, which helped to shape a generation's attitudes on issues of authority, power, madness and, finally, individuality. The early printings of the U.S. edition contain text that was later excised and changed after a lawsuit was brought against Kesey and his publisher by a woman who worked at the institution which Kesey used as a model for the novel; she charged him with portraying a character that was based on her (and had the same first name) in a disparaging manner. The character was rewritten after the third hardcover printing, and later editions, including the mass market paperback and the "definitive" text in the Viking Critical Library Series, have an alternate character in her place. While not technically an "issue point"—all copies of the first printing and even some early reprints have this text—this is still noteworthy as the original, unchanged text: most readers will have read the revised version, with a male character, "Public Relation," replacing the "Red Cross Woman." In an irony that would have been too unbelievable for fiction, the woman who sued Kesey and Viking was herself

sued over a decade later for a similar portrayal of a southern California nude therapist. Small crimp to cloth at crown; otherwise this is a fine copy in a very good, modestly spine-faded dust jacket with shallow wear to the spine extremities and a crease to the upper front panel. A nicer-than-usual copy of this title, with top stain still orange and less fading and wear to the jacket than is commonly encountered. The jacket is the first jacket, with the Kerouac blurb. Later jackets did not have this short comment, in which Kerouac called Kesey "A great new American novelist." \$7500



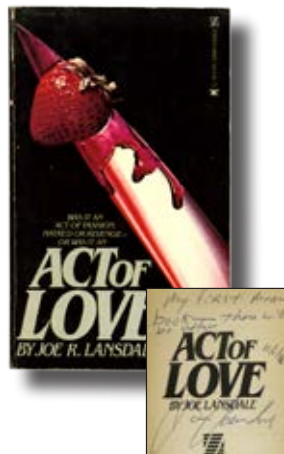
95. **KESEY, Ken. *Kesey's Garage Sale*.** (NY): (Viking)(1973). The scarce hardcover issue of this collection of shorter pieces, spanning the years of the Sixties, when Kesey's activities moved far from the strictly literary path he had been on when he wrote his first two novels. Inscribed by Kesey in 1985: "For \_\_\_\_: The count! The pitch! Recalls the '72 series. Two down. Bottom of the balance! Maximising exponential! The official film of the imagination! Burroughs shitting glazed turkeys! Shortstop moving in! The swing! Clean, solid, high...The winds got it! It's...It's...Ken Kesey." This was the first book Kesey published after *Sometimes a Great Notion*, almost a decade earlier. According to the author, the pieces were not conceived as a book but instead were drawn from various sources and put together, much as the title suggests, like the items in a garage sale—thrown out to the reader for inspection, perusal, consideration. Between the publication of the two books, Kesey had led the Merry Pranksters on their famous cross-country bus trip, become a counterculture hero and advocate, and been a fugitive from the law, spending time in Mexico as a result of a drug bust. Other contributors to this volume include Allen Ginsberg, Neal Cassady, Ken Babbs and Paul Krassner, among others. Introduction by playwright Arthur Miller. Heavily illustrated with sketches by Kesey, photographs, etc. A fine copy in a near fine, lightly edgeworn dust jacket. \$1250

96. **(KESEY, Ken and STONE, Robert). *Program for a Reading*.** (NY): Unterberg Poetry Center/92nd Street Y, 1992. One sheet, folded to make four pages. Inserted in the center is a broadside, printing on one side an excerpt from Stone's *Outerbridge Reach*, and on the other side, "Dream of Jeannie with Light Grey Matter," an excerpt from Kesey's *Sailor Song*. Kesey and Stone were longtime friends, going back 30 years before this reading to their time together in Wallace Stegner's writing workshop at Stanford in the early 1960s. This copy is signed by Kesey on the front cover. Fine. \$125



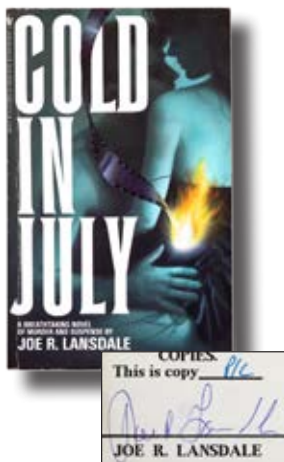
97. **KINSELLA, W.P. *Shoeless Joe*.** Boston: Houghton Mifflin, 1982. The uncorrected proof copy of his highly praised, much-loved first novel, winner of a Houghton Mifflin Literary Fellowship Award and basis for the award-winning movie *Field of Dreams*. A North American magical realist baseball novel, with J.D. Salinger as a character. Inscribed by the Kinsella in the year of publication. Recipient's signature to summary page; slight edge sunning and short crease at mid spine; near fine in wrappers. \$1000

98. **LANSDALE, Joe R.** *Act of Love*. (NY): Kensington/Zebra (1981). His first book, a paperback original. Signed by the author, who has added, “My first mean book. There will be others.” Dated 11/1/86. Stamp of recipient Stanley Wiater inside front cover, where there is also a bookstore stamp. Spine-creased; very good in wrappers. Laid in is a folded autograph note signed by Lansdale to Wiater, apologizing for the mailing delay and explaining he has been at the hospital for several days as his mother had been in an accident. A nice association copy: Lansdale has won the Bram Stoker Award from the Horror Writers Association eight times and been nominated for nine others; Wiater is a three-time Stoker Award winner. Lansdale writes in a number of genres, and has also won an Edgar Award and the British Fantasy Award. \$150



99. **LANSDALE, Joe R.** *Dead in the West*. NY: Space and Time, 1986. A review copy of this early book by Lansdale, only issued in softcover. Inscribed by the author in the year of publication: “For Stan, a weird Western. Thanks for having us in Rhode Island.” Stanley Wiater’s bookplate inside front cover; near fine in wrappers, with publisher’s promotional material laid in. \$125

100. **LANSDALE, Joe R.** *The Nightrunners*. Arlington Heights: Dark Harvest, 1987. A publisher’s copy (indicated as “P/C” on the colophon) of the deluxe edition, which was issued in a numbered limitation of 300 copies. This copy is signed by Lansdale and is also signed by Dean Koontz and by Gregory Manchess, who provide the introduction and the illustrations, respectively. Slightly musty, else fine in a near fine dust jacket and a very good, edge-stained slipcase. \$150



101. **LANSDALE, Joe R.** *Cold in July*. NY: Bantam (1989). A publisher’s copy (indicated as “P/C” on the colophon) of the limited edition, which was issued with a numbered limitation of 100 copies. Signed by Lansdale on the colophon. The colophon is laid in, having detached as the glue with which it was tipped in has dried. Glue stains at hinge and light spine crease, with the ownership stamp of Stanley Wiater inside the front cover. Very good in wrappers. An uncommon issue of this paperback original. \$100

102. **LANSDALE, Joe R.** *The Drive-In 2*. NY: Bantam (1989). The uncorrected proof copy. Inscribed by the author to Stanley Wiater prior to publication: “For Stan the Man — My last sequel.” Wiater’s bookplate inside the front cover; edge-sunned with small crown bump; near fine in wrappers. \$75

103. **LANSDALE, Joe R.** *God of the Razor*. Holyoke: Crossroads Press (1992). An out of series copy of the limited edition, which had a limitation of 500 copies. Signed by the author. Stamp of Stanley Wiater inside the front cover; near fine in stapled wrappers. \$35

104. **LANSDALE, Joe R.** *My Dead Dog, Bobby*. Sacramento: Cobblestone Books, 1995. One of 750 numbered copies signed by Lansdale and by Norman Partridge and Joe Vigil, who provide the introduction and the illustrations, respectively. Bookplate of Stanley Wiater inside the front cover; fine in stapled wrappers. \$75

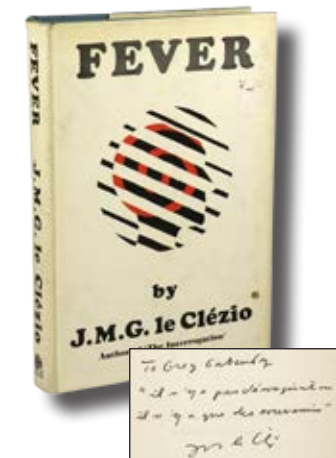
105. **LANSDALE, Joe R.** *Freezer Burn*. Holyoke: Crossroads Press, 1999. The uncorrected proof copy of this limited edition. Signed by the author. Comb-bound with both printed and acetate covers. Stamp of Stanley Wiater on half title; near fine in wrappers. Scarce. \$150

106. **LANSDALE, Joe R.** *Duck-Footed*. (Burton): Subterranean Press, 2003. An out of series copy from an edition of 750 copies in wrappers and 26 hardcovers, signed by the author. Additionally inscribed by Lansdale on the half title. Fine in stapled wrappers. \$45

107. **LE CLEZIO, J.M.G.** *Fever*. London: Hamish Hamilton (1966). The first English language edition of his second book. Inscribed by the author, with the added line (in French): “there is no imagination/ there are no memories.” Recipient’s name to front flyleaf; fine in a very good dust jacket with several edge tears and a small sticker removal shadow to the front panel. Uncommon book by the Nobel Prize winner, and scarce signed. The U.K. edition appears to precede the U.S. edition. \$850

108. -. Same title, the first American edition. NY: Atheneum, 1966. Inscribed by the author, “with all my thanks.” Recipient’s signature front flyleaf; small spot to top stain; light sunning to board edges; near fine in a very good, rubbed and price-clipped dust jacket with moderate edge wear and mild fading to the red block on the spine. \$750

109. **LE CLEZIO, J.M.G.** *The Flood*. NY: Atheneum, 1968. A review copy of the first American edition. Inscribed by the author on the half title. Recipient’s signature front flyleaf; trace sunning to board edges; else fine in a very good, lightly rubbed dust jacket with mild edge wear. A scarce early book by the Nobel Prize winner, and extremely uncommon signed or inscribed, especially as an advance copy. A nice association: the recipient was the organizer of a literary festival in which the author participated long before his Nobel Prize. \$950





110. **LE CLEZIO, J.M.G. *Terra Amata***. NY: Atheneum, 1969. The first American edition of this novel. Inscribed by the author, “with my friendly thoughts.” Recipient’s signature front flyleaf; a fine copy in a very good, spine-sunned dust jacket. Scarce signed. \$500

111. **LE CLEZIO, J.M.G. *The Book of Flights***. NY: Atheneum, 1972. The first American edition. Inscribed by the author. Recipient’s signature and date (1973) front flyleaf; fine in a very near fine, price-clipped dust jacket with one short, closed edge tear. A very nice copy of an uncommon book. \$450

112. **LE CLEZIO, J.M.G. *War***. (London): Jonathan Cape (1973). The hardcover issue of the first English language edition of this novel set in Vietnam and written during the Vietnam war. Experimental fiction, as his early writing tended to be: this book takes place over a span of 10,000 years. Inscribed by the author. Recipient’s signature front flyleaf. Some fading to top stain, else fine in a very good, price-clipped dust jacket with a small, mended chip at the upper rear panel. \$500

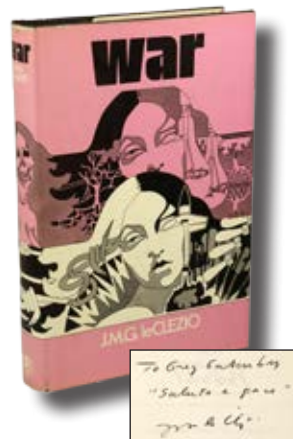
113. -. Same title. (London): Wildwood House (1973). The simultaneous softcover issue of the first English language edition, published in the U.K. at the same time as the Jonathan Cape hardcover edition. Inscribed by the author. Recipient’s signature front flyleaf. Near fine in wrappers. \$375

114. **LE CLEZIO, J.M.G. *The Giants***. NY: Atheneum, 1975. The first American edition. Inscribed by the author. Recipient’s signature front flyleaf. Fine in a near fine dust jacket with a small abrasion at the lower rear spine fold. \$375

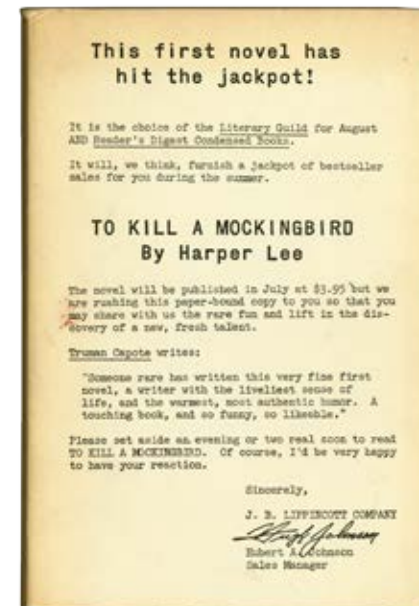
115. -. Another copy. Inscribed by the author, “this journal from a dwarf.” Recipient’s signature front flyleaf; fine in a near fine dust jacket with the spine lettering faded from orange to yellow. \$375

116. **LE CLEZIO, J.M.G. *Desert***. (St. Amand): Folio (1991). A French-language paperback reissue of a book originally published in 1980. Inscribed by the author “from a fan of Toronto festival,” to the organizer of a Canadian literary festival. Recipient’s signature on first blank. Fine in wrappers. \$200

117. **LE CLEZIO, J.M.G. *Diego & Frida***. (Paris): Stock (1993). First edition (French). A biography of the Mexican painters Diego Rivera and Frida Kahlo, the married couple who redefined modern Mexican art at the time of the Mexican revolution. Warmly inscribed by the author in the year of publication. Le Clezio has also drawn a heart above the title and added “Dos Corazones Felices” (two happy hearts). Recipient’s signature on the first blank; fine in wrappers. A nice inscription by the Nobel Prize winner. \$450

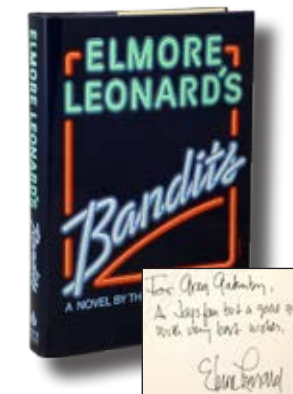


118. **LEE, Harper. *To Kill a Mockingbird***. Philadelphia: Lippincott (1960). The first issue of the advance reading copy of her first and only novel, a huge bestseller upon publication, winner of the Pulitzer Prize and the basis for an Academy Award-winning film. The book has become a cultural touchstone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



119. **L'ENGLE, Madeleine. *Dare to Be Creative!*** Washington, D.C.: Library of Congress, 1984. The text of a lecture given by L'Engle at the Library of Congress in November, 1983, primarily on the issue of censorship: “...every new question is going to disturb someone’s universe...” An uncommon piece by the author of the children’s classic *A Wrinkle in Time*, among others. The pamphlet is 30 pages; L'Engle’s text runs 18 pages. Stapled wrappers. Fine. \$75

120. **LEONARD, Elmore. *Bandits***. NY: Arbor House (1987). A mystery by the prolific author, who breathed new life into the hardboiled genre in the 1970s and ‘80s. Inscribed by the author: “For \_\_\_ \_\_\_, a Jays fan but a good guy. With very best wishes.” Recipient’s signature front flyleaf; fine in a fine, price-clipped dust jacket. A nice personal inscription, with a hint of the author’s well-known humor. \$150



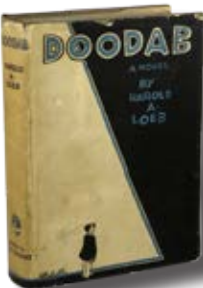
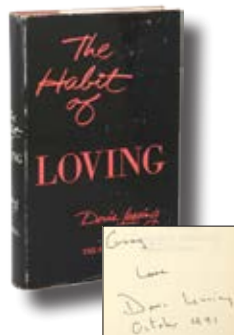
121. **LEONARD, Elmore.** *Killshot*. NY: Arbor House/Morrow (1989). Inscribed by the author in the year of publication: “For \_\_\_\_/ who took off for Italy when he heard I was coming.” Recipient’s signature front flyleaf; fine in a very near fine dust jacket with a little lamination lift to the top edge of the front panel and a small sticker (Macmillan of Canada) over the price on the front flap. \$150

122. **LESSING, Doris.** *The Habit of Loving*. NY: Crowell (1957). The first American edition of this collection of stories, by the author of *The Golden Notebook*, among others. Lessing was the only woman to be grouped together with Britain’s “angry young men” of literature in the Fifties. Inscribed by the author in 1991, with “love.” Recipient’s signature front flyleaf; faint age toning to some pages; a very near fine copy in a very good, rubbed dust jacket, with fading to the red spine lettering. \$350

123. **LETHEM, Jonathan; MARTIN, Walter; MUNOZ, Paloma.** *Travelers*. (NY): Aperture (2008). Whimsical and eerie photographs of snow globes by Martin and Munoz, with an 8-page story, “Traveler Home,” by Lethem. Inscribed by Lethem. Tear to the lower margin of the first page of his story; else fine in illustrated boards, without jacket, as issued. Little-known work by Lethem, and uncommon signed. \$125

124. **LOEB, Harold A.** *Doodab*. NY: Boni & Liveright, 1925. The first book by this novelist and publisher who was also a figure in the American expatriate community in Paris during the 1920s. Loeb helped Hemingway get his first book, *In Our Time*, published in the U.S.: in fact, it was when Leon Fleischman, Boni & Liveright’s literary scout, came to Paris with the contract for *Doodab* for Loeb that Hemingway turned over the stories that Liveright published later that year. Despite the support and encouragement Loeb gave Hemingway, he became the basis for the character Robert Cohn in *The Sun Also Rises*, an unflattering portrait that Loeb later tried to correct in his 1959 memoir *The Way It Was*. Foxing to endpages and edges of text block; near fine in a very good dust jacket with some blended staining and tanning, minor edge chipping and a narrow, closed tear at mid spine. \$600

125. **MAGLOIRE-SAINT-AUDE, Clement.** *Veillee*. (Port-au-Prince): (Imprimerie Renelle)(1956). A small, hand-printed volume by this Haitian surrealist poet, with a cover illustration and frontispiece by Milo Rigaud. Signed by the author on the front cover, with an additional full page inscription by the author to poet Barbara Howes on the first blank, written in 1964. Stitching absent; staining to covers; a good copy in wrappers, held together with a wraparound band addressed to Howes in Magloire-Saint-Aude’s hand. An excellent literary association: not only was Howes a well-respected poet in her own right, who was



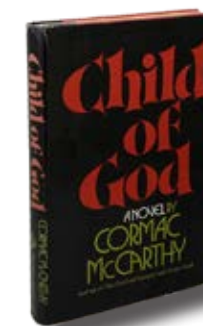
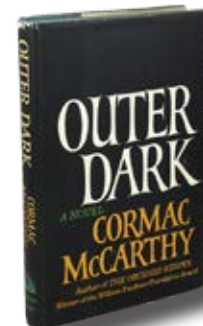
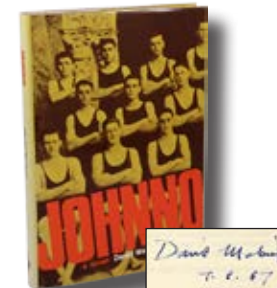
twice nominated for the National Book Award, she also was editor of *From the Green Antilles: Writings of the Caribbean*, one of the first collections to bring Caribbean writing to a mainstream American audience. \$750

126. **MALOUF, David.** *Johnno*. (Queensland): University of Queensland Press (1975). The correct first edition (Australian) of his first novel, a semi-autobiographical tale of growing up in Brisbane in the 1940s and ‘50s. Signed by the author in 1987. A bit of shelf wear to the lower board edges, else fine in a very near fine dust jacket with mild fading to the spine. A scarce book, especially in such condition and signed. \$750

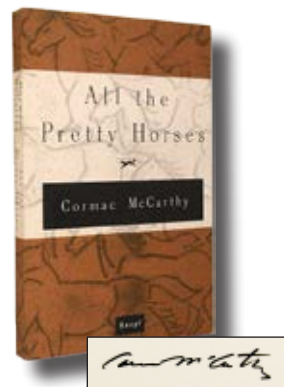
127. **MANKELL, Henning.** *Pyramiden*. Stockholm: Ordfront Forlag, 1999. The first edition (Swedish) of the ninth book in his Kurt Wallander series, this being a collection of five short stories and a prequel to the series as a whole; the first story takes place in 1969, well before the time of the first novel in the series, *Faceless Killers*. Mankell has won virtually every international mystery writing award, been a bestseller throughout Europe and the United States, and virtually single-handedly launched the genre of “Nordic noir,” the most famous and commercially successful examples of which have been the novels of Stieg Larsson, who wrote *The Girl with the Dragon Tattoo* and its sequels. Inscribed by the author in the year of publication. Not published in English until 2008. Fine in a fine dust jacket. \$250

128. **McCARTHY, Cormac.** *Outer Dark*. NY: Random House (1968). His second book which, like his first, *The Orchard Keeper*, was published to great critical reviews and modest-to-poor sales: the total sales of the Random House edition of this book numbered just 2705 copies. Modest edge sunning to boards, a very near fine copy in a near fine dust jacket with minor wear at the spine extremities, one short edge tear, and a hint of sunning to the spine title. A nice copy of an early book by the National Book Award- and Pulitzer Prize-winning author. \$1750

129. **McCARTHY, Cormac.** *Child of God*. NY: Random House (1973). His third book, which, like his first two, received good critical reviews but sold poorly. Reportedly being filmed by James Franco for release in 2013. A very near fine copy in a very good dust jacket with a small chip to the upper rear panel and a bit of fading to the red spine title. An attractive copy overall, without the remainder stamp that one finds so frequently on copies of this title. \$750

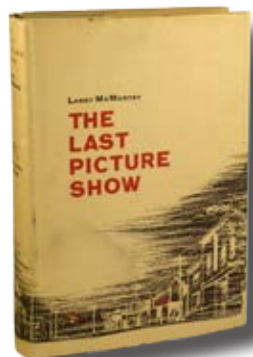


130. **McCARTHY, Cormac.** *All the Pretty Horses*. NY: Knopf, 1992. The advance reading copy of the first volume of the Border Trilogy, a landmark novel that won both the National Book Award and the National Book Critics Circle Award and propelled its author to “instant” literary celebrity—after nearly three decades of writing well-received literary novels in relative obscurity. Issued in wrappers and publisher’s folding box, signed by the author, it was sent out in advance of publication to promote the book, one of the early moves by then-new Editor in Chief of Knopf, Sonny Mehta, to try to break the publishing company out of an old-fashioned disdain for publicity and promotion and inject some new excitement into that aspect of publishing. Presumably it helped Mehta that he had a writer like McCarthy to help launch that effort; similarly, it doubtless helped McCarthy: *All the Pretty Horses* sold almost ten times as many copies in hardcover as all five of McCarthy’s previous books combined, which were all published by Random House. Rumor has it that approximately 400 were to be done but the author quit after about 200, and declined to do any more. Fine in a very near fine folding box with rubbing to the corners. McCarthy’s signature is uncommon, and this was his breakthrough book. \$750



*McCarty*

131. **McMURTRY, Larry.** *The Last Picture Show*. NY: Dial, 1966. His third novel, which fully realized the promise shown by his first two books and firmly established his literary reputation. Basis for the Academy Award-winning movie, which launched the careers of several Hollywood notables, including Peter Bogdanovich and Cybill Shepherd, not to mention McMurtry himself, who was nominated for an Oscar for the screenplay and went on to win one almost 30 years later with Diana Ossana for the screenplay of *Brokeback Mountain*. This is an agency copy, with the label of the Ziegler-Ross Agency of Los Angeles on the front flyleaf. Ziegler was McMurtry’s agent for a time. In his 2010 memoir *Hollywood*, McMurtry wrote: “Long ago I had an agent named Evarts Ziegler, a very elegant man who had been, I think, to Princeton. He was said to prefer to represent Princetonians, which left him with James Stewart and not much of anybody else. I got along well with Mr. Ziegler, and this despite the fact that I hadn’t been to Princeton. I don’t remember our parting—at some point Evarts Ziegler just drifted away.” This copy came from the estate of Polly Platt, production designer on the film of *The Last Picture Show* and wife of Peter Bogdanovich. Platt reportedly recommended the book to her husband for a film, and further recommended Cybill Shepherd for the lead, a series of events which cost her her marriage as Bogdanovich left Platt for Shepherd. Platt and McMurtry, however, became very close; she was apparently the model for the character Jill in *All My Friends Are Going to Be Strangers*, and the two both received film credits for work on *The Last Picture Show*, *Terms of Endearment*, *Texasville* and *The Evening Star*; Platt was nominated for an Oscar for Art Direction for *Terms of Endearment*. Fine in a near fine dust jacket with very shallow wear to the top edge and a short tear at the upper rear spine fold. A notable copy of a major novel in McMurtry’s career. \$1000



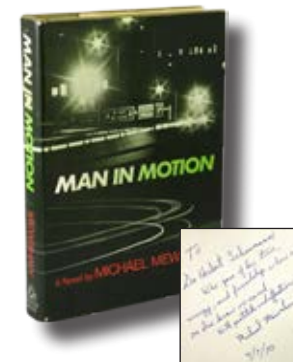
132. **McMURTRY, Larry.** *In a Narrow Grave*. Austin: Encino, 1968. McMurtry’s first book of nonfiction, a collection of essays on Texas. Done by a small press in Austin, the first printing was so rife with typographical errors that it was destroyed; reportedly only about 15 copies survived, although recent estimates have suggested the number might be a bit higher but still very small. This is one of those copies, with “skycrapers” for “skyscrapers” on page 105. Although not called for, this copy is signed by McMurtry. Fine in a fine dust jacket; a flawless copy. Easily the scarcest trade edition in the McMurtry canon—at least that we know of—and this is as beautiful a copy of it as could be hoped for. Provenance: the Bruce Kahn collection. \$12500



*McMurtry*

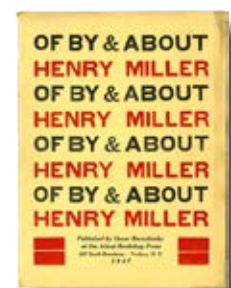
133. **MENDELSON, Jane.** *Innocence*. NY: Riverhead Books, 2000. The advance reading copy of the second novel by the author of *I Was Amelia Earhart*; the film rights to this title were bought by Killer Films, who made *Boys Don’t Cry*, and the movie (which involves a vampire sect at a private school) is due out in 2013. Fine in wrappers, with publicity material laid in, including a sheet in which Mendelsohn talks about the creation of *Innocence*. \$30

134. **MEWSHAW, Michael.** *Man in Motion*. NY: Random House (1970). One of the dedication copies of Mewshaw’s first book, a novel, inscribed in the month of publication to Dr. Herbert Schaumann, “who gave of his time,/ energy, and friendship when no/ one else knew or cared./ With gratitude and affection,/ Michael Mewshaw.” Mewshaw is an acclaimed writer of both fiction and nonfiction, and this book is reminiscent of early books by both Robert Stone and Richard Ford—a road novel with dark undercurrents and mordant humor that ends with the protagonists “coming of age” in Mexico. The recipient of this copy, Dr. Schaumann, was a teacher of Mewshaw’s at the University of Maryland. He is one of three dedicatees of this book, the others being George Garrett, who taught Mewshaw during graduate school at the University of Virginia, and Mewshaw’s mother. One section marked in text; fading to cloth edges and two tiny spots on prelims; a near fine copy in a near fine dust jacket with slight corner chipping and a small ink number on the rear panel. An important copy of a first novel by a writer that NPR book reviewer Alan Cheuse has called “the best novelist in America that nobody knows.” \$450



*Handwritten dedication in Arabic script.*

135. **(MILLER, Henry).** *Of, By & About Henry Miller*. Yonkers: Oscar Baradinsky/Alicat Bookshop, 1947. A collection of pieces by Miller, as well as pieces about Miller by H.L. Mencken, Aldous Huxley, William Carlos Williams, Wallace Fowle, Blaise Cendrars, Cyril Connolly, and others. One of 1000 copies, of which 750 were for sale. Near fine in oversize stapled wrappers. The Alicat Bookshop Press published a number of important volumes in the late 1940s, including work by such writers as Maya Deren, Charles Willeford, Djuna Barnes and Anais Nin, in addition to the ones included in this collection. \$175



136. (MILLER, Henry). *La Tour de Feu, No. 47: Henry Miller ou Les Mauvaises Frequentations [Bad Dating]*. (Bordeaux): (Tour de Feu)(1955). A French literary magazine; this issue focuses on Miller, with writing (in French) both by him and about him. Miller's early writings, including *Tropic of Cancer* and *Tropic of Capricorn*, were published in France decades before they were permitted in the U.S., and he thus received significantly more critical attention in France than in the U.S. until the 1960s. Pages uncut; near fine in wrappers. \$100

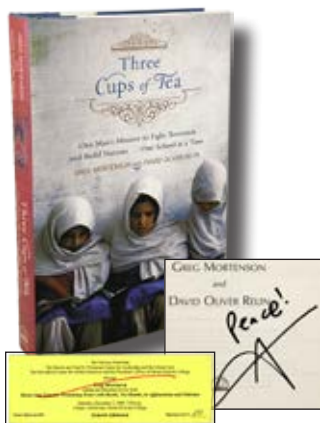
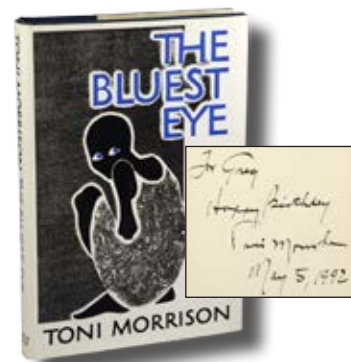
137. (MILLER, Henry). *Tivoti*. (California): Arthur & Glee Knight, 1972. An 80th birthday celebration for Miller, published as *The Unspeakable Vision of the Individual*, Vol. 2, No. 3. With work by Charles Plymell, Douglas Blazek, Tuli Kupferberg, Norman Mailer and others. Several photos of Miller and letters by him reproduced. Quarto; near fine in stapled wrappers. \$50

138. MORRISON, Toni. *The Bluest Eye*. London: Chatto & Windus, 1979. The first British edition of her first book, which was published in the U.S. in 1970. This was released in the U.K. after the critical success of Morrison's third book, *Song of Solomon*, which won the National Book Critics Circle Award in 1978. Morrison won the Nobel Prize for Literature in 1993. Inscribed by the author on the front free endpaper in a near-calligraphic hand: "For \_\_\_/ Happy Birthday/ Toni Morrison/ May 5, 1992." Recipient's signature on front flyleaf with the inscription; fine in a fine dust jacket. One of the nicer inscriptions we have seen by Morrison. \$750

139. MORRISON, Toni and Slade. *The Tortoise or the Hare*. NY: Simon & Schuster (2010). A children's book, written by Morrison and her son, Slade, and illustrated by Joe Cepeda. Signed by Morrison on a (publisher's?) bookplate on the front flyleaf. Fine in a fine dust jacket. \$125

140. -. Same title. An advance copy in the form of unbound signatures laid into dust jacket. Fine. Uncommon. \$100

141. MORTENSON, Greg and RELIN, David Oliver. *Three Cups of Tea. One Man's Mission to Fight Terrorism and Build Nations...One School at a Time*. (NY): (Viking)(2006). The famous, and later infamous, account of Mortenson, who, in response to kindnesses bestowed on him by locals when he was lost in Pakistan after an unsuccessful ascent of K2, vowed to return to that village and build a school—a project that led to his founding the Central Asia Institute and to an ongoing effort that has resulted to date in the building of, reportedly, more than 170 schools (mostly for girls) in impoverished regions of Pakistan and Afghanistan, and to Mortenson's repeatedly being nominated for the Nobel Peace Prize. The hardcover edition, which sold only 20,000 copies, had a subtitle that Mortenson opposed and that was changed, at his insistence, on later editions. The book became a bestseller in paperback and was on *The New York Times Book Review* bestseller list for more than four years. It was also adapted to a version for young adults and one for children. A

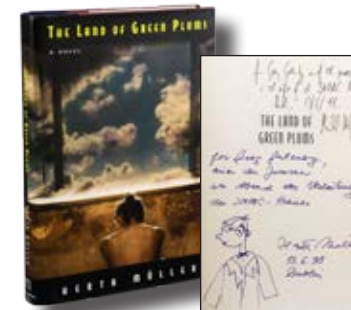


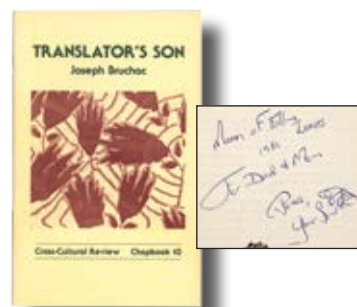
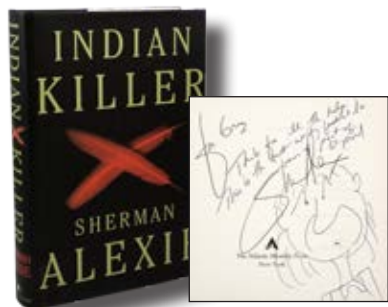
moving account of one man's commitment to changing the world for the better, and a remarkable story of a book that began in obscurity and became first a cultural touchstone—required reading for U.S. (and other) military leaders, as well as inspiring reading for millions of others, over four million copies having been sold, in more than 40 countries—and, then, a cultural cliché, when it was revealed first by author Jon Krakauer and later *60 Minutes* that Mortenson and Relin had taken liberties with the telling of the story, and in Mortenson's case, possible liberties with his financial relationship to the Central Asia Institute. Uncommon in the first printing. This copy is signed by Mortenson, who has added the word "Peace!" Ticket and program for the Mortenson reading (of *Stones Into Schools*) at which this copy was signed is laid in; Mortenson's career as a speaker is likely now behind him. Fine in a fine dust jacket, in custom clamshell case. \$500

142. -. Same title. The advance reading copy, which boasts of a planned 6-city author tour. In the four years before the controversy hit, Mortenson's itinerary grew to include more than 500 speaking engagements. This copy is signed by Mortenson and by David Relin, who at one point claimed sole authorship of the book, saying it was published with Mortenson as co-author over his objections. Fine in wrappers and custom clamshell case. Scarce. \$750

143. MULLER, Herta. *The Land of Green Plums*. NY: Metropolitan/Holt (1996). The first American edition of this novel by the 2009 Nobel Prize winner, translated from the German by Michael Hofmann. Inscribed by Muller on the evening in 1998 that she was awarded the IMPAC prize, the largest literary prize in the world for a single book (£100,000). Inscribed by the author to Greg Gatenby, one of the judges for the award; Muller has also drawn a caricature of Gatenby, as well as adding her address, phone and fax. Also inscribed by Michael Hofmann, the translator. Stamp of the award on the front flyleaf; hint of a crown bump; fine in a very near fine dust jacket with a shallow vertical crease to the spine. A remarkable copy of an important book by the Nobel Prize-winning author. \$1000

144. MURAKAMI, Haruki. *After the Quake*. NY: Knopf, 2002. The first American edition of this collection of stories that examine the impact of the Kobe earthquake on Japan and ordinary Japanese citizens. Signed by the author and stamped on the half-title page. Murakami is one of the most highly regarded contemporary Japanese authors: his 1987 novel *Norwegian Wood* sold millions of copies and made him a literary superstar in Japan. His novel *Kafka on the Shore* won the Franz Kafka Prize in the Czech Republic as well as the World Fantasy Award, and he has won numerous other awards and prizes, including the Jerusalem Prize, given for work dealing with human freedom in society. His stories appear in *The New Yorker* regularly. Fine in a fine dust jacket. A somewhat uncommon collection that is scarce signed. \$850





145. **MUSIL, Robert.** *The Man Without Qualities*. London: Secker & Warburg, 1953, 1954, 1960. The first English edition of his masterwork, in three volumes. (The fourth volume, intended to contain Musil's concluding chapters and unfinished at the time of his death, wasn't published in English until a new translation was done in 1996.) Musil's great work has been compared to that of Proust and Joyce; in focusing on a year in the life of an Austrian intellectual near the onset of the First World War, Musil explored not only the culture of the time but the way that ideas shape human lives and events, giving the novel a transcendent relevance beyond its own era. The first two volumes exhibit a bit of loss to the spine stamping and the first volume has slight fore-edge foxing; the books are otherwise fine in near fine, spine-tanned dust jackets, the first two of which are price-clipped. One of the great literary works of the 20th century. For the three: \$1000

146. **(Native American).** **ALEXIE, Sherman.** *Indian Killer*. NY: Atlantic Monthly Press (1996). Alexie's second novel. Inscribed by the author to Greg Gatenby, founding Artistic Director of Toronto's International Festival of Authors, first, "For Greg, thanks for all the help. Sherman Alexie," and then, between the lines in another pen, Alexie has written, "This is the best festival I've been a part of/ be proud," to which he has added a self-caricature. Gatenby's signature on front flyleaf; fine in a fine dust jacket. \$250

147. **(Native American).** **BRUCHAC, Joseph.** *Translator's Son*. Merrick: Cross-Cultural Communications, 1980. A collection of poems, *Cross-Cultural Review Chapbook 10*, illustrated by Kahionhes (John Fadden). This copy is inscribed by Bruchac to his parents: "Moon of Falling Leaves/ 1980/ For Dad & Mom/ Peace,/ Your Son," with his signature Kokopelli drawing. According to the text, a "translator's son" is a term used among certain of the Lakota people to refer to a person of mixed Indian and white ancestry. Bruchac's father was Slovak; his mother was English and Abenaki. Fine in wrappers. \$250

148. **(Native American).** **COEL, Margaret.** *Dead End*. Royal Oak/Mission Viejo: ASAP, 1997. The sixth volume of her "commandment stories," each of which was issued in a signed limited edition. Of a total edition of 186 copies, this is number 22 of 150 numbered copies signed by the author, the illustrator, Phil Parks, and James D. Doss, who provides an introduction. With an inscription by the author in Arapaho of the sixth commandment, which is the anchor for this story featuring Arapaho attorney Vicky Holden. Coel is a non-Native author who has written both nonfiction and fiction about the Arapaho. Color photo frontispiece of Coel tipped in, and illustrations by Parks tipped in. Minor rubbing to the cover graphic and a very small spine base bump; near fine, without dust jacket, as issued. \$150

149. **(Native American).** **ERDRICH, Louise.** *The Game of Silence*. (NY): HarperCollins (2005). The advance reading copy of this sequel to *The Birchbark House*, a children's novel by the award-winning author of *Love Medicine* and other novels. Erdrich, an enrolled member of the Chippewa tribe, is one of the most successful and acclaimed authors of the "second wave" of the Native American Renaissance. Signed by the author. Fine in wrappers. Uncommon advance copy, especially scarce signed. \$150

150. **(Native American).** **GLANCY, Diane.** *Traveling On*. (Tulsa): (Hadassah Press) (1980). The first book by this author of Cherokee descent, a collection of poetry. Published by a small press that apparently was her own: *Drystalks of the Moon* in 1981 and *The Woolslayer* in 1982 were also published by Hadassah Press, which had the same address as that of MyrtleWood Press, which published *What Do People Do West of the Mississippi?* in 1982. An author's note on *The Woolslayer* indicated that Hadassah is the Hebrew word for Myrtle, the author's grandmother's name. Inscribed by Glancy: "\_\_\_, I share my unfortunate mistakes with you. It's been a pleasure! Diane." Approximately a dozen corrections to the text in the author's hand. Near fine in wrappers. This is the first time we have encountered this work: a rare Glancy title, and a unique, special copy of it. \$1500

151. **(Native American).** **HEATH, Jennifer.** *Super Colon, Admiral of the Ocean Sea*. Boulder: Self-published, 1992. A 50-page "comic" book that scathingly debunks the Columbus-discovers-America myth, on the occasion of the 500th anniversary of his first voyage. Fine in stapled glossy color wrappers. \$35



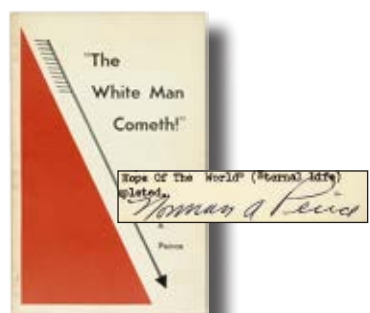
152. (Native American). HULSIZER, Allan. *The Indian Boy's Days. The Indian Then and Now — His Presence and Influence on Our Life-style*. Smithtown: Exposition Press (1983). A vanity press publication by a white writer, written for pre-teens. Despite the title, which seems thematically all-encompassing (albeit gender-specific), each chapter is actually a story about food, and the author includes an introduction for teachers stressing that the coming global food crisis can be averted by emulating some Indian practices. A fine copy in a heavily rubbed, very good dust jacket with tiny corner chips. \$100

153. (Native American). JOHNSON, Joseph. *To Do Good to My Indian Brethren*. Amherst: University of Massachusetts Press (1998). An advance copy of this volume of letters and diaries of the Mohegan preacher Joseph Johnson, 1751-1776. 8 1/2" x 11" sheets, printing two text pages to one photocopied page, Ringbound in plain blue cardstock covers; fine. \$50

154. (Native American). LUMMIS, Charles F. *The Man Who Married the Moon*. NY: The Century Co., 1894. A collection of Pueblo folk tales, assembled by a white writer who had walked across the continent in 1884-85 and became enthralled with the natural beauty of the Southwest. Lummis' *A Tramp Across the Continent* published in 1892, is widely considered the first book to redress the highly negative images that Easterners had of the desert Southwest. He went on to live in Los Angeles, becoming the first City Editor of the *Los Angeles Times*, and his collection of photographs and southwestern art became the foundation for the Southwest Museum. *The Man Who Married the Moon* is one of the first collections of southwestern Indian folk tales; it was reissued in 1910 with the title *Pueblo Indian Folk Stories*. Spine-darkened, with cloth showing modest overall handling. A very good copy, without jacket. \$200

155. (Native American). NIATUM, Duane. *The Crooked Beak of Love*. (Albuquerque): West End Press (2000). The scarce hardcover edition of this collection of poetry, with a number of the included poems completely reworked from earlier collections. Signed by the author. Niatum, a poet of Klallam descent, has published a number of collections of poems and chapbooks, and was the editor of the important early collection of Native American poetry in 1975, *Carriers of the Dream Wheel*, as well as the subsequent collection in 1988, the *Harper's Anthology of 20th Century Native American Poetry*. Fine, without dust jacket, as issued. \$45

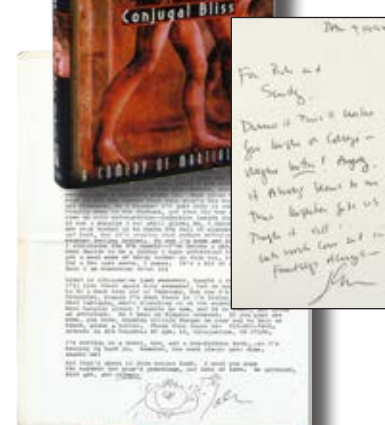
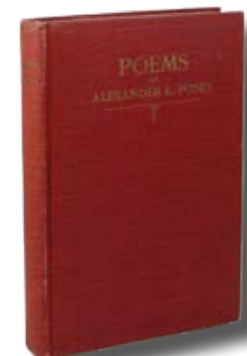
156. (Native American). PEIRCE, Norman A. "The White Man Cometh!" (Red Cloud): (Self-published)[c. late 1950s]. A self-published history of Red Cloud and the town of Red Cloud, Nebraska, which begins in the biblical book of Genesis and covers many of the intervening years in a first person narrative—i.e., in part a fictionalized history/autobiography of the Lakota chief, written by a white man born and raised in Red Cloud. Signed by the author on the inside rear cover, following the author bio. Mild sunning; near fine in wrappers. \$125

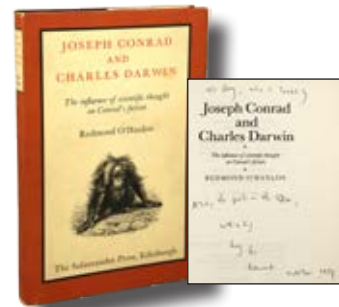
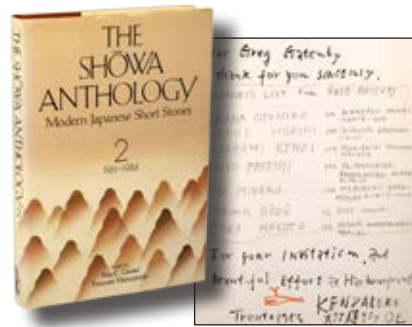
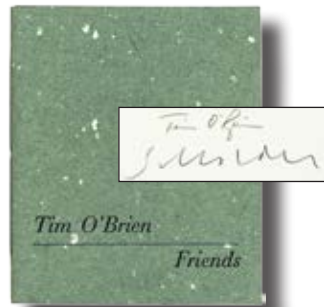


157. (Native American). POSEY, Alexander. *The Poems of Alexander Lawrence Posey*. Topeka: Crane & Co., 1910. The prolific Creek poet's only book, a posthumous collection of the poems he had published over the years in various newspapers and periodicals, gathered for publication by his wife, Minnie Posey, after the author's untimely death at age 35 by drowning. With an introductory memoir of Posey by Kansas historian William Elsey Connelley. A bit of wear to the edges of the cloth; spine gilt intact; a near fine copy of this book issued by a small press in the midwest, far from the publishing centers of the time. Illustrated with photographs. \$350

158. (Native American). *Seeds of Change*. Boulder: Boulder Public Library, 1993. A course curriculum issued in conjunction with the Smithsonian's traveling exhibit of the same name, which focused on the encounter between Europe and the Americas as a result of Columbus' voyages 500 years earlier. Brochure, symposium program, and activities for each of the five "seeds": corn, potatoes, sugar, the horse, and disease (which includes genocide and racism). Fine, in hand-lettered "Teacher's Packet" folder. \$75

159. NICHOLS, John. *Conjugal Bliss and Typed Letter Signed*. NY: Henry Holt (1994). Subtitled "A Comedy of Martial/Marital Arts," this copy is inscribed by Nichols in the month prior to publication: "For \_\_\_ and \_\_\_\_\_, Dunno if this will make you laugh or cringe - maybe both! Anyway, it always seems to me that laughter gets us through it all! With much love and in friendship always, John." Together with a full page typed letter signed, written the same day as the inscription, from Taos, NM, in which Nichols recounts having been "mucking about in Hollywood again, rewriting a script called *Amazonia* for Ridley Scott," and then being derailed by endocarditis and many weeks of antibiotics, including IV treatment. He then gives his Albuquerque address, where he'll be living with his girlfriend of seven months ("it is sweet, and quite an adventure"), and he invites his friends to visit. Lastly, Nichols adds, "I'm working on a novel, too, and a non-fiction book...so I'm keeping my hand in. Somehow the work always gets done. Amazes me!" The letter is signed, "John," and Nichols has added a waving, goofy-faced, self-caricature. Nichols married his girlfriend (Miel Castagna) a few months later; his next published book would be the collection of essays *Dancing on the Stones*, in 2000. Reportedly, the recipient was a producer who made an early attempt to produce a film of *The Milagro Beanfield War*, the first novel in Nichols' New Mexico trilogy, but we have not substantiated that. *Conjugal Bliss* is fine in a fine dust jacket; the letter is near fine; a bit edge-sunned and folded once to fit in the book. For both: \$200





160. **O'BRIEN, Tim.** *Friends and Enemies*. Arizona: Synaesthesia Press, 2001. Two stories from O'Brien's award-winning collection *The Things They Carried*, bound back-to-back and printed by Jim Camp in an edition of 125 copies, of which this is one of 99 numbered copies in saddle-stitched wrappers. Both stories involve the same two characters; technically "Enemies" precedes "Friends." Illustrated by noted artist Fritz Scholder and signed by O'Brien and Scholder. Fine, with errata slip laid in correcting part of the O'Brien bio. \$175

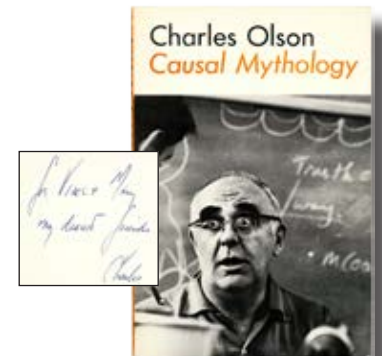
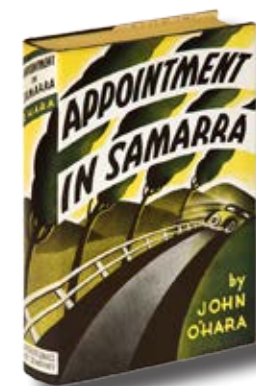
161. **(Oe, Kenzaburo).** *The Showa Anthology 2. Modern Japanese Short Stories 1961-1984*. NY: Kodansha, 1985. Oe's own copy, which he used as a reading copy at Toronto's Harbourfront International Festival of Authors in 1985, when he read from his included story, "The Clever Rain Tree." Inscribed by Oe to Greg Gatenby, the director of the festival: "Dear Greg Gatenby/ I thank you for your invitation, and beautiful effort at Harbourfront. Kenzaburo Oe/ Toronto 1985." Gatenby had asked Oe for a half dozen other important Japanese authors he might consider as guests of the festival, and Oe wrote on the same page (and prior to the inscription), the names and addresses of six authors, under the title, "Kenzaburo's list for Greg Gatenby." In addition, Oe's story shows, in (according to Gatenby) both Oe's hand and Gatenby's the cuts made to the story to make it a suitable length for a public reading at Harbourfront. Kenzaburo Oe is one of the most highly regarded Japanese authors of the postwar era, and winner of the 1994 Nobel Prize for Literature. Gatenby's signature on front flyleaf; fine in a fine dust jacket. An interesting, unique copy of this book. \$1000

162. **O'HANLON, Redmond.** *Joseph Conrad and Charles Darwin*. Edinburgh: Salamander Press (1984). His first book, a work of criticism that focuses on "the influence of scientific thought on Conrad's fiction," and is an outgrowth of his thesis "Changing Scientific Concepts of Nature in the English Novel, 1850-1920." Inscribed by the author: "To \_\_\_\_\_, who is loved by all the girls in the office, with a big hug from Redmond. October, 1997." Recipient's name front flyleaf; fine in a near fine dust jacket with wear at the spine extremities. A nice inscription in an uncommon first book. \$450

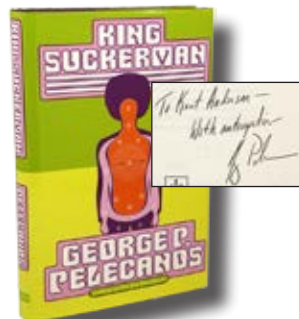
163. **O'HARA, John.** *Appointment in Samarra*. NY: Harcourt Brace (1934). O'Hara's famous first novel, realistically detailing the three-day disintegration of Julian English in O'Hara's invented city of Gibberville, PA. The nicest copy that we have seen, and probably the nicest copy there is. Fine in a fine, first issue dust jacket. Errata slip present. *Appointment in Samarra* was named to the Modern Library list of the best 100 novels of the 20th century. A high spot of American literature, an important debut, and a stunning, nearly unbelievable copy. Provenance: the Bruce Kahn collection. \$15000

164. **OLSON, Charles.** *Projective Verse*. (NY): (Totem)(1959). The first separate edition of this essay by Olson, originally published in 1950 and here published by the poet Leroi Jones's press. Olson's essay, which argued for a form of poetry that was dictated not by the external structures of line and meter but by the internal "structure" of the poet's breath, was a radical and influential statement, and it helped attract a number of poets to Black Mountain College where he was teaching at the time. Among the poets who came to Black Mountain, largely because of Olson's presence there, were Robert Creeley, Robert Duncan, and Denise Levertov. "Projective Verse" is widely considered Olson's most important critical statement on poetry in much the same way as *The Maximus Poems*—although a much larger work—is considered his most important poetic statement. Warmly inscribed by Olson in 1960 to poet Vince Ferrini and his wife, Mary Shore. An excellent association copy: Ferrini and Olson were both friends and competitors, and Ferrini introduced Olson to Robert Creeley; in addition, Olson addressed Ferrini directly in *The Maximus Poems*. One spot to front cover; near fine in stapled wrappers. \$750

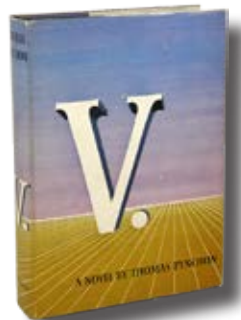
165. **OLSON, Charles.** *Causal Mythology*. San Francisco: Four Seasons, 1969. A lecture given at the University of California Poetry Conference in July, 1965, which includes excerpts from *The Maximus Poems*. Inscribed by Olson to a fellow poet and his wife: "For Vince [Ferrini] and Mary/ my dearest friends/ Charles." Ferrini was a Gloucester poet who was a close friend of Olson's but also a foil for him, and a character incorporated into one of the Maximus letters. Near fine in wrappers. A wonderful association. \$450



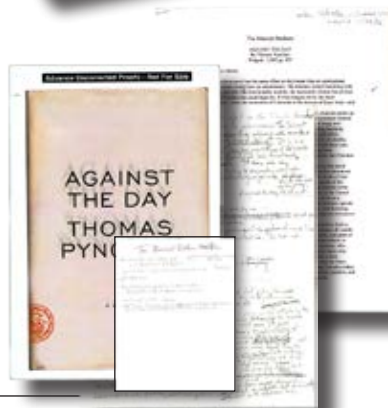
166. **PELECANOS, George.** *King Suckerman*. Boston: Little Brown (1997). His sixth book, set in Washington, D.C. in the mid-1970s and involving two characters who are related to those in his novel *The Big Blowdown*, and who cross paths with characters from his Nick Stefanos novels. This is the second book in the series that has come to be known as his D.C. Quartet. Inscribed by Pelecanos to the writer Kent Anderson, “with anticipation.” While it’s not clear what the inscription refers to, the timing of the publication of this book suggests it may be that Pelecanos was looking forward to reading Anderson’s novel, which had been published in a small press edition a year earlier, and would be published by Bantam the following year. A nice association copy. Minor spotting lower board edge; near fine in a fine dust jacket. \$250



167. **PYNCHON, Thomas.** *V*. Philadelphia: Lippincott (1963). His first book, winner of the Faulkner Foundation Award for best first novel of the year and the debut of one of the towering American writers of the postwar era. Small lower corner bump, else a fine copy with a rich top stain, in a near fine dust jacket with some light rubbing, but no fading to the gold on the lower spine as is so frequently the case. A very nice copy of a book that seldom shows up in such condition. \$3500



168. **PYNCHON, Thomas.** *Against the Day*. NY: Penguin Press, 2006. The advance reading copy, issued in limited quantities to sales reps and reviewers. Sales rep’s name on title page, as is rumored to be the case on all copies, so that any pre-publication abuses could be traced. Some copies had misprinted pages; this copy appears not to. This copy was given by the sales rep to the reviewer Steven Moore, with a note signed by Moore to that effect laid in. Moore has made several small penciled check marks in the margins (and noted a few typos). A bulky book; slightly cocked; near fine. *Together with* Moore’s handwritten notes for the review (4 pages); his typed review (2 pages); and a copy of *The Washington Post Book World* (November 19, 2006) in which his review, “The Marxist Brothers,” appeared, with small changes from the typed version. A scarce advance copy. We have seen few copies offered for sale, and none since the book first came out; the publisher’s attempts to limit its distribution seem to have largely succeeded. A notable copy: Steven Moore is one of the foremost scholars of postmodern American literature, author of two books on William Gaddis and, according to the *Post*, working on a history of the novel. \$3500



169. **PYNCHON, Thomas.** *Inherent Vice*. NY: Penguin Press, 2009. The advance reading copy, issued in very limited quantities to sales reps and reviewers. Sales rep’s name on title page, again, as is rumored to be the case on all copies, so that pre-publication abuses could be traced. Bump to upper rear spine corner; thus near fine in wrappers. Extremely scarce; this is the first copy we have handled, even though we have handled the also-very-scarce advance issue of *Against the Day* a few times. It’s possible that this is the scarcer of the two, as it was treated almost more as a novelty—Pynchon’s take on the Hard-Boiled American Detective Novel—rather than a full-fledged literary event, as his major novels tend to be seen. \$3000

170. **REED, Ishmael.** *Typed Letter Signed*. 1985. A letter written by Reed in his capacity as a fiction contest judge. Although not stated in the letter, the contest celebrated the 1985 Mark Twain Sesquicentennial and sought a story that captured the spirit of Twain. Reed gives his first, second and third choices, and the points to be assigned each vote, as well as a critique of his first two choices. Signed by Reed. Folded for mailing; else fine. \$150



171. **ROWLING, J.K.** *Harry Potter and the Philosopher’s Stone, and the Chamber of Secrets, and the Prisoner of Azkaban, and the Goblet of Fire, and the Order of the Phoenix, and the Half-Blood Prince, and the Deathly Hallows*. London: Bloomsbury, 1999–2007. The first printings of the deluxe editions of the full Harry Potter series. Clothbound with pictorial onlays, all edges gilt; fine without dust jackets, as issued. The *Azkaban*, which was the first volume published in a British deluxe edition (*Philosopher’s Stone* and *Chamber* being issued in a deluxe edition retroactively) had the smallest printing, (reportedly 7000 copies) and names “Joanne Rowling” rather than “J.K. Rowling” on the copyright page. Here *together with* the collector’s edition of *The Tales of Beedle the Bard* [London: Children’s High Level Group, 2008]. The leatherbound *Beedle* is in a drawstring bag, which, with ten illustrations by Rowling, are housed together in a large box made to look like a textbook, which is contained in the publisher’s sleeve. Also included is the Sotheby’s catalog for the auction of one of seven copies of the manuscript of *Beedle the Bard*, with an introduction by Rowling. For the complete set: \$3800





172. **SALINGER, J.D.** *Raise High the Roof Beam, Carpenters and Seymour an Introduction*. NY: Little, Brown (1963). The first issue of Salinger's fourth and last book, which lacks a dedication page. An exceptionally scarce issue—some knowledgeable sources have speculated that as few as 20 to 30 copies of this issue were released before they were reissued with a tipped-in dedication page, and later a bound-in dedication. Fine in a very near fine dust jacket with a tiny closed catch to the spine. Provenance: the Bruce Kahn collection. \$5000

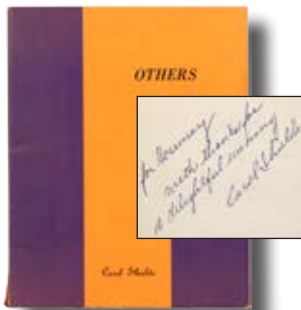
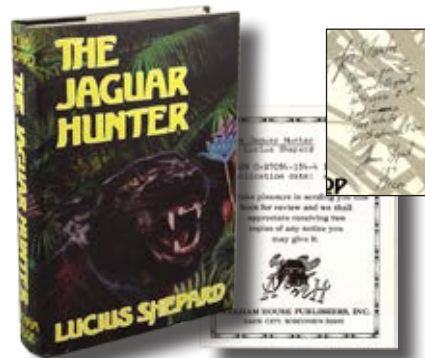
173. **(SALINGER, J.D.).** *Three Copies of The Kit Book for Soldiers, Sailors and Marines*. Chicago: Consolidated Book Publishers (1942 and 1943). Three copies of *The Kit Book*, which contains Salinger's first book appearance, the story "The Hang of It." The first copy is the first issue (1942), the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

174. **(San Francisco Poetry).** **DAY, Wesley.** *On to Me Now*. (n.p.): (Self-Published)(n.d.). Self-published poetry from the San Francisco poetry renaissance of the 1950s. Inscribed by the author to Pauline Kael, the former *New Yorker* film critic who got her start reviewing films on KPFA in San Francisco in the Fifties and managing an art film theater in Berkeley for which she selected the films and wrote the blurbs about them. She was a friend of Robert Duncan in college at Berkeley and later in life, and counted the artist Jess Collins among her lifelong friends. Quarto; near fine in claspbound wrappers. An uncommon artifact of a unique era in American poetry, with distinguished provenance. \$200

175. **(San Francisco Poetry).** *Open Space 8*. (San Francisco): Open Space (n.d.)[c. 1964]. An important magazine of the San Francisco poetry underground in the early Sixties. Thirteen issues were published, all in 1964, and contained work by such writers as Michael McClure, Jack Spicer, Ron Loewinsohn, Lawrence Fagin, Charles Olson, Robert Duncan, and others. This issue includes a cartoon by Jess, parodying the "Dick Tracy" comic strip entitled "Tricky Cad," and a small report on the poetry scene by Carol Bergé. 8 1/2" x 11" mimeographed sheets, stapled in upper corner. Owner name to front cover; front cover detached from the staple; several small stains to pages; a very good copy. Scarce: the mimeograph format limited the print run, and the single staple "binding" would have meant that most copies fell apart with handling or over time. It may be worth noting that the owner name on this copy is "A. Cole," and that one "A. Cole" associated with the San Francisco poetry scene of the time was Andy Cole, with whom Richard Brautigan lived at the end of 1963 and whose girlfriend was Michaela Blake-Grand, who later became Brautigan's girlfriend and muse. \$200

176. **(Science Fiction).** *Imagination!* (Los Angeles): (Los Angeles Science Fiction Society) (1937-8). A complete run of this science fiction fanzine, published by the Los Angeles chapter of the Science Fiction League, and edited by Forrest Ackerman, T. Bruce Yerke and "Morojo" (Myrtle R. Douglas). 13 monthly issues, from Volume 1, No. 1 in October 1937 to the Anniversary Issue, October 1938. A landmark publication from the classic era of science fiction, the fourth issue includes Ray Bradbury's first published story, outside of his high school newspaper, and published when he was just 17 and still in high school. Later, he had a story published in the September, 1938 issue as well. Other contributors include Robert Bloch, Ackerman, Hannes Bok, H.P. Lovecraft, Henry Kuttner, Richard Matheson, Donald Wollheim, C.L. Moore, and many more. Cover art was done by Bok, Bradbury, Jim Mooney, Malcolm Smith and Ray Harryhausen. A short-lived but important publication; after it folded, the Letters column of it succeeded it as a fanzine, entitled "Voice of the Imagi-Nation" and published by Ackerman and Douglas. Ackerman also lent the young Ray Bradbury \$90 to start his own fanzine, *Futura Fantasia*. Mimeographed productions, in stapled covers. All issues fine. Very scarce: individual issues of the fanzine are very hard to come by; complete runs are practically unheard of. This set has a folder wrapping the first issue, with the title of the fanzine and the ownership name of longtime science fiction collector, and later publisher, Roy A. Squires II. Squires was a pre-eminent science fiction collector for decades, became an important dealer in the field and a specialty publisher. He was friends with virtually everyone in the field, and became the literary executor for Clark Ashton Smith's estate when the author died. He was known for taking meticulous care of his collection, and although only the first issue contains his ownership notation it is likely the entire set comes from his collection. It may be the only complete set extant, particularly in this condition. Only two copies noted in OCLC, and we can find no auction records or dealer listings for it. A highly perishable publication that nonetheless included important content by major writers, including launching the literary career of one of the greatest American writers ever to be associated with the science fiction field, Ray Bradbury. A remarkable set. \$7500





177. **SHEPARD, Lucius.** *The Jaguar Hunter.* (Sauk City): Arkham House (1987). A review copy of this collection of stories, which won the World Fantasy Award for best collection. Published in an edition of 3194 copies, with illustrations by J.K. Potter. Inscribed by the author to Stanley Wiater: “For Stanley/ Thanks for the 1st intelligent interview I’ve had in a long while...with admiration/ Lucius Shepard/ ‘89/ Necon.” Wiater’s Gahan Wilson-designed bookplate front flyleaf (reportedly the only bookplate Wilson ever designed); faint mottling to boards; near fine in a fine dust jacket, with review slip laid in. A nice association copy: Wiater is a three-time winner of the Horror Writers Association’s Bram Stoker Award; Shepard has won most of the major awards in the fantasy and science fiction fields. \$350

178. **SHIELDS, Carol.** *Others.* Ottawa: Borealis, 1972. The first book, a collection of poetry, by the Pulitzer Prize-winning author of *The Stone Diaries*. Inscribed by Shields to the Canadian poet and novelist Rosemary Aubert: “For Rosemary/ with thanks for a delightful evening/ Carol Shields.” Spine faded, with a little tear to the spine base; near fine in wrappers. A nice literary association copy of an important first book. \$750

179. **SMITH, Tom Robb.** *Child 44.* NY: Grand Central Publishing (2008). The advance reading copy of his debut novel, which caused considerable buzz beginning in April 2007 when it was optioned to Fox 2000 for a film to be directed by Ridley Scott. Set in Stalinist Russia, the plot involves a Russian secret police officer who is framed by a colleague for treason and stumbles on a series of child murders which he attempts to solve despite being on the run for his life. Signed by the author. Slight spine roll, else fine in wrappers. Laid in is a printed flyer entitled, “How Do You Solve an Impossible Crime?” Winner of the CWA Silver Dagger Award and longlisted for the Man Booker Prize, a somewhat unusual honor for a thriller. \$150

180. **(STEADMAN, Ralph).** **CARROLL, Lewis.** *The Hunting of the Snark.* London: Dempsey (1975). Signed by Steadman with a drawing (presumably of a Snark) and dated in the year of publication—the centennial anniversary of the poem’s original publication. Steadman has also underlined a phrase in his introduction. Fine in a near fine, price-clipped dust jacket with some fading to the edges and spine. Steadman’s wacky, sometimes eerie, illustrations fit remarkably well with the strange, somewhat pointed, humor of Carroll’s poem. \$350

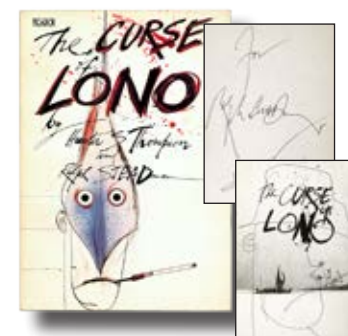
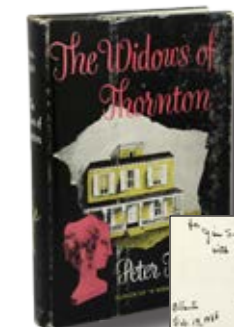
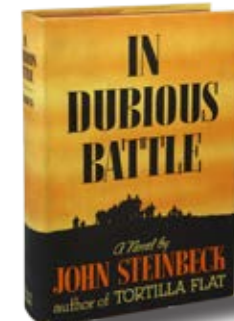
181. **STEINBECK, John.** *In Dubious Battle.* NY: Covici Friede (1936). A powerful novel of migrant farm workers rising up against landowners. Written at a time when much contemporary fiction was geared toward proletarian aspirations, Steinbeck’s novel could have been a mere propaganda piece; instead, it is an exploration of ideals, social protest and social justice, and the relationship of mob behavior to individual values and, as such, still resonates with relevance decades later. Tiny bookstore stamp lower rear pastedown; a fine copy in a fine dust jacket. Provenance: the Bruce Kahn collection. A beautiful copy, and nearly impossible to find in this condition; probably the nicest copy we’ve ever seen. In a custom clamshell box. \$8500

182. **TAYLOR, Peter.** *The Widows of Thornton.* NY: Harcourt Brace (1954). The third book and second story collection by a writer considered a contemporary master of the form and one of the key figures in Southern literature in the 20th century. Taylor was born in Tennessee, where much of his fiction is set, and he is one of the writers who was strongly influenced by the Fugitive movement in Southern writing and counted several of the leading writers of that movement as his mentors. Taylor’s biographer credited him with establishing the dysfunctional family as a major subject in American literature. Inscribed by Taylor in 1968. Trace wear to board edge; else fine in a rubbed, thus very good, dust jacket. \$850

183. **THOMPSON, Hunter and STEADMAN, Ralph.** *The Curse of Lono.* NY: Bantam (1983). Text by Thompson and illustrations by Steadman, recounting the duo’s trip to cover the Honolulu marathon for *Running* magazine. Signed by Steadman and with an original full-page caricature by him of Thompson. (Steadman has also signed Thompson’s initials, a bad habit he had for a while.) Only issued in wrappers. Near fine. \$350

184. **(THOMPSON, Hunter).** “The Nonstudent Left” in *The Nation*, September 27, 1965. NY: The Nation Company, 1965. A five-page article by Thompson. Signed by Thompson on the front cover. Mild age-toning, else fine in stapled wrappers. Precedes his first book, *Hell’s Angels*, published the following year. \$450

185. **(THOMPSON, Hunter).** *Rolling Stone*, November 11 and November 25, 1971. (London): Straight Arrow Publishers, 1971. Two editions of the British issue of *Rolling Stone* magazine, printing “Fear and Loathing in Las Vegas,” by “Raoul Duke.” With illustrations, including cover illustrations, by Ralph Steadman. The earlier issue includes the now-iconic Steadman drawing that appeared on the dust jacket of the book *Fear and Loathing in Las Vegas* (albeit with the steering wheel on the other side). Acidifying to pages; several small edge chips; about near fine. For both: \$250



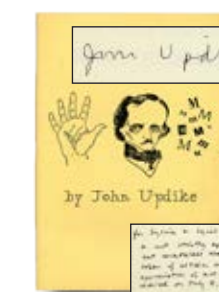
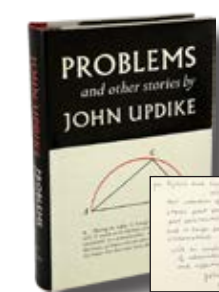
186. (THOMPSON, Hunter). *Rolling Stone*, August 17, 1972. (London): Straight Arrow Publishers, 1972. A British issue of *Rolling Stone* magazine, with "Fear and Loathing in Miami Beach," by Thompson and illustrations by Ralph Steadman. Pages acidifying; minor edge wear; near fine. \$100

187. (THOMPSON, Hunter). "Hunter S. Thompson Speaks." Washington, D.C.: Expo, 1975. Broadsheet poster announcing that Hunter S. Thompson, "Famed Outlaw Journalist, Father of 'Gonzo Journalism'" will speak on Saturday July 5 at Washington, D.C.'s Rock N Roll Expo '75. Illustrated with a drawing of Thompson by R. Comiskey. 11" x 17". Folded once, else fine. \$150

188. (THOMPSON, Hunter). *Fear and Loathing Australia October 1976*. (Coburg, Victoria): (Loose Licks Publishing)(1976). Souvenir program for Thompson's Australia Tour. Includes a two-page bio; two pages of *Doomesbury* comic strips featuring Thompson as "Raoul Duke"; four pages of Thompson's interview excerpted from *Playboy* and the Australian magazine *Loose Licks*; and an advertisement for the "Anything Could Happen!" tour T-shirt. Fine in stapled wrappers. Scarce HST ephemera; we've never seen another one. \$150

189. (THOMPSON, Hunter). *X-Ray Magazine*, Vol. 1, No. 4. San Francisco: Pneumatic Press, 1995. The fourth issue of this artist book/magazine, produced by Johnny Brewton. This issue features a Thompson contribution on the inside rear cover, and a cover photo shot through by Thompson with a .45. The image is of porn star Marilyn Chambers posing in the nude, holding a box of Ivory Snow detergent, which is illustrated with a photograph of her holding a young baby. Chambers starred in the ground-breaking porn movie *Behind the Green Door*, produced by San Francisco porn kings Jim and Artie Mitchell, longtime friends of Thompson. Their theater, the O'Farrell, was considered the Carnegie Hall of pornography in those days, and Thompson made such regular visits there that at one time he had business cards made up reading "Hunter S. Thompson Night Manager the Mitchell Brothers Theater." Chambers' posing as the idealized young mother for Ivory Snow before it was known that she made her living in porn was a scandal for the detergent company, which recalled hundreds of thousands of boxes and replaced Chambers' photo with a painted image, although the woman still bore a striking resemblance to Chambers. This cover image is torn through with two jagged holes, and is stamped inside the cover: "Front Cover Shot With A .45 By Hunter S. Thompson." Unlike other copies of this image we have seen shot by Thompson, this one also bears lips prints, so both shot and kissed (owner of the lips not determined). Hand-assembled and velobound; fine. An extravagant production; the entire run of *X-Ray Magazine* consisted of ten issues. \$750

190. TREVOR, William. *Mrs Eckdorf in O'Neill's Hotel*. NY: Viking (1970). The first American edition of the Irish writer's fourth novel. Signed by Trevor. Owner name front flyleaf; near fine in a very good dust jacket faded at the spine and flap folds. \$250



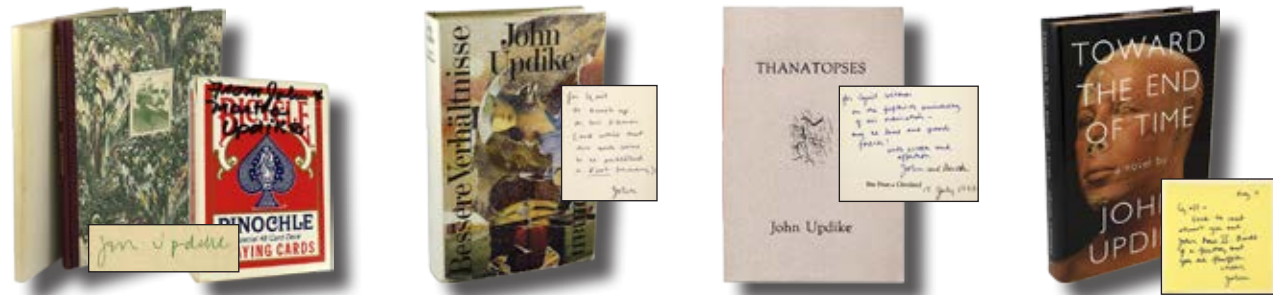
191. UNSWORTH, Barry. *Mooncranker's Gift*. Boston: Houghton Mifflin, 1974. The first American edition of his fourth novel, which won the Heinemann Award. Inscribed by the author in Toronto in 1993. Owner name front flyleaf; fine in a near fine, very slightly spine-tanned dust jacket with one small spot to the rear panel, and three small edge tears. Unsworth won the Booker Prize for his novel *Sacred Hunger*; and has been nominated for the Booker three other times. \$200

192. UPDIKE, John. *Bech: A Book*. NY: Knopf, 1970. Inscribed by the author: "For Cyril & Sylvia Wismar/ with warm regards and high hopes for their work in the vineyard/ John Updike & H. Bech/ 10/15/71." Wismar and Updike met in 1970 when Wismar became pastor of the Clifton Lutheran Church of Marblehead, Massachusetts, which Updike had joined with his family in the late 1950s. Foxing to top edge of text block, else fine in a near fine dust jacket foxed on verso and with a couple small edge chips. A nice personal inscription to a new pair of friends, with the benefit of the added signature of Updike's alter-ego, Henry Bech. \$650

193. UPDIKE, John. *Buchanan Dying*. NY: Knopf, 1974. His first play ("meant to be read"), about President James Buchanan. Inscribed by Updike: For Cyril Wismar/ who might enjoy the theological discussion on pp. 160 ff. keeping in mind Buchanan was never a Lutheran but a Scots Calvinist/ Warm regards/ John U." A half dozen instances of underlining in as many pages in the mentioned section, presumably by Wismar, and beginning with "explain to me what an experience of religion is." Foxing to foredge, thus a near fine copy in a near fine, price-clipped dust jacket. A good inscription, and apparently an example of the book itself being part of an ongoing dialogue the two had been having over the first several years of their friendship. \$750

194. UPDIKE, John. *Problems and Other Stories*. NY: Knopf, 1979. Inscribed by the author: "For Sylvia and Cyril Wismar/ this collection of stories part pastoral, part existential, and in large part problematical/ with an amplitude of admiration and affection/ John/ Dec 10 79." By this point in Updike's and Wismar's friendship, Updike was attending a different church (Episcopal), having divorced his first wife and having married Martha Berhard in 1977, a ceremony that Wismar performed. Despite Wismar's no longer being Updike's pastor, the friendship and intellectual engagement persisted. Trace foredge foxing, else fine in a very near fine dust jacket. \$750

195. UPDIKE, John. *Five Poems*. (Cleveland): Bits Press (1980). Of a total edition of 185 copies, this is one of 135 numbered copies signed by the author (copy #184). Additionally inscribed by Updike: "For Sylvia & Cyril/ a not strictly appropriate but nevertheless heartfelt token of esteem and appreciation of hospitality received on July 6, 1981/ John." Some staining to foredge of cover, a bit of foxing to foredge of text block; near fine in saddle-stitched wrappers. \$375



196. **UPDIKE, John.** *Hawthorne's Creed*. NY: Targ (1981). One of 250 copies signed by the author. Additionally inscribed by Updike: "For Sylvia & Cyril/ two lovely names attached to two fine friends/ May their hands always hold J [diamond] J [diamond] Q [spade] Q [spade]/ John and Martha." Holding both jacks of diamonds and both queens of spades constitutes a 300 point "double pinochle" hand. Updike took the trouble to color in the diamonds (red) and spades (black). *Together with* a deck of Pinochle playing cards, inscribed on the case "From John & Martha Updike," in an unknown hand. The cards and case are near fine. The book is fine in a near fine, unprinted, mildly sunned dustwrapper. A wonderful and imaginative inscription, with gift. \$550

197. **UPDIKE, John.** *Hugging the Shore*. NY: Knopf, 1983. A massive collection of essays and criticism from *The New Yorker* and elsewhere. Inscribed by Updike to the composer Robert Starer: "For Robert S. from John U./ see pp. 35-39 and ignore the rest/ in memory of our music-bathed limousine ride together." Pages 35-39 contain Updike's piece "The Chaste Planet," in which residents of the planet Minerva, who view music with the regard humans reserve for love, are brought to Earth, where they are overexposed to music to the point of boredom and impotence. It doesn't seem as though Starer followed Updike's advice to ignore the rest: the book appears read, with some sagging to the bulky text block and modest fading to the covers; a very good copy in a near fine dust jacket. The connection between Updike and Starer, beyond the limo, is unknown, but they shared a publisher and membership in the American Academy of Arts and Letters. \$350

198. **UPDIKE, John.** *Bessere Verhältnisse*. Berlin: Verlag Volt und Welt (1986). A German-language edition of *Rabbit is Rich*. Inscribed by the author: "For Cyril (to brush up on his German (and notice that this book seems to be published in East Germany)/ John." [The copyright page states that the book was printed in the German Democratic Republic.] Mild age toning to acidic paper and foxing to top edge of text block; near fine in a fine dust jacket. A literary and historical curiosity, and in all likelihood not a title that Updike signed many times. \$250

199. **UPDIKE, John.** *Thanatopses*. Cleveland: Bits Press (1991). One of 237 copies printed. This copy is inscribed by the author: "For Cyril Wismar/ on the fiftieth anniversary of his ordination \* may he live and preach forever! With esteem and affection, John and Martha/ 17 July 1993." "and Martha" and the date are in a different ink and possibly in Martha's hand. Fine in saddle-stitched self-wrappers. \$250

200. **UPDIKE, John.** *Toward the End of Time*. NY: Knopf 1997. Inscribed by Updike on a Post-it note attached to the front flyleaf: "May 11/ Cyril - Good to read about you and John Paul II. Birds of a feather, but you are fluffier. Cheers, John." Fine in a fine dust jacket. A warm sentiment between these two longtime friends—now approaching 30 years since they met, and two decades since Wismar performed the marriage ceremony for the Updikes. \$250

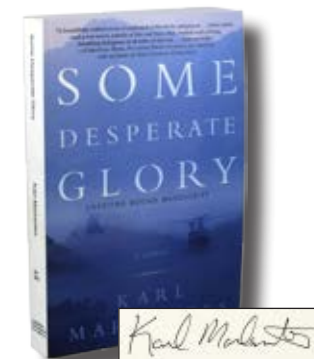
201. **UPDIKE, John.** *Due Considerations*. NY: Knopf, 2007. The uncorrected proof copy of this collection. Includes essays, reflections, criticism and reviews, introductions he wrote to others' books, art criticism, a six-page introduction, and more. A bulky text, nearly 700 pages, with shallow corner creasing to the covers; near fine in yellow wrappers, with the cover art bound in. \$125

202. **UPDIKE, John.** *My Father's Tears and Other Stories*. NY: Knopf, 2009. The uncorrected proof copy of this posthumous collection. A few light spots to covers; near fine in wrappers. \$125

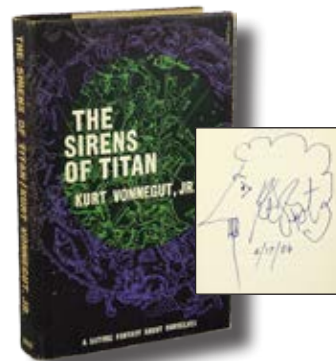
203. **(UPDIKE, John).** *The Harvard Lampoon Centennial Celebration 1876-1973*. Boston/Toronto: Atlantic Monthly Press/Little Brown (1973). Updike provides the foreword to this volume edited by Martin Kaplan. This copy is inscribed by Updike: "For \_\_\_\_\_/ from a minor contributor to this major volume/ John Updike." Recipient's dated signature (1974) to front flyleaf; evidence of previous dampening, primarily in some darkening to front cloth, thus only a very good copy, in a good, edgeworn dust jacket with significant lamination peeling. Large quarto; uncommon signed. \$250

204. **(UPDIKE, John).** **BARTH, Karl.** *Wolfgang Amadeus Mozart*. Grand Rapids: Eerdmans (1986). First thus, with a 6-page foreword by Updike. Inscribed by the author: "For Cyril and Sylvia/ with admiration and affection/ John." Only issued in wrappers. Faint foredge spots to front cover, else fine. \$150

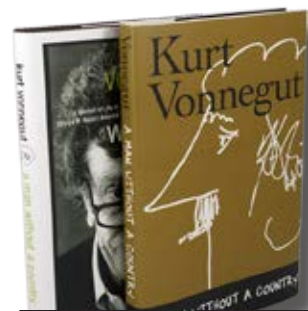
205. **(Vietnam Fiction).** **MARLANTES, Karl.** *Some Desperate Glory*. (Berkeley/New York): El Leon/ Grove Atlantic (2010). Advance copy of the book published to substantial critical acclaim as *Matterhorn*. This is the early state advance reading copy (labeled "Unedited Bound Manuscript"), with the title *Some Desperate Glory*. Signed by the author. Textual variations exist between this version and the later state advance reading copy entitled *Matterhorn*. Reportedly, Grove printed 150 copies with this title and then opted to go back to the original title and destroyed almost all the copies. The author received two, and at least two others that we know of escaped destruction. Stray ink mark on lower edge of text block, else fine in wrappers. A scarce, early issue of one of the most acclaimed novels of the past few years, and by consensus one of the finest novels of the Vietnam war ever published. \$500



206. **VONNEGUT, Kurt.** *The Sirens of Titan*. Boston: Houghton Mifflin, 1961. The first hardcover edition, and Vonnegut's scarcest trade hardcover: only 2500 copies printed, of which one can guess that half or more will have gone to libraries. Nominated for a Hugo Award. Signed by Vonnegut with a self-caricature in 2006. A near fine copy in a very good dust jacket with two small gutter nicks and sunning to the spine lettering and on the rear panel where (presumably) a smaller book stood next to it on a bookshelf. In a custom clamshell case. \$8500



207. **VONNEGUT, Kurt.** *A Man Without a Country*. NY/(London): Seven Stories Press/Bloomsbury (2005/2006). Both the first American edition and the first British edition of this collection of essays. The American edition is signed by the author with a self-caricature and dated 4/4/06; the British edition is signed by the author with a self-caricature and dated 7/12/06. Each is fine in a fine dust jacket and the two are housed together in a custom clamshell case. From the collection of Joe Petro III; the six page Author's Note at the end of the book is almost entirely devoted to the relationship between Vonnegut and Petro, including the comment that "it seems quite possible in retrospect that Joe Petro III saved my life." \$2000



208. **(VONNEGUT, Kurt). BRINKLEY, Douglas.** *Kurt Vonnegut's Apocalypse Blues*. (Ann Arbor): State Street Press (2007). The advance reading copy of an unpublished book about Vonnegut, with illustrations by Vonnegut and an original frontispiece by Ralph Steadman. *Together with* a photocopy of Brinkley's original typescript, with textual differences from the printed version. In 2006, Brinkley published a profile of Vonnegut in *Rolling Stone*; in 2007, after Vonnegut's death, Borders (State Street Press) asked Brinkley if he had a longer, un-edited version of the article that could be used as a tribute book. The 53-page typescript included here, entitled *Choking the Broomhandle*, became the 93-page advance reading copy of the book *Apocalypse Blues* before the project was ended, for reasons unknown to us. The typescript has some editorial changes in an unknown hand and is near fine; the advance reading copy is fine in wrappers. For both: \$750

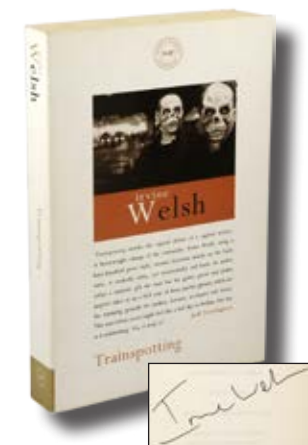


209. **WAGNER, Bruce.** *Force Majeure*. NY: Random House (1991). The author's first book, a highly praised Hollywood novel with a cult following. Wagner is also a screenwriter (*I'm Losing You*; *Nightmare on Elm Street 3*; *Scenes from the Class Struggle in Beverly Hills*), as well as the writer of the television miniseries *Wild Palms*. This copy is inscribed by Wagner to Michael Millikan: "the most focussed motherfucker I've ever met. Affectionately, Bruce." Millikan was first assistant camera operator on *Wild Palms*. Fine in a fine dust jacket. \$150

210. **WALTON, Todd.** *Inside Moves*. Garden City: Doubleday, 1978. His first book. This copy was signed by Walton in 1981 and sent to noted film critic Pauline Kael, with a long letter (included here in photocopy), asking Kael why she did not review the film made from the book. Walton claims the film deserved a scathing review from her, but that he would have felt vindicated by that after the "long nightmare/fairy tale/nightmare" of the process of taking the book to the screen and the battles he had with the film's makers (although he adds that the film has had some success at benefit showings for handicapped audiences). Walton also adds his next novel is starting the same process, and he fears it will end up a John Travolta musical. The photocopied letter has the word "answered" written on the bottom, presumably in Kael's hand. Folded to fit inside the book, which has remainder speckling to the lower edge and is otherwise fine in a near fine dust jacket. \$100

211. **WALTON, Todd.** *Forgotten Impulses and Autograph Letter Signed*. NY: Simon & Schuster (1980). His second book, sent to film critic Pauline Kael in 1981. With an autograph letter signed by Walton, much of which relates a long joke about psychoanalysis (complete with taped-over punch line), but Walton also updates Kael on the process of getting a movie made from *Forgotten Impulses*. (It apparently wasn't filmed.) Two sides of a page; folded for mailing, with envelope. The book is near fine in a fine dust jacket. \$150

212. **WELSH, Irvine.** *Trainspotting*. London: Secker & Warburg (1993). The simultaneous softcover issue of his first novel, highly acclaimed upon publication and later the basis for the phenomenally successful movie that became a cultural milestone of the 1990s. Signed by the author. Owner name on first blank, some age toning apparent to foredge; very near fine in self-wrappers. \$500



213. -. Another copy. Inscribed by the author in 2002. Owner name to first blank; fine in self-wrappers. \$500

214. **WILLEFORD, Charles.** *A Guide for the Undebemorroided*. (Boynton Beach): (Star Publishing)(1977). One of the more uncommon books by the author of *Cockfighter* and the Hoke Moseley mysteries, among others, consisting of outtakes from his autobiography, which was then in progress. Privately published. Light foxing to endpages, else fine in a fine, but slightly dusty jacket. \$200

215. **WILLIAMS, Tennessee and BOWLES, Paul.** *Three*. NY: Hargail Music Press (1947). Sheet music by Bowles for this Tennessee Williams poem. The two collaborated a number of times during the period prior to Bowles's first novel, *The Shelhering Sky* (1949), when his primary creative work was as a composer. Miller E40, approximately 1000 copies printed. Broadsheet, folded to make four pages. 9 1/8" x 12 1/8". Tiny corner chips and minor marginal dampstaining; very good. Scarce in the original, although apparently collected in the 1984 Soundings Press edition of Bowles' *Selected Songs*. \$375



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