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CATALOG 163 -- MODERN LITERATURE

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

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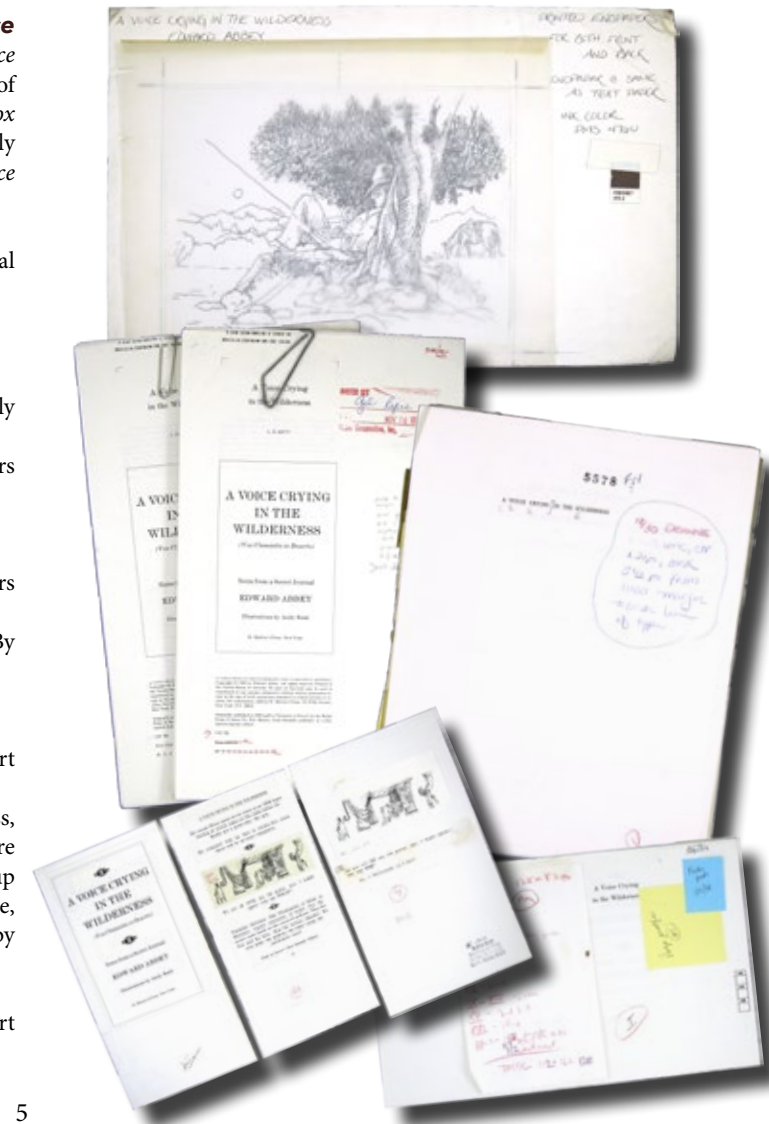
We specialize in Modern Literary First Editions. We also deal in the *Literature of the 1960s* and the *Vietnam War*, *Native American Literature*, and *Nature Writing*. We are actively buying fine books in our field.

Our website sale list is updated Fridays at noon.

1. **ABBEY, Edward. Publisher's Archive of *A Voice Crying in the Wilderness*.** NY: St. Martin's (1990). *A Voice Crying in the Wilderness* was ostensibly the first trade edition of the posthumously published 1989 Rydal Press limited edition *Vox Clamantis in Deserto*, but retitled and re-edited and with slightly different content, and with illustrations by Andrew Rush, *A Voice Crying in the Wilderness* is a separate Abbey "A" item.

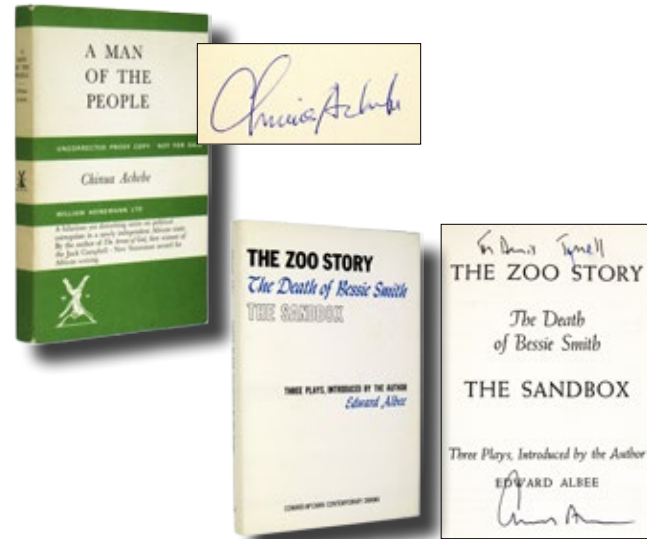
The archive includes:

- the first draft contract between St. Martin's Press and Rydal Press for this edition, with emendations.
- 81 page photocopied typescript, heavily copyedited.
- a clean set of galley sheets, approximately 66 pages.
- "master" galleys, heavily copyedited.
- "master" page proofs dated January 12, 1990, heavily copyedited.
- a second pass of the page proofs, undated, correcting errors caught in the first set, but still imperfect.
- a "master" set of revised proofs, dated January 26, 1990, also copyedited.
- eight additional "master" proof sheets correcting the errors remaining in the third set of page proofs.
- heavily copyedited copy of the page featuring "Other Works By Edward Abbey."
- blue proof of the title page.
- composition specification sheet.
- the mock up of the endpapers, featuring an Andrew Rush art work.
- a letter from St. Martin's to Clark Kimball of The Rydal Press, enclosing "some production materials" from the book they are "quite pleased to be printing. The materials include a mockup of the title page and two separate mockups of a single text page, each featuring a "blind men and the elephant" illustration by Rush, one of which is inscribed by Rush: "AR for CK."
- and an Andrew Rush biographical flyer, and
- an autograph letter signed by Rush to Clark Kimball, in part transmitting a drawing that Kimball liked (not included here,



but perhaps an original of the “blind men” drawing mentioned above). The letter is in a self-made Rush notecard, and the drawing tipped to the front cover is present but detached.

Some pages stapled or clipped; post-its throughout. Varying page sizes, from notecard to legal. Minor edge wear. A near fine archive all neatly assembled in a custom clamshell case, and showing the evolution of the book: the first draft contract gives the title as *The West According to Abbey: Vox Clamantis in Deserto*, which was never used. A post-it on a St. Martin’s spec sheet seems to suggest that “An Isolated Voice” was under consideration as a title. Abbey finished the book only two weeks before he died, just 62 years old. Rydal published a limited edition, originally intended to be a signed limited edition; this first trade edition varies from the Rydal edition by virtue of the illustrations and also, according to the bibliographer, “deletions and additions,” thus meriting its being identified as a separate “A” item from the Rydal edition. A unique archive of this compendium of writings by one of the most outspoken, influential and powerful advocates for wilderness in the American West. \$1500



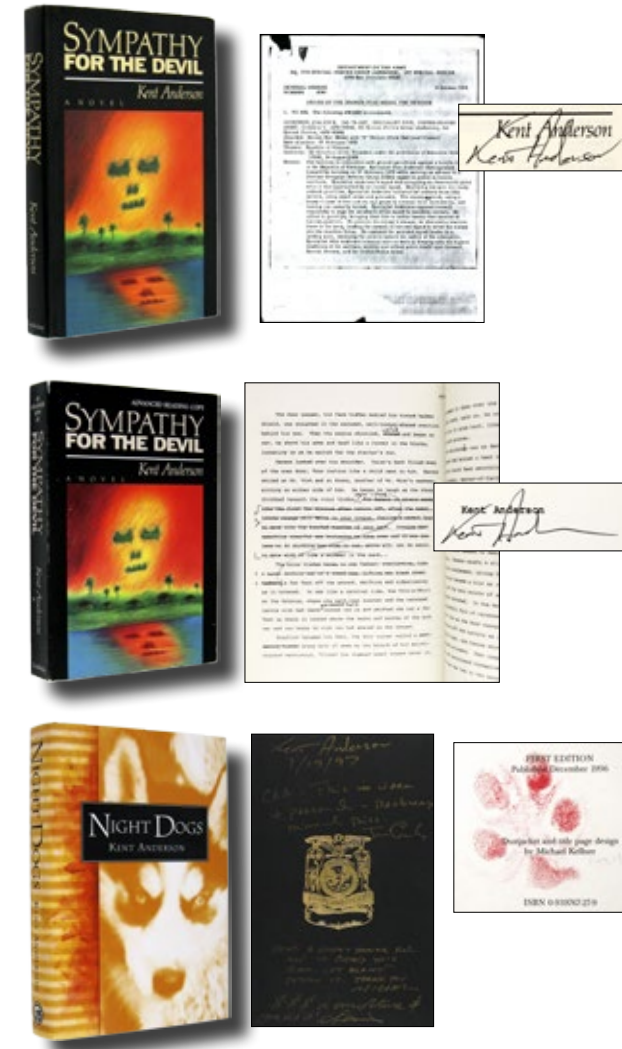
2. **ACHEBE, Chinua. *A Man of the People*.** London: Heinemann (1966). The uncorrected proof copy of the first British edition of his fourth book, a satirical novel about political corruption in Nigeria, by one of the foremost African men of letters of the 20th century, author of *Things Fall Apart*—reportedly the most widely-read African novel of all time, and certainly one of the most highly regarded. Achebe was the winner of the 2007 Man Booker International Prize, among many other honors and awards over a 50+-year writing career. Signed by Achebe. Faint spine-tanning, a few spots to lower edge of text block, and tiny corner creases; very good in wrappers. A Burgess 99 title, and an uncommon proof, especially signed. \$350

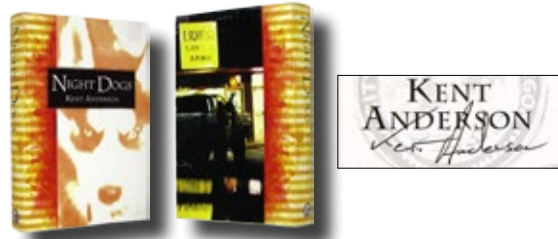
3. **ALBEE, Edward. *The Zoo Story, The Death of Bessie Smith, The Sandbox*.** NY: Coward-McCann (1960). Three plays by the three-time Pulitzer Prize-winning author of *Who’s Afraid of Virginia Woolf?*, among others, with an introduction by the author. Inscribed by Albee on the title page. This was Albee’s first hardcover publication, and this is the first issue dust jacket with the \$2.75 price. Scarce in the first issue jacket: the publisher raised the price to \$3.50 and price-clipped all the unsold copies, adding the new price at the bottom of the front flap. Albee apparently spelled the recipient’s name wrong and it has been neatly corrected, apparently by the recipient as a different pen was used. Small bookseller label rear pastedown; upper corner tapped, else fine in a fine dust jacket with just one short, closed edge tear. A beautiful copy of an important first book, seldom found in the first issue, and almost never seen signed or inscribed. \$2500

4. **ANDERSON, Kent. *Sympathy for the Devil*.** Garden City: Doubleday, 1987. His powerful first novel by the author, about the Special Forces in Vietnam, with whom the author served. One of the best novels of the war in its lucid portrayal of the devastating effects of the war on even so elite a group as this and, as such, a powerful antiwar statement without the usual postures and attitudes that are normally associated with an antiwar message. Signed by the author. One slight corner tap, else fine in a fine dust jacket. Laid in is a photocopy of the announcement of Anderson’s Award of the Bronze Star Medal for Heroism, 1970. The novel includes a description of a firefight based on the action for which he won the award. \$350

5. -. Same title. The advance reading copy. Signed by the author. Shot from typescript, with the author’s photocopied corrections in evidence throughout, including substantial sections that were excised before publication but are present, and readable, in this issue. Near fine. \$375

6. **ANDERSON, Kent. *Night Dogs*.** (Tucson): Dennis McMillan, 1996. The long-awaited second novel by the author of *Sympathy for the Devil*. This was Kent Anderson’s own copy, signed by him on the title page and on the front flyleaf (1/19/97), and inscribed to Anderson by James Crumley, who provides the introduction; the publisher Dennis McMillan; and the designer Michael Kellner. Also autographed by a dog on the copyright page (a paw print)—presumably one of the “night dogs” that gave the book its title—and possibly signed by Chas Hansen on the acknowledgments page. Crumley’s inscription reads: “CKA - This is warm and personal - raspberry minimal piss.” [We think that’s what it says.] Kellner has written: “Kent - a great honor for me to read this book, let alone design it.” And McMillan has written: “\$\$\$ is our future \$ you did it!” Laid in is a photocopy of a written commendation Anderson received in 1975 for the arrest of a robbery suspect, and a copy of a 1976 newspaper story about Anderson being saved from being shot by his own gun, by virtue of the gun’s safety, a brave bystander, and Anderson’s own professionalism; both stories appear in the book, in modified form. The book has a bit of play in the binding; near fine in a fine dust jacket. A unique copy. \$750





7. -. Another copy of the trade edition, signed by the author and in a trial dust jacket, without flap copy and with a different photograph on the rear panel than the published edition. This photo shows a night time storefront with a sign advertising "Liquor, Guns & Ammo," which later became the title of another of Anderson's books. Fine in a near fine dust jacket with creasing to the top edge. Rare, possibly unique. \$500

8. -. Same title, the limited edition. Copy number 34 of 100 numbered copies signed by Anderson and James Crumley, who provides the introduction. Quarterbound in leather. Fine in a fine dust jacket. \$400

9. **(ANDERSON, Kent). "Sympathy for the Devil" in TriQuarterly 45: War Stories.** Evanston: Northwestern University, 1979. Includes an excerpt from Anderson's then-forthcoming first novel. Signed by the author at his contribution. Very good in wrappers. \$100

10. **(Anthology). Anthology of New York Poets.** [NY: Random House, 1970]. Bound galleys of this anthology edited by Ron Padgett and David Shapiro and with work by John Ashbery, Ted Berrigan, Kenward Elmslie, Kenneth Koch, Harry Mathews, Bernadette Mayer, Frank O'Hara, Ed Sanders, and others. Tall, comb-bound galleys, printed on rectos only. A massive collection, running to 317 galley sheets and nearly 600 pages in the published version. Foxing to foredge; paint and tear to hand-titled cardstock cover. Very good. A bulky, fragile production. Probably very few were done, and not many will have survived. This is the only copy of it we have seen. A definitive collection of the New York School of poetry. \$250

11. **(Anthology). Author's Choice.** NY: David McKay, 1974. Twenty American writers introduce their own best story. Edited by Rust Hills, the legendary editor of *Esquire* magazine during the period when it was publishing much of the best new fiction being written in America. This is an advance copy in the form of comb-bound galley sheets, printed on rectos only. Selections by John Barth, Donald Barthelme, Truman Capote, Evan S. Connell, Jr., Stanley Elkin, James Jones, Norman Mailer, Arthur Miller, Reynolds Price, James Purdy, Philip Roth, Terry Southern, John Updike, Richard Yates, and others. Each of the contributions has a previously unpublished introduction by the author, making this one of the richest anthology collections with original writing by a virtual Who's Who of mid-century American writers. A large-format proof; it is doubtful more than a handful were done and even fewer have survived; we've never had nor seen another copy. A bit of sunning; near fine. \$250

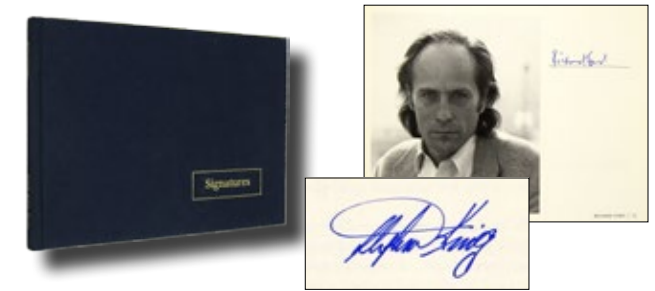
12. **(Anthology). MARTIN, George R.R.; KING, Stephen. Night Visions 5.** Arlington Heights: Dark Harvest, 1988. Original stories by George R.R. Martin, Stephen King, Dan Simmons, Douglas E. Winter, Ron and Val Lakey Lindahn. Of a stated edition of 850 numbered copies, this is a Publisher's Copy ("P/C"), signed by all contributors. Fine in a fine dust jacket and fine slipcase. \$250



13. **(Anthology). Signatures.** Northridge: Lord John, 1991. A collection of author photographs with their autographs, with a 6-page introduction by Stephen King, signed by him. Other contributors whose photographs are accompanied by their autographs include John Updike, Anne Tyler, Eudora Welty, Norman Mailer, Elmore Leonard, Tony Hillerman, Thomas McGuane, Harry Crews, Jim Harrison, Richard Ford, James Crumley, Louise Erdrich, Michael Dorris, Ray Bradbury, T.C. Boyle, Richard Yates, James Lee Burke, James Purdy, Reynolds Price, John Barth and many others. An impressive array of some of the best writers of a generation; a collectible artifact and a useful reference. A second section of the book reproduces manuscripts or signatures of a host of other notables, both literary and from other fields of endeavor. Copy number 170 of 400 numbered copies, of a total edition of 576 copies. Clothbound; near fine. \$300

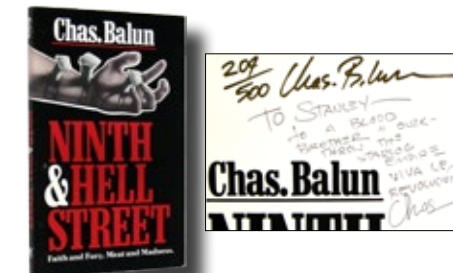
14. **(Anthology). The Brown Reader: 50 Writers Remember College Hill.** NY: Simon & Schuster (2014). The advance reading copy of this collection of original writing by Marilynne Robinson, Rick Moody, Jeffrey Eugenides, Donald Antrim, Edwidge Danticat, Susan Cheever, Lois Lowry, Andrew Sean Greer, Meg Wolitzer, David Shields, Jincy Willett, and many others reminiscing about their time at Brown. A collection notable both for the extraordinary and amusing range of experiences included and also, frequently, for its behind the scenes glimpses of these authors as, not just emerging adults, but emerging writers. Fine in wrappers. \$45

15. **ASIMOV, Isaac. The Currents of Space.** Garden City: Doubleday, 1952. An early novel by one of the most prolific and influential science fiction authors of all time. Asimov is famous for the *Foundation* trilogy and *I, Robot*, among many others. This book lists only seven prior publications; by the time his career ended he had written over 300 books. Inscribed by the author on the half-title. Recipient's bookplate and address label front endpaper; small stain to foredge; some sunning to spine and bowing to boards. A very good copy, lacking the dust jacket. An early novel, uncommon signed. \$250

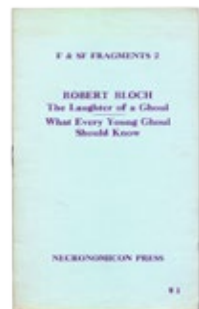


16. **ASIMOV, Isaac. Nine Tomorrows: Tales of the Near Future.** Garden City: Doubleday, 1959. Nine short science fiction stories, bracketed by two satirical poems. Several of the stories are among Asimov's most well-known and well regarded. Inscribed by the author. Recipient's bookplate and address label front endpaper; foxing to spine; covers splayed. A good copy, lacking the dust jacket. An uncommon title, especially signed. \$250

17. **BALUN, Chas. Ninth & Hell Street.** (Westminster): Chunkblow Press (1989). The first edition of the horror master's first novel: #204 of a self-made limited edition signed by the author. Additionally inscribed by Balun: "To \_\_\_ to a blood brother overthrow the starlog empire viva le revolucion/ Chas." Fine in wrappers. Rare. This title was reissued by FantaCo in 1990. \$250

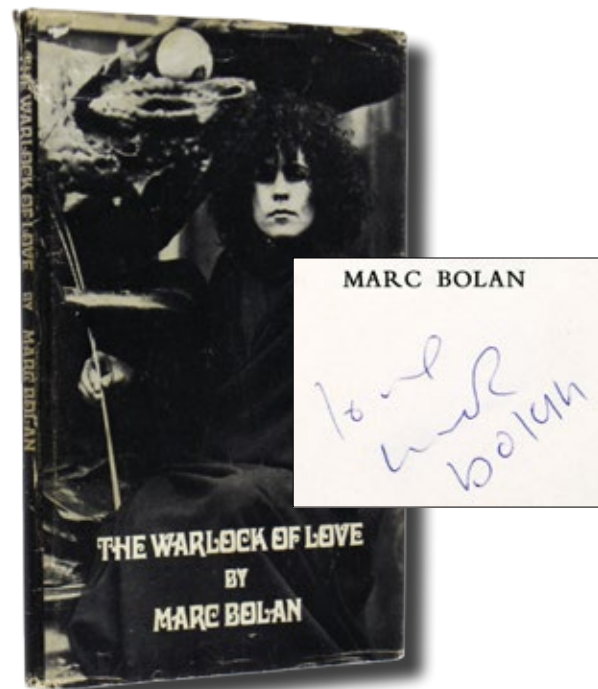


18. **BERGER, Meyer. *The Eight Million. Journal of a New York Correspondent.*** NY: Simon & Schuster, 1942. The first book by this legendary *New York Times* reporter, who wrote the "About New York" column for the *Times* for over two decades. He won the Pulitzer Prize for local reporting in 1950 and after he died in 1959 the Columbia School of Journalism established the Berger Award in his honor for excellence in local reporting. Near fine in a very good dust jacket with minor edge wear and rubbing to the folds. An uncommon first book from the early wartime years, and especially scarce in the dust jacket. \$150



19. **BLOCH, Robert. *The Laughter of a Ghoul and What Every Young Ghoul Should Know.*** (n.p.): Necronomicon Press (c. 1970s). Copy #405 of 500 numbered copies of this first separate appearance of Bloch's two early stories, first published in the 1930s and published here as *F & SF Fragments 2*, one of the early publications of this specialty press, named after horror master H.P. Lovecraft's mythical book. Owner stamp inside front cover; near fine in stapled wrappers. Scarce now. \$150

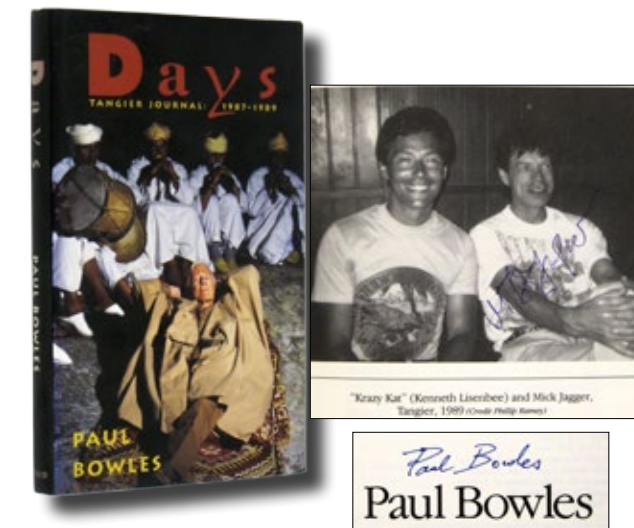
20. **BLOCH, Robert. *Is This the Future Author of Psycho?*** c. 1989. A self-made photocopied photo album: 16 photos spanning seven decades, each humorously captioned (typed, photocopied) by Bloch. One photo per page, staple in one corner, folded; near fine. Not formally published; from the library of a writer who got it directly from the author. Rare. Letter of provenance available. \$250



21. **BOLAN, Marc. *The Warlock of Love.*** (n.p.): Lupus Music (1969). A collection of poetry by one of the charismatic rock stars of the 1960s and '70s, founder and guitarist for the British rock band "T. Rex." This copy is signed by the author, with "love," albeit without a recipient's name. Some smudging to pages and edge rubbing to pictorial boards; a near fine copy in a very good, modestly edgeworn dust jacket with a closed tear near the crown. Quite uncommon in the dust jacket, and extremely uncommon signed. Bolan died in 1977, before he turned 30, and very few signed copies of this book have turned up over the years. \$2000



22. **BOWLES, Paul. *Things Gone and Things Still Here.*** Santa Barbara: Black Sparrow, 1977. The limited edition of this collection of short stories by the author of the proto-Beat classic, *The Sheltering Sky*. Copy number 198 of 250 numbered copies signed by the author. Gore Vidal's copy, with the bookplate of Vidal's Italian villa, La Rondinaia Ravello, laid in. Vidal and Bowles were longtime friends, dating back to Tangier in the early postwar years, when it was a haven for the offbeat and adventurous, with easily available drugs and sexual liaisons unconstrained by the Puritanism of Europe and the States. When Bowles's *Collected Stories* was published in 1979, Vidal wrote the introduction to the collection. Some foxing and sunning to edges, very good in a foxed acetate dust jacket, which appears to have shrunk a bit over time. A noteworthy association copy. \$300



23. **BOWLES, Paul. *Days.*** NY: Ecco (1991). The first American edition of Bowles's Tangier journal from the years 1987-1989. Bowles had never kept a regular journal until he was asked to do so by Daniel Halpern for an issue of *Antaeus* devoted to writers' journals and notebooks. The time period coincided in part with the filming of the movie adaptation of Bowles's novel, *The Sheltering Sky*, and the journals track not only the daily mundane events of life but a raft of celebrity visits, as well as the occasional bits of shocking Moroccan violence, of the sort that informed Bowles's own novel. Bowles had always been, in the words of Gore Vidal, "famous among those who were famous," and this journal provides evidence of that. This is a unique copy, signed by Bowles (six times) and by 18 other members of Bowles's cast of characters (some more than once),

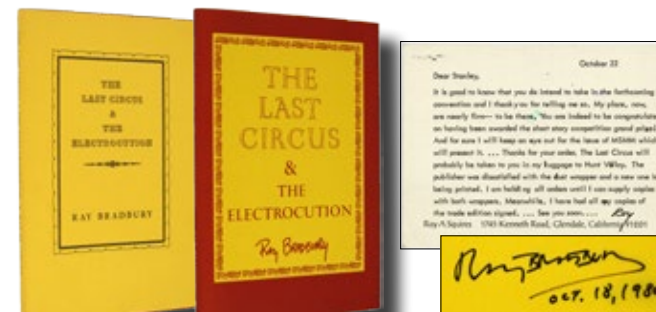
including: Mick Jagger, Patricia Highsmith (author), Claude-Nathalie Thomas (Bowles' French translator), Mohammed Mrabet (Moroccan writer and painter whose stories Bowles translated), Rodrigo Rey Rosa (Guatemalan writer whose works Bowles translated), Buffie Johnson (artist, longtime friend of Paul and Jane Bowles), Gavin Lambert (British author and biographer), Abdelwahab El Abdellaoui (Moroccan student and friend), Abdelouahid Boulaich (Bowles' assistant), Steve Diamond, Kenneth Lisenbee, Cherie Nutting (photographer and friend), Bachir el-Attar (of the Master Musicians of Jajouka), Gloria Kirby (lifelong Tangier resident and benefactor of the American Legation there, including creating the Paul Bowles Room), David Herbert (British socialite, "The Queen of Tangier"), Mercedes Guitta (owner of Guitta's, a restaurant frequented by Bowles), Gavin Young (British author and journalist), and Phillip Ramey, a composer and close friend of Bowles who gathered the signatures over a ten-year period and who appears several times in the text himself. A unique volume, which locates Bowles in the matrix of artists, celebrities and friends who had surrounded him for nearly a half century at that point. It is unlikely there is any other single book or document that so clearly and extensively provides a view of the rich assortment of individuals who made up Bowles's social and artistic circle. Near fine in a near fine dust jacket with a bit of fading to the spine lettering. \$5000

24. **(BOWLES, Paul). MILLER, Jeffrey. Paul Bowles. A Descriptive Bibliography.** Santa Barbara: Black Sparrow, 1986. The limited edition of this exhaustive bibliography of Bowles's writings, from 1926 (when Bowles was 15 years old, more than 20 years before his first novel, *The Sheltering Sky*) up to 1985. This is copy number 35 of 200 numbered copies, signed by Bowles and Miller. With the bookplate of Gore Vidal's Italian villa, La Rondinaia Ravello, laid in. Thin strip of residue (glue?) on front flyleaf and two tiny white (paint?) spots on rear cover; still very near fine in a near fine acetate dust jacket. A good association: Vidal and Bowles were longtime friends and Vidal wrote the introduction to Bowles's *Collected Stories*. \$300

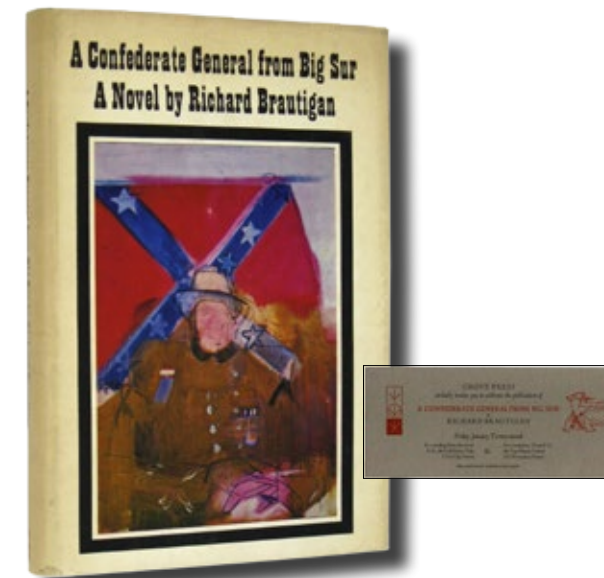


25. **BRADBURY, Ray. The Anthem Sprinters.** NY: Dial, 1963. Bradbury's first collection of plays, this being the softcover issue, which is presumed to have preceded the hardcover issue by a few weeks. Inscribed by the author: "For Steve! These [Anthem Sprinters and Other Stories] from Ray Bradbury in June 1974! And this unused ticket from the dear dead show! For the Hell of it!" Bradbury has attached an unused ticket for a performance of *The Anthem Sprinters* at the Coronet Theatre in Los Angeles, for April 20, 1968. A nice inscription and a scarce ephemeral piece from a production of the title play. Small stain and scar rear cover, small corner crease front cover; near fine in wrappers. \$200

26. **BRADBURY, Ray. The Last Circus & The Electrocutation.** Northridge: Lord John, 1980. The trade edition of this collection of two stories by Bradbury, with an introduction by William Nolan. Signed by Bradbury on October 18, 1980. With a typed postcard signed by Roy Squires, laid in saying that this copy of the signed trade edition (one of his own) will likely be hand carried to the recipient and that all ordered copies are being held until a new dust jacket can be printed as the publisher was dissatisfied with the first one: this copy has both dust jackets. The text on the jackets is virtually identical, but the color scheme and typeface have changed. Fine in fine dust jackets; uncommon thus, and bibliographically notable. \$250

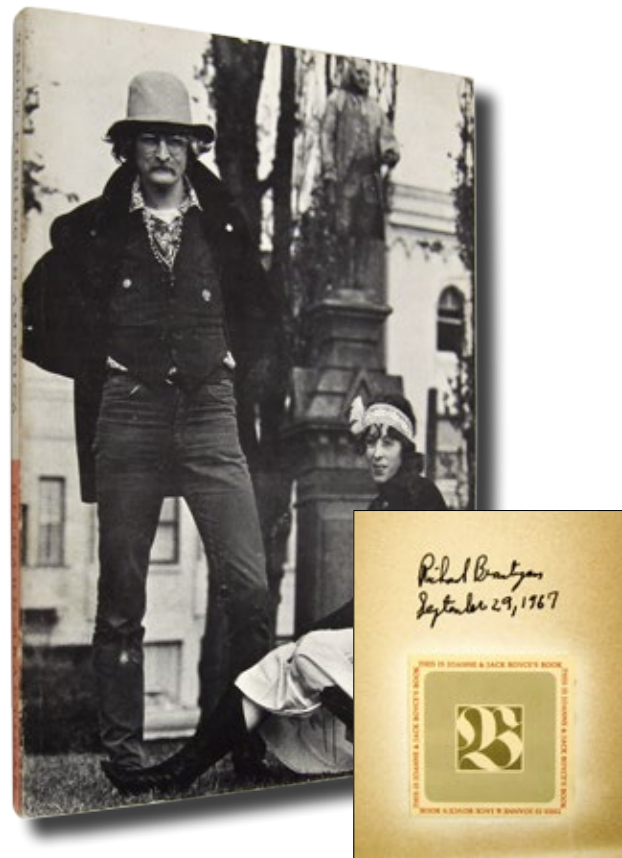


27. **BRADBURY, Ray. Something Wicked This Way Comes.** (Springfield): Gauntlet, 1999. The limited edition reissue of one of Bradbury's classic novels, originally published in 1962, with additional material added to this volume. This is a publisher's copy ("PC") that corresponds to the lettered issue, of which there were 52 lettered copies; there were presumably far fewer "PC" copies. Signed by Bradbury, Joe Lansdale, and Peter Crowther, the latter two of whom provide afterwords. Bradbury contributes a new introduction to this edition. There is also an appendix with pages of a screen treatment for *The Dark Carnival*—the title story of Bradbury's first collection, which was published in the 1940s—that later became *Something Wicked*, and facsimile pages from Bradbury's screenplay for Disney, with Disney's corrections. Bookplate front flyleaf. Fine in a fine dust jacket, in the publisher's clamshell case, which has one corner bump. A scarce issue of a deluxe edition of one of Bradbury's most famous works. \$850

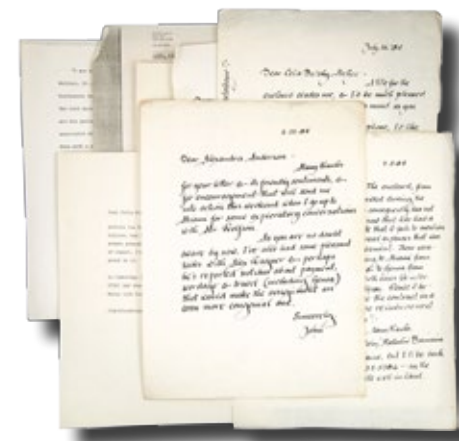


28. **BRAUTIGAN, Richard. A Confederate General from Big Sur, with Invitation to the Publication Party.** NY: Grove Press (1964). His first novel, after several small press poetry collections, with an invitation to the publication party (reading and reception) laid in. Brautigan's writings influenced an entire generation and, although he fell out of literary favor for a time—culminating in his suicide in 1984—there was a resurgence of interest in his writings as he came to be seen as an American original whose whimsy, sensitivity and humor uniquely epitomized his time. The book is near fine in a near fine, price-clipped dust jacket with a piece of black tape on the inside of the jacket at the crown. The invitation is fine. \$500

29. **BRAUTIGAN, Richard. *Trout Fishing in America*.** San Francisco: Four Seasons, 1967. The true first edition of Brautigan's "breakthrough" book, which established his unique writing style and sensibility and for the first time earned him a wide audience. Issued as "Writing 14" in the Four Seasons Foundation publishing series and preceding the Delta edition. Signed by Brautigan and dated September 29, 1967. This copy belonged to Brautigan's longtime friend and fellow poet Joanne Kyger (wife of first Gary Snyder and then Jack Boyce), and her bookplate is on the front flyleaf. Kyger was one of the dedicatees of *In Watermelon Sugar*, Brautigan's next novel after *Trout Fishing*. Offsetting to the front flyleaf (over the signature, which remains perfectly legible) and inside the front cover; thus a near fine copy in wrappers. Don Allen of Four Seasons picked up *Trout Fishing* after Grove Press dumped Brautigan when *A Confederate General from Big Sur* failed to meet sales expectations when it was published in 1964. With virtually no advertising or promotion, *Trout Fishing* went through multiple printings, sold 35,000 copies—an unheard of number for any Four Seasons Foundation publication—and made Brautigan one of the key writers of his generation. The book has sold two million copies in all its editions. The first edition of *Trout Fishing* is one of the most elusive of the key books of the 1960s. Reportedly its first printing was, like several other Four Seasons Foundation books, 1000 copies (2000 has also been stated); but copies of *Trout Fishing* turn up with markedly less frequency than his other Four Seasons Foundation titles, *In Watermelon Sugar* and *The Pill versus The Springhill Mine Disaster*: currently, one online site has listings for 13 copies of the Four Seasons edition of *Watermelon* and 23 copies of *The Pill*; the only two copies of *Trout Fishing* listed are third printings. Often when copies do turn up, their condition is poor from having been read and re-read and, often, passed around. We could find records of only four copies appearing at auction, and three of those copies had pages detached. Only one signed copy has ever shown up at auction, and we don't recall another signed copy in any dealer's offerings in at least the last quarter century. This is the nicest copy we have seen, and an association copy of the highest order: by 1967, Kyger's and Brautigan's friendship went back a decade



already. She had lived in Japan with Gary Snyder, and Brautigan later made Japan his second home—*The Tokyo-Montana Express* being the title of one of his last books. An extraordinary high spot of the literature of the 1960s, one of the rarest signed first editions from that era, and an association copy. **SOLD**

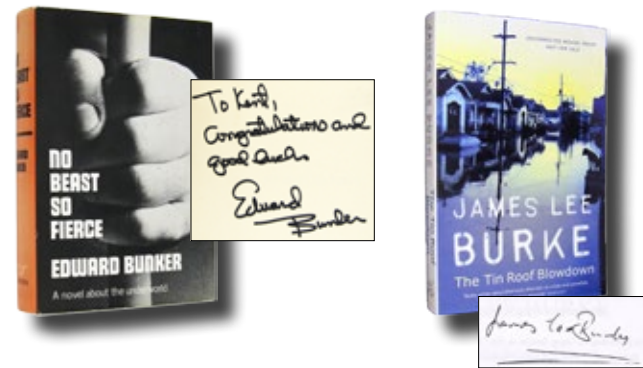


30. **BRINNIN, John Malcolm. *Publisher's Archive for an Article on Mitchell Wolfson, Jr.*** 1984. In 1984, Brinnin contracted with *Art & Antiques* magazine for an article on Wolfson and his collections. The article was written, and rejected, for being more about the collector than about collecting. It was later published, in 1988, in *Journal of Decorative and Propaganda Art*. This archive includes a 14-page photocopy of the original typescript, with holograph corrections in the author's hand; four autograph letters, in Brinnin's calligraphic hand, signed by Brinnin and one typed letter signed to an editor at the magazine; one unsigned contract (Brinnin objected that travel expenses were not included); and a retained letter from an editor explaining the rejection of the piece. Wolfson is the founder and benefactor of The Wolfsonian museum in Miami, which is focused on the power of art and design to illuminate and instigate social, historical and technological change during the period from the beginning of the Industrial Revolution until the end of the Second World War; its holdings were derived from Wolfson's collections. This archive precedes the opening of The Wolfsonian to the public by more than a decade. Some mild foxing to some of the pages edges; near fine. **\$500**

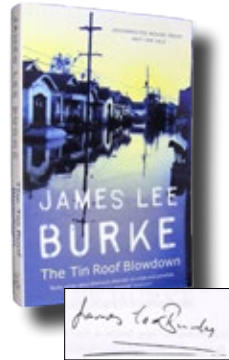
31. **BRUTUS, Dennis. *Denver Verse*.** 1970. A privately distributed assemblage of the poet's verse from 1967-1970. Brutus, an exiled South African poet-activist, who had spent time in the cell next to Nelson Mandela on Robben Island and was partly responsible for South Africa being banned from the 1964 Olympics—a sanction that helped create the strategy that eventually defeated apartheid—was a visiting lecturer in the English Department at the University of Denver in 1970, and he circulated these 25 poems as "something personal to give to the people who have been so kind to me here...But also there is an immediacy about some of my verse...I feel strongly just now that to justify my continuing to write verse, it needs to be doing something." [As quoted in a cover letter to this collection provided by Karen C. Chapman, editor, the previous year, of *Dennis Brutus: Letters to Martha and Other Poems from a South African Prison*]. In other words, these poems represent Brutus' attempt, even while in exile, to keep his poetry relevant, and to continue in his role as an activist and agitator. Inscribed by Brutus: "Bob & Elizabeth Richardson. In appreciation, sincerely, Dennis Brutus, March, 1970." Also dated and initialed by Brutus, "5.14 DB." Loose sheets, with the endsheets being stationery with the watermark of the University of Denver. Chapman's cover sheet also provides a biographical sketch of Brutus. Faint sunning to the pages; else fine, and in the original clear acetate folder. We can find no evidence of any other copy of this collection surviving; a virtually unique collection of typescript poetry by a major figure in both world poetry and, in particular, the anti-apartheid movement among South African artists. A literary footnote: Robert Richardson later married Annie Dillard, a relationship engendered by her writing him a fan letter regarding his 1986 book on Henry Thoreau. **\$1000**





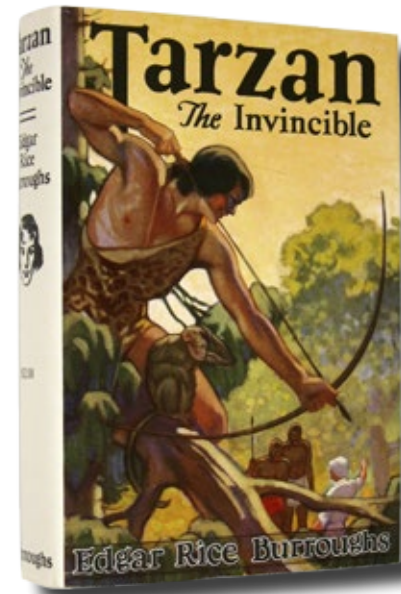
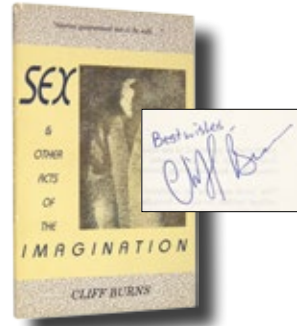


32. **BUNKER, Edward. *No Beast So Fierce*.** NY: Norton (1973). Second printing of the author's first book, a crime novel that was made into the highly regarded film *Straight Time*. Bunker was a career criminal, who wrote this book while in prison. After getting out, he had a hand in writing the screenplay for the movie, which Dustin Hoffman had purchased the rights to, and he even got a small part in the film. He went on to write a number of novels and scripts, and to maintain a career as an actor. After 1975, he never went back to prison. This copy is inscribed by the author to the novelist Kent Anderson—"Congratulations and good luck." A nice association copy: Anderson was a decorated Vietnam vet who became a novelist and later a Portland, Oregon, cop, which became the basis for one of his books. Bunker's gritty, realistic crime novels set a standard for crime fiction that Anderson would have been cognizant of as a writer. Fine in a near fine, spine-sunned dust jacket with one short edge tear and a scuff near the crown. Signed copies of Bunker's first novel are extremely scarce. \$450



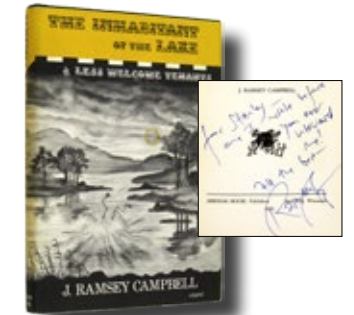
33. **BURKE, James Lee. *The Tin Roof Blowdown*.** London: Orion, 2007. The advance reading copy of the first British edition of this post-Hurricane Katrina novel in Burke's acclaimed and award-winning Dave Robicheaux mystery series, which is set in the author's native Louisiana, the region hardest hit by Katrina. Signed by the author. Fairly uncommon even as a U.S. advance issue: we haven't seen a British advance copy before; in this digital era, advance copies are becoming even more uncommon than they were in the past, as publishers increasingly tend toward issuing advance and promotional copies in digital form. Minor dampstain to the upper rear edge; near fine in wrappers. \$150

34. **BURNS, Cliff. *Sex and Other Acts of the Imagination*.** Regina: Self-Published, 1990. The "independent author" and Canadian horror writer's first book, a self-published collection of stories selected from the more than 60 stories he had published at that point of his career. This is a complimentary copy, signed by the author with "best wishes," and including a typed author bio and a typed letter signed, explaining his reasons for publishing the book himself. Burns has since published more than a half dozen of his other books with his own Black Dog Press. Trace rubbing to the spine folds, else fine in wrappers. Uncommon; OCLC locates only 6 copies. \$150



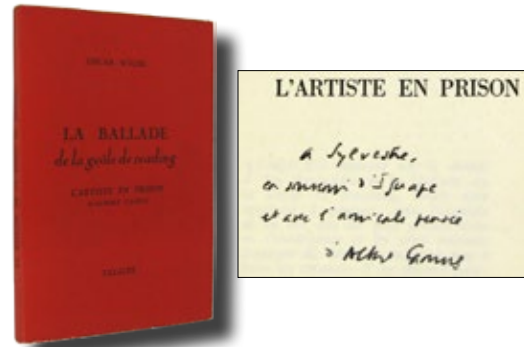
35. **BURROUGHS, Edgar Rice. *Tarzan the Invincible*.** Tarzana: Edgar Rice Burroughs, Inc. (1931). The first hardcover book published by Edgar Rice Burroughs, Inc.—an attempt by Burroughs to capitalize on the success of the Tarzan franchise as publisher as well as writer—and featuring jacket art by Burroughs' nephew, Studley O. Burroughs, one of Burroughs' several attempts to turn his success with Tarzan into a family business. Slight spine lean and shelf wear, with a faint stain at the heel; still about near fine in a fine, supplied dust jacket. A very attractive copy. The dust jacket includes a short essay by Burroughs remarking on the (to him) surprising popularity of the Tarzan character worldwide, and citing the range of its appearances. \$900

36. **CAMPBELL, J. Ramsey. *The Inhabitant of the Lake*.** Sauk City: Arkham House, 1964. The author's first book, published when he was just 18 years old: horror in the tradition of H.P. Lovecraft, and issued by the specialty house named after Lovecraft's fictional New England town. Inscribed by Campbell to fellow horror writer Stanley Wiater: "one I wrote before you ever interviewed me!" Wiater's Gahan Wilson-designed bookplate front flyleaf; fine in a fine, very slightly spine-sunned dust jacket. A nice association copy of a notable first book, published in an edition stated to be only 2000 copies. \$450



37. **CAMPBELL, Ramsey. *Typed Letter Signed and The Parasite*.** NY: Macmillan (1980). A signed airmail letter from Campbell to Stanley Wiater, in part thanking him for his review of *The Parasite*, "whose criticisms of the book I thought very fair. I hope you find *The Nameless...* is better organized as a novel." Folded in thirds, gently opened at the sides; near fine. The book is inscribed by Campbell to Wiater on Halloween, 1982, with "thanks for a perceptive review." Wiater's Gahan Wilson-designed bookplate front flyleaf; foxing to top edge; near fine in a near fine dust jacket, with publisher's promotional postcard laid in. \$150





38. (CAMUS, Albert). WILDE, Oscar. *La Ballade de la géologie de reading*. (Paris): Falaize (1952). An out-of-series copy of this bilingual edition of 3000 numbered copies of Wilde's poem, printed here with Camus' "L'Artiste en Prison," which delineates Wilde's journey from themes of ideal beauty to existential suffering. Inscribed by Camus (in French): "to Sylvestre,/ a remembrance of Iguape/ and with the friendly thoughts/ of Albert Camus." While context does not give explanation to the reference to Iguape, one of Camus' last stories, "The Growing Stone"—the final story in Camus' last collection, *Exile and the Kingdom*—is set in Iguape, Brazil. It has been said that this story is the clearest manifestation of Camus' ideals: in it, the protagonist sacrifices himself to help a friend, and behaves morally despite his own understanding of the absurdity of the world. Camus won the Nobel Prize for Literature in 1957, the year *Exile and the Kingdom* was published, and the Prize committee cited his "clear-sighted earnestness [which] illuminates the problems of the human conscience in our times." As best we can tell, this is the first appearance in print of "L'Artiste en Prison," which was translated into English and published in *Encounter* magazine two years later. A very near fine copy in French wraps. Books inscribed by Camus are uncommon; the author died in 1960 in a car accident, at the age of 46. \$3750

39. CAREY, Peter. *True History of the Kelly Gang*. (Queensland): University of Queensland Press (2000). The advance reading copy of the true first edition of Carey's second Booker Prize winner, a fictional re-imagining of the life of Australia's most famous outlaw. Inscribed by the author. Light bumps to the front corners and mild rubbing; near fine in wrappers. An extremely uncommon advance issue: we have never seen another copy, nor have we found any auction listings for it. In addition to winning the Booker, it also won the Commonwealth Writers Prize for best overall book of the year, the Colin Roderick Award for best Australian book of the year, the Age Book of the Year Award, the Courier Mail Book of the Year, the Queensland Premier's Literary Award, the Victorian Premier's Literary Award, and numerous others. A modern classic, and an exceptionally scarce state of it, especially so signed. \$1250

40. CARROLL, Lewis. *Alice's Adventures in Wonderland*. Boston: Lee and Shepard, 1869. The first edition printed in America. [The "first American edition" of 1866 consisted of rejected British sheets that were given an Appleton (the New York publisher) title page.] Some foxing to the text, starting at the hinges, a label removal shadow on the front flyleaf, and a bookplate on the front pastedown. A very good copy in original green cloth of this landmark of children's literature, which has survived a century and a half and continues to delight and mystify readers today as one can assume it did the original Alice, Carroll's young friend Alice Liddell, the recipient of the first manuscript version of the story. Housed in a custom dustwrapper and clamshell case. \$3000



41. CHARYN, Jerome. *Collection*. 1964-1999. An extensive collection of this Bronx-born author's writing from the first 35 years of his career: 48 items, including eleven titles signed or inscribed (mostly early titles); thirteen proof copies (five with proof dust jackets); two advance reading copies; and three graphic novels. As follows:  
*Once Upon a Droszky*. NY: McGraw-Hill (1964). Signed. Fine in a near fine dust jacket with only mild tanning to the spine.  
*On the Darkening Green*. NY: McGraw-Hill (1965). Near fine in a very good dust jacket with some dampstaining to the spine, mostly visible on verso.  
*The Man Who Grew Younger and Other Stories*. NY: Harper Row (1967). Signed. Fine in a near fine dust jacket.  
*Going to Jerusalem*. NY: Viking (1967). A review copy. Signed. Fine in a very near fine dust jacket, with review slip laid in.  
*American Scrapbook*. NY: Viking (1969). Signed. Fine in a fine dust jacket.  
 -. Same title. The uncorrected proof copy. Signed. Several penciled notes by a reviewer, and corresponding page corners turned. Near fine in wrappers.  
*Eisenhower, My Eisenhower*. NY: Holt Rinehart Winston (1971). Inscribed by the author: "For \_\_\_/ with affection/ (this is my favorite book)." Near fine in a near fine dust jacket.

-. Same title. The uncorrected proof copy. Signed. Tall, comb-bound galley sheets. Edge-tanned, else fine.  
*The Tar Baby*. NY: Holt Rinehart Winston (1973). Fine in a near fine dust jacket.  
 -. Same title. The uncorrected proof copy. Signed. Near fine in tall wrappers. With a "Special Note" from the publisher laid in explaining that the proof lacks many of the design features of the published text, which took the form of a literary quarterly.  
*Blue Eyes*. NY: Simon & Schuster (1974). Inscribed by the author. Near fine in a near fine dust jacket.  
 -. Same title. The uncorrected proof copy. Inscribed by the author. Fine in tall wrappers.  
*Marilyn the Wild*. NY: Arbor House (1976). Fine in a fine dust jacket.  
*The Education of Patrick Silver*. NY: Arbor House (1976). Fine in a fine dust jacket.  
 -. Same title. The uncorrected proof copy. Near fine in wrappers and very good proof dust jacket.  
*The Franklin Scare*. NY: Arbor House (1977). Slight spine tap; else fine in a fine dust jacket.  
 -. Same title. The uncorrected proof copy. Near fine in wrappers.

**Secret Isaac.** NY: Arbor House (1978). Near fine in a fine, price-clipped dust jacket.

**The Seventh Babe.** NY: Arbor House (1979). Fine in a fine dust jacket.

-. Same title. The uncorrected proof copy. Near fine in wrappers and near fine proof dust jacket, with the jacket flap copy laid in on a separate sheet.

**The Catfish Man.** NY: Arbor House (1980). Fine in a fine dust jacket.

**Darlin' Bill.** NY: Arbor House (1980). Fine in a near fine dust jacket.

**Panna Maria.** NY: Arbor House (1982). Near fine in a near fine dust jacket.

-. Same title. The uncorrected proof copy. Small stain and price sticker rear cover; very good in wrappers.

**Pinocchio's Nose.** NY: Arbor House (1983). Fine in a near fine dust jacket.

-. Same title. The uncorrected proof copy. Fine in wrappers, with one page of text on folded 8 1/2" x 11" paper tipped in. In near fine proof dust jacket.

**War Cries Over Avenue C.** NY: Donald I. Fine (1985). Fine in a fine dust jacket.

-. Same title. The uncorrected proof copy. Fine in wrappers, in a near fine proof dust jacket.

**Metropolis.** NY: Putnam's (1986). Fine in a near fine dust jacket with price inked out on front flap.

**Paradise Man.** NY: Donald I. Fine (1987). Fine in a fine dust jacket.

**The Magician's Wife.** NY: Catalan (1987). The first American edition. Graphic novel with art by Francois Boucq. New preface by Charyn for this edition. Fine in self-wrappers.

**Movieland.** NY: Putnam (1988). Slight spine tap, else fine in a fine dust jacket. -. Same title. The uncorrected proof copy. Fine in wrappers and near fine proof dust jacket, with promotional sheet laid in.

**The Good Policeman.** NY: Mysterious Press (1990). Sticker shadow front flyleaf; else fine in a fine dust jacket.

**Elsinore.** NY: Mysterious Press (1991). Fine in a near fine dust jacket.

**Billy Budd, KGB.** NY: Catalan (1991). The first American edition. Graphic novel. Art by Francois Boucq. Mild corner creasing, else fine

in wrappers.

**Margot in Badtown.** (Northampton): Tundra Press (1991). Graphic novel, with art by Massimiliano Frezzato. Pictorial boards: lamination creases front cover and one small corner tap. Very near fine. Without dust jacket, as issued.

**Maria's Girls.** NY: Mysterious Press (1992). Fine in a fine dust jacket.

**Back to Bataan.** NY: FSG (1993). The first American edition. Fine in a fine dust jacket.

**Montezuma's Man .** (NY): Mysterious Press (1993). Fine in a fine dust jacket.

-. Same title. The advance reading copy. Near fine in wrappers.

**Little Angel Street.** (NY): Mysterious Press (1994). Inscribed by the author in the month prior to publication. Fine in a fine dust jacket.

-. Same title. The advance reading copy. Near fine in wrappers with promotional sheet laid in.

**El Bronx.** (NY): Mysterious Press (1997). A review copy. Fine in a fine dust jacket.

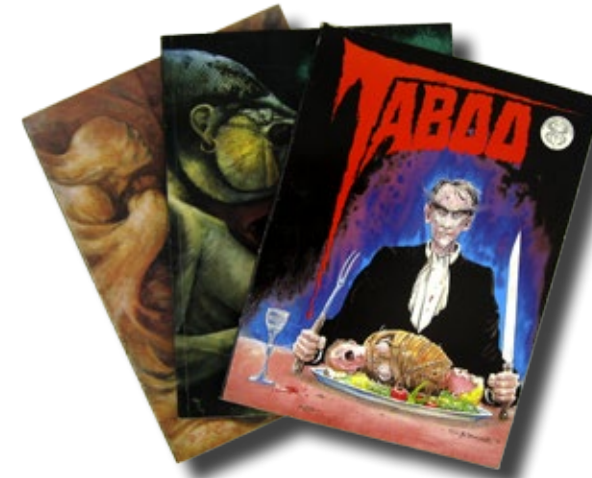
**Death of a Tango King.** NY: New York University Press (1998). Fine in a fine dust jacket.

-. Same title. The uncorrected proof copy. Fine in wrappers, with promotional sheet laid in.

**Citizen Sidel.** (NY): Mysterious Press (1999). Fine in a fine dust jacket.

**Captain Kidd.** NY: St. Martin's (1999). The uncorrected proof copy. Fine in wrappers, with promotional sheet laid in and publicist's card stapled inside the front cover.

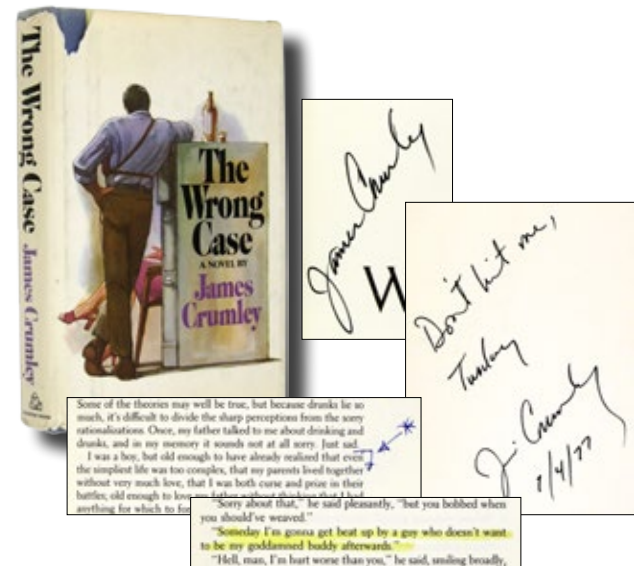
Charyn has been widely known for his fiction set in New York, especially the Bronx, and also as a Jewish-American writer who has written, among his other works, a series of crime novels featuring Isaac Sidel, a Jewish New York police detective who later becomes mayor. In 2010 (outside the scope of this collection) Charyn courted controversy when he wrote a book, *The Secret Life of Emily Dickinson*, partly in the voice of the noted female poet. A versatile writer, more well-known within the literary community, and highly regarded there, than among the public in general. For the collection: \$1500



42. **COELHO, Paulo.** *Manuscript Found in Accra.* NY: Knopf, 2013. The American limited edition of this novel by the Brazilian author of the bestseller *The Alchemist*, a publishing phenomenon that has been translated into over 80 languages and has sold 65 million copies. One of an unspecified number of copies signed by the author on a tipped-in leaf. Clothbound, in sliding tray and pictorial slipcase. Fine. \$125

43. **(Comics).** **TOTLEBEN, John, ed.** *Taboo.* (Wilmington): (Totleben & Bissette)/[Spiderbaby Grafix](1988). An advance copy of the first issue of *Taboo*, a landmark comic/graphic novel anthology, inscribed by the editor (Totleben), with the written note "#3.5 in 25 preview copies." Tapebound 8 1/2" x 11" galley sheets, with a handwritten "Taboo!" label on the front cover. Contributions by Clive Barker, S. Clay Wilson, Alan Moore, Chester Brown, Charles Burns, Eddie Campbell, Charles Vess, Dave Sim, and others. *Taboo* published edgier graphic fiction than could be done by mainstream presses, including Alan Moore and Chester Brown's *From Hell*, and work by Charles Burns, famous for his later graphic novel *Black Hole*. Front label lifting; ownership stamps; else fine. *Together with* an 8-page solicitation of contributions dated the previous year, delineating the guidelines and the vision. Again, an ownership stamp; near fine with one corner stapled. *Together with* the published version of the first issue, inscribed by Totleben and the publisher, Stephen Bissette, as well as *Taboo 2* and *Taboo 3*. A notable collection, particularly with the advance copy—a handmade production apparently limited to 25 copies but doubtless far fewer still exist. For all: \$750

44. **CREWS, Harry.** *"-he kept looking at me, so I said 'I'm a writer.'"* (n.p.): Aralia Press (n.d.). A broadside excerpt from Crews's essay "The Trucker Militant," which was published in *Esquire* in 1977 and collected in *Blood and Grits*. 6 1/2" x 3 3/4". Shrinkwrapped onto mat board; fine. Scarce ephemeral production. \$100



45. **CRUMLEY, James. *The Wrong Case*.** NY: Random House (1975). His second book and his first mystery, introducing Milo Milodragovitch, a down-at-the-heels alcoholic private investigator. When Crumley died in 2008, the *Washington Post* obituary said that his “poetic and violent tales of crime in the American West made him a patron saint of the post-Vietnam private eye novel.” Inscribed by the author in 1977: “Don’t hit me, Turkey/ Jim Crumley.” Also signed in full (as James Crumley) on the title page. Although not stated, the inscription is to novelist Kent Anderson, and a receipt for a cashier’s check from Anderson to Crumley from 2007 is laid in. Several passages highlighted (presumably by Anderson). Cocked from reading and with mild edge sunning to boards; very good in a good dust jacket with a few small chips and one about thumb-sized, at the upper front spine fold. An excellent association copy between two of the most highly praised hardboiled novelists of the post-Vietnam era. \$550

46. **CRUMLEY, James. *The Last Good Kiss*.** NY: Random House (1978). His third book, second mystery, a hardboiled classic with a comic edge, one of the key books in raising the bar for literary detective fiction. Inscribed by Crumley to his friend and fellow author Kent Anderson and his then-wife, Judith Root: “Anderson & Root/ If it ain’t Montana, it ain’t shit/ Best/ Jim.” Also signed in full on the title page. Remainder mark, else fine in a very good dust jacket with a few open edge tears. A nice association copy. \$350

47. **CRUMLEY, James. *The Pigeon Shoot*.** Santa Barbara: Neville, 1987. A mystery screenplay by Crumley, his first original screenplay, done for a movie that was to have been produced in Mexico, starring one of the leading actors of the Golden Age of Mexican cinema, Don Emilio Fernandez. Fernandez died before the film was produced, and this volume is dedicated to him. Issued as a limited edition of 376 copies, this is an unnumbered Presentation Copy (as calligraphed on the colophon) and is signed by the author. Additionally inscribed by Crumley for Kent [Anderson] and Judith “who know all the Best Mexican Movies. Best of Everything/ Jim Crumley.” A good association copy. In the cloth binding of the numbered edition. Spot to foreedge, else fine in a very good, chipped, acetate dustwrapper. \$375



48. **DANIELSON, Garth and RILEY, Stephen T. *The Garth Danielson Christmas Booke*.** (n.p.): Boowat, 1976. A small book by Danielson on the meaning of Christmas, meant to serve as a Christmas card. With tipped-in illustrations by Riley. Inscribed by Danielson to Riley: “Nice to have you aboard my magnum opus. Your decadent friend, Garth Danielson.” Riley was an up-and-coming young artist, who had been illustrating fantasy novels and would later branch out to mainstream book illustration, including a collaboration with Pulitzer Prize-winning poet James Tate. By all appearances a handmade book; at the very least rare, perhaps unique. Clothbound; near fine without dust jacket, as issued. \$250

49. **(DAVIS, Lydia). *John Cheney's Literary Magazine, #2*.** (San Diego): John Cheney, 1982. A journal of experimental prose, which includes several pieces by Davis: “Television”; “How W.H. Auden Spends the Night in a Friend’s House”; and an excerpt “from The Cottages.” Also includes pieces by John Cheney, Mark Cheney, Melvyn Freilicher, Bill Luoma and Rose Anne Raphael. Uncommon avant garde zine, with notes on contributors identifying Davis as a “harpichordist in the court of Frederick the Great, where for the past 28 years her principle duty has been to accompany the monarch’s performances on the flute.” Also includes editor’s commentary on other “New (Competing) SD Magazines.” Stapled sheets. Fine. \$150

50. **(DAVIS, Lydia). *Crawl Out Your Window, #11*.** La Jolla: Melvyn Freilicher, 1983. Another San Diego-area experimental prose zine, which includes Davis’ two-part “The Cottages” (part 1 of which first appeared in *John Cheney’s Literary Magazine*) and the nine-part “Extracts from a Life.” Also includes Kathy Acker’s “My Death by Pier Paolo Pasolini.” A fairly early appearance by the recent winner of the Man Booker International Prize and also a winner of a MacArthur Foundation “genius grant,” among many other awards and prizes. Near fine in wrappers. \$125

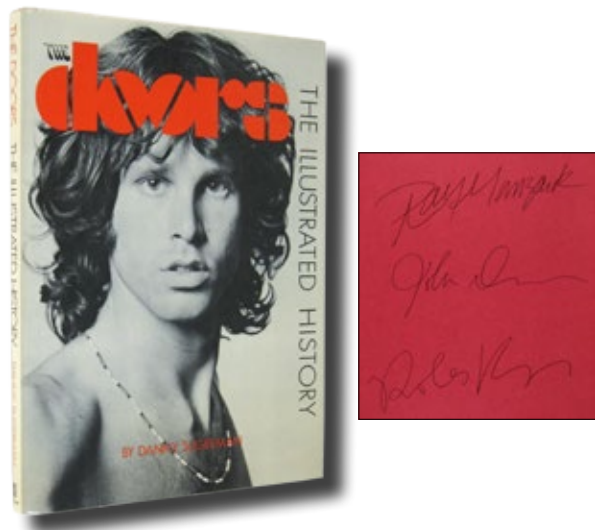
51. **(DAVIS, Lydia). “The Sock” in *John Cheney’s Literary Magazine, No. 3/4*.** [San Diego]: John Cheney, 1983. A double issue, bound back to back. Includes (in issue No. 3) a two-page story by Davis that was collected, much revised, in *Break It Down* in 1986. In the story the narrator has dinner with her ex-husband and his new wife. (Davis and Paul Auster divorced in 1977; in 1981 Auster married Siri Hustvedt.) Also includes Kathy Acker’s “Narrative Breakdown for Carla Harryman.” Fine in stapled wrappers. \$125  
52. -. Another copy. Laid in is a typed letter signed by the editor, Don Cheney, from August, 1983, in which he submits three works (not included) for consideration in *Magazine*. Several small spine tears; near fine in stapled wrappers. \$150

53. **DIDION, Joan. *Run River*.** NY: Obolensky (1963). The first book, a novel, by this writer whose astringent fiction and essays comprise one of the defining voices of our time. Didion won the National Book Award for *The Year of Magical Thinking* in 2005, and she was presented with a National Medal of Arts and Humanities in 2013. Her essay collections, *Slouching Toward Bethlehem* and *The White Album*, are classics of the genre. Spine lean; near fine in a near fine dust jacket with light edge wear. \$125



54. **DOIG, Ivan. *This House of Sky*.** [NY: HBJ (1978).] The author's own set of page proofs of his first publication for the general book trade. Signed and titled by Doig on the dedication page (the first sheet present) and with several corrections in his hand. Numbered to 314 pages, printed on rectos only; roughly 7" x 9" sheets, in a 3-ring binder. With a signed letter of provenance from Doig, on his stationery, attesting to the set as being from his archives and with his corrections. A memoir of growing up in Montana with his father and grandmother, *This House of Sky: Landscapes of a Western Mind* was voted one of the five best books ever written on Montana; winner of the Christopher Award and a finalist for the National Book Award. Doig received a Distinguished Achievement Award from the Western Literature Association. Tape to copyright page and a few paper clips scattered throughout; else a fine set. A unique copy of a modern classic, with impeccable provenance. \$2500

55. **(The Doors). SUGERMAN, Danny. *The Doors. The Illustrated History*.** (NY): Morrow (1983). A history of the legendary rock music band. Assembled by Sugerman, the band's second manager, who started working for them when he was 12 years old, the book comprises hundreds of photographs of the band, and dozens of articles and essays about them from a wide variety of sources and by a large number of different writers. Contributors include Paul Williams, Lester Bangs, R. Meltzer, Digby Diehl, Sugerman himself, Jerry Hopkins, and many others. This is the very uncommon hardcover issue of the book; most of the print run was issued in softcover. This copy is signed by three of The Doors: Ray Manzarek, John Densmore, and Robbie Krieger. Near fine in a fine dust jacket with a 17" x 22" poster (folded in fourths) of Jim Morrison laid in. A scarce issue of the book, and exceedingly uncommon signed by all three then-surviving Doors. \$500

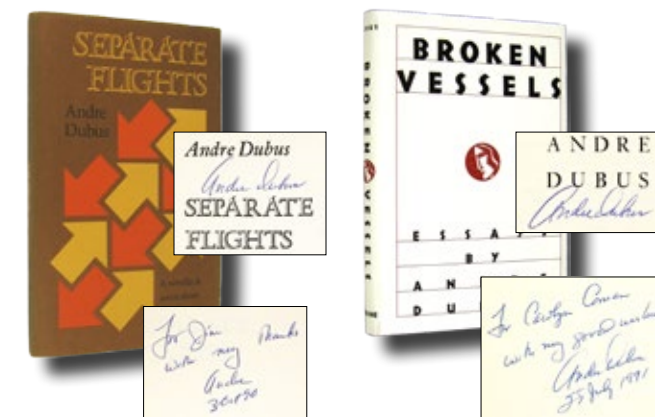


56. **DOYLE, Roddy. *The Commitments*.** London: Heinemann (1988). The uncorrected proof copy of the first British edition of Doyle's first book, which was initially self-published in Ireland the previous year under the "King Farouk" imprint. Signed by the author. With a mock up of the British dust jacket. The rear blank and the front cover have several names, notes, and phone numbers, apparently written at various times, and all appear to be contact or attempted contact information for film companies (MCA and 20th Century Fox); musicians (the Irish band Prayer Boat and the British singer Beverly Craven); Doyle's agent (John Sutton); and two unknown names. There is also a reference to the screenplay for Doyle's *The Snapper*, which was filmed for the BBC in 1993. *The Commitments* was filmed in 1991, in a co-production between companies in Ireland, the U.K. and the U.S., and won four BAFTA awards—the U.K. equivalent of the Oscars—bringing Doyle and the book an unprecedented degree of attention and acclaim; he later won the Booker Prize for *Paddy Clarke Ha Ha Ha*. The proof reproduces multiple copyeditor's corrections, which is unusual for a book that has been previously published. Both the proof and the jacket are near fine. A unique copy of a landmark publication in contemporary Irish literature. \$1500



57. **DUBUS, Andre. *Separate Flights*.** Boston: Godine (1975). His second book, and the first collection of the short fiction for which he won a considerable reputation. Inscribed by Dubus: "For Jim/ with my thanks/ Andre/ 3 Oct 1990." Additionally signed in full on the title page. Owner name (not Jim) on the front flyleaf; else fine in a fine dust jacket. It is not an overstatement to say that the two books primarily responsible for the resurgence of the short story in American literature in the 1970s were Raymond Carver's *Will You Please Be Quiet, Please?* and Dubus's *Separate Flights*. \$200

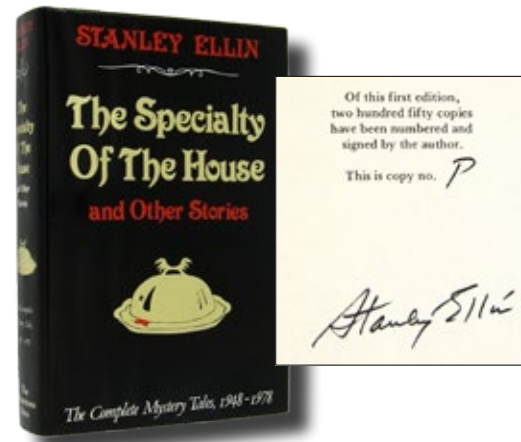
58. **DUBUS, Andre. *Broken Vessels*.** Boston: Godine (1991). His first book of nonfiction, a collection of essays, which was a finalist for the 1992 Pulitzer Prize in the category of General Nonfiction. Inscribed by Dubus to another author (of children's books) who at the time lived in a neighboring town. Also signed in full by Dubus on the title page. Fine in a fine dust jacket. A nice literary association, and a reminder that Dubus was famous for being supportive of, and a mentor to, younger writers: for many years he held a weekly writers' workshop in his home, free of charge, as a way (he said) of giving back for all the help he received from his literary friends and colleagues after his traumatic accident. \$125



59. **DURRELL, Lawrence. *The Alexandria Quartet*.** London: Faber and Faber (1962). The first one-volume edition of Durrell's Alexandria Quartet: *Justine, Balthazar, Mount Olive* and *Clea*, published here with some small revisions to the text and a preface by Durrell. Copy 220 of 500 numbered copies signed by the author. A fine copy in original acetate, in an edge-rubbed, very good slipcase that has a 2" crack along one edge. A very nice copy of Durrell's masterwork, one of the high spots of 20th century English literature. \$950

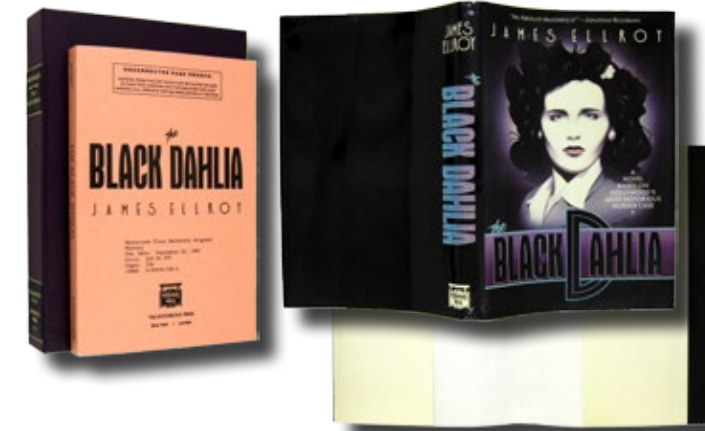


60. **EGGERS, Dave. *The Circle*.** (NY/San Francisco): Knopf/McSweeney's, 2013. The uncorrected proof copy of Eggers' most recent novel, a foray to the dark side of the internet and a 21st century company modeled on several of the current internet giants. Eggers, a hero of the contemporary, here looks askance at the price we have paid for allowing ourselves to be redefined by the technologies we use. Uncommon: while the first trade printing is announced on the cover of this proof as being 200,000 copies, this is the only proof we have seen of it: publishers in recent years have cut back on the number of advance copies they print, preferring to fill some of the functions of advance issues with digital editions. Printed advance copies, which were always scarce in relation to the published trade edition, are even more so today. Fine in printed white wrappers, with the cover art bound in. \$200

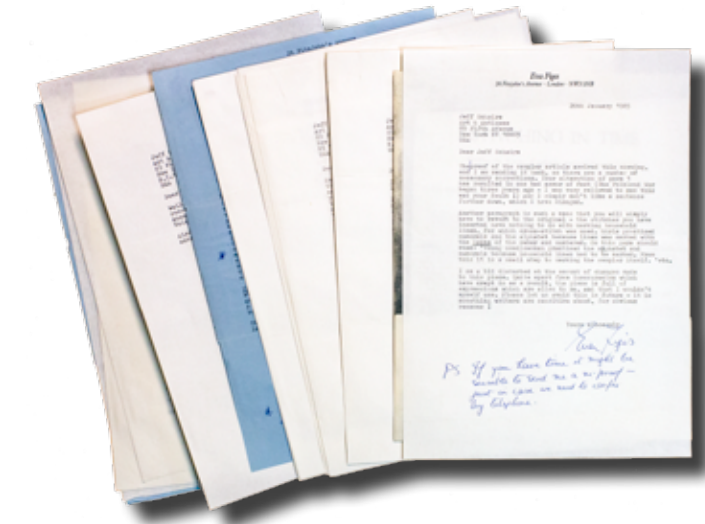


61. **ELLIN, Stanley. *The Specialty of the House and Other Stories*.** NY: Mysterious Press (1979). The collected mystery stories of this three-time Edgar Award winner and recipient of a Grand Master Award from the Mystery Writers of America. The title story of the collection was Ellin's first published story, in 1948. One of 26 lettered copies of the limited edition of this title. Although the colophon only states there were to be 250 numbered copies, there were actually 276 and this is letter "P." Signed by the author. Fine in a fine dust jacket, in fine slipcase. \$200

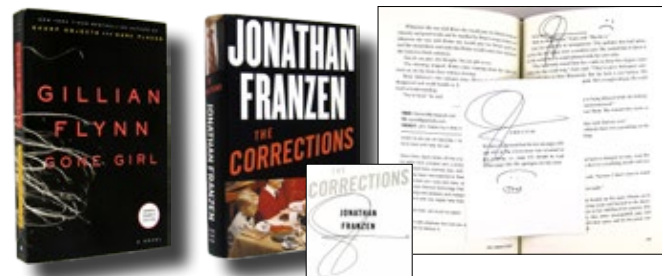
62. **ELROY, James. *The Black Dahlia*.** NY: Mysterious Press (1987). The uncorrected proof copy of the first book in Ellroy's *L.A. Quartet*, a Hollywood *noir* novel that focuses on the most notorious murder in Hollywood history. This was Ellroy's breakthrough book, which established his reputation as a powerful writer whose work transcends the crime genre. Basis for the 2006 Brian De Palma film. Two small, shallow creases to the wrappers, else fine in a fine proof dust jacket and custom clamshell case. The proof is difficult to locate, and especially so with the proof jacket. \$650



63. **FIGES, Eva. *Five Typescripts, with Typed Letters Signed*.** 1984-1986. Figes' publisher's file from *Art & Antiques* magazine, which includes the original typescripts of articles Figes contributed over a three year period, as follows: "Family Altar," 5 pages, July 1984, with typed letter signed; "Stitching Samplers," 5 pages, January 1985, with typed letter signed, plus Figes' hand-corrected photocopied galleys from later in the month with an additional typed letter signed registering disapproval with the editing; "Inkstands," 5 pages, May 1985, with typed letter signed; "American Connection: Theodore Earl Butler," 5 pages, July 1985, with typed letter signed, and again, a 6-page second draft typescript from October 1985, with typed letter signed; an additional October typed letter signed referencing both the article on inkstands and the one on Butler; "Fond Faces: Portrait Miniatures," 6 pages, November 1986, with typed letter signed; and an additional typed note signed from September 1986 arranging a lunch meeting. All the letters and typescripts are on British issue A4 paper; mailing envelopes included; near fine or better. Figes wrote an influential feminist tract in 1970, after having won the Guardian Prize for fiction in 1967. Later she wrote novels, literary and art criticism, and memoirs that explored her upbringing as a child in Nazi Germany and as an exile in England. A highly respected writer and intellectual, original manuscript material by her is highly uncommon. In all, five separate original typescripts, one with a complete second draft, totaling over 30 pages of typescript; one set of hand-corrections; and nine pieces of correspondence. \$750

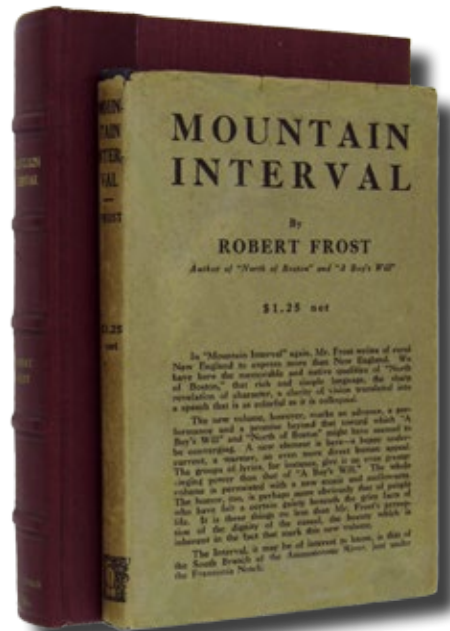


64. **FLYNN, Gillian. *Gone Girl*.** NY: Crown (2012). The advance reading copy of her third book, a dark thriller. The hardcover spent 80 weeks on *The New York Times* bestseller list, until the paperback came out, which went immediately to number 1 and remains on the list still. *Gone Girl* was a publishing phenomenon—a literary thriller that appealed to virtually every category of reader. A Salon.com reviewer lamented that it received no serious consideration for the National Book Award or the Pulitzer Prize, presumably because of its categorization as genre fiction. Janet Maslin of the *New York Times* selected it as one of her 10 best books of the year. A major Hollywood movie is in production. Trace corner wear; very near fine in wrappers. The first edition is somewhat uncommon; the prepublication advance reading copy is extremely scarce. \$450



65. **FRANZEN, Jonathan. *The Corrections*.** NY: FSG (2001). The first issue (pages 430 and 431 transposed) of his National Book Award-winner, in the first issue dust jacket, without the Oprah seal. Franzen courted controversy with his lukewarm response to the book being selected by Oprah for her book club; after the fallout from it, which included his not appearing on her television show, Winfrey went back to her earlier practice of selecting classics, rather than new publications, for her book club. Signed three times by Franzen: once on the title page, once on page 431 (with a frowny face); once on the erratum slip laid in explaining the error (with a smiley face). Fine in a fine dust jacket with the slightest crimp to the crown. \$300

66. -. Same title. The advance reading copy. Signed by the author. Fine in wrappers. \$200



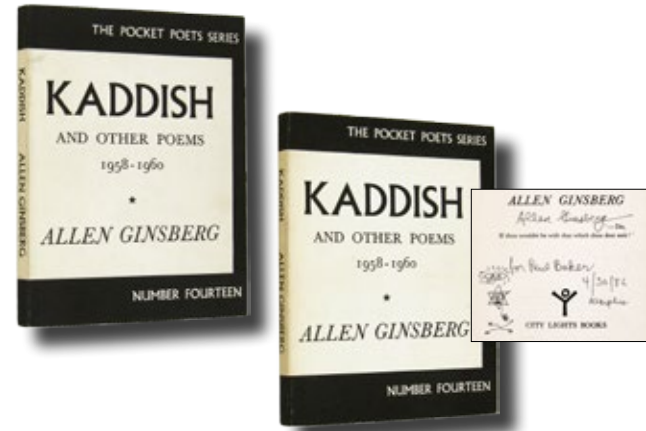
67. **FROST, Robert. *Mountain Interval*.** NY: Henry Holt (1916). The first issue of the first edition of his third book, with the duplicate line on page 88 and “Come” for “Gone” on page 93. Includes several of Frost’s most famous poems, including “The Road Not Taken.” Minor foxing to the endpages; a very near fine copy in a near fine dust jacket with tiny corner chips and a few tiny, closed edge tears. A clean, attractive copy of this early collection, his first book to be published under an American copyright, after the author returned from living in England for several years. Frost went on to win the Pulitzer Prize for poetry four times, more than any other poet. (This book’s publication preceded the establishment of the Pulitzer Prize.) A high spot of 20th century American poetry; In a custom clamshell case. \$5500

68. **FULLER, Buckminster. *No More Secondhand God and Other Writings*.** Carbondale: Southern Illinois University Press/(Arcturus)(1969). Third printing of this collection of short pieces by the futurist, inventor and thinker who coined the term “Spaceship Earth,” among many other innovations. Inscribed by Fuller to Annie [Dillard], author of *Pilgrim at Tinker Creek*, among others: “To Annie, with love\*/ Bucky Fuller/ \*see Intuition.” Fuller’s reference is to his collection of essays and prose-poems titled “Intuition,” which has a short concluding section entitled “Love,” with his own definition of the word. A nice association copy between Fuller, the *eminence grise* of American letters for a generation, and Dillard, the Pulitzer Prize-winning poet and essayist. Fine, in a plain brown (homemade?) dust jacket. \$750

69. **GALCHEN, Rivka. *Atmospheric Disturbances*.** NY: FSG (2008). Her first novel, one of the most highly praised of the year, with comparisons to Murakami and Borges, among others. Winner of the William J. Saroyan International Prize for Fiction. Signed by the author and dated 5/1/21/2014. With a flyer laid in for “In Conversation: Francine Prose & Rivka Galchen” at The Center for Fiction. Also included is a photograph of the two authors. Galchen was selected by *The New Yorker* as one of their “20 under 40” writers—the 20 best writers of fiction under the age of 40—in 2010. Fine in a fine dust jacket. Signed copies of this book are scarce. \$250

70. **GENET, Jean. *Journal du Voleur [The Thief’s Journal]*.** (Paris): Gallimard (1949). Third edition of Genet’s most famous book, a semi-autobiographical novel of his youth set in 1930s Europe. This copy is inscribed by Genet to Erik Locke, (roughly translated) as apologizing for not writing anything more than he says with his friendship. Spine-tanned, with a short tear at the lower front spine fold and a shallow crease to the front cover; the acidic paper of the text block is browning. Very good in wrappers, with the publisher’s wraparound band laid in. There was a signed limited issue of this title, but inscribed copies are very uncommon: we can only find evidence of one inscribed copy ever appearing at auction. \$750

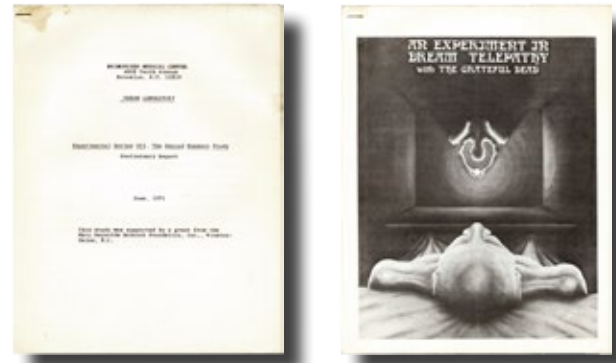




71. **GINSBERG, Allen. *Kaddish and Other Poems.*** (San Francisco): City Lights (1961). A volume in City Lights' Pocket Poets series. This is the first issue, with seven lines on the rear cover, as specified in Bill Morgan's 1995 bibliography, which superseded the earlier Ginsberg and City Lights bibliographies (Dowden, 1971; Cook, 1992) that identified the issue with the 10-line rear cover as the earliest printing. Morgan clarified the sequence, assigned dates to the earliest printings and gave the size of the print runs, none of which either of the earlier bibliographies were able to do. Includes Ginsberg's classic poems on psychedelics—"Laughing Gas," (dedicated to Gary Snyder), "Mescaline" and "Lysergic Acid." One of the key books of the Beat Generation writers, and linking the Beats to the counterculture writers of the 1960s. Cocked, with a small spot to the lower page edges; near fine in wrappers. \$350

72. -. Another copy of the first issue. Inscribed by Ginsberg, with the added mixed messages of an "AH," a small skull in a star, with crossbones, and a flower. Faint tanning and slight spine creasing; near fine in wrappers. \$1000

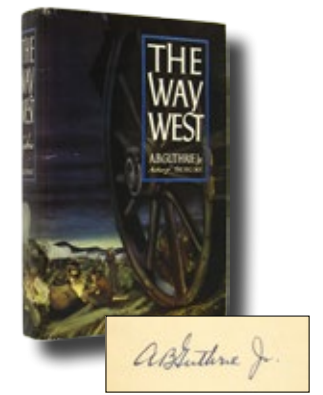
73. **(GRATEFUL DEAD). KRIPPNER, Stanley; HONORTON, Charles; and ULLMAN, Montague. *An Experiment in Dream Telepathy with "The Grateful Dead."*** Brooklyn: Maimonides Medical Center, 1971. Two early reports on experiments in dream telepathy conducted in 1971 and "suggested by Jerry Garcia," in which randomly selected images were beamed to sleeping subjects miles away, from (in the first report) the audiences of six Grateful Dead concerts. Co-author Stanley Krippner has been, among other things, one of the leading researchers into dream telepathy and telepathy in general ("remote viewing"). He received the American Psychological Association [APA] Award for Distinguished Lifetime Contributions to Humanistic Psychology in 2013, one of many such awards he has earned over the years. He and Montague Ullman, along with Alan Vaughn, published *Dream Telepathy: Experiments in Nocturnal ESP* in 1973. A variant version of the first report here is transcribed on Krippner's website, where he writes "The results of this study were published in a medical journal in 1973." Both of these reports are dated 1971, the year the experiments were conducted; this appears to be the earliest formal presentation of information about this study, its circumstances, and its results. The first report is 18 pages, photocopy, with one staple, near fine; the second is 38 pages, photocopy, several small stains, one staple, very good. \$750



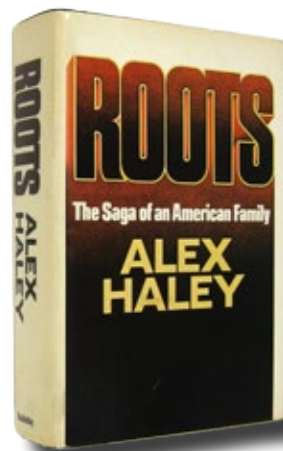
74. **GREENE, Graham. *The Quiet American.*** London: Heinemann [1955]. Three issues of this classic of the Vietnam war: the first edition, the uncorrected proof copy, and a first Book Society issue signed by the author. One of the earliest novels to deal with the American presence in Vietnam and the theme, so often repeated later, of good intentions gone awry. Based on actual characters and events—with an American protagonist modeled after Col. Edward Lansdale, the CIA operative who has been called "the attending physician at the birth of South Vietnam." Almost inadvertently, as a result of Greene's remarkable prescience in articulating the issues that came to haunt the American involvement in Southeast Asia, *The Quiet American* became one of Greene's most important books. The first edition is foxed; very good in a very good, foxed dust jacket. The uncorrected proof copy bears a copyright date of 1956, as the book was initially slated for publication on January 2, 1956, but was released in December 1955. The wrappers of the proof are recycled from the dust jacket stock of an English edition of an Erskine Caldwell title—an indication of the lingering effects of World War II on the British economy. Casual inspection reveals small textual changes between the proof and the published version, in punctuation, capitalization, name spelling, and several word changes. Small label removal or paper repair at the upper corner of the first flyleaf, and small name (reviewer?) at the upper corner of the front cover. Foxed, thus a very good copy in wrappers. Also together with the first Heinemann/Book Society edition, and this copy is signed by Greene. Cocked; very good in a very good jacket. Signed copies of this title are quite scarce, and the proof is also exceedingly scarce: the last copy we had was more than 15 years ago, and we specialize in both Vietnam War literature and uncorrected proofs. For the three: \$1750



75. **GUTHRIE, A.B., Jr. *The Way West.*** NY: William Sloane (1949). The second volume in the author's series of novels about the opening up and settling of the American west, after his acclaimed *The Big Sky*. This book won the 1950 Pulitzer Prize for fiction. Signed by the author. Some foxing to boards and page edges and rubbing to the joints; a very good copy in a supplied dust jacket that is tape-strengthened on the verso and has an owner name and tape abrasions on the flaps, but presents outwardly as very good, without the spine fading typical of this title but with bits of color added to the extremities. Overall an attractive copy of an award-winning title. \$575







Nov. 7, 1977  
 For Leon and Julia  
 Obermayer - warm  
 wishes from Kunta  
 Kinte's family!  
 Alex  
 Haley

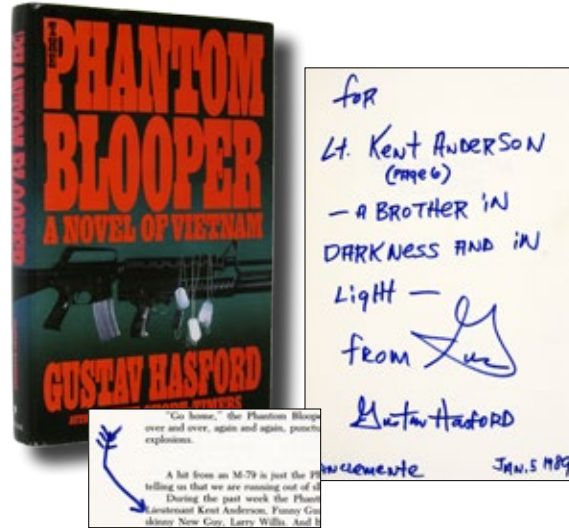
76. **HALEY, Alex. *Roots*.** Garden City: Doubleday, 1976. Later printing of the bestselling autobiography and history of one black man's family roots, going all the way back to Africa, made into a powerful, critically-acclaimed television miniseries. Belatedly controversial, as several lawsuits were filed claiming that parts of the author's reconstructed family history were plagiarized from others' books, including at least one novel, but still one of the most succinct and cohesive looks at the African-American experience in popular literature. Winner of a special award from the Pulitzer Prize committee in 1977. This copy is inscribed by Haley in November, 1977: "For Leon and Julia Obermayer - warm wishes from Kunta Kinte's family!" Leon Obermayer had just recently Alex Haley's brother's (George Haley's) employer at the law firm of Obermayer, Rebmann, Maxwell & Hippel. A cheaply made Doubleday book, this copy is near fine in a near fine dust jacket with mild sunning and a short edge tear. An interesting copy: a family history with an indirect family association. \$125

77. **HAMADY, Walter. *For the Hundredth Time: Gabberjabb Number 5*.** Minor Confluence: Perishable Press, 1981. Selected as one of AIGA's 50 Best Books of the Year. One of 200 copies printed, this copy is inscribed by Hamady on the back cover: "This is a special copy for our friend \_\_\_\_\_ there in Salisbury/ the cigar box label was given to me a long time ago (along with some cigar molds) by Paul Blackburn. If you subtract 14,500 from copy number you will see this is copy number five. All best, Walter the Hamady 15 VIII 81." Laid in is an autograph note signed by Hamady from Labor Day of the same year; in part: "Your words do cheer me up in a world that seems so bossy & indifferent." Approximately 50 words, written on the back of a postcard, but mailed in an envelope (included). Both the book and the letter are fine. Hamady's Interminable Gabberjabb series, begun in 1973 and comprising eight books by its end in 2005, is considered to have "changed the face of contemporary book arts in the United States" (Univ. of Arizona Poetry Center). Number 5 is considered by some to be one of the finest in the series, in its playfulness and the variety of its collage elements, which contrast with and complement the very serious content pertaining to his relief at his wife's return from the hospital after successful surgery. The Gabberjabbs collectively challenge the "reader" to slow down, discard the usual assumptions and attitudes toward the printed work, and engage the material in a manner that is interactive and collaborative: one feels almost as though one is creating the book as one reads it—a conceit carefully engendered by the author. Since the books were created from the leftover materials from Hamady's other projects, each copy tends to be unique in some fashion. Gabberjabbs were recognized quickly for their importance and the small print runs quickly disappeared. OCLC locates 57 copies of Number 5, an extraordinarily high number for a book with such a small limitation. Copies seldom turn up on the market, let alone copies that are annotated by the author, as this one is, with the additional inserted letter as well as the original 1981 invoice for the subscriber's purchase. A fine copy of a landmark artist's book, and a rarity in the market. \$3500

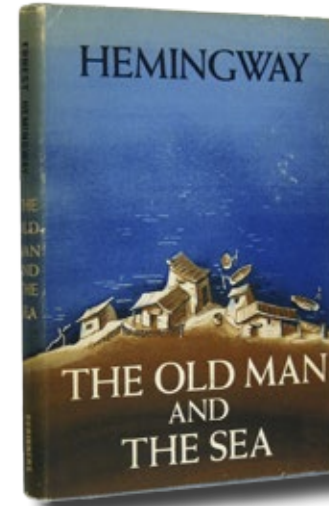
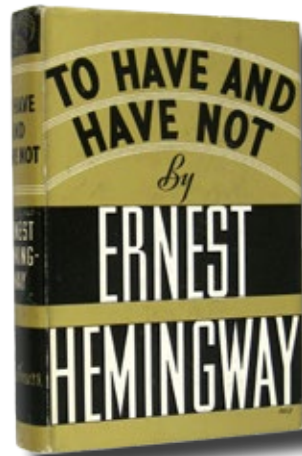


78. **HAMADY, Walter. *Neopostmodernism: Gabberjabb Number 6*.** (Mt. Horeb, WI): Perishable Press (1988). The sixth book in the Gabberjabb series, published seven years after the fifth. The limitation was reduced for this book from 200 to 125 copies. If anything, an even more eclectic and elaborate production than Number 5, and attempting to "read" the book sequentially involves carefully discovering how each page or gathering "works" and discovering the surprises the book has in store. This is copy number 41, dated November 14, 1988. Signed by Hamady, his assistant Kent Kasuboske, and the binder Marta Gomez. Additionally inscribed by Hamady to a "special friend" and signed with kisses and hugs ("XXOO"). Fine. \$4500

79. **HASFORD, Gustav. *The Phantom Blooper*.** NY: Bantam (1990). His second novel, a sequel to *The Short-Timers*, with several of the same characters, including the title character. Inscribed by Hasford to Kent Anderson: "For Kent Anderson (Page 6) \* a brother in darkness and in light - from Gus/ Gustav Hasford/ San Clemente/ Jan. 5, 1989." On page 6, an arrow by Hasford points to the paragraph in which "the Phantom Blooper has wasted Lieutenant Kent Anderson..." A surprisingly uncommon book for a sequel to what *Newsweek* had called "the best novel of the Vietnam war," but Hasford had by then fallen out with the people with whom he won an Academy Award for *Full Metal Jacket*, and he had served time in jail for his book thefts. He wrote, at one point, that this book was "born dead" because his editor had "gone insane" but it's easy to imagine that by this time Hasford was an erratic and unreliable character, from the publisher's point of view, and the publisher cut back on the book's print run to minimize its losses. It is especially scarce signed, and probably the only signed copies are, like this one, association copies. Fine in a fine dust jacket. \$850



80. **HEMINGWAY, Ernest. *To Have and Have Not*.** NY: Scribner, 1937. A novel about a reluctant Caribbean gun runner, which brought the author criticism for its heavy-handed attempt to infuse the story with the fashionable left wing politics of the time. As his first novel since *A Farewell to Arms*, any book would have been found wanting; and even though we do not look to Hemingway's novels for piercing political analysis, the sympathies expressed in this book are exactly those that drove him to Spain during the Spanish Civil War in futile support of the Spanish Republic—one of the defining events of Hemingway's life. Basis for the 1944 movie with Humphrey Bogart and Lauren Bacall and a screenplay by William Faulkner. Very near fine with just a few unobtrusive smudges to the boards and a faint shadow on the flyleaf; in a very near fine dust jacket with a touch of rubbing to the spine and spine folds. \$2250



81. **HEMINGWAY, Ernest. *The Old Man and the Sea*.** NY: Scribner, 1952. The last of Hemingway's books published in his lifetime, a novella that won the Pulitzer Prize for fiction and earned him, two years later, the Nobel Prize for literature: while no single work earns a Nobel Prize, *OMATS* "redeemed" Hemingway sufficiently after the disastrous critical response to his previous novel, *Across the River and Into the Trees*, that he was able to again be considered for his overall body of work, which included his earlier classics like *The Sun Also Rises* and *A Farewell to Arms*. A short novel that has been characterized as a fable, it deals with a Cuban fisherman's struggles to land a giant marlin that he has hooked, and reflects Hemingway's concern for life as a struggle of man against nature, including his own nature. Pictorial bookplate front flyleaf; near fine in a very good, price-clipped dust jacket with light edge wear and rubbing to the spine folds. \$1250

82. **HIMES, Chester. *Collection*.** 1965-1999. A collection of books by the noted African-American expatriate writer. Himes left the U.S. for Paris, as did many of his black contemporaries, including Richard Wright and James Baldwin, to escape the pervasive racism of his home country. He met his second wife, Lesley, there and after a long courtship they married. As a mixed race couple they encountered prejudice and in 1969 they moved to Spain, where Chester died in 1984. This collection includes 27 books, 20 titles: four signed or inscribed by Himes and eleven signed or inscribed by his wife, Lesley, all of them to a close friend. As follows:

***Retour en Afrique [Back to Africa]*.** Paris: Plon (1965). A French paperback edition. Signed by the author. Age toning and mild foxing, a few small creases; very good in wrappers.

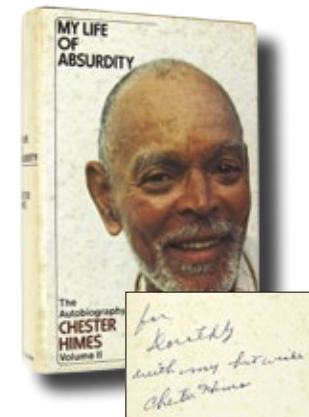
***Mamie Mason [Pinktoes]*.** Paris: Plon (1965). A French paperback edition. Signed by the author. Foxing to endpages; very good in wrappers.

-. Same title, *Pinktoes*. (London): Allison & Busby (1989). The hardcover issue of the British edition. Age toning to pages; else fine in a near fine dust jacket.

***Il pleut des coups durs [If Trouble was Money]*.** (n.p.): Gallimard (1973). A French paperback reprint. Very good in wrappers.

***My Life of Absurdity*.** Garden City: Doubleday, 1976. The first edition of the second volume of his autobiography. Inscribed by the author: "For Dorothy/ with my best wishes/ Chester Himes." Foxed, thus a very good copy in a foxed and price-clipped dust jacket.

***Plan B*.** Paris: Lieu Common, 1983. A French paperback edition. Signed by the author in the year of publication. Near fine in wrappers.

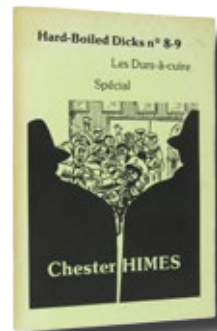


-. Same title. A French reprint issued after Himes' death in 1984. Inscribed by Lesley Himes in 1985. Foxing to endpages; very good in wrappers.

-. Same title. Jackson: University Press of Mississippi (1993). First thus. Inscribed by Lesley Himes "to a very dear friend" in the year of publication, at Christmas. Fine in a near fine, spine-sunned dust jacket.

-. Same title, the first paperback printing of the University Press of Mississippi edition, also 1993. Inscribed by Lesley Himes, "with love." The half-title with the inscription has been torn out and it now laid in. Very good in spine-faded wrappers.

**Hard-Boiled Dicks No. 8-9: Chester Himes.** Paris, 1983. A special issue (in French) dedicated to Himes. Includes work by James Sallis. Inscribed by Lesley Himes, who has signed it "with love/Chester & Lesley." Foxed; near fine in stapled wrappers.



**A Case of Rape.** Washington, DC: Howard University Press, 1984. First thus. Foxing to edges of text block; very good in good, edgeworn and spine-sunned dust jacket.

**If He Hollers, Let Him Go.** London: Pluto (1986). First Pluto printing. Inscribed by Lesley Himes in the year of publication. Very good in wrappers.

**La troisième génération [The Third Generation].** (n.p.): Gallimard (1986). First printing of this French reprint. Inscribed by Lesley Himes in the year of publication. Minor foxing; near fine in wrappers.

**Faut être nègre pour faire ca... [Something In a Colored Man].** (Paris): Lieu Commun (1986). Foxed endpages; very good in wrappers.

**Corre, Hombre [Run Man Run].** (Barcelona): Plaze & Janes (1988). First printing of this Spanish edition. Inscribed by Lesley Himes. A foxed paperback; very good in a very good dust jacket.

-. Same title. (London): Alison & Busby (1997). First printing of this English edition. Cocked; very good in wrappers.

**The Real Cool Killers, The Heat's On, Cotton Comes to Harlem, Blind Man with a Pistol, A Rage in Harlem.** NY: Vintage Crime,

1988-1989. First printings of five of six volumes in the Vintage Books paperback reprint series (missing *The Crazy Kill*). *Cotton Comes to Harlem* has some edge creasing; otherwise the set is near fine in wrappers.

**The Quality of Hurt.** NY: Paragon House (1990). First printing of this U.S. paperback edition of the first volume of Himes's autobiography. Spine sunned; very good in wrappers.

**The Collected Stories of Chester Himes.** NY: Thunder's Mouth Press (1991). First American edition. Inscribed by Lesley Himes in 1992, "with much love." Near fine in a near fine, edge-sunned dust jacket.

-. Same title, fourth printing, 2000. With a signed notation by Lesley Himes dated 2001: "I put this book of short stories together because they are a very important part of Chester's work and very different from all the other books. Enjoy!" Paperback. Gently read; very good in wrappers.

**Lonely Crusade.** (Edinburgh): Payback Press (1997). First thus, with an introduction by Richard Wright. One page corner turned, about near fine in wrappers.

**Yesterday Will Make You Cry.** NY: Norton (1998). Second printing of this edition of Himes' 1953 novel *Cast the First Stone*, here published in its original version, as Himes first intended. Inscribed by Lesley Himes, "with much love" in 1998. Near fine in a fine dust jacket.

-. Same title, **Por el pasado lloraras.** (Barcelona): Muchnik (1999). First thus. Inscribed by Lesley Himes, "with best wishes/ Yesterday will make you cry." Fine in self-wrappers.

*Together with a handful of newspaper clipping and photocopies of articles about Himes, his work, and his wife; some on "xerox" paper and much faded. Also included is a copy of a 2005 email to Lesley Himes regarding the theatrical production of *La reine des pommes* (A Rage in Harlem). Himes's books all addressed the racism that was endemic in the U.S. Several of them used the form of the detective story—a series featuring Harlem detectives "Coffin" Ed Johnson and Gravedigger Jones that is highly regarded by aficionados of the mystery genre—to explore social issues. Himes wrote an autobiography, *My Life of Absurdity*, and the crime novelist and mystery scholar and historian James Sallis wrote a biography of him in 2000. For all:*

\$1500

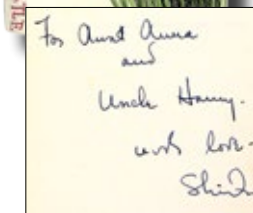
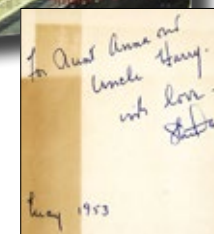
83. **IRVING, John. The Fourth Hand.** (n.p.): (n.p.), 2000.

Early, tapebound typescript of this novel that was published in July, 2001. No publisher indicated, suggesting this was an early agent's copy, or some other kind of copy prepared prior to the publisher issuing any version of it. Double-spaced, double-sided, 507 pages. "Revised: December 11, 2000" printed on the front cover/title page. Textual differences between this and the published text, beginning with a different table of contents and including changes in the Acknowledgments section of the book. Recipient's name in marker in the upper right corner. Very near fine. We are aware of another state of this draft that was comb-bound, which was issued by Knopf/Canada. \$450

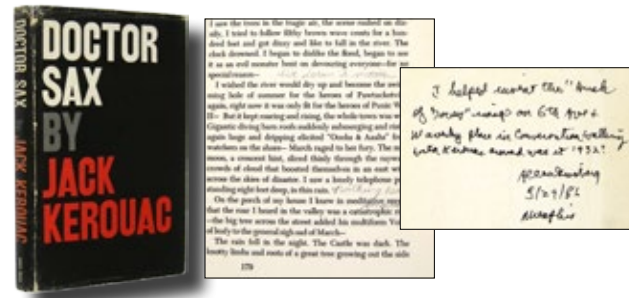


84. **JACKSON, Shirley. Life Among the Savages.** NY: FSG (1953). The first of the two well-received collections of family stories and reminiscences written by the author of such dark tales as *The Lottery* and *The Haunting of Hill House*. Inscribed by Jackson to her [husband's] aunt and uncle: "For Aunt Anna and Uncle Henry. With love - Shirley/ May 1953." Aunt Anna and Uncle Henry appear (or, rather, are announced as to be coming on Sunday) on page 222. Two reviews of the book, dated in June, have been laid in, causing offsetting to the front endpapers. Bump to upper outer front corner and some fading to the spine cloth; a very good copy in a very good dust jacket with rubbing to the joints and light edge wear. A good family association copy of a family memoir, by an acclaimed writer who was known to steer clear of the public eye and who therefore signed a relatively small number of books in her lifetime. She died in 1965, at the age of 48. \$2500

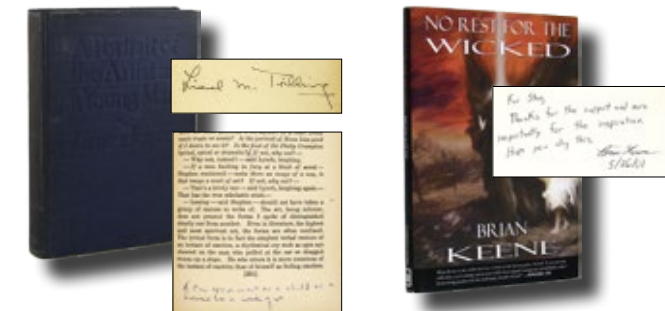
85. **JACKSON, Shirley. We Have Always Lived in the Castle.** NY: Viking (1962). A novel of the macabre. This book was one of *Time* magazine's 10 best books of the year for 1962. Inscribed by Jackson to her [husband's] aunt and uncle: "For Aunt Anna and Uncle Henry. With love. Shirley." Some tanning to the spine cloth; near fine in a near fine dust jacket. An interesting association copy of the last of her books published in her lifetime, and in which, among other events, an aunt and an uncle are poisoned. Along with *The Lottery* and *The Haunting of Hill House*, this book is in part responsible for there being a set of annual literary awards named after Shirley Jackson, "for outstanding achievement in the literature of psychological suspense, horror, and the dark fantastic." \$2500



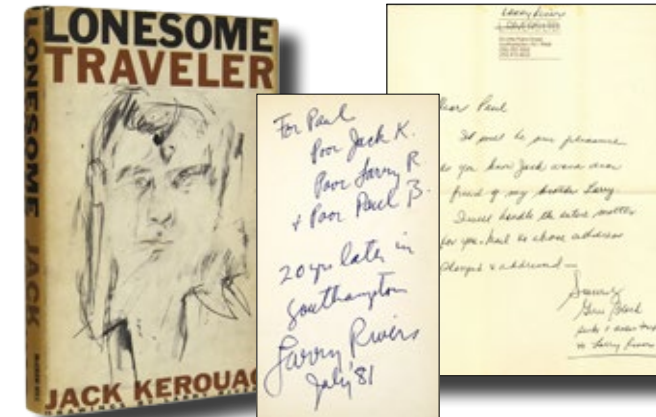
86. **JOYCE, James. *A Portrait of the Artist as a Young Man*.** NY: Huebsch, 1925. Sixth printing. Lionel Trilling's copy. Signed by Trilling, who has added "Madison," as in the University of Madison where he taught in the late '20s. With the bookplate of both Lionel and Diana, with a New York address, on the upper front pastedown. And lastly, with one annotation by Trilling in the book at the point at which Stephen is espousing on his emerging "theory of the esthetic." Trilling adds "can excrement or a child or a louse be a work of art." Perhaps a not-surprising comment by the author of *Sincerity and Authenticity*. Spine cloth rubbed and title barely visible; a very good copy, lacking the dust jacket. An interesting copy of one of Joyce's great works. \$375



88. **KEROUAC, Jack. *Doctor Sax*.** NY: Grove (1959). A novel that is part of his Duluoz saga, a multi-volume, semi-autobiographical account of the author's life and times. Most of Kerouac's friends, family and acquaintances appear in his novels, thinly disguised: he had intended to write the sequence as a self-invented genre that stuck strictly to the "truth," albeit with the free-flowing rhythm and style of his inventive, spontaneous prose—but was persuaded early on that the legal and logistical difficulties of such an approach were insurmountable. As such he followed through on the plan, simply changing the names of the various characters he chronicled. This copy is inscribed by Allen Ginsberg in 1986: "I helped invent the "husk of doves" image [pp. 109 and 218] on 6th Ave and Waverly Place in conversation walking with Kerouac around was it 1952? Allen Ginsberg/ 5/29/86/ Memphis." An ex-library copy: abrasions to the pastedowns, some dampstaining and tape shadows to the boards, a few instances of notes in the text, and a photo of Kerouac tipped to the half title; in a good, price-clipped dust jacket with rubbing to the folds, a bit of dampstaining, and internal tape strengthening to the spine extremities. The hardcover issues of Kerouac's Grove Press titles were done in very small quantities; most copies were issued in a softcover binding. This copy of the hardcover, annotated by Ginsberg, is a Beat novelty that recounts a small footnote to the Beat generation history. \$750

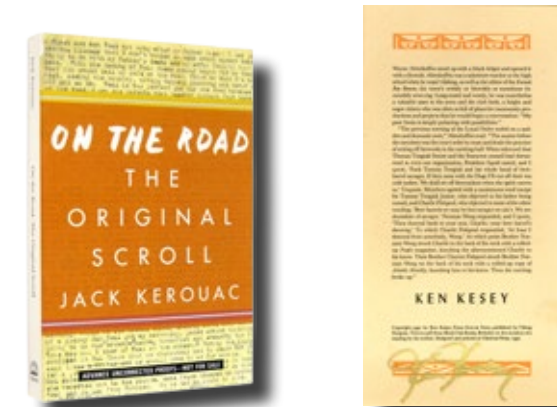


87. **KEENE, Brian. *No Rest for the Wicked*.** (Stockholm): Imaginary Worlds (2001). Keene's virtually unfindable first book, a collection of stories. Keene has since gone on to win two Bram Stoker awards, including one for his first novel in 2003, *The Rising*, an early novel in the zombie craze that has pervaded pop culture in recent years. Warmly inscribed by the author in the year of publication. Bookplate of the recipient, another author, on the front flyleaf. A couple of small spots to the cloth; near fine in a very near fine dust jacket with a couple of tiny nicks along the folds. Very scarce: published by a short-lived specialty press in Sweden, whose books were printed in quantities measured in the hundreds, not thousands like a U.S. specialty publisher. Laid in is the brochure for Keene's instructional program on Guerilla Marketing. \$850



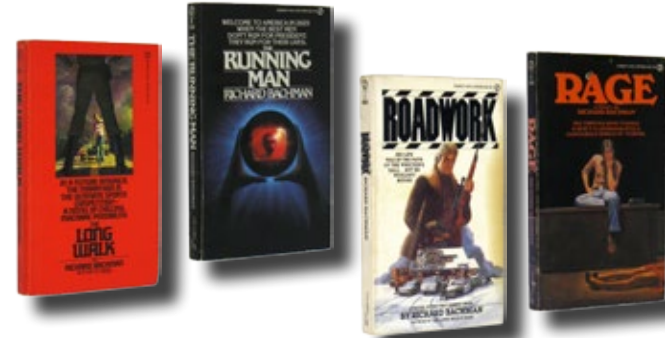
89. **KEROUAC, Jack. *Lonesome Traveler*.** NY: McGraw-Hill (1960). A collection of short pieces whose common thread is the author's travels. Written in Kerouac's rambling, autobiographic style and illustrated with sketches by Larry Rivers, who provided the dust jacket art. This copy is inscribed by Rivers: "For Paul/ Poor Jack K./ Poor Larry R./ & Poor Paul B./ 20 yrs later in Southampton/ Larry Rivers/ July '81." Laid in is a letter from River's sister and personal assistant agreeing to handle the signing. Bump to crown; near fine in a very good, spine- and edge-tanned dust jacket with shallow chipping to the crown. \$1000

90. **KEROUAC, Jack. *A Vegum Uti [On the Road]*.** Reykjavik: Mal Og Menning, 1988. The Icelandic edition of *On the Road*, translated and signed by Olafur Gunnarsson. Bound in full red leather, fine. An uncommon edition, especially with the translator's signature. \$150



91. **KEROUAC, Jack. *On The Road. The Original Scroll*.** (NY): Viking (2007). The prepublication advance reading copy (designated "Advance Uncorrected Proofs" by the publisher) of the original version of Kerouac's classic, *On The Road*, which was typewritten on a series of sheets that amounted to a 120-foot long scroll. In a highly publicized auction, the scroll itself was sold a few years ago for well over \$2 million. This, then, is the first published edition of it, and this advance copy is the first version of it to reach any part of the public, outside of the publisher. A scarce advance copy; we haven't had or seen another. Fine in wrappers. \$250

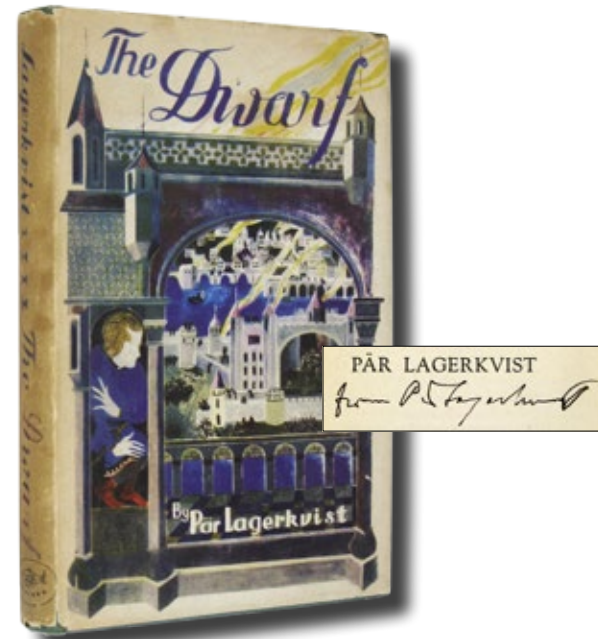
92. **KESEY, Ken. "Wayne Altenhoffen stood up with a black ledger and opened it with a flourish..."** Berkeley: Black Oak Books, 1992. A broadside excerpt from *Sailor Song*, attractively printed by Okeanos Press and issued on the occasion of a reading by the author. Although not called for, this copy is signed by Kesey. 6 5/8" x 12 3/8", matted to 12 3/8" x 18 1/2". Slight smudge to the broadside; slight wave to the mat; very near fine. OCLC locates only three copies. \$200



93. **KING, Stephen as BACHMAN, Richard. *Rage, The Long Walk, Roadwork, The Running Man.*** (NY): Signet (1977-1982). Four Signet paperback first printings; the first four titles King wrote under the Bachman pseudonym. At the time these were written, King's authorship of them was a well-kept secret. King's publisher at the time of the first Bachman novel, Doubleday, reportedly told King that he was too prolific, and that if he published too many books too quickly he would oversaturate the market and hurt the sales of all his books. King was, at the time, a moderately successful young author, but not the bestselling writer he had become by the end of the Bachman series. The fifth book in the Bachman series, *Thinner*, which was the first to be released in hardcover, sold 28,000 copies in its initial print run and then ten times that number when it became known that Bachman was a pseudonym of Stephen King. Stamp of another writer inside the front covers; each is about near fine in wrappers. A very hard set to assemble these days: currently only one copy of the first book is available online, and no copies of the second and third. \$1500

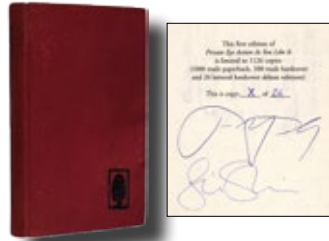
94. **(KINSELLA, W.P.). "Shoeless Joe Jackson Comes to Iowa" in *Aurora, New Canadian Writing 1979.*** Toronto/Garden City: Doubleday, 1979. The first appearance in print of this story that later became the title story for a Canadian collection by Kinsella, and then was expanded into the novel that was titled simply *Shoeless Joe* and became the basis for the movie *Field of Dreams*. Rubbing to the edges and folds; very good in wrappers. \$50

95. **LAGERKVIST, Pär. *The Dwarf.*** NY: L.B. Fischer, 1945. The first American edition, and first English-language edition, of his first book to be published in English. Signed by the author. Translated from the Swedish by Alexandra Dick. Lagerkvist won the 1951 Nobel Prize for Literature, and *The Dwarf* is considered one of his three most important novels, all of which focused on the question of Man's relation to God. Mild tanning to the boards; near fine in a very good, spine-tanned dust jacket growing fragile at the folds. A very nice copy. Because *The Dwarf* was published under wartime production restrictions using cheap thin paper, it seldom turns up in attractive, collectible condition, and books signed by Lagerkvist, who also wrote *Barabbas* and *The Sybil* among many others, are extremely scarce. \$1250



96. **LAMOUR, Dorothy. *Original Typescript of My Side of the Road.*** Englewood Cliffs: Prentice-Hall (1980). The original typescript of Lamour's autobiography, as told to Dick McInnes. Signed by Lamour on the title page, and again at the end of the text (by design, as the book ends with a reproduction of Lamour's signature and the sign off, "Aloha"). More than 300 pages, on rectos only. One assumes Lamour would not have typed this (hence the "as told to"), but this draft bears Lamour's holograph corrections in blue ink, as well as what amounts to an entirely different draft by the editor in black ink, in addition to the copyeditor's emendations. Virtually every page of the book has numerous changes, and the typescript has several interesting anecdotes that were deleted from the final book—one involving Clark Gable, another Lee Marvin, a third Bob Hope. A revealing look at the book as a work-in-progress. The manuscript has been bound in blue cloth, with gilt stamping on the spine. Bound in is a letter from the publisher returning the manuscript to the author and stating that it's been a delight to be involved with the project and calling Lamour "a gem among authors." Laid in is a set of captions for the book's photographs. Also included is an inscribed first edition of the autobiography: "Jackie, Dear - Good luck - God bless you - and Aloha! Dottie (Dorothy Lamour)/ P.S. It's been great working with you and making you a friend - You're a Doll." Laid in is a signed photograph of Lamour: "Good luck! Dottie Lamour." The manuscript as bound is fine; the book is near fine in a near fine dust jacket. Not only an interesting look at the earlier draft(s) and evolution of a Hollywood legend's autobiography, but also a revealing look at the publication process which, though barely more than 30 years ago, seems to be a relic of another, far-distant era. Unique. \$4500

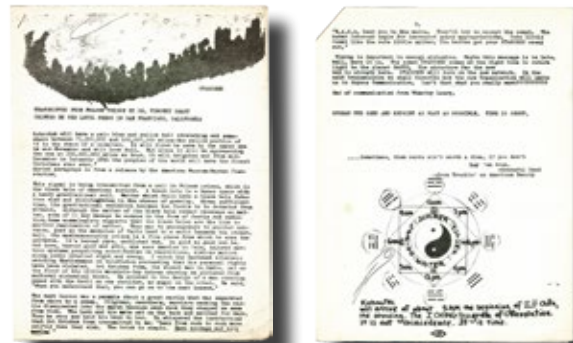




97. **LANSDALE, Joe and SHINER, Lewis. *Private Eye Action As You Like It...*** Holyoke, MA: Crossroads (1998). The limited edition of this collection of early detective stories by Lansdale and Shiner, originally published in the late 1970s and early 1980s, prior to the authors' first books, but not collected in book form before this. Of a total edition of 1126 copies, there were 1000 copies in wrappers, 100 numbered hardcovers in grey cloth and dust jacket, and 26 lettered hardcovers bound in full red leather. This is letter "X" of the deluxe edition of 26 copies, signed by Lansdale and Shiner. An extremely scarce issue of a scarce title. Both Lansdale and Shiner have had successful writing careers since these stories were first published: Shiner won a World Fantasy Award for his novel *Glimpses*, and Lansdale has won nine Bram Stoker Awards as well as an Edgar, among many others. The red leather is spotted at the edges, thus overall very good without dust jacket, presumably as issued. \$500

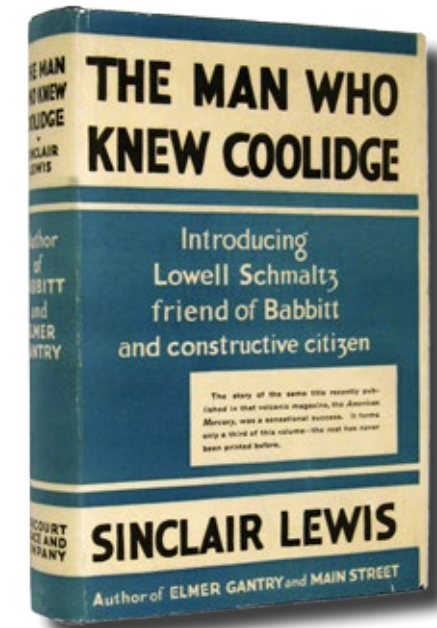
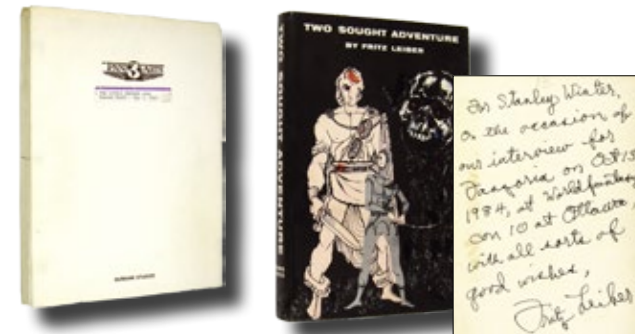
98. **LEARY, Timothy. *Start Your Own Religion.*** (Millbrook): (Kriya Press)(1967). Advice for dropping out, turning on and tuning in, as based on Leary's experience founding L.S.D. (The League of Spiritual Discovery). Includes By-Laws and guidelines for the legal incorporation of a new religion. One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

99. **LEARY, Timothy. *Starseed.*** San Francisco: Privately printed (c. 1973). A "transmission" by Leary from Folsom Prison, timed with the arrival of the comet Kohoutek. This is a photocopy of nine pages of typewritten text on five stapled 8 1/2" x 11" pages. The last page also reproduces a hand-drawn yin-yang symbol with eight trigrams around it and reference to one of the hexagrams of the I Ching—none of which appeared in the published version of this book, which was done by the Level Press and issued as a booklet; this version presumably preceded. According to Leary's bibliographer and the woman who typed Leary's manuscripts for him, including *Starseed*, this could have been made from Leary's own typescripts (she would have corrected the typos, she said) and issued in small numbers prior to the formal publication. A similar process took place for *Neurologic*, which was published in late 1973 but had a stapled, prepublication issue done in May of that year that the bibliographer called a "trial issue." *Starseed* was formally published in September of 1973, and this version—if what the principals say is correct—would likely have been done sometime around the time that the *Neurologic* "trial copy" was done (*Neurologic* was formally published slightly later in the year than the Level Press *Starseed*). In any case, an extremely scarce variant of one of Leary's scarcer books, unseen by the bibliographer or by Leary's typist. Near fine. \$1500



100. **(LE CARRÉ, John). MANDEL, Loring. *The Little Drummer Girl.*** [Burbank]: Burbank Studios, 1983. Second draft screenplay, dated May 1, 1983. Le Carré's novel of the Arab-Israeli conflict, particularly the covert aspects of terrorist and anti-terrorist activities on fronts often far-removed from the Middle East itself, was filmed by George Roy Hill and starred Diane Keaton and Klaus Kinski. Mandel's screenplay was nominated for an Edgar Award. Claspbound photocopied sheets in cardstock Burbank Studio "Pan Arts" covers. Slight foxing to the upper edge of the rear wrapper; one page has a couple of pencil marks. Near fine. \$350

101. **LEIBER, Fritz. *Two Sought After.*** NY: Gnome Press (1957). The first collection of stories featuring his sword-and-sorcery characters Fafhrd and the Gray Mouser to appear in hardcover; the stories were originally published in pulps, starting in the 1930s. Inscribed by the author: "For Stanley Wiater, on the occasion of our interview for Fangoria on Oct 13, 1984, at World Fantasy Con 10 at Ottawa, with all sorts of good wishes, Fritz Leiber." With Wiater's Gahan-Wilson designed bookplate on the front pastedown. In the first issue binding, black boards lettered in red. Name apparently whited out on the title page; acidic paper browning with age. Still, near fine in a near fine dust jacket. \$350

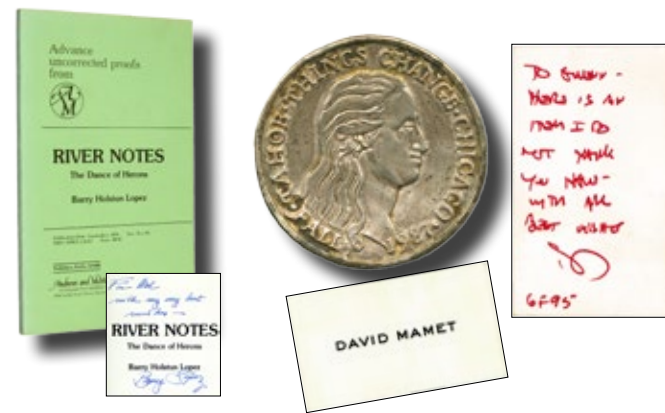


102. **LEWIS, Sinclair. *The Man Who Knew Coolidge.*** NY: Harcourt Brace (1928). Lewis' novel of Lowell Schmalz, "friend of Babbitt and constructive citizen." One-third of the story was first published in "that volcanic magazine, *The American Mercury*." *The Man Who Knew Coolidge* is one of Lewis' lesser known titles but followed on the heels of some of his greatest successes. In the 1920s, he published *Main Street*, which his biographer called "the most sensational event in twentieth-century American publishing history" to that point, followed by *Babbitt* in 1922, *Arrowsmith* in 1925, and *Elmer Gantry* in 1927. *Babbitt* was awarded the Pulitzer Prize but Lewis declined the honor. In 1929, Lewis published *Dodsworth*, and in 1930 he became the first American writer to be awarded the Nobel Prize in Literature. Fine in a fine dust jacket; a beautiful copy of one of the books that laid the foundation for his Nobel award. \$1000

103. **LOPEZ, Barry. *River Notes*.** Kansas City: Andrews and McMeel (1979). The uncorrected proof copy of his fourth book, a companion volume to his first, *Desert Notes*, and to his later collection, *Field Notes*. A collection of short stories that have the feel of prose poems as well as reflective, personal essays. Although Lopez makes it a practice not to sign advance copies (we have only ever seen one instance where he had, and that was a volume he edited), this copy is inscribed by Lopez: “For \_\_\_/ with my very best wishes/ Barry Lopez.” A fragile padbound proof; fine in wrappers and scarce, especially signed. \$150



104. **MAMET, David. *Things Change Medallion, and Autograph Note Signed*.** 1987. A sterling silver medallion, dated Fall 1987, a year before the film's release, with the title and the two principal cities of the film, Chicago and Tahoe, printed on the perimeter. Of unknown (to us) purpose, but presented by Mamet, with an autograph note signed to a collector: “To \_\_\_ - Here is an item I do not think you have - with all best wishes/ David/ 6F95.” The medallion is 1 5/8" in diameter, and has two ribbon attachment points on the back (no ribbon present). The note is on the back of Mamet's business card (which states only “David Mamet”), and it has been curled around the medallion, with retained creases. Exceedingly scarce memorabilia of a Mamet film, with a note attesting to its provenance being directly from the author himself. \$750



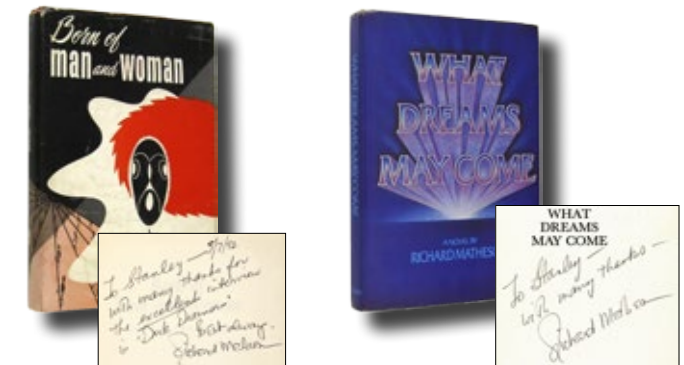
105. **MAMET, David. *Boston Marriage*.** NY: Rosentone Wender Agency, 1998. The bound typescript of Mamet's 1999 play, uncharacteristically focused on female leads, and set at the turn of the 20th century. 137 pages, printed on rectos only, bound in printed yellow cardstock with the Wender Agency address. Inscribed by Mamet in 1999: “To \_\_\_. For a loyal friend of the A.R.T. [American Repertory Theater] — some merchandise for your loyalty. May it amuse you, provoke your ire, shim up a chair, or start a fire. Love - David.” With an additional doodle (of the author wearing an A.R.T. ball cap) and his Mamet stamp, which also appears on the front cover. The script has a printed dated of December 1998, more than six months before the play premiered. The inscription has a date of June 3, 1999, about two weeks before the June 16 premiere at A.R.T. The recipient was on the Advisory Board of the theater and also a major donor to it. A few stains to the front cover, else fine in folding chemise and custom clamshell case. Very uncommon, and a nice association with someone closely involved with the theater where the play debuted. \$2500

106. **MANTEL, Hilary. *Wolf Hall*.** London: Fourth Estate (2009). The advance reading copy of her first Booker Prize-winning novel. The sequel, *Bring Up the Bodies*, also won the Booker Prize, making Mantel the third writer (with J.M. Coetzee and Peter Carey) to win the Booker twice, and the first author to win for two books in a series. *Wolf Hall* also won the National Book Critics Circle Award in the U.S. A massive advance copy, more than 650 pages; this copy has been well-read: cocked, with spine creasing; one small upper corner bump and a shallow corner crease to the front cover. The rear cover has specs for the Australian market. An about very good copy in wrappers. One of the most highly acclaimed novels of recent years, and scarce in any sort of advance issue. \$250

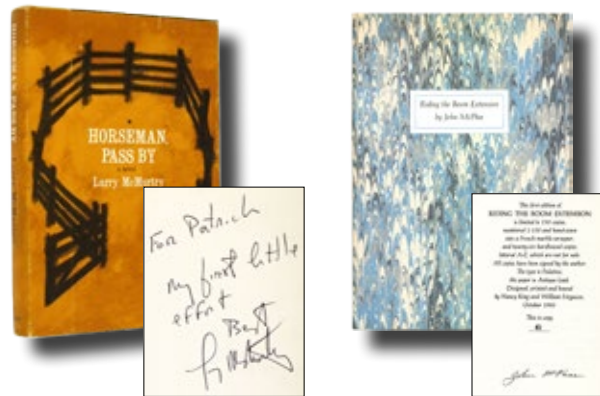


107. **MATHESON, Richard. *Born of Man and Woman*.** Philadelphia: Chamberlain Press, 1954. The author's first hardcover publication, a collection of stories with an introduction by Robert Bloch, later the author of *Psycho*. About 650 copies of this book had been distributed prior to a flood that destroyed the remaining bound copies, and a fire later destroyed the unbound sheets. Inscribed by Matheson to the horror writer Stanley Wiater, in 1992: “To Stanley — with many thanks for the excellent interview in *Dark Dreamers*. Best always, Richard Matheson.” Wiater's bookplate on front pastedown. Lower boards show some water damage, text block fine, but still only a good copy in a good, damp-stained dust jacket with effects mostly visible on verso and rear panel. Matheson's career began with placing short stories in the pulp magazines, and he later became one of the most important script writers for “The Twilight Zone.” Ray Bradbury has called Matheson “one of the most important writers of the 20th century,” and Stephen King cited him as “the author who most influenced me as a writer.” A nice association copy. \$450

108. **MATHESON, Richard. *What Dreams May Come*.** NY: Putnam's (1978). A novel of the afterlife, which the author called “the most important (read effective) book I've written,” because of the way it engaged philosophical, religious and spiritual issues. It represented a move away from the horror genre, with which he was closely associated, to a novel that was more metaphysical and supernatural than his earlier works. Inscribed by Matheson, “with many thanks.” Owner's bookplate on front flyleaf; fine in a near fine dust jacket with a modicum of rubbing to the edges and the folds. Laid in is a contemporary newspaper clipping of a Harlan Ellison review of the book. \$300



109. **McMURTRY, Larry. *Horseman, Pass By*.** NY: Harper (1961). McMurry's first book, a breakthrough in Texas literature and in regional literature in general. One of A.C. Greene's "50 Best Books on Texas," and made into the Academy Award-winning movie *Hud*. Inscribed by the author: "For \_\_\_/ My first little effort/ Best/ Larry McMurry." A fairly early inscription, it would appear, with the signature still legible, and not as stylized as it later became. Fine in a very near fine dust jacket with traces of rubbing but none of the spine fading that is typical of this title. A very nice copy, in a custom slipcase. \$3500

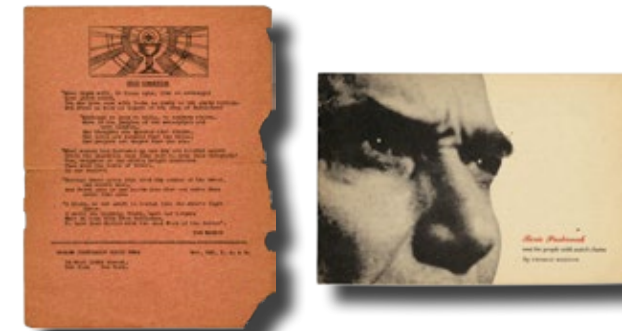


110. **McMURTRY, Larry. *The Last Picture Show*.** NY: Dial, 1966. His third novel, which fully realized the promise shown by his first two books and firmly established his literary reputation. Basis for the 1971 movie, which launched the careers of several Hollywood notables, including Peter Bogdanovich and Cybill Shepherd, not to mention McMurry 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*. Front hinge starting, a few spots to top edge; still about near fine in a near fine dust jacket with light edge wear. \$300

111. **McMURTRY, Larry. *Somebody's Darling*.** NY: Simon & Schuster (1978). A Hollywood novel by the Oscar-winning screenwriter as well as the author of a number of books that were made into Hollywood films, including *The Last Picture Show*, *Terms of Endearment*, *Hud (Horseman, Pass By)*, *Lonesome Dove*, and several others. Inscribed by the author: "For \_\_\_- \_\_\_- \_\_\_ —/ In which I take up Hollywood (& incidentally) The Book Trade — in friendship/ Larry." A nice inscription. Lower corners tapped, else fine in a near fine dust jacket. \$350

112. **McNULTY, John. *Third Avenue, New York*.** Boston: Little, Brown, 1946. The first book by this *New Yorker* writer, a collection of short pieces from that magazine. McNulty is one of the writers, along with Joseph Mitchell and some others at the *New Yorker* at that time, who is credited with developing literary journalism as a genre unto itself, distinct from ordinary journalism. Inscribed by McNulty on a tipped-in leaf: "To Kathleen O'Donnell Hoover/ with many thanks for things at Rancho de la Osa/ Sincerely, John McNulty." Hoover was the author of several books in the field of music. Owner name on front endpaper (not Hoover). Near fine in a very good dust jacket with tanning to the rear spine fold and fading to the red spine letters. \$125

113. **McPHEE, John. *Riding the Boom Extension*.** Worcester: Metacom, 1983. The first book publication of this piece by perhaps the foremost practitioner of literary journalism today. This piece first appeared in *The New Yorker* and was eventually reprinted in *Table of Contents*. Of a total edition of 176 copies, this is copy number 41 of 150 numbered copies, signed by the author. Fine in saddle-stitched marbled paper self-wrappers. Quite scarce these days. \$850



114. **MERTON, Thomas. *Holy Communion*.** NY: Harlem Friendship House News, (n.d.) c. 1941-1948. A broadside poem by "Tom Merton." Published by the Friendship House, a missionary movement dedicated to interracial justice where Merton volunteered for two weeks in 1941 before journeying to the Abbey of Gethsemani. *The Friendship House News* became the *Catholic Interracialist* in 1949, hence the above date range. Fragile and edge-chipped, not affecting text. "Holy Communion" was collected in *In the Dark Before Dawn: New Selected Poems of Thomas Merton in 2005*, but it is not mentioned at all in Dell'Isola's *Thomas Merton: A Bibliography*, which was published seven years after Merton's death. We have never seen another copy. OCLC lists only one copy, at SUNY Buffalo, albeit with an incorrect estimated date. Rare. \$1250

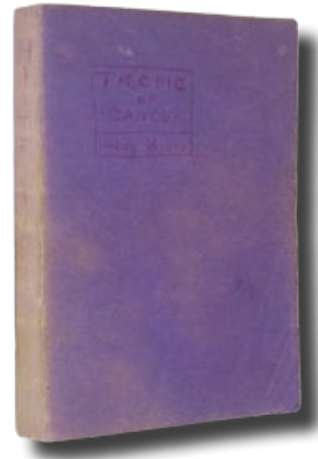
115. **MERTON, Thomas. *Boris Pasternak and the People with Watch Chains*.** (n.p.): (Jubilee)(1959). An offprint from *Jubilee* of an article Merton wrote on Pasternak following Pasternak's being awarded (and declining) the Nobel Prize for Literature. Oblong quarto; roughly a dozen pages. Mild, even acidification and a few small creases near the spine. Near fine in stapled wrappers. Dell'Isola lists the *Jubilee* appearance, but makes no mention of this offprint. OCLC locates only three copies. \$375



116. **MERTON, Thomas. *Typescript for the Preface to God is My Life: the Story of Our Lady at Gethsemani*.** c. 1960. In 1960, photographer Shirley Burden, who had shot the cover photo for Merton's *Selected Poems* in 1959, published *God is My Life*, a photographic study of the Abbey of Gethsemani, where Merton lived. Merton provided this preface, which is far more an extrapolation of the lessons he derived from the book than a mere introduction: "Places, like persons, lose the sense of their own identity. They tend to fabricate for themselves a character, and it is with this unconscious substitute for reality that they go out to meet other men...What a lesson is in this simple fact: Our partial, fabricated self: the self that wants to be at the same time angelic and up to date, is pitifully imaginary..." Four pages, with Merton's holograph corrections, beginning with changing the title to "Preface" from his initial, descriptive title, "A Question of Identity." Four other instances of word changes and a few corrections of spacing, punctuation, or typos. The Christogram "jhs" appears on the first page. Three-holed paper; folded in thirds; near fine. By the following year (if not sooner), Merton had himself taken to photographing the Abbey. Manuscript material by Merton is extremely uncommon in the market, and this is an especially rich example as he reflects on the meaning and beauty of the monastery where he had been living for nearly two decades at that point, so long that until he saw Burden's photographs he no longer even saw the Abbey or recognized its beauty. \$3500



117. **MILLER, Henry. *Tropic of Cancer*.** NY: Medvsa, 1940. A piracy, and the first American edition, this being the variant in plain magenta wrappers. There were 1000 copies printed of the Medvsa edition of *Tropic of Cancer* (for which its publisher, Jacob Brussel, went to prison for publishing pornography); in addition, there were between 200 and 500 extra copies which went to New York erotica publisher Samuel Roth and were sold privately by him. The bibliography identified seven binding variants of these overrun copies (although there were probably more). Because they were not part of the contractual agreement between Brussel and Miller, and Miller almost surely received no royalties for them, they are legitimately considered piracies. Wrappers sunned, particularly on the spine, with the title written on the cover and the spine. A near fine copy of a fragile, early variant of one of the literary high spots of the modern era, and its first appearance in the U.S.; it was not published here legally until more than twenty years later. \$500



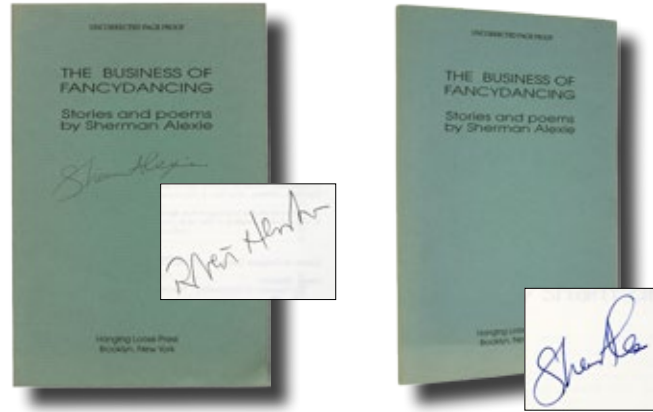
118. **MORRELL, David. *First Blood; Rambo/First Blood Part II; Rambo III*.** NY: M. Evans (1972) and (NY): Jove (1985 and 1988). First editions of all three *Rambo* books, each inscribed by Morrell. *First Blood* is inscribed in 1984: "To \_\_\_ - at another convention - all warm regards, David Morrell," and dated in Iowa City/Ottawa. Recipient's bookplate front pastedown; near fine in a very good dust jacket with light edge wear and a bit of label residue at the lower spine. *Rambo/First Blood Part II* is a Jove paperback original, a novelization by Morrell of the screenplay of the movie; inscribed at a convention in Nashville in 1991, "from Rambo's father - David Morrell." Recipient's stamp inside front cover; very near fine. *Rambo III* is also a Jove paperback original, again a novelization of the screenplay, also inscribed in Nashville in 1991, this one "with warm regards." Remainder stripe lower page edges; near fine. For the set: \$500

119. **NABOKOV, Vladimir. *Lolita [Russian]*.** NY: Phaedra Press (1967). The hardcover issue of the first Russian-language edition of Nabokov's masterwork, which was first published in Paris in English in 1955. This translation was done by Nabokov himself and includes a postscript by him that appears only in this edition. This is Juliar's "issue b" in pink cloth, with three cancels; "issue a" was in wrappers. Fine in a very good, mildly rubbed dust jacket with one edge tear at the upper rear spine fold. \$1200



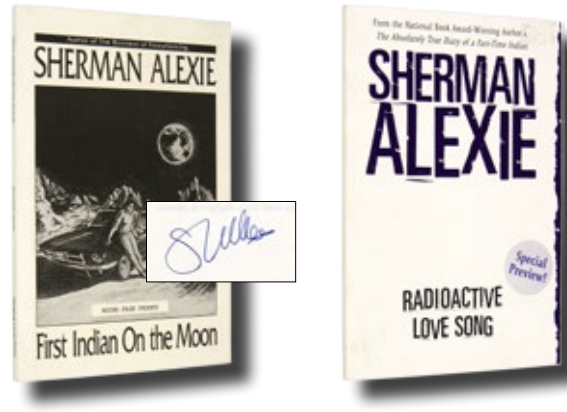
120. **(Native American). *The American Indian: Aspects of His Culture and An Indication of His Present Status in the Society of His Dispossessors*.** (n.p.): (Pithekos Press/Bowdoin College)(1965). Unbound, folded and gathered sheets for a fine press limited edition with unattributed text on the "Historical Perspective," "The Indian Portrait," and "The Economic Aspect." With nine full-page unattributed woodcut portrait illustrations, most retaining their tissue guards. According to the colophon, 50 copies were produced, or were to be produced, in May of 1965 and this was the third work of this now-elusive press. 22 leaves. 10 1/2" x 13". Oddly, although not obviously misbound, two of the text pages repeat; else fine. The leaves were laid into a plain brown folder, which is present, but split at the fold and losing its edges. An attractive production, very possibly the prototype for a student fine press edition that was never completed. We can find no record of this title in OCLC nor in the specific catalog of Bowdoin College; nor can we find any listing for any other volume issued by this press. That being said, it is an attractive production: the woodcuts were apparently done by different artists and some are quite striking; the text, which is highly critical of U.S. historical treatment of Native Americans, is an early example of the kind of social criticism that the 1960s became famous for: the Free Speech Movement in Berkeley was taking place in the same academic year this was produced, and it wasn't for another two or three years that widespread criticism of the Vietnam War spilled over into widespread critical reevaluation of the national myths and official histories of the United States. This Bowdoin production is evidence of these ideas simmering on college campuses prior to their exploding into the national consciousness. A powerful piece and a notable historical document. \$1750





121. (Native American). **ALEXIE, Sherman. *The Business Of Fancydancing*.** NY: Hanging Loose (1992). The uncorrected proof copy of the first book of stories and prose poems by this writer of Spokane/Coeur d'Alene descent. This collection received high praise in a *New York Times Book Review* article presenting an overview of contemporary American Indian literature, presaging a literary career that has continued to live up to the advance billing: Alexie won a National Book Award in 2007, and he wrote and directed an independent film in 2002 with the same title as this collection which won a number of film festival awards around the country. His stories were also the basis for the award-winning film *Smoke Signals*. Signed by Alexie on the front cover and signed by the editor, Robert Hershon on the title page. Faint edge-sunning; very near fine in wrappers. The hardcover of this title was limited to 100 copies and is exceedingly scarce; the proof was issued in even smaller quantities—20 were done, according to the publisher. Faint edge-sunning; very near fine in wrappers. A high spot of modern Native American literature. \$3500

122. -. Another copy. Signed by Alexie on the half title. Faint edge-sunning; tiny tap evident at upper rear spine fold. Very near fine in wrappers. \$3500



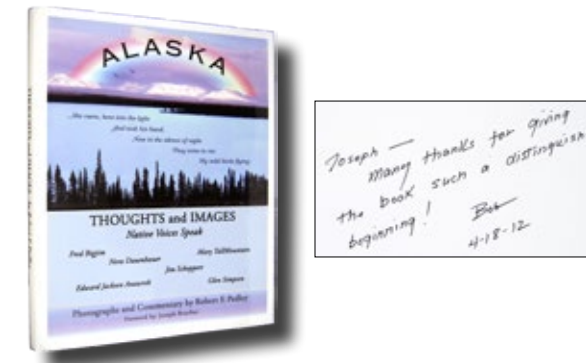
123. (Native American). **ALEXIE, Sherman. *First Indian On The Moon*.** NY: (Hanging Loose Press)(1993). The uncorrected proof copy of his fourth collection of stories, poems and prose poems. The hardcover issue was done in an edition of 500 copies; there were only 20 copies of the proof. Signed by the author. Fine in wrappers. \$250

124. (Native American). **ALEXIE, Sherman. *Radioactive Love Song*.** (n.p.): (Little Brown), 2009. An advance excerpt from an as-yet-unpublished young adult novel that was at one time slated to follow his 2007 National Book Award winning *The Absolutely True Diary of a Part-Time Indian*. In fact, the 2009 paperback edition of *Absolutely True Diary* included these five chapters as a preview. This is the first, thus far only, and likely the only-ever separate appearance. In a 2009 interview, Alexie said this book was tabled so he could work on the sequel to *Absolutely True Diary* and so that he could re-work the narrative voice in *Radioactive Love Song* to be less like that of Arnold Spirit Jr., and perhaps make the narrator an iPod. 30 pages. Evidence of small label removal at upper outer corner and at spine base; small “2” written inside the front cover; still near fine in wrappers. Scarce; this is only the second copy we’ve ever seen. \$375

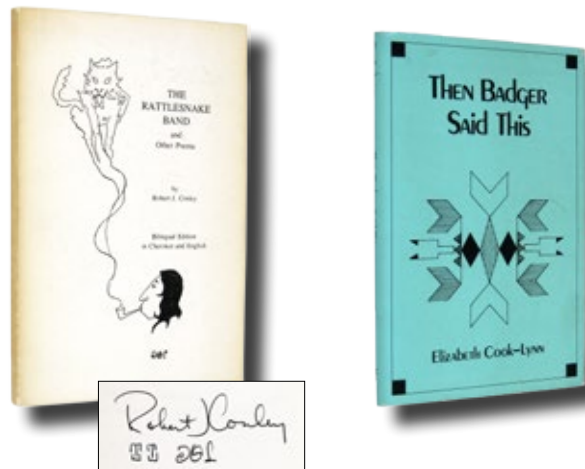
125. (Native American). **BRUCHAC, Joseph. *Correspondence File*.** 1989-2001. Three typed letters signed; two typed postcards signed; one holiday card and roughly forty pieces of promotional material, tearsheets, press releases, article photocopies, etc., pertaining to Bruchac’s roles as writer, speaker, activist, storyteller, father, and the drummer for the Dawn Land Singers. In the correspondence, Bruchac is encouraging of the recipient’s writing and generous with family updates and updates on his own projects; the longest letter concerns his decision to turn down a co-editing project with his correspondent, apparently involving a collection of Native American writing and art. In part: “It takes a long time to put a special issue of any magazine together--trust me on this after more than three decades of editing. It takes, on average, twice as long to get work from Native American writers.” All items near fine or better. \$450



126. (Native American). **BRUCHAC, Joseph; PEDLEY, Robert E., et al. *Alaska. Thoughts and Images: Native Voices Speak*.** (Gaithersburg): (Signature Book) (2012). Apparently a self-published anthology by Pedley (printed at Signature Book) of Native American writings on Alaska, with contributions by Fred Bigjim, Mary TallMountain, Nora Dauenhauer, Jim Schoppert, Edward Jackson Anawrok, and Glen Simpson. Quarto, featuring color photographs of Alaska by Pedley and commentary by him on the individual poets and their writings, and an introduction by Bruchac. This copy is signed by Pedley on the title page and inscribed by Pedley to Bruchac on the front flyleaf: “Joseph — Many thanks for giving the book such a distinguished beginning! Bob/ 4-18-12.” Fine in a fine dust jacket but for a corner crease to the front flap. A beautiful and little-known production: we could find no copies listed online or offered for sale anywhere, and suspect the book was privately printed and received little or no distribution. \$250

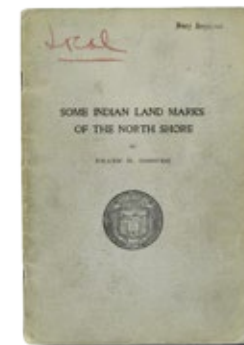


127. (Native American). **CONLEY, Robert J.** *The Rattlesnake Band and Other Poems*. Muskogee: Indian University Press, 1984. A bilingual (Cherokee/English) collection, with illustrations by the author. An uncommon early book by this writer who has since published numerous books of fiction, including two that won the Spur Award from the Western Writers of America. Number 459 of 500 numbered copies, apparently only issued in wrappers. Although not called for, this copy is signed by the author in both English and Cherokee. Spine sunned; light general wear; near fine. \$350



128. (Native American). **COOK-LYNN, Elizabeth.** *Then Badger Said This*. NY: Vantage Press (1977). The first book by this Crow Creek Sioux author. A collection of stories and poems published by a so-called “vanity press.” Illustrations by two Native American artists, Sam Leader Charge and his wife, Sonny Tuttle. Cook-Lynn is the author of *The Power of Horses* and *From the River’s Edge*, among others, and is one of the most highly praised and frequently anthologized Native American writers working today. She has written a novel, *Aurelia: A Crow Creek Trilogy*, and co-authored *The Politics of Hallowed Ground: Wounded Knee and the Struggle for Indian Sovereignty*. Small owner name on front flyleaf, otherwise a fine copy in a very near fine dust jacket with trace rubbing at the corners. Scarce: vanity press books from this era often received no distribution from their publishers at all, and were eventually pulped; often the only copies that circulated were the ones the author distributed. Vantage Press, which published this book, was one of the oldest vanity presses in the U.S.; it lost a class action lawsuit filed by its authors when a judge determined that its claim to be an actual publisher was fraudulent, and the press did not promote or distribute copies of the authors’ books. The firm had to pay \$3.5 million in punitive damages. \$475

129. (Native American). **GROVER, Frank R. and OUILMETTE, Antoine (Family of), Correspondence Archive**. 1905. In 1905, amateur historian Frank Grover undertook correspondence with surviving members of the Ouilmette family for information for the “Ouilmette Reservation and Family” section of an address published as *Some Indian Land Marks of the North Shore* [Chicago: Chicago Historical Society, 1905]. This archive includes much of that correspondence as well as a copy of *Some Indian Land Marks* that is signed by Grover and annotated both by Grover and by J.I. Martell, a grandson of Ouilmette. Martell has read through the pages of the booklet, adding, when appropriate “This is correct,” along with other relevant information. Grover, for his part, has written a summary of his process over the entire back cover of the booklet, and dated that in 1908. This copy has been tack-bound together with the correspondence archive. The correspondence includes four (presumably retained copies of) letters from Grover and ten letters plus a completed questionnaire with incoming information for Grover from Ouilmette’s descendants (who, despite



Ouilmette’s now confirmed non-Native heritage, are themselves Native American on their mother’s side). Also included is a reading copy of *Some Indian Land Marks*, as the version bound to the letters is not easily accessible. Two of the pieces of correspondence are merely laid in to the file; the edges of the larger pages show some wear, particularly to the covers, which are on printed “Grover & Graves” stationery. Otherwise the archive is near fine. An interesting archive, inquiring into the ethnicity of Antoine Ouilmette, one of the early fur traders and settlers of the Chicago area, and an important figure in the history of the region: he was involved in the signing of two treaties that ceded land to the United States, for which he or his family received substantial compensation. After the signing of the Treaty of Chicago, the Potawatomi tribe was relocated west of the Mississippi River, and Ouilmette and his family moved with them. \$750

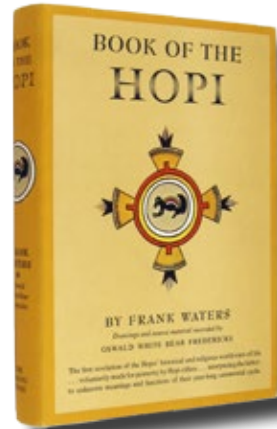


130. (Native American). **MOURNING DOVE.** *Coyote Stories*. Caldwell: Caxton Printers, 1933. A scarce collection, edited and illustrated by Heister Dean Guie, with a foreword by Chief Standing Bear, and notes by L.V. McWhorter. McWhorter had collaborated with Mourning Dove on her first book, *Co-Ge-We-A The Half-Blood*, the first novel published by a Native American woman, and helped to get this collection published. This copy is inscribed by McWhorter to Spokane historian, author, and bookseller Jerome Peltier: “For/ Jerome Peltier/ Lucullus V. McWhorter/ Hunting Moon 29 Suns/ 1943 Snows [?]. For reasons unknown to us, it was initially inscribed to someone else, whose name has been rather seamlessly removed, with Peltier’ now in its place—either in McWhorter’s hand or another’s (Peltier’s?) mimicking McWhorter’s. Regardless, inscribed by McWhorter, a significant and somewhat controversial figure in the history of Native American literature, as a result of his association with Mourning Dove. Fine in a very good, spine-faded dust jacket with a bit of tape strengthening, and areas of former tape strengthening, on the verso. The book is scarce, and copies in dust jacket especially so. Copies signed by any of the principals involved with the creation of the book are exceptionally uncommon. \$1250



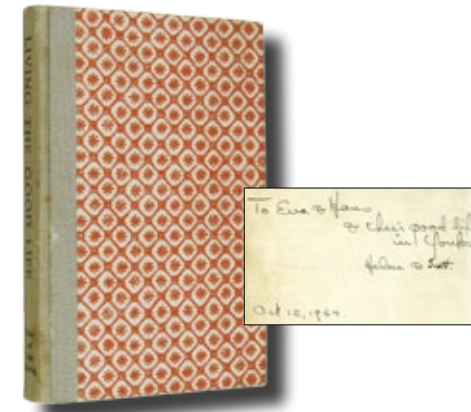
131. **(Native American). PIERCE, William Henry. From Potlatch to Pulpit.** Vancouver: Vancouver Bindery Limited, 1933. Autobiography of a half-Indian missionary in British Columbia during the last half of the 19th century and first part of the 20th. Illustrated with photographs. This was the first book to be published by a member of the Tsimshian tribe. This copy is signed by Pierce in blue pen under the frontispiece. A very near fine copy in a very good dust jacket with faint spine tanning and minor edge wear. A beautiful copy, and an uncommon book, especially in dust jacket and even more so signed by the author. \$375

132. **(Native American). STARR, Emmet. Early History of the Cherokees Embracing Aboriginal Customs, Religion, Laws, Folk Lore, and Civilization.** [Claremore, OK]: (n.p.), 1917. A tribal history by this Cherokee author, apparently privately printed, and preceding by four years his *History of the Cherokee Indians and Their Legends and Folk Lore*. Starr was born in Oklahoma, in the Cherokee Nation, attended Cherokee public schools and graduated from the Cherokee Male Seminary in Tahlequah. He went to medical school and practiced as a doctor for several years before turning to the study of Cherokee history. He served a two-year term on the Cherokee National Council. Signed by the author: "With regards of Emmet Starr." Hinges cracked; moderate spotting to boards; only a good copy, but very scarce in the market, and virtually unknown signed. This is the only copy we have had or heard of, and we can find no record of it having appeared at auction. \$1250



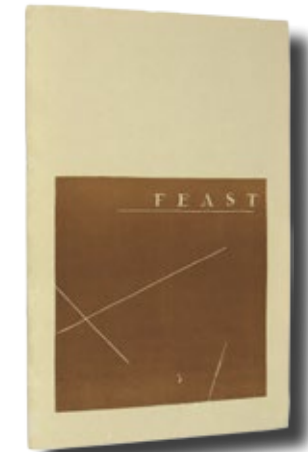
133. **(Native American). WATERS, Frank. Book of the Hopi.** NY: Viking (1963). A landmark volume relating the worldview of the Hopis, as compiled by Waters from the tales of thirty Hopi elders. A matter of some controversy in later years—some people questioned the authenticity of the material or the qualifications of those who provided it—this book nonetheless was profoundly influential in the Sixties, as another of the seminal volumes bringing some version of a Native American perspective and ethos to the mainstream society: this was a counterculture classic and a staple on college campuses in the late Sixties and early Seventies, thus contributing to the general push toward a more multicultural society. Waters' father was reportedly part Cheyenne, and Waters was an ardent admirer of, and advocate for, the values of Native American culture. Fine in a fine dust jacket. A beautiful copy, as close to "new" as we have ever seen, with no fading to the spine of the jacket and virtually no noticeable wear. \$350

134. -. Same title. The uncorrected proof copy in comb-bound printed cardstock covers. A bit of corner creasing and dust soiling to covers; near fine. \$1250



135. **NEARING, Helen and Scott. Living the Good Life.** Harborside: Social Science Institute (1954). An account of the authors' homestead in Vermont, which they described as a 20-year project in self-subsistent living and subtitled this volume (in part) "How to Live Sanely and Simply in a Troubled World." The Nearings were radical pacifists who essentially "dropped out" of most aspects of contemporary American society after World War II, and set about making their Vermont farm self-sustaining. In the Vietnam War era this book became the Bible of the back-to-the-land movement, and that, in turn, led to the movement toward revitalizing small farms, the "slow food" movement, and the "locavore" phenomenon—which are pervasive cultural influences in the U.S. and western Europe today. Inscribed by the authors in the year of publication: "To Eva & Hans & their good life in Yonkers/ Helen & Scott/ Oct 12 1954." All written in Helen's hand but for Scott's name, which Scott has written. From what we've been able to discern, Hans [Simons] was Dean of the School of Politics of the New School for Social Research. Foxing to the spine cloth; a very good copy in patterned boards, lacking the dust jacket. \$750

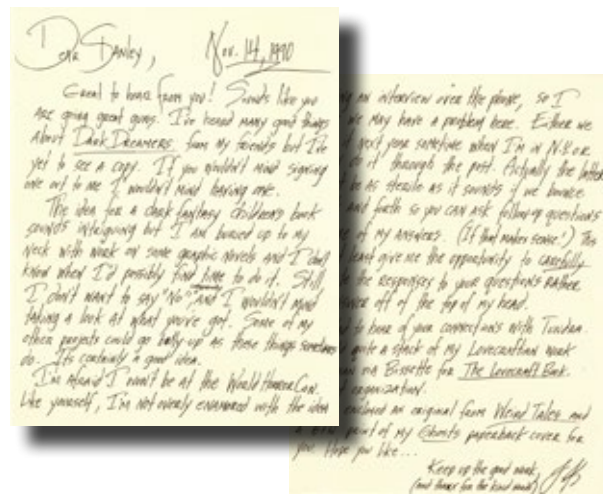
136. **(OBAMA, Barack). "Pop" and "Underground" in Feast, Spring 1981.** (Los Angeles)(Occidental College), 1981. Two poems by now President Obama, published when he was 19 years old, included in one of the early issues of this semi-annual college literary journal. The poems have made the internet rounds since 2008 and although most commentators first opined that Obama wrote "Pop" about his maternal grandfather, Stan Dunham, later interpretations pointed to the poet Frank Marshall Davis. On the fringes, the content and cadence of the poem have also been used to raise questions of the poem's actual authorship as well as Obama's citizenship and his father's identity. Although the text of both poems are readily available, the journal itself is rare. According to David Maraniss' book *Barack Obama: The Story* (a copy of which will be included), "the name Barack Obama premiered in public" here in *Feast* (Barack being formerly known as "Barry"); Obama also submitted a piece of short fiction, which was rejected; and all of this played out in an environment where Obama was in competition with the managing editor for the affections of the editor, affections Obama reportedly won a year later. Fine in stapled wrappers. We can find no evidence of another copy appearing on the market. Occidental is a small private college (enrollment ~2100), and a newly created literary journal would have had a limited printing, probably on the order of a couple of hundred copies at most. That few copies would have survived nearly 35 years later should not be surprising. A Presidential rarity. \$7500



137. **O'BRIEN, Tim. *Speaking of Courage*.** [Santa Barbara]: Neville [1980]. The galley sheets of O'Brien's first limited edition, which contains an introduction and a chapter that was excised from *Going After Cacciato* and later appeared, in a much reworked version, in *The Things They Carried*. O'Brien won the National Book Award for *Going After Cacciato*, a magical-realist novel of the Vietnam war, and *The Things They Carried*—an award-winning collection of related short fictions of the war—is widely considered one of the best, if not *the* best, of the literary works to have come out of that war and has become part of the canon, by virtue of its inclusion in both high school and college literary reading lists. Eight long galley sheets, plus one duplicate. 7 1/2" x 19". Signed by O'Brien. Fine. Bibliographically interesting in that the galleys contain the typesetting for all the versions of the colophon, thus indicating all those for whom special copies of the publication were created. \$750

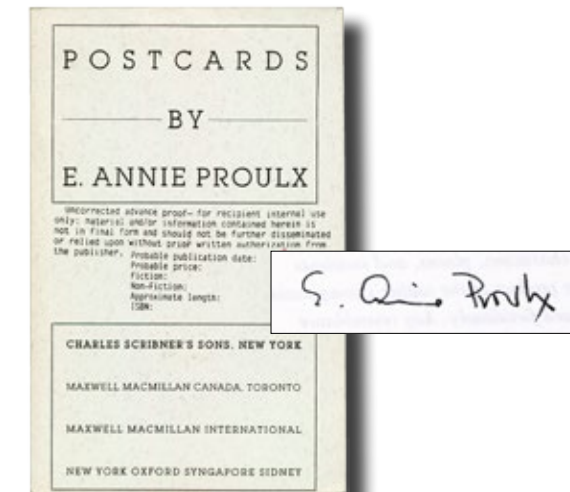


138. **POTTER, J.K. *Archive of Original Photographs and Autograph Letter Signed*.** c. 1990. Sixteen original pieces of horror art (including one print and one set of contact sheets, in addition to photographs) by Potter, one of the most renowned contemporary fantasy artists. Potter uses traditional darkroom techniques to generate startling, often erotic, mind-bending, sensual images with both dramatic shock value and a dark sense of foreboding. His art has illustrated works by J.G. Ballard, Ray Bradbury, Stephen King, Poppy Z. Brite, Lucius Shepard, Ramsey Campbell, Clive Barker, William Gibson, William Burroughs and others. Poppy Z. Brite and Lydia Lunch are among his most frequent models. All of the photographs in this collection are from an unpublished book on his work. Most are 11" x 14", and most are signed by Potter. Together with an autograph letter signed by Potter to the would-be editor of the book, Stanley Wiater. Two pages, in which Potter weighs in on the idea of a dark fantasy children's book and works out the medium for an interview with Wiater. A fine collection from a work that was scuttled by the publisher and will never see light of day. Unique. \$3500



139. **POUND, Ezra. *Pavannes and Divisions*.** NY: Knopf, 1918. A collection of poems, literary essays and commentary, and an early title for Pound, considered by many the most important American poet of the 20th century. Signed by Pound on the frontispiece, below his photograph. First issue binding. Front hinge weak; cloth rubbed at the edges and joints. Owner name and addresses on the front pastedown, and a photograph tipped to the rear pastedown, with a quote in an unknown hand attributed to Ira V. Morris. A good copy. \$1500

140. **PROULX, E. Annie. *Postcards*.** NY: Scribner's (1992). The uncorrected proof copy of her second book of fiction and first novel. Winner of the PEN/Faulkner Award. Signed by the author. Fine in wrappers, with the "1/92" on the front cover changed by hand to "1992." \$650



141. **PURDY, James. *Typed Letter Signed and The Nephew*.** TLS dated January 31, 1961. A brief letter responding to a reader who had written to him about *The Nephew*, Purdy's novel of small-town midwest America in the 1950s, reminiscent of his Ohio hometown, which he left for Chicago at the height of the jazz era and the "New Negro Renaissance." Roughly 70 words by Purdy, most of gratitude, and adding, "It is interesting to me, too, that my work reminds you of Gide." Signed in full. Folded to fit into envelope (included), else fine. *Together with a copy of the first edition of *The Nephew** [NY: Farrar Straus Cudahy (1960)], which is near fine in a very good dust jacket with rubbing at the folds and a little shallow edge wear. \$200

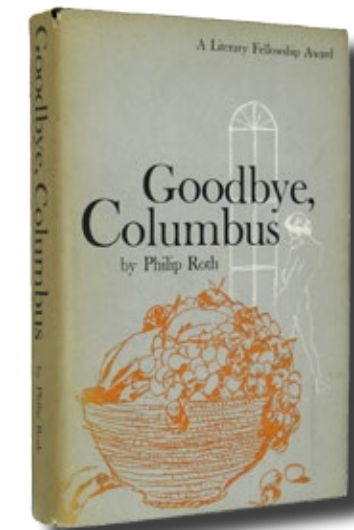


142. **PURDY, James. *I am Elijah Thrush*.** Garden City: Doubleday, 1972. A novella that was initially published in *Esquire*. Signed by the author on the title page. Additionally inscribed by Purdy to poet, writer and editor Edward Lueders: "Dear Edward Lueders, It was a refreshing moment to see you and hear you speak of Carlo in the midst of all that church social atmosphere in Richmond. I hope to see and talk with you soon. Ever, with kindest wishes/James." "Carlo" was Carl Van Vechten: Lueders was his biographer and a subject for some of Van Vechten's photographs. Tiny crown bump, else fine in a very good dust jacket with a bit of spine sunning and some shallow wear and tears to the top edge. A great inscription and association, in one of the books that helped perpetuate Purdy's reputation as a controversial writer: in a later interview he said that this book "outraged the New York literary establishment" because of one of its character's sexual fantasies. Purdy's work was edgy, particularly with respect to homosexuality and sexual fantasy, at a time when the critical establishment was still uncomfortable with such writing; his first books were published while Henry Miller's and D.H. Lawrence's masterworks were still banned in the U.S. as pornography, and Purdy suffered from the residual stigma associated with those attitudes. \$250

143. **(PYNCHON, Thomas). ORWELL, George. *Nineteen Eighty-Four*.** (NY): Harcourt/Plume (2003). First thus, the Plume Centennial Edition, with a new 19-page foreword by Pynchon. Not an uncommon book, but elusive now in the first printing. Very near fine in self-wrappers, with trace rubbing to the edges. \$250

144. **RANDOLPH, Vance. *Four Ozark Titles*.** (various places): (various publishers)(1947-1965). A group of books by the Ozarks folklorist, including: *Ozark Superstitions* [NY: Columbia University Press, 1947], which has an owner name stamped on the half title and is very good, lacking the dust jacket; *Who Blowed Up the Church House? And Other Ozark Folk Tales* [NY: Columbia University Press, 1952], which is near fine in a near fine dust jacket; *Down in the Holler, A Gallery of Ozark Folk Speech* [Norman: University of Oklahoma Press (1953)], written with Geo. P. Wilson, which is near fine in a good, internally tape-mended, price-clipped dust jacket with a couple of chips, including one on the lower front panel; and *Hot Springs and Hell and Other Folk Jestes and Anecdotes from the Ozarks* [Hatboro: Folklore Associates, 1965], which has an owner name and tape shadows to the endpages; very good in a very good, price-clipped dust jacket with tape shadows on the flaps. Randolph was the preeminent folklorist recording Ozark folk tales, folk songs and local history. His papers are at the Library of Congress. For the four: \$100

145. **ROBINSON, Marilynne. *Lila*.** NY: FSG (2014). The advance reading copy of this novel by the Pulitzer Prize winning author of *Gilead*; this novel is also set in the town of Gilead. Slight splay to cover; else fine in wrappers. Like a number of other ARCs of recent years, this appears to have been done in minuscule quantities; we have seen very few of them in the market. \$125



146. **ROTH, Philip. *Goodbye, Columbus*.** Boston: Houghton Mifflin, 1959. His first book, a collection of short fiction including the title novella—which was the basis for a well-received movie in the Sixties—and five short stories. Winner of the National Book Award and a Houghton Mifflin Literary Fellowship Award. Top stain a bit faded, and a little rubbing to the board edges; near fine in a very good spine-tanned dust jacket with a few short edge tears. An attractive copy of an auspicious debut, the promise of which has been more than fulfilled by the author's subsequent writing career. Roth is one of the few novelists to have his entire body of work re-issued in the Library of America series—a total of nine volumes, more than any other writer in the series. \$1500

147. -. Same title, the first Modern Library edition. NY: Modern Library (1966). Inscribed by the author in 1975 to a collector and bookseller who later published a volume of authors' self-caricatures, to which Roth contributed. Trace foxing to the top edge of the text block, else fine in a very near fine dust jacket with a bit of rubbing to the rear spine fold. \$250

148. **ROTH, Philip. *Portnoy's Complaint*.** NY: Random House (1969). His landmark fourth book, a comic novel and one of the defining volumes of its time. Inscribed by the author in 1975 to a well-known New York collector and bookseller. Near fine in a very near fine, corner clipped but not price-clipped dust jacket, with barely a trace of fading to the yellow spine: a beautiful copy of a book seldom found in this condition. \$650

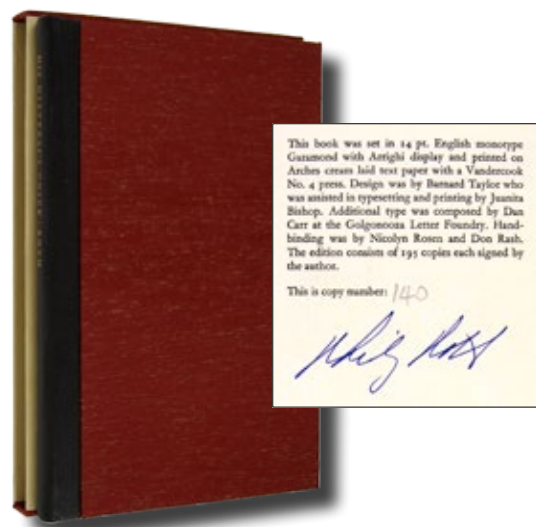
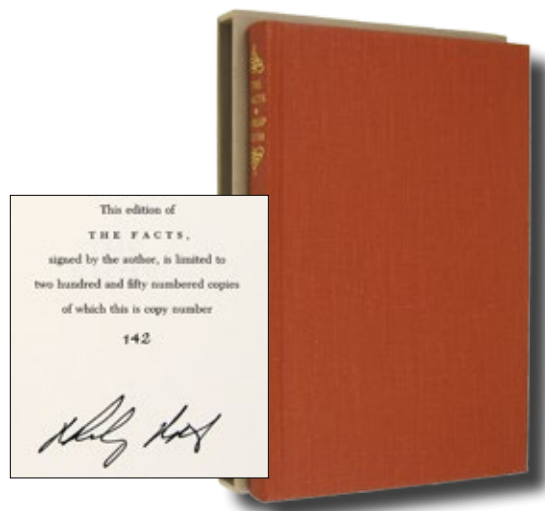
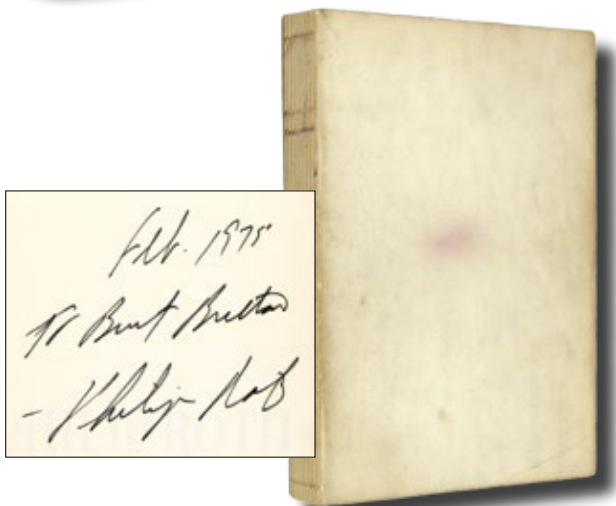
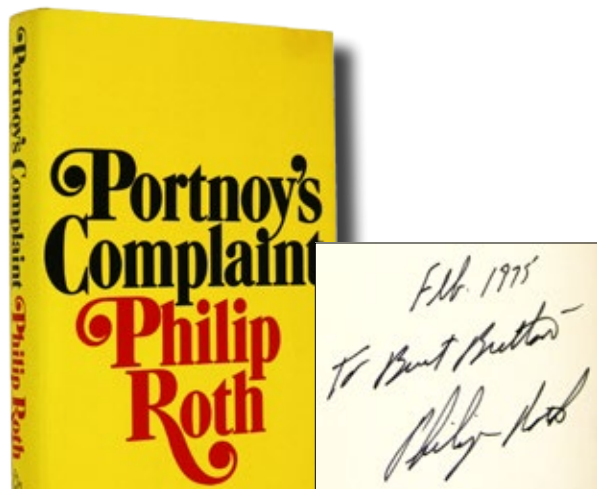
149. -. Same title. Folded and gathered sheets, i.e. bound signatures. Inscribed by the author in 1975. Some dustiness and discoloration to the cover sheets; near fine. A very uncommon advance issue of his breakthrough novel, especially rare signed or inscribed. \$1500

150. -. Same title, the limited edition. No. 543 of 600 copies signed by the author. Small bookplate of former owner on the front pastedown; else fine in a fine dust jacket, in a very good slipcase. \$550

151. -. Same title, a review copy of the first Bantam paperback edition. NY: Bantam (1970). Inscribed by the author in 1975. Acidification to pages, with a small corner chip to one prelim; creasing to upper rear corner; very good in wrappers, with review slip laid in. Uncommon; advance issues of paperback reprints seldom appear on the market. \$200

152. **ROTH, Philip. *On the Air*.** (n.p.): New American Review [c. 1970]. A limited edition of a story printed for friends of *New American Review*. Copy number 1199 of 1500 numbered copies, this copy is signed by Roth on the front cover. Minor foxing; near fine in stapled wrappers. Uncommon these days, especially signed. \$200

153. **ROTH, Philip. *The Ghost Writer*.** NY: FSG (1979). The uncorrected proof copy of the first novel in his Zuckerman sequence. Reproduces approximately 100 small changes in Roth's hand (although nearly 3/4 of those are deletions, without the original text visible). Nominated for the National Book Award. Near fine in tall wrappers. \$50



154. **ROTH, Philip and MALAMUD, Bernard. *Two Short Stories*.** Tokyo: Shohakusha (1980). Prints Roth's "You Can't Tell a Man by the Song He Sings" from *Goodbye, Columbus* and Malamud's "Talking Horse" from *Rembrandt's Hat*, in English, with a Japanese foreword and 30+ pages of Japanese annotations, mostly clarifying idiomatic and vernacular phrasing and vocabulary. This is a Publisher's Complimentary Copy, so stamped at the rear of the book; very near fine in wrappers. Uncommon, at least in the U.S. \$100

155. **ROTH, Philip. *The Facts*.** NY: FSG (1988). The limited edition of his autobiography. Copy number 142 of 250 numbered copies signed by the author. Fine in a very near fine, slightly edge-sunned slipcase. \$400

156. **ROTH, Philip. *His Mistress's Voice*.** (Lewisburg): Press of Appletree Alley, 1995. A fine press limited edition of a story that first appeared in *The Partisan Review* in 1986. Copy 140 of 195 numbered copies, signed by the author. An uncommon edition: although the stated limitation was 195, the press was selling unbound copies a couple of years after the initial publication date, suggesting that not all of the sets of sheets were bound. Fine in quarter leather, burgundy cloth boards, in a fine slipcase. The nicest edition done of one of Roth's works. \$950

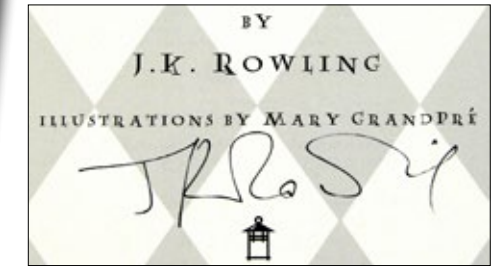
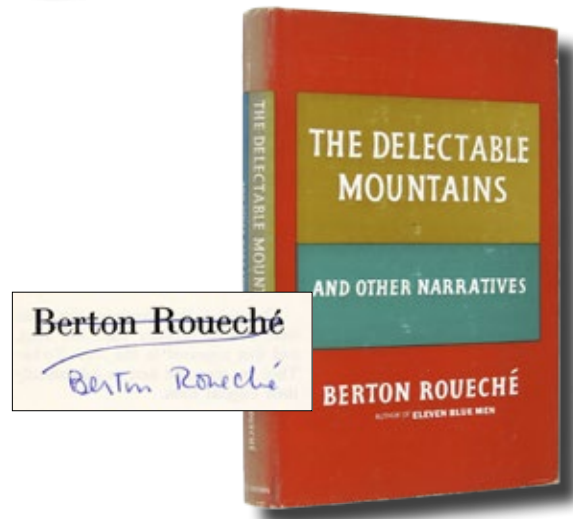
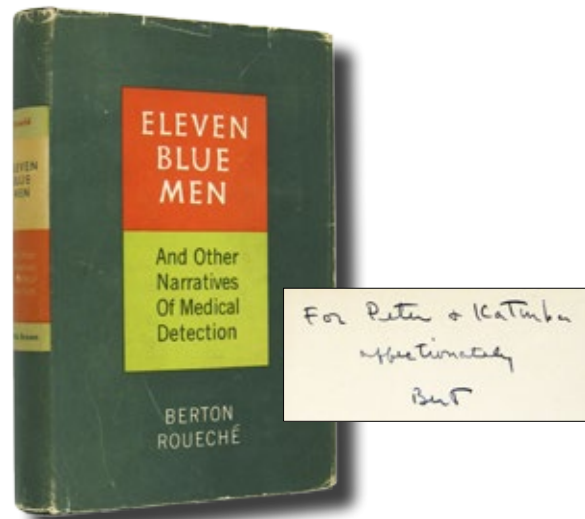
157. **(ROTH, Philip). *New American Review 1*.** NY: New American Library (1967). The hardcover edition of the first issue of this literary magazine that was mainly issued in mass market paperback format. Prints "The Jewish Blues" by Roth. Inscribed by Roth in 1977. Also includes work by Anne Sexton, Grace Paley, Louise Gluck, John Ashbery, William Gass, Richard Eberhart, and others. Light foxing to top edge, else fine in a near fine, mildly rubbed dust jacket with a crease on the front flap. \$250

158. **ROTH, Veronica.** *Divergent*. (London): HarperCollins Children's Books (2011). The advance reading copy of the first British edition, and first paperback edition, of the first book in her bestselling young adult dystopian trilogy, written while Roth was a senior at Northwestern University and filmed in 2013. Gentle corner creasing; very near fine in wrappers. Uncommon in any advance issue. \$125

159. **ROUECHÉ, Berton.** *The Greener Grass and Some People Who Found It*. NY: Harper & Brothers (1948). His second book, a collection of eleven profiles he wrote for *The New Yorker*. This is a review copy, as indicated by the presence of two dust jackets. Darkening to the joints, likely from the binder's glue, thus near fine in two near fine dust jackets, each of which has managed to sustain modest spine sunning. \$50

160. **ROUECHÉ, Berton.** *Eleven Blue Men and Other Narratives of Medical Detection*. Boston: Little Brown (1953). A collection of twelve pieces of medical reporting, first published in *The New Yorker*. Inscribed by Roueché, "affectionately," to fellow author and New Yorker writer Peter De Vries and his wife. Slight spine lean and rubbing to base of spine; near fine in a very good, mildly spine-tanned dust jacket with light wear to the edges and folds. A nice literary association. \$150

161. **ROUECHÉ, Berton.** *The Delectable Mountains and Other Narratives*. Boston: Little Brown (1959). Inscribed by the author to Peter [De Vries] and his wife, Katinka. Further signed in full by Roueché on the title page. A collection of profiles of people who found a life that suits them. First published in *The New Yorker* between 1946 and 1953. (Note that for this reason the copyright page at a glance makes it seem as though the book was published in 1953.) Spine slanted, rubbing to spine extremities; a near fine copy in a very good, spine-sunned and price-clipped dust jacket. \$150



162. **ROWLING, J.K.** *Harry Potter Collection, 12 Volumes*. (NY): Scholastic/Levine (1998-2008). The first American editions of the seven volumes of the *Harry Potter* series. Signed by Rowling on the title page of the first volume, *Harry Potter and the Sorcerer's Stone*. Together with the first American paperback printings of the first two volumes (*Sorcerer's Stone*, 1999 and *Chamber of Secrets*, 2000), as well as the first printings of the U.S. editions of *Quidditch Through the Ages*, by "Kennilworthy Whisp" (2001); *Fantastic Beasts and Where to Find Them* by "Newt Salamander" (2001); and *The Tales of Beedle the Bard* (Children's High Level Group, 2008). The *Harry Potter* books, starting from a very modest beginning in the U.K., with the first book having a tiny first printing, most of it in softcover, became one of the most successful series in publishing history. The books have sold nearly a half billion copies and each of the titles has sold more than 50 million. The first book was published in the U.S. a year after its initial publication in England, and by that time the American publisher knew that it had a phenomenon on its hands. Even so, the success of the series on this side of the Atlantic surprised everyone, and each successive volume set records for first-day sales—the final book in the series selling more than 11 million copies in the first 24 hours it was on sale. The American publisher insisted

on changing the title of the first book from *Harry Potter and the Philosopher's Stone* to *Harry Potter and the Sorcerer's Stone*, apparently because they were afraid the U.S. audience would not recognize the alchemical—i.e., magical—connotation of "philosopher's stone." The first book was a relatively simple and straightforward fantasy, with a coming-of-age story wrapped up in it. The later books grew increasingly complex, and longer—the last four all exceeded 600 pages and one of them reached 870 pages in its American edition—and the themes became both darker and more nuanced. Eventually the coming of age story grew into one that involved a much larger question of identity, and explored the nature of good and evil as well as the meaning of personal responsibility, among a multitude of other themes. Rowling has been credited with restoring an entire generation's willingness to read, and perhaps saving the publishing industry—at least for a time—by doing so. Whatever turns out to be the final diagnosis of those issues, it is clear that she created a series of books that have had impact far beyond anyone's original expectations, or imagination, and that impact will be felt for generations, at least. Each of the seven *Harry Potter* books is fine in a fine dust jacket; the *Quidditch* and *Beasts* are fine in wrappers; *Beedle* is fine in pictorial boards, without jacket, as issued. For all: \$7500



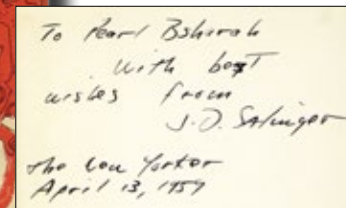
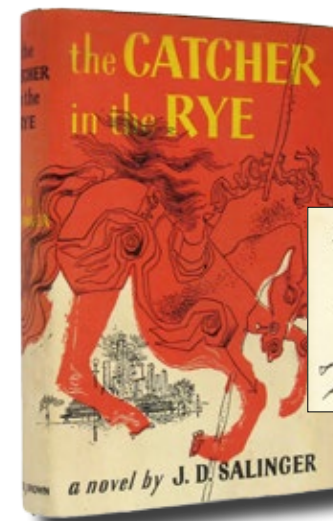
163. **(ROWLING, J.K.). *International Festival of Authors, Signed Poster.*** Toronto: IFOA, 2000. A promotional poster for the annual Toronto literary festival, which each year since 1980 brought together the best writers of contemporary world literature: in 2000 that included J.K. Rowling, approximately three months after the release of *Harry Potter and the Goblet of Fire*, the fourth book in the series. Rowling did a reading from Chapter 4, for approximately 15 minutes (plus 15 minutes for questions) at the SkyDome (now Rogers Centre) in Toronto, to a crowd of 12,000 (or 16,000, or 20,000, depending on the report). Even at the “low” estimate, it was billed at that time as the largest author reading ever, and we can find no evidence of its having been surpassed, not even by Rowling herself, who, Beatle-like, became too big for such events by the time the next book, and the first movie, had been released. In these later years of the IFOA festival, the promoter limited production of these posters to a very small number (typically five or fewer) to be given to the sponsors after being signed by as many of the participants as possible. This poster, designed by Per Kirkeby, has approximately 64 author signatures. In addition to Rowling, it is signed by Ha Jin, Ursula K. LeGuin, John Banville, Jane Urquhart, Susan Sontag, Jayne Anne Phillips, Guy Vanderhaeghe, W.P. Kinsella, Mordecai Richler, Philip Levine, Joanna Trollope, Lawrence Norfolk, Marie-Claire Blais, Aleksander Hemon, Patrick Toner, Margaret Atwood, Anne Michaels, Francine Prose, Farley Mowat, Candace Bushnell, Spider Robinson, Jeffrey Meyers, Elisabeth Harvor, Elizabeth Hay, and others. This copy is from the private collection of the promoter of the festival, Greg Gatenby. 18" x 24", framed to 20 1/4" x 26 1/2". Fine. A rare artifact from a pivotal moment in both Rowling's career trajectory and in the history of the art form that is fiction: a visible, communal outpouring of appreciation for the woman who, it has been said—without exaggeration, saved reading for a generation.

\$2500



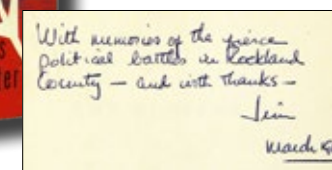
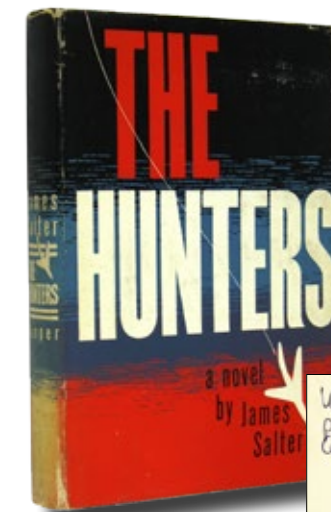
165. **SALTER, James. *The Hunters.*** NY: Harper (1956). His first book, a novel of fighter pilots in the Korean war: Salter himself was a fighter pilot in Korea, and saw combat from February to August, 1952. Inscribed by the author in March, 1961: “With memories of the fierce political battles in Rockland County — and with thanks — Jim.” Salter is apparently making reference to the Presidential election of the preceding November, in which New York state's electoral votes went to Kennedy; but Rockland County fell for Nixon. Salter is one of the most highly regarded literary stylists in American literature; his friend, Pulitzer Prize-winning author Richard Ford said that “James Salter writes American sentences better than anybody writing today.” Minor foxing to the edges of the text block and light corner bumps; still about near fine in a very good dust jacket with mild spine fading and some rubbing to the folds. Basis for a 1958 movie starring Robert Mitchum and directed by longtime actor Dick Powell. An uncommon first book to find signed, let alone engagingly inscribed.

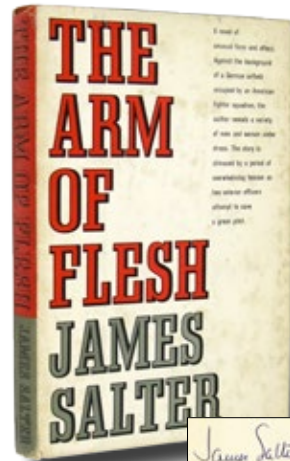
\$2500



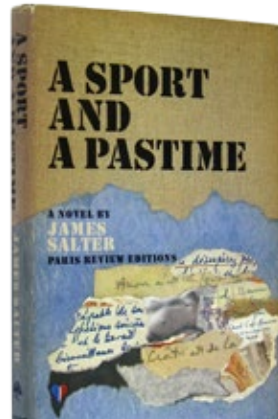
164. **SALINGER, J.D. *The Catcher in the Rye.*** Boston: Little, Brown, 1951. Later printing. Inscribed by the author. Salinger's classic first book, a coming-of-age novel that has influenced successive generations of young people with its adolescent hero's rejection of the “phoniness” of the adult world around him combined with the authenticity of his angry and alienated voice. Salinger's book retains much of the freshness it had when first published, and it stands as one of the great fictional accomplishments of 20th century American literature. Salinger left New York City in 1953 and became increasingly reclusive in subsequent years. He visited the *New Yorker* offices in 1959 and signed a few books for people there on that day, but very seldom after that appeared in public and almost never signed books. Signed copies of *Catcher* are one of the true rarities of modern American literature. This copy is inscribed by Salinger: “To Pearl Bsharah, with best wishes from J.D. Salinger/ The New Yorker/ April 13, 1959.” Bsharah worked at *The New Yorker*. Fourteenth printing, with slight chipping to spine ends; near fine in a fine (restored) later printing, price-clipped dust jacket. In custom clamshell case.

\$40,000

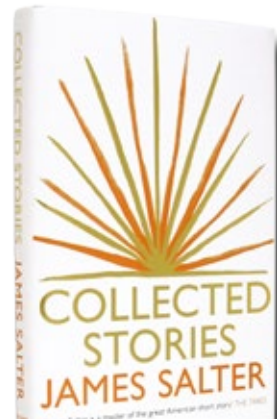




James Salter - a friend -  
March 1961



James Salter



James Salter

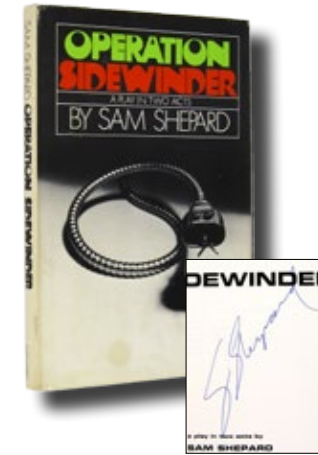
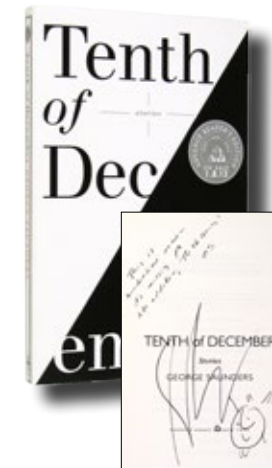
166. **SALTER, James. *The Arm of Flesh*.** NY: Harper (1961). His second book, set at an American-occupied German air force base in the aftermath of World War II, and featuring a young fighter pilot as its protagonist. Salter was unhappy with this book—he called it “derivative Faulkner” and “largely a failure”—and indeed it is not one of his better known books. In a rare instance of an author having a second chance, Salter rewrote the book forty years later and it was published in 2001 as *Cassada*, the protagonist’s surname. The story events were largely the same but the narrative point of view was dramatically different. *The Arm of Flesh* has always been one of Salter’s hardest books to find in the first edition. This copy is signed by the author in the month after publication: “James Salter - a friend - March 1961.” Modest foxing to the edges of the text block and the hinges; near fine in a very good, mildly foxed dust jacket with shallow edge wear. An uncommon title, and scarce signed, especially with a contemporary date. \$1250

167. **SALTER, James. *A Sport and a Pastime*.** Garden City: Doubleday/Paris Review Editions, 1967. Salter’s third novel, which one writer called “the best erotic novel ever written by an American male.” Signed by the author. Published by the small, “literary” arm of Doubleday—Paris Review Editions. Light sunning to the board edges, else fine in a very near fine dust jacket with mild wear to the spine extremities and a small, blended spot at mid spine that is mostly evident on the verso. Quite scarce these days, especially signed. \$1250

168. **SALTER, James. *Collected Stories*.** (London): Picador (2013). The first British edition of this title that has no comparable American edition. Includes the stories from *Dusk* and *Last Night*, plus the first book publication of the story “Charisma.” With a 9-page introduction by Booker Prize-winning author John Banville. Signed by Salter. Fine in a fine dust jacket. Laid in is a program for the Dublin Writers Festival, at which the book was signed. \$375

169. **SALTER, Mary Jo. *Correspondence*.** 1989-1990. Three typed letters signed to the editor of *Art & Antiques* magazine. The first, one page, written from Iceland in April 1989, proposes an article on how poets write about paintings, referencing, among others, her former teacher Elizabeth Bishop. Salter also speaks briefly of the latest book by her then-husband, Brad Leithauser. The second letter, two pages, June 1989, also written from Iceland, proposes a piece about growing up in a house with a collector of political memorabilia, and, as an aside, suggests there may be something to be written about the aesthetic sense (or lack thereof) in Iceland. The third letter, one page, November 1990, this time from Massachusetts, transmits a two-page (photocopied) poem she’s written called “Art Lessons,” written in lieu of an article on the lack of art in Iceland, which begins “Why has Iceland no Tiepolo?” Interesting, densely written letters, and a possibly unpublished two-page poem. All items fine. Envelopes included. \$350

170. **SAUNDERS, George. *Tenth of December*.** NY: Random House (2013). The advance reading copy of this collection of stories, one of the most highly praised books of the year: a finalist for the National Book Award; one of the 10 best books of the year according to the *New York Times*; winner of the Story Prize and the inaugural Folio Prize. In addition, one of the stories, “Home,” was a finalist for a Bram Stoker Award. Signed in full by the author with a self-doodle and an added note: “This is borderline rare - it’s missing the late addition, “The 56 [Dreams? Diaries?].” GS.” Apparently the published book also missed that late addition. Fine in wrappers. A very scarce advance copy, and more so signed, especially with the humorous addition which pokes fun at the idea of this as a “rare book” (which it actually is, with or without the fictional missing story). \$450



171. **(SEARIS, David and PRINCE, Richard). *Farm*.** NY/(Chicago): Feature/ICI (1988). An early issue of this small magazine (either the second or third), printing a painting from Richard Prince’s “Joke” series (“Shirley to her Girlfriend”) and a story by Sedaris (“My Manuscript”) that was collected in his first book, *Barrel Fever*, in 1994. Publisher’s address label on front cover; near fine in lightly rubbed stapled wrappers. Very uncommon early appearances by two artists who have since become major figures in their respective fields. \$750

172. **SHEPARD, Sam. *Operation Sidewinder*.** Indianapolis: Bobbs-Merrill (1970). A play in two acts, the third published book by the award-winning playwright and actor. The Holy Modal Rounders, a psychedelic folk group that Shepard played drums for on occasion, provided the music for this production, and the group is one of the dozen listed dedicatees of the book. (Others include Crazy Horse, The Stones, The Hopi, 1968, and his wife O-Lan.) Signed by the author. Fine in a near fine dust jacket with a couple faint spots to the front panel and trace edge wear. \$450



173. **SHIRLEY, John. *Black Glass*.** Lake Orion: Elder Signs Press, 2008. Billed as “the lost cyberpunk novel” by this Bram Stoker Award winning author, who was one of the seminal figures of the cyberpunk movement, collaborating on works with both William Gibson and Bruce Sterling. Signed by Shirley. Tiny crimp to rear corner; still fine in wrappers. \$45

174. **(Sixties). *The Digger Papers*.** NY: Realist Association, 1968. No. 81 (August, 1968) of *The Realist*, edited by Paul Krassner. This issue is devoted to reprinting Digger handouts originally produced by the Communication Company, as a way of conveying the nature of the society the Diggers were envisioning. Contributions are uncredited, but a partial list of the “brothers and sisters whose work is represented in this document” includes Wally [sic] Berman, Richard Brautigan, William Burroughs, Peter Cohon, Allen Ginsberg, Emmett Grogan, Gary Snyder, Rip Torn, Lew Welch and Anonymous, among many others. Grogan and Cohon, who later changed his name to Peter Coyote, were two of the founding members of the group, which existed for only a short time—1967-1968—but had an outsize influence on the legacy of the counterculture of the 1960s. Mild age toning to stapled newsprint; near fine. \$100

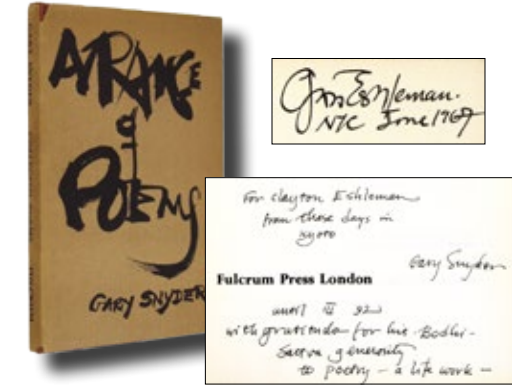
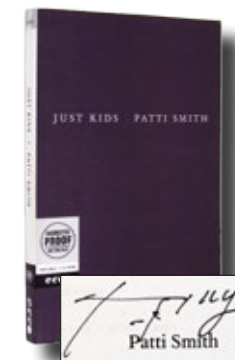


175. **(Sixties). COOPER, Michael. *Blinds & Shutters*.** (Surrey): Genesis Hedley (1990). Tall thick folio printing a large number of Cooper's photographs from the Sixties, many of them centered around London and the Rolling Stones. Cooper was the photographer who shot the album covers for the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and the Stones' *Their Satanic Majesties Request*. An elaborate production, with contributions by most of the people pictured, including Mick Jagger, Keith Richards, Bill Wyman, Paul McCartney, Eric Clapton, Jim Dine, William Burroughs, Allen Ginsberg, Larry Rivers, Terry Southern, and many others. Southern contributes not only the usual comments and clips that accompany the photographs but also the Introduction for the book, and Jagger and Richards provide Forewords. A fine copy, bound in three-quarter black leather and yellow cloth, resembling a Kodak film container, laid into a near fine black-and-yellow box, with a shutter window with an original photograph bound in. Copy 2720 of 5000 copies. All the copies were signed by a random collection of the contributors (only Bill Wyman, who conceived the project, signed every copy). This copy is signed by 13 contributors, including Eric Clapton, Bill Wyman, and Harry Nilsson. An elaborate memento of the era. \$2500



176. **SKLOOT, Rebecca. *The Immortal Life of Henrietta Lacks*.** (London): Macmillan (2010). The advance reading copy of the British edition of Skloot's biography of Henrietta Lacks and her descendants, which in broad definition includes the HeLa cell line, the first human cells to survive in perpetuity outside of a human body, and which were taken from the dying Lacks in the 1950s without her or her family's knowledge or consent, and used to create both miracles (cures) and money (though not for the Lackses, an impoverished black family in Maryland). Originally to be published by W.H. Freeman, who was bought out by Henry Holt in 2003; Holt reportedly wanted less of the Lacks family in the narrative, so Skloot pulled out and the title was auctioned to Crown. The book was published in 2010; the first U.S. printing sold out in a day, and Crown reprinted the book three times in two days. A surprising bestseller; the U.S. paperback issue remains on the *New York Times* bestseller list four years later. Oprah is reportedly producing a film version for HBO; in 2013 the HeLa genome was sequenced and published (an agreement for which was reportedly reached with the family after-the-fact). Smudges to foredge, else fine in wrappers (which are designed so as to appear worn and aged, like the photograph of Henrietta on the front cover). Scarce in any advance format. \$350

177. **SMITH, Patti. *Just Kids*.** (NY): Ecco/HarperCollins (2010). The uncorrected proof copy of Smith's well-received memoir of her pre-fame life with Robert Mapplethorpe, which won the National Book Award and was a finalist for the National Book Critics Circle Award—one of the most highly regarded memoirs to come out of the counterculture of the 1960s and 70s. This copy is signed by the author. Trace rubbing to the spine lettering; still fine in wrappers. An uncommon proof, especially signed. \$375



178. **SNYDER, Gary. *A Range of Poems*.** London: Fulcrum Press (1967). Second printing of this volume of collected poems, identified on the copyright page as a “second edition.” Includes the contents of Snyder's early volumes, *Myths & Texts* and *Riprap & Cold Mountain Poems*, as well as about half the poems that appeared later in the year in the collection *The Back Country*, plus one more group of unpublished poems. Inscribed (apparently twice) by Snyder to Clayton Eshleman: “For Clayton Eshleman from these days in Kyoto. Gary Snyder.” And then: “until III 92/ with gratitude for his Bodhi Sattva generosity to poetry -- a life work --.” With Eshleman's 1967 ownership signature. Near fine in a very good dust jacket with small chips at the spine extremities and the start of splitting to the folds there. A wonderful association copy between two poets and longtime friends. \$250

179. **SNYDER, Gary. *Regarding Wave*.** (NY): New Directions (1970). The trade edition of this collection, which includes the contents of the limited edition with the same title published a year earlier, plus two additional sections of new poems. Inscribed by Snyder to Clayton Eshleman in 1996. Annotations to the text in Eshleman's hand on a dozen pages throughout the book. The hardcover edition: rubbing to the edges and corners of the boards, about near fine in a very near fine, supplied dust jacket. \$200

180. **SNYDER, Gary. *Turtle Island*.** (NY): New Directions (1974). Second printing. The 1975 winner of the Pulitzer Prize for poetry. Inscribed by Snyder to Clayton Eshleman in 1996. A few of Eshleman's notes in the text. Near fine in wrappers. \$75



181. **SNYDER, Gary. *The Old Ways*.** (San Francisco): City Lights (1977). A collection of six essays by Snyder. Signed by Snyder in 1996 and with the 1978 ownership signature of poet Clayton Eshleman. A nice association: the two poets are longtime friends, and earlier that year had given a reading/talk together in Paris, France. Several notes to text in Eshleman's hand, mostly in the first two essays, "The Yogin and the Philosopher" and "The Politics of Ethnopoetics." Mild spine-sunning, else fine in wrappers. \$150

182. **SNYDER, Gary. *The Real Work: Interviews & Talks, 1964-1979*.** (NY): New Directions (1980). The softcover issue of this collection. Inscribed by Snyder to Clayton Eshleman in 1996. With Eshleman's 1989 ownership signature and his extensive notes in the text, giving a clear view of the poet as reader. Fine in wrappers. \$150

183. **SNYDER, Gary. *Passage Through India*.** San Francisco: Grey Fox Press (1983) The softcover issue of this travel diary with photographs. Inscribed by Snyder to Clayton Eshleman: "For Clayton/ Gary in Ypsilanti - III.92." This text was originally published in somewhat different form in Eshleman's little magazine *Caterpillar* in 1972. Eshleman invited Snyder to Ypsilanti to give a reading at Eastern Michigan University, where Eshleman taught. Mild spine sunning, else fine in wrappers. \$125

184. **SNYDER, Gary. *The Practice of the Wild*.** Berkeley: North Point (1990). A collection of essays, this being the simultaneous issue in wrappers. Inscribed by Snyder to Clayton Eshleman in 1996. With Eshleman's 1990 ownership signature and a few marginal notes in his hand. Fine in wrappers. \$100

185. **SNYDER, Gary. "G.S. Brief Biography."** 1991. A two-page photocopy of Snyder's bio, recounting travels, influences, jobs and interests. With brief bibliographical checklist. Folded in half; near fine. From the collection of Clayton Eshleman, and probably given by Snyder to Eshleman who would have introduced him at his 1996 reading in Ypsilanti. \$100

186. **SNYDER, Gary. *Premier Chant du Chaman et Autres Poèmes [First Shaman Song and Other Poems]*.** (n.p.): Orphée La Différence (1992). A bilingual edition (French/English) of poems taken from the volumes *Myths & Texts, Regarding Wave and Axe Handles*. No comparable U.S. edition. Inscribed by Snyder to Clayton [Eshleman] in 1996. Uncommon: OCLC lists only 4 copies in library holdings. Fine in wrappers. \$150

187. **SNYDER, Gary. "Coming In To The Watershed."** (n.p.): (n.p.)(1992). Photocopied typescript of an article by Snyder first published in the *San Francisco Examiner*. 8 pages. An uncommon standalone version of this essay, which has since been collected in a number of places. Stapled in upper left corner; near fine. With Snyder's photocopied signature on last page. From Clayton Eshleman's Snyder collection, and probably given to him by Snyder. \$75

188. **(SQUIRES, Roy A.). BRADBURY, Ray, and SMITH, Clark Ashton. Chapbooks.** Glendale: Roy A. Squires, various dates. An incomplete run of the chapbooks Squires published throughout the 1960s and '70s. Unless otherwise indicated, all are fine in string-tied wrappers. Each one has its original envelope, and each of those bears the owner's small stamp. Nine items, as follows:

SMITH, Clark Ashton. *Impression*. "1944." Sheet music, words by Smith; music by Joseph W. Grant. One sheet folded to make four pages.

SMITH, Clark Ashton. *The Tarturus of the Suns*. 1970. Copy 154 of 165.

SMITH, Clark Ashton. *The Palace of Jewels*. 1970. Copy 154 of 167.

SMITH, Clark Ashton. *In the Ultimate Valleys*. 1970. Copy 154 of 160.

SMITH, Clark Ashton. *To George Sterling*. 1970. Copy 154 of 199.

SMITH, Clark Ashton. *The Mortuary*. 1971. Copy 145 of 180.

BRADBURY, Ray. *Old Ahab's Friend, and Friend to Noah, Speaks His Peace*. 1971. Copy 337 of 485 copies. Owner stamp.

BRADBURY, Ray. *That Son of Richard III*. 1974. Copy 82 of 85. Inscribed by Bradbury in 1974. Recipient's stamp on colophon.

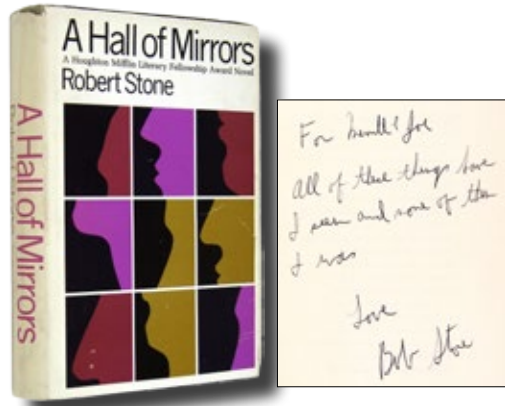
BRADBURY, Ray. *That Ghost, That Bride of Time*. 1976. Copy 126 of 150 signed copies, of a total edition of 400. Signed twice by Bradbury. Owner stamp; fine in dustwrapper.

Squires was a noted science fiction, fantasy and horror collector, who became a small press specialty publisher in those fields and issued otherwise hard to find pieces by a number of the key writers in the fields. Clark Ashton Smith and Ray Bradbury were two of his frequent choices for publication, as well as H.P. Lovecraft, Robert E. Howard (the creator of "Conan") and Fritz Leiber. This group is notable for the signed/inscribed Bradburys; the inclusion of all four "fascicles" of Smith's "Fugitive Poems," and the uncommon *Impression* sheet music. For the lot: \$1000



189. **STEINBECK, John. Autograph.** No date. A brochure from The Suffolk County Whaling Museum of Sag Harbor, Long Island, NY, printing the article "The Sag Harbor Whalers" by Clothier Hathaway Vaughn. Signed by Steinbeck, who lived in Sag Harbor from 1955 until his death in 1968. A larger than usual Steinbeck signature, perhaps of the variety occasioned by someone asking for "an autograph" on a randomly available surface, as opposed to a more formal signing of one's work. 4" x 9" trifold brochure, now tipped to black cardstock. Fine. A nice memento connecting Steinbeck to his longtime, and last, home. \$750





190. **STONE, Robert. *A Hall of Mirrors*.** Boston: Houghton Mifflin, 1967. A review copy of his first book, a novel of drifters in New Orleans in the early Sixties caught up in the web of a quasi-religious political machine. Winner of the William Faulkner Award for best first novel of the year as well as a Houghton Mifflin Literary Fellowship Award. Inscribed by the author. Near fine in a very good, lightly foxed dust jacket with a creased tear to the lower rear panel. Basis for the film *WUSA* (the call letters of the right-wing radio station that figures prominently in the book), starring Paul Newman, Joanne Woodward and Anthony Perkins. \$975

191. -. Another copy. Inscribed by the author: "For \_\_\_ & \_\_\_/ All of these things have I seen and some of them I was/ Love/ Bob Stone." One of the recipients was a Wallace Stegner Fellow at Stanford at the same time Stone was there, where he was writing this novel, which at that time was titled "Children of Light," the name of the Robert Lowell poem that serves as epigraph for the book and contains the phrase that eventually became the published book's title. By all appearances a contemporary inscription, and one to a close friend/colleague; we have seen few copies of this title with such a revealing and personal inscription. Very good in a good dust jacket with a long tear to the lower front flap fold, previously internally tape-mended. \$1500

192. **STONE, Robert. *Death of the Black-Haired Girl*.** Boston/NY: Houghton Mifflin Harcourt, 2012. The advance reading copy of his most recent novel, his first in a decade, which was published to generally excellent reviews. It uses the form of a police procedural—the inquiry into a college student's accidental death—to inquire about larger issues of faith, love and accountability, as well as madness and the ability to deceive oneself. Fine in wrappers. The advance reading copy has turned up on the market very seldom; we've only seen a couple copies showing up in the aftermarket—once again an indication that publishers are cutting back on such productions, often replacing some part of their function with digital offerings. \$125

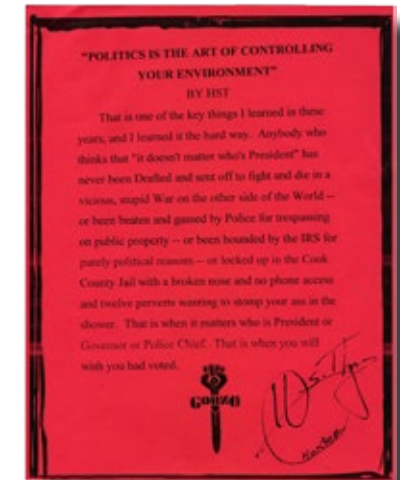
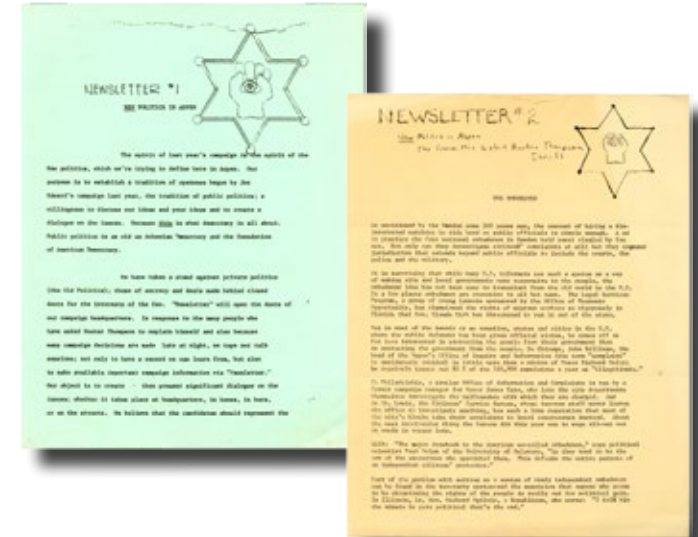
193. -. Another copy. Upper corner crease to rear cover, else fine in wrappers. \$100

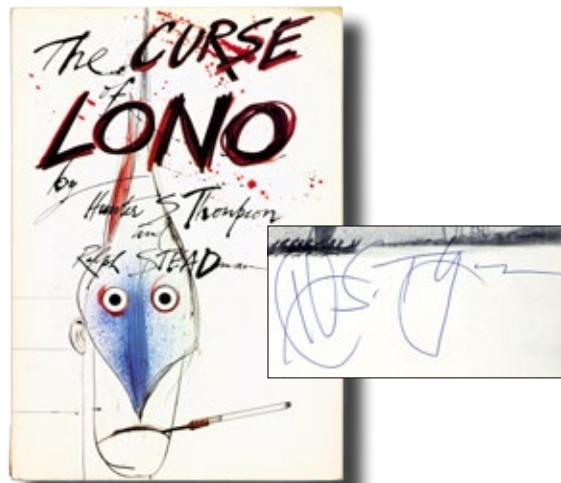
194. **TATE, James. *Riven Doggeries*.** NY: Ecco Press (1979). Volume 18 in the prestigious American Poetry Series. This is the hardcover issue; there was a simultaneous wrapped issue. Inscribed by Tate to fantasy artist Stephen Riley: "For Stephen Riley: All that I've never heard of — think of me! With admiration/friendship. James Tate/ 27 May 1980." A fairly early book by the Pulitzer Prize- and National Book Award-winning poet. A nice association: Riley and Tate collaborated in 1980 on the fine press collection of Tate's poems and Riley's illustrations, *If It Would All Please Hurry*, one of the scarcest volumes by Tate, not to mention an extravagantly beautiful visual rendering of his poetry. Fine in a near fine, mildly spine-sunned dust jacket with one closed edge tear on the rear panel. \$250

195. **(TATE, James). *The Dickinson Review, Vol. IV, No. 1*.** Dickinson: Dickinson State College, 1974. Tate served as poetry editor for this annual publication, and here contributes an insightful and amusing three-page introduction. The collection includes, among other things, Stratis Haviaras's first poems in English. Spine-sunned, near fine in wrappers, with the stamp of a previous owner inside the front cover. \$75

196. **THOMPSON, Hunter S. *Newsletter #1 and Newsletter #2. New Politics in Aspen*.** Aspen: The Committee to Elect Hunter Thompson Sheriff [1970]. Two issues of the "newsletter" devoted to Thompson's "New Politics" (new being public and transparent; old being private, backroom deal-making) and his campaign for Sheriff of Aspen, Colorado. *Newsletter #1* promises accountability, open decision-making, tapes of talk sessions that can be heard by anyone; *Newsletter #2* promotes the idea of a "disinterested watchdog to ride herd on public officials" and cites examples of such a position from around the country and the world. Two of the scarcest Thompson-related items we have ever encountered: we can find no record of the existence of the Committee to Elect Hunter Thompson Sheriff, let alone of any publications by them. We inquired of several people with close ties to Hunter, who believed they vaguely remembered such a thing, but had no physical evidence any more. Two individuals who had inspected the Thompson archive did not encounter these among his papers, to their recollection. Extremely scarce; possibly unique, at this point, and a glimpse at the serious engagement Thompson took with the potential of becoming Sheriff—something he later said he was very happy to have failed to accomplish. Each is one page, printed on the front only: *Newsletter #1* stops mid-sentence, and is folded in thirds. Otherwise, both issues fine. \$1500

197. **THOMPSON, Hunter S. "*Politics is the Art of Controlling Your Environment*."** (n.p.): (n.p.)(n.p.)[ca. 1970]. A famous statement by Thompson, found all over the internet these days, including reportedly on a t-shirt Hunter sent to the actor John Cusack. Here it appears as a broadside, making the case for voting, and with the provenance being associated with the two Newsletters above relating to Thompson's run for Sheriff in Aspen, Colorado, in 1970. It would appear that this statement was first published in relation to Thompson's own brief, and quickly aborted, political career—his way of agitating to get out the vote. An extremely scarce Thompson item: we can find no record of it appearing anywhere, ever. The individual who sold this to us reported that this was signed by the author, but it's our opinion the signature is printed. 8 1/2" x 11". A handful of very tiny holes from its being repeatedly tacked up. Still fine. \$1500





198. **THOMPSON, Hunter S. 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. Thompson's fifth book, and his fourth collaboration with Steadman. This copy is signed by the author "H.S. Thompson." Only issued in wrappers (until a Taschen edition in 2005); near fine with a bit of wear at the base of the spine. One of the scarcest books to find signed by Thompson, perhaps because the perfectbound sheets tend to pop loose if the book is opened too widely or too roughly. \$1000

199. **THOMPSON, Hunter S. *The Proud Highway*.** NY: Villard (1997). A review copy of Volume One of "The Fear and Loathing Letters," printing Thompson letters from 1955-1967. Signed by the author, who has initialed the book and then written out the full "Hunter" on the looping curve of his "H." Also signed by William J. Kennedy, who provides the foreword. Fine in a fine dust jacket, with four pages of promotional material laid in. \$750

200. **THOMPSON, Hunter S. *The Rum Diary*.** (NY): Simon & Schuster (1998). A complimentary copy of his "Long Lost Novel." Written in Puerto Rico in 1959 and discovered by Johnny Depp decades later in a box in Thompson's house. Basis for the second film in which Depp played Thompson. Signed (initialed) by the author on a publisher's tipped-in leaf. Fine in a fine dust jacket, with a "Dear Bookseller" letter from the publisher laid in. \$575

201. **(THOMPSON, Hunter S.). "Collect Telegram from a Mad Dog" in *Spider Magazine*.** Oakland: Spider, 1965. A long poem by Thompson in a small magazine that was heavily involved in the Free Speech Movement at the University of California, Berkeley, and was also involved with CORE—the Congress for Racial Equality—in trying to organize blacks in Oakland to effect social change. The banning of *Spider* on the Berkeley campus in early 1965 became a *cause célèbre* for the students and activists who comprised the Free Speech Movement—one of the first in the long line of movements for political and social change that sprang up in the 1960s. One of the rationales for its banning was the use of the f-word in one of its articles. Needless to say, Thompson makes a point to use the word, more than once, in his poem. A scarce relic from a critical moment in the social unrest that became the counterculture, with Thompson present as a marginal but deliberate agitator. This is the only poetry we know him to have published. Small spot rear cover, mild edge-sunning; else fine in stapled wrappers. \$450



202. **(THOMPSON, Hunter S.). "It Ain't Hardly That Way No More" in *Pageant*.** (Chicago): (Macfadden-Bartell), 1965. A fairly tame piece (for Thompson) on the gentrification of Big Sur, two years prior to his first book. September issue. Thompson had written to *Pageant* in 1964, seeking a new outlet for his writing; the digest-size magazine was a competitor to *Readers Digest* and it paid well, and Thompson had several pieces published there over the next few years, including his first piece about Richard Nixon. This piece was partly an update of his first magazine feature, written in 1961 for *Rogue* magazine, a competitor of *Playboy*. Small date stamp front cover, very slight rubbing to rear cover; else fine in wrappers. \$150

203. **(THOMPSON, Hunter S.). "Those Daring Young Men in Their Flying Machines" in *Pageant*.** (Chicago): (Macfadden-Bartell), 1969. At the height of the Vietnam War, Thompson visits Edwards Air Force Base and writes a piece about test pilots, contrasting the strait-laced "professionals" of the contemporary Air Force with the daredevil style of the old-time test pilots. September issue. Fine in wrappers. \$150

204. **(THOMPSON, Hunter S.). "Hunter Thompson at U.M." in *The Fifth Estate*.** (Detroit): Fifth Estate, 1974. A report about Thompson's appearance at the University of Michigan in this biweekly underground newspaper. Other articles include one about Patty Hearst and the Symbionese Liberation Army and an article on "Women's Lib." March 2-15 issue. Age-toning to newsprint; near fine. \$75

205. **(THOMPSON, Hunter S.). *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 *Doonesbury* 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. \$150

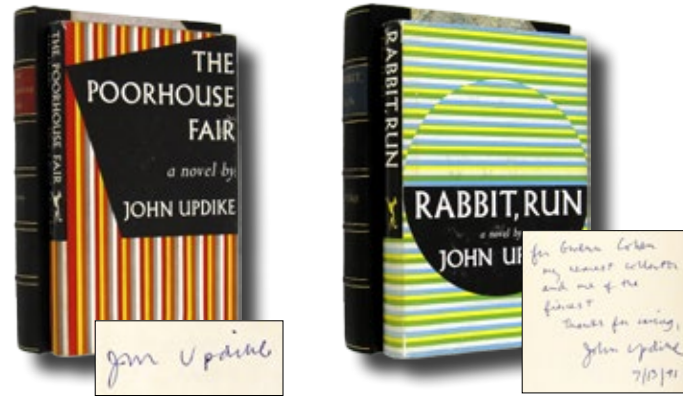
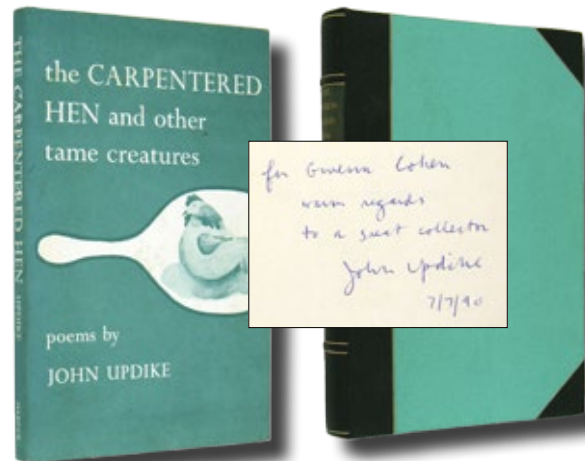
206. **(THOMPSON, Hunter S.). "The Charge of the Weird Brigade" in *Running*.** NY: Running, 1981. Thompson has the cover story: he was sent to Honolulu by *Running* to cover the marathon. Illustrations by Ralph Steadman. April issue. Later the basis for *The Curse of Lono*. Fine in stapled wrappers. \$75

207. **(THOMPSON, Hunter S.). "When the going gets weird, the weird turn pro," a *Curse of Lono* Promotional Poster.** [NY]: Bantam [1983]. Broadside of the final Ralph Steadman image used in *The Curse of Lono*, of Thompson typing and smoking, wearing Lono's Marlin Mask. 25 3/4" x 22 3/4". Coffee stains on the back only, a few short edge tears and tack holes at corners. Rolled; near fine. Extremely scarce, ephemeral promotional item, and a little-known Steadman poster. In the original mailing tube from Bantam Books, with a 1984 postmark. \$500



208. **TYLER, Anne. *A Slipping-Down Life*.** NY: Knopf, 1970. A review copy of her third book, a rock and roll novel focused on an alienated teenage girl in an unlikely romantic relationship with a small-time rock singer. A 1999 film adaptation won two film festival prizes and was nominated for the Grand Jury Prize at the Sundance Film Festival. Fine in a near fine dust jacket with trace foxing to verso, with review slip laid in. A very attractive copy of this early Anne Tyler novel. \$450

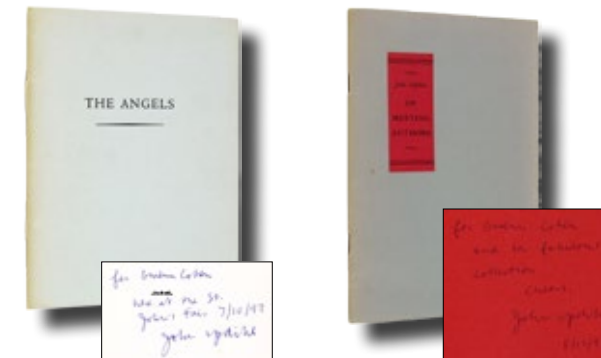
209. **UPDIKE, John. *The Carpentered Hen*.** NY: Harper & Brothers (1958). His first book, a collection of poems, published in an edition of 2000 copies. Inscribed by the author in 1990: "For \_\_\_/ warm regards to a sweet collector/ John Updike." The recipient was a neighbor of Updike, in addition to being a collector of his books. Trace foxing to edge of text block, else fine in a fine, price-clipped, first issue dust jacket, which ends with "two children" on the rear flap. A beautiful copy of a book that is known for its binding coming loose. With a custom three quarter leather clamshell case from the Praxis Bindery. \$2000



210. **UPDIKE, John. *The Poorhouse Fair*.** NY: Knopf, 1959. Updike's second book and first novel, nominated for the National Book Award and winner of the Richard and Hinda Rosenthal Foundation Award of the American Academy and Institute of Arts and Letters, for a novel which, despite not being a commercial success, was nonetheless "a considerable literary achievement." Signed by the author. With the bookplate of diplomat and ambassador John Moors Cabot on the front flyleaf: Cabot lived on Cape Ann, one town over from Updike. Fine in a near fine dust jacket, with a bit of rubbing to the front panel and a closed but crooked tear to the lower rear panel. In a custom three quarter leather clamshell case from the Praxis Bindery. \$1500

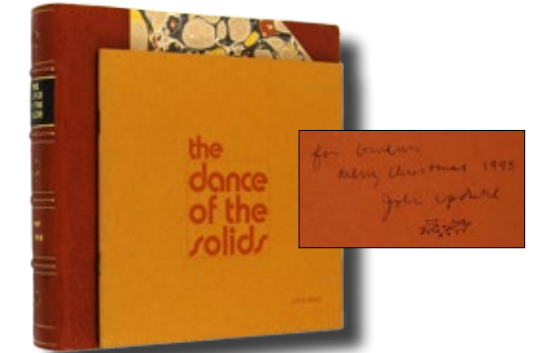
211. **UPDIKE, John. *Rabbit, Run*.** NY: Knopf, 1960. His second novel, which introduced Rabbit Angstrom and began the award-winning sequence of novels that stands as Updike's major work. Warmly inscribed by Updike in 1981: "For \_\_\_/ my nearest collector and one of the fiercest/ Thanks for caring, John Updike." The recipient was a close neighbor of Updike, and a longtime collector. A fine copy in a near fine dust jacket with several closed edge tears, including one at each of the four corners of the spine. A nice inscription by Updike, who recognized the passion and intensity the recipient brought to collecting his works. In a custom three quarter leather clamshell case from the Praxis Bindery. \$3500

212. **UPDIKE, John. *The Centaur*.** NY: Knopf, 1963. His sixth book, third novel, and first National Book Award winner. Inscribed by the author on the title page with "warm regards." Light foxing to foredge; near fine in a very good dust jacket with modest rubbing and edge wear. A nice copy of a book that, because of its unlaminated, largely black dust jacket, shows wear readily. \$750



213. **UPDIKE, John. *The Angels*.** Pensacola: King & Queen, 1968. One of Updike's earliest and scarcest limited editions, a poetic paean to authors, artists and musicians who came before: "...sing us to sleep, awaken our eyes, comfort with terror our mortal afternoons." One of 150 unnumbered copies; issued unsigned, this copy is inscribed by the author: "for \_\_\_/ here at the St. John's Fair 7/1/0/93/ John Updike." Mild edge sunning near the spine; near fine in string-tied wrappers. \$2000

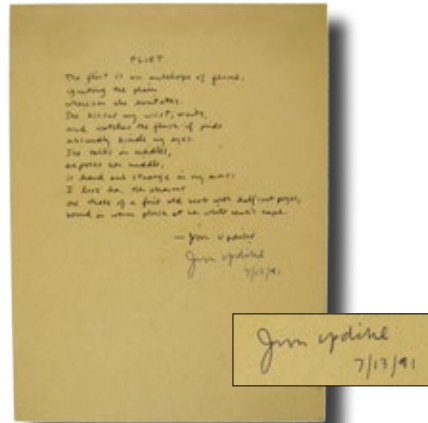
214. **UPDIKE, John. *On Meeting Authors*.** Newburyport: Wickford Press, 1968. A limited edition of a humorous essay on encounters with (other) famous authors, which first appeared in the *New York Times*. Number 56 of 250 numbered copies. Issued unsigned, this copy is inscribed by the author in 1997: For \_\_\_ and her fabulous collection/ Cheers, John Updike." One of Updike's earliest limited editions, done the same year as *Bath After Sailing* and *The Angels*. Although the limitation of this title is larger than either of those, we have encountered it just as infrequently. Faint sunning at the edge of the spine, else fine. \$1500



215. **UPDIKE, John. *The Dance of the Solids*.** [NY]: (Scientific American)(1969). The first separate edition of this physics-themed poem. One of 6200 copies printed as Christmas cards to be issued with W.H. Auden's *A New Year Greeting* (not present). 24 pages, illustrated. Fine in stapled wrappers. Lacking the cardboard sleeve that combined the two booklets, but in a custom three quarter leather clamshell case from the Praxis Bindery. This copy is inscribed by the author: "For \_\_\_/ Merry Christmas 1995/ John Updike [with a drawing of holly leaves and berries]." While the print run of this item was not particularly small, especially when compared with the many limited editions Updike has done, the nature of its distribution—as a freebie to *Scientific American* subscribers—suggests that most copies would have been lost or discarded. \$2500

216. **UPDIKE, John. *Rabbit Redux*.** NY: Knopf, 1971. The second book in his highly praised Rabbit Angstrom series. Nominated for the National Book Award. Inscribed by the author in 1996: "For \_\_\_/ that leggy sister/ Best wishes, John Updike." Fine in a fine dust jacket. \$350

217. **UPDIKE, John. *Flirt*.** [Pittsburgh: International Poetry Forum, 1975]. A broadside poem, measuring approximately 9" x 12", reproducing the author's holograph and his signature. Approximately 500 copies printed for distribution at a reading, using paper of various sizes and colors. This copy is 8 3/4" x 11 3/4", light brown, and as such not noted in the De Bellis/Broomfield bibliography. Additionally, this copy is actually signed by Updike, below the facsimile signature, and dated 7/13/91. Tiny spots of foxing, near fine; now framed to 12 1/2" x 15 1/2". Much scarcer than its estimated print run would suggest, and extremely scarce signed. That this variant eluded the bibliographers, who were almost unbelievably thorough in tracking down the multitude of issues of Updike's enormous body of work, also suggests extreme scarcity. \$2500



218. **UPDIKE, John. *Hub Fans Bid Kid Adieu*.** Northridge: Lord John, 1977. The first separate appearance of this baseball essay, originally published in 1960, Ted Williams' last year. One of Updike's most famous pieces of writing, at least to New Englanders and/or Boston Red Sox fans. Ted Williams was nicknamed "the Kid" and Updike's essay immortalized him as such for generations too young to have witnessed him firsthand. Copy number 39 of 300 numbered copies, signed by Updike and with a new preface by him for this edition. Light foredge foxing, else fine without dust jacket, as issued. More uncommon than its limitation would suggest, perhaps because its subject matter has made it attractive to more than just Updike collectors. \$600

219. **UPDIKE, John. *The Visions of Mackenzie King*.** [Northridge]: [Herb Yellin][1979]. A broadside: the first separate appearance of this poem that was first published in *The New Republic* magazine, and then issued as a broadside insert laid into issue 12 of *The John Updike Newsletter*. The De Bellis/Broomfield bibliography lists the dimensions as 8 1/2" x 11"; this copy is beautifully matted and framed to 12 3/4" x 18 1/2". Although not called for, this copy is signed by Updike. Fine. \$650

220. **UPDIKE, John. *An Oddly Lovely Day Alone*.** Richmond: Waves Press, 1979. A broadside poem, issued in an edition of 276 copies (plus, apparently, a fair number of "proof copies." This is copy number 69. Signed by the author. 6 3/4" x 17 1/2", matted and framed to 11" x 22". Fine. Not an exceptionally scarce Updike broadside, but a beautifully mounted example. \$450

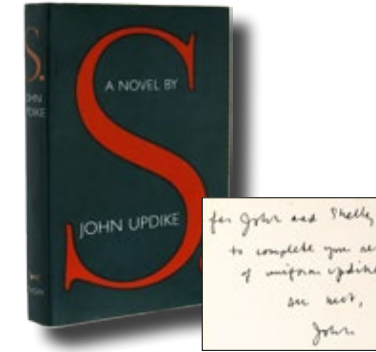
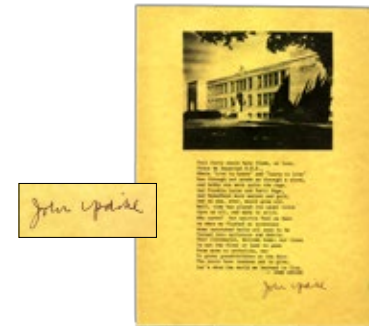
221. **UPDIKE, John. *Iowa*.** Portland: Press-22, 1980. An attractively printed and illustrated broadside poem. Copy number 14 of 200 numbered copies signed by the author. A couple of shallow creases; near fine. The bibliography lists the dimensions as 22 3/8" x 15"; this copy is matted and framed to 25" x 20". \$350

222. **UPDIKE, John. *Rabbit is Rich*.** NY: Knopf, 1981. His third Rabbit Angstrom book, winner of both the National Book Award and the Pulitzer Prize, a rare literary "double" which cemented the Rabbit series as a masterwork of Updike's career and a major accomplishment in American literature. Inscribed by the author: "For \_\_\_ \_\_\_/ All good wishes to a man with the ears of a rabbit/ John Updike." Fine in a very near fine dust jacket with just the slightest loss of crispness at the edges. \$300

223. **UPDIKE, John. *Small City People*.** [Northridge]: Lord John Press, 1982 [1983]. A Presentation Copy of this broadside. One of fewer than 20 produced (in addition to the 100 numbered copies and presumably 26 lettered copies). According to De Bellis and Broomfield, the broadside measures 14 13/16" x 22 1/16"; this copy is matted and framed to 17 3/4" x 22 1/2". Signed by the illustrator, Don Rico, but not signed by the author, as issued. Fine. Extremely limited and very handsomely mounted. \$300

224. **UPDIKE, John. *Impressions*.** Los Angeles: Sylvester & Orphanos, 1985. A limited edition collection of essays on art, with 14 tipped-in color plates of the art Updike discusses. Of a total edition of 330 copies, this is copy number 85 of 300 numbered copies signed by the author. Mild spine sunning and one tiny spot to cover gilt; very near fine in a fine slipcase. One of the more attractive of the Updike limited editions, printed letterpress on Arches paper, and hand bound in gilt-decorated cloth, and housed in a gold slipcase. \$350

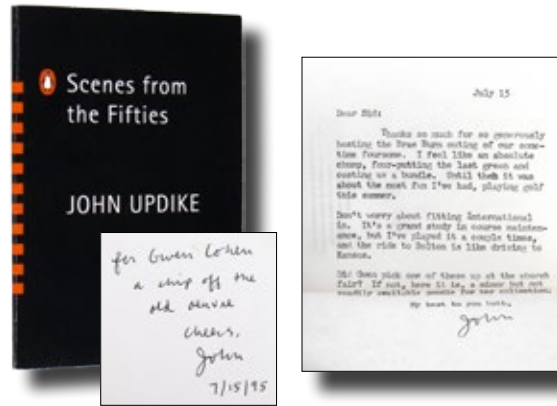
225. **UPDIKE, John. *Two Sonnets*.** (n.p.): Wind River Press/Northouse & Northouse, 1986 [1988]. One of only seven issued proof copies of this broadside, which is the first separate appearance of "Oxford, Thirty Years After" and of "Somewhere Else" which were each first published in 1986: the copyright date on the broadside was changed to 1988 on the published editions. Signed by the author. Approximately 17" x 13", attractively matted and framed to 21 1/2" X 18". Fine. \$750



226. **UPDIKE, John. *S*.** NY: Knopf, 1988. An epistolary novel based on an ashram similar to that operated by the popular guru Rajneesh during the 70's and 80's. Inscribed by Updike to John Barth and his wife: "For John and Shelly/ to complete your set of uniform Updike/ All best, John." Cocked, with foxing to edge of text block; a very good copy in a near fine dust jacket with fading to the red S. and the red borzoi logo of the spine. A good literary association copy between two of the preeminent writers of their generation, and of post-World War II America. \$750

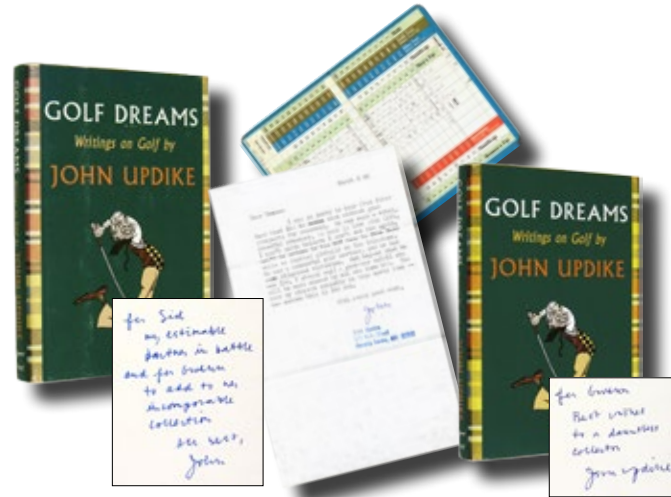
227. **UPDIKE, John. *"Full forty years have flown..."*** [Shillington]:(n.p.)[1990]. A broadside poem done on the occasion of the author's high school reunion. One of 100 (unnumbered) copies, this one signed by the author. Approximately 8" x 10"; this copy nicely matted and framed to 12 1/2" x 14 1/2". One of the scarcest Updike broadsides, as copies were apparently initially distributed unsigned at the reunion—essentially an ephemeral item produced for the day, and presumably easily discarded. The bibliographers report that a "distributor" got Updike to sign a number of copies after the fact, and those were the only ones that came on the market, so the effective limitation—the number of copies that were ever offered for sale—is likely considerably less than 100. Fine. \$1500





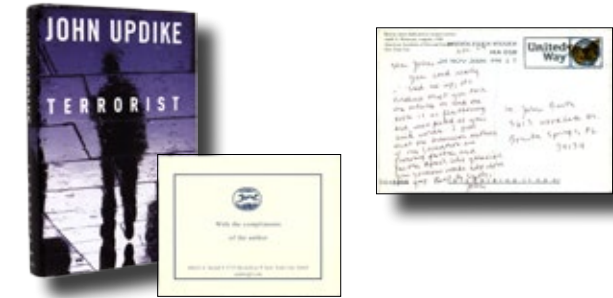
228. **UPDIKE, John. Typed Letter Signed and Scenes from the Fifties.** 1995. Three paragraphs on small notepaper, written to a golfing buddy, in part: "I feel like an absolute chump, four-putting the last green and costing us a bundle. Until then it was about the most fun I've had, playing golf this summer." The letter is tipped inside the front cover of *Scenes from the Fifties* [London: Penguin, 1995], which is inscribed by Updike: "For \_\_\_ \_\_\_/ a chip off the old oeuvre/ Cheers, John/ 7/15/95." The letter is fine; the book is near fine. With hand-addressed envelope. \$550

229. **UPDIKE, John and MOSER, Barry. In the Cemetery High Above Shillington.** Concord: Ewert, 1995. A poem by Updike with wood engravings by Barry Moser. Of a total edition of 150 copies, this is one of 50 unnumbered copies printed on Rives lightweight paper and handcased in boards. Signed by both Updike and Moser. Fine, without dust jacket, as issued. Uncommon in the hardcover issue. \$650

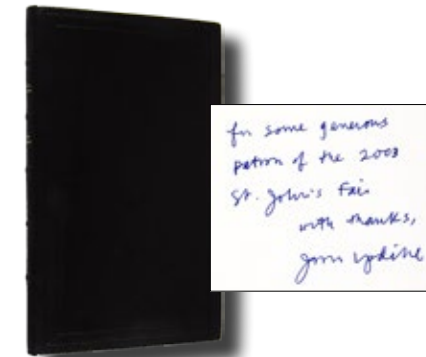


230. **UPDIKE, John. Golf Dreams.** NY: Knopf, 1996. A dedication copy of this collection of short pieces about golf, some of them taken from his novels, the rest from magazines. Inscribed to a golf buddy, one of 17 living playing partners to whom the book is dedicated (as well as six departed): "For \_\_\_/ my estimable partner in battle and for [his wife] to add to her incomparable collection/ All best, John." Laid in is a golf card in Updike's hand for a round of golf at the Brae Burn Country Club, with the recipient and two others, in the month after publication. Updike tied for first with a score of 90 (par 72) and has signed the card as scorer. A second inscribed copy is included, this one to the dedicatee's wife: "for \_\_\_/ Best wishes to a dauntless collector/ John Updike." Laid into this copy is a typed letter signed, written in 2000 to the wife on hearing about his golfing buddy's serious illness. About 100 words, on 5" x 8" paper, with hand-addressed mailing envelope included. A pair of books and related ephemera that illuminate a small portion of the writer's biography, as well as those of his friends—a golfing buddy and his book collecting partner. Both books are fine in near fine dust jackets; the two, with the scorecard and the letter, are housed together in a beautiful three quarter leather custom clamshell case from the Praxis Bindery. \$3500

231. **UPDIKE, John. Three Stories.** (NY/West Stockbridge/Prague): Thornwillow Press, 2002. One of the more attractive and lavishly produced limited editions in the Updike oeuvre. Three stories that appeared in the *New Yorker* ("Personal Archaeology," "Free," and "The Guardian") plus an Author's Note. Bound in full black leather with raised bands and gilt stamped spine; marbled endpapers; illustrated with tipped-in photographs; and laid into a velvet-lined black linen clamshell case. This is copy number 149 of 250 numbered copies, signed by Updike, by the photographer Mariana Cook, and by the designer Luke Ives Pontifell. This copy is additionally inscribed by Updike: "for some generous patron of the 2003 St. John's Fair/ with thanks, John Updike." Fine. \$1750

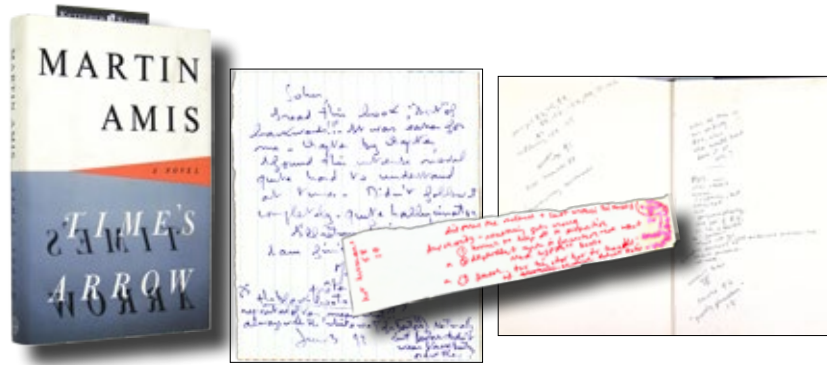


233. **UPDIKE, John. Autograph Postcard Signed to John Barth.** 2006. Updike writes to John Barth, evidently in response to a letter Barth had sent Updike upon reading *Terrorist*, which Updike had published five months prior. Updike writes: "Dear John/ Your card really cheered me up, its evidence that you took the trouble to read the book is as flattering and unexpected as your kind words. I feel that the American authors of our generation are growing farther and farther apart, like galaxies. Your generous words help close the gap. Best to Shelly. John." The postcard depicts the sculpted bronze doors of the American Institute of Arts and Letters. Small abrasion over the word "cheered," else fine. *Together with* the complimentary copy (Compliments of the Author card laid in) of the first edition of *Terrorist* [NY: Knopf, 2006], sent to Barth by the publisher and precipitating the exchange. An interesting exchange between two writers of a generation who were seen, for much of their careers, as representing opposite poles of the field of literary fiction, with Updike at the "realistic" end and Barth at the "postmodern" end. Mild foxing to cloth (Barth lived in Florida); near fine in a fine dust jacket. \$1000



232. **UPDIKE, John. A Sound Heard Early on the Morning of Christ's Nativity.** (Northridge): (Lord John)(2002). The first separate appearance of this poem that first appeared in *The Paris Review* and was collected in *Americana*. Printed here in card format for private distribution by the author, publisher, and the artist, Arnold Roth. This copy is signed by Updike. Small scar on the lower front panel next to the signature, from prior adhesion of the envelope (included); near fine. According to the De Bellis and Broomfield bibliography, approximately 200 were printed: 50 were for the author's use and 50 were issued signed. \$950

234. **(UPDIKE, John). Pocket Poems.** NY: Bradbury Press, 1985. A collection of more than 100 poems, selected by Paul B. Janeczko, and published in a pocket sized book with glossy flexible pictorial covers. Updike's contribution is "The Grief of Cafeterias" and it contains two typographical errors, which have been corrected in red copyeditor's pencil, in copyeditor's style. Slight foxing to the edges of the text block, else fine. \$100



235. **(UPDIKE, John). AMIS, Martin. *Time's Arrow*.** NY: Harmony Books (1991). Updike's copy of Amis's novel, used by him for reviewing the book for *The New Yorker* in 1992. More than 150 marginal notes by Updike, with additional notes on the rear endpages, and several more sentences written on a scrap of paper laid in. The notes range from "good" to "don't understand" to several instances of "arrow trouble" and "human suffering." There is an additional note laid in to "John" from "S," that begins by saying he (or she), "S," has read the book, so perhaps "S" sent Updike this copy, and adds that he, "S," will return "the Puig" when finished. Updike's *New Yorker* review took on both Amis's *Time's Arrow* and Puig's *Tropical Night Falling*. A copy of that article is laid in. *Time's Arrow* is read, obviously, but is still near fine in a near fine dust jacket. A nice glimpse of Updike the book reviewer, engaging the material as an attentive, careful, critical and generous reader. \$1000

236. **(UPDIKE, John). *Golf. The Greatest Game*.** (NY): HarperCollins (1994). A compendium of articles and photographs on golf, with an introduction by Updike. This copy bears the bookplate of the Brae Burn Country Club's 50th annual Men's Member-Guest Tournament and is inscribed by Updike in the same month: "For \_\_\_ / warm regards — be happy and healthy! John Updike/ 7/29/97." Brae Burn was one of the courses that Updike played with some frequency. Oversized; fine in a fine dust jacket. Rare signed. \$500

237. **(UPDIKE, John). YERKES, James, ed. *John Updike and Religion*.** Grand Rapids: Eerdsman's (1999). Essays exploring Updike's "sense of the sacred," with a foreword by Updike (printing the text of his 1997 remarks upon receiving the Champion Medal). This copy is signed by Updike at his contribution. Fine in a fine dust jacket. It is likely that Updike signed very few copies of this title. \$250

238. **(UPDIKE, John). DE BELLIS, Jack. *The John Updike Encyclopedia*.** Westport: Greenwood Press (2000). Signed by Updike below his frontispiece photo. Fine in pictorial boards, without dust jacket, as issued. Again, we would guess that Updike had occasion to sign very few copies of this title. \$250

239. **(Vietnam War). *War Book*.** (Fairfax): (Red Hill Press)[c. 1970]. Vietnam War-era antiwar chapbook, with text excerpted from various sources—some historical accounts, a field report, a small arms training manual, a Wilfred Owen poem, one contemporary poem—and illustrations, mostly by Cynthia Steinberg, mostly depicting the costs of war. Vietnam is nowhere mentioned, although one of the text excerpts is "from a presidential remark about Moratorium Day: Under no circumstances will I be affected by what you do or say." Moratorium Day was in October, 1969, followed by a march on Washington, D.C., in November, where Nixon made the quoted remark. Modest foxing to covers and staples rusted; near fine in stapled wrappers. Uncommon. \$200



240. **(Vietnam War). *Born on the Fourth of July Promotional Booklet/Poster*.** (n.p.): MCA Universal (1990). 22" x 34" poster advertising the release of the videocassette of the 1989 movie based on the 1975 book by Ron Kovic. Folds in eighths to a promotional booklet entitled "He Was Strong/ He Was Proud." Slight wrinkle; near fine. \$100

241. **(Vietnam War). GOTERA, Vince. *Radical Visions. Poetry by Vietnam Veterans*.** Athens: University of Georgia Press (1993). Bound galleys of this critical study of poetry by Vietnam veterans, in which Gotera analyzes poems from a number of the important anthologies of Vietnam war poetry, as well as several individual author's collections. Long, oblong sheets, printed on rectos only. Comb-bound. Near fine in plain cardstock covers. Unusual format, suggesting few were done. \$125

242. **(Vietnam War). HAYTON-KEEVA, Sally, ed. *Valiant Women in War and Exile*.** San Francisco: City Lights (1987). Velo-bound page proofs of these stories by women from all over the world about their experiences with war, some in Vietnam, others reaching back prior to World War I or forward to Central America in the 1980s. A powerful collection, published by City Lights and reprinted in 2003 by a university press. Plain cardstock covers. Plastic binding separating at ends. Near fine. Presumably only a very small number would have been printed in this format. \$200

243. **(Vietnam War). LOPEZ, Ken. *Vietnam War Literature*.** (Hadley): Ken Lopez Bookseller [c. 1988]. Catalog of a Vietnam War Literature collection offered for sale *en bloc* in the late 1980s. 734 items, divided into three sections—works of imagination, personal accounts, and general nonfiction. Fine in wrappers. \$45



244. **(VONNEGUT, Kurt). COOPERMAN, David. *Miss Temptation*.** Woodstock: Dramatic Publishing (1993). A play based on a Vonnegut story that first appeared in *Saturday Evening Post* and later in *Welcome to the Monkey House*. Fine in stapled wrappers. We haven't found that this play has ever been produced. \$150

245. -. Another copy. Near fine in stapled wrappers. \$125

246. **WALLACE, David Foster. *Broadside*.** (n.p.): Little Brown, 1996. A two-sided broadside issued by Little Brown as an "Author Showcase," apparently to coincide with the publication of *Infinite Jest*. 8 1/2" x 14". One side is an excerpt from *Infinite Jest*, with two small grammatical changes from the published version. The second side has reviews of *Infinite Jest*, a brief author bio, and the first printed appearance of an essay that appeared on the publisher's website, was later published in *Fiction Writer* in 1998, and collected in book form as part of the essay "The Nature of the Fun," in *Both Flesh and Not* in 2012. Eight words from this broadside were dropped in the published version. Folded in fourths, by design, such that only the side with the *Jest* excerpt flows from top to bottom when opened. One corner crease (which becomes a marginal crease when opened); near fine. Uncommon ephemeral promotional item, and bibliographically significant in a way that most such items usually are not. \$375

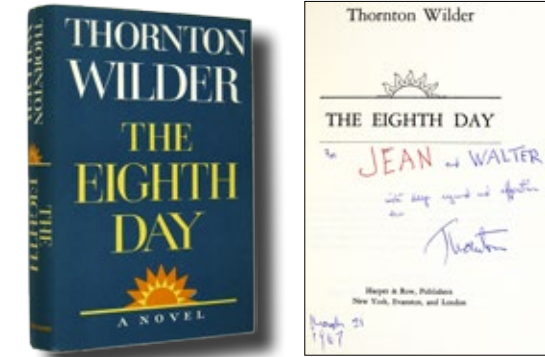
247. **(WALLACE, David Foster). Reading from *A Supposedly Fun Thing I'll Never Do Again*.** (n.p.): Little Brown, 1998. Advance issue, audio excerpt. Features Wallace, Jen Banbury and David Bowman reading from their forthcoming works. Cassette tape, low tech production, no graphics just copyright information and “Coming this winter from Little Brown.” Apparently fine. Rare. \$200

248. **WATTS, Alan. Correspondence.** 1954-1957. All items addressed to his friend Margaret Lial. The first typed letter signed is dated June 7, 1954, and it finds Watts preparing to visit Lial in Big Sur. Among other things he inquires as to whether she has a tent but lists items he will be bringing, down to the “liberal supply of charcoal.” He thanks her for being willing to harbor “a bunch of gypsies” and says “I have had too much work to do and am good and ready to loaf.” Approximately 250 words, with envelope. The second typed letter signed, post-visit, is dated July 23, 1954 and begins: “Coming back to work from Big Sur was like walking into a herd of elephants doing the rumba.” He informs Lial of his next venture in her direction, for a lecture-series on the subject “The Psychology of Awakening,” and he inquires whether this would also be a good time for a “select” session on the subject of the Tantra. Watts further inquires about a piece of land he had found “delectable” and invites Lial (“and Janet”) up to see “marvelous Kathakali dancers.” Again, approximately 250 words, with envelope. On July 28, Watts sends Lial an autograph note signed acknowledging that he will be expecting her and Janet for the Hindu dancers and will give her details. Also included here is a hand-drawn map to an address on “Birch” in this lot, but it is unknown if it corresponds to this occasion. In February 1957, Watts sends Lial a typed letter signed wondering about the possibility of another lecture in Carmel, having just returned from talking in LA and San Diego and expecting to do the same in New York when his new book [*The Way of Zen*] comes out. Approximately 100 words, with envelope. *Together with* (in addition to the above-mentioned map) a printed invitation to a New Year’s Day housewarming party (no year given); a printed bookmark-sized greeting of indeterminate nature (“From



Alan Dorothy Joan Ann Tia & Mark Watts / At midnight the sun brightly shines”); and, lastly, a printed card announcing Watts’s 1974 memorial service and interment of ashes, signed by John Watts; with envelope addressed to Lial. All items are near fine or better. Watts was for three decades the foremost exponent of Zen Buddhism and other eastern religions to Western audiences, including the readers of his books and, apparently, the attendees of his many talks and lectures. His letters are written on the letterhead of The American Academy of Asian Studies in San Francisco, where he taught for six years in the 1950s, sometimes as much as fourteen hours a day. Watts called the Academy “one of the principal roots of what later came to be known, in the early sixties, as the San Francisco Renaissance.” For the lot: \$1500

249. **WATTS, Alan. Typed Letters Signed.** 1967. Two typed letters signed from Watts to his agent, Henry Volkening. Watts discusses instructions for handling an article, an introduction he has prepared for a book on the counterculture, and plans for reprinting Watt’s own title—*The Book: On the Taboo Against Knowing Who You Are*. The first letter is on the stationery of the Gopher Campus Motor Lodge in Minneapolis and concerns the sale of the introduction for *Book of the Love Generation* and promotion for *The Book* itself: “I look forward with pleasant horror to seeing the kind of promotion he [Eugene Schwartz] will concoct. The RH [Random House] people think he is quite insane to take on a book of this kind.” The second letter is written from the UK and concerns the dispositions of the people handling Watt’s book. “Schwarz [sic] is going to promote under the headline ‘THIS BOOK WILL ABOLISH YOUR FEAR OF DEATH!’ The things I have to live up to!” This letter bears the underlinings of the recipient and is folded for mailing. The first letter bears a few numbers in pencil; otherwise each letter is fine. Watt’s title—*The Book: On the Taboo Against Knowing Who You Are*—was a synthesis of his writings up to that point, incorporating much eastern philosophy and much in the way of analysis and metaphor derived both from everyday experience, the psychedelic experience, and the new experimental therapies that were sweeping the West Coast at the time. Watts, whose early experiments with psychedelics were chronicled in his 1962 book *The Joyous Cosmology: Adventures in the Chemistry of Consciousness*, was a counterculture “superstar” by 1967, and these letters give an indication of how much he was in demand at the time. \$750

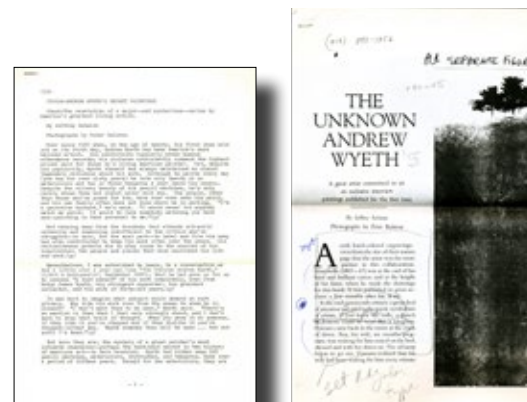
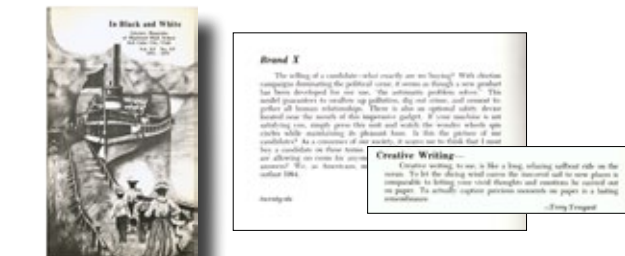


250. **WILDER, Thornton. *The Eighth Day*.** NY: Harper (1967). The three-time Pulitzer Prize-winning (*Our Town*, *The Skin of Our Teeth*, *The Bridge of San Luis Rey*) author’s National Book Award winning novel. Inscribed by the author: “For JEAN and WALTER with deep regard and affection ever/ Thornton/ March 21, 1967.” The names are printed large, with “Jean” in a different pen, whilst the rest of the inscription is in small cursive. We are unaware of the point of this. We do know, from another inscription, that Wilder was in New York on this date, and that he had reason to behold the Pulitzer Prize-winning critic Walter Kerr and his wife, the writer Jean Kerr (of *Please Don’t Eat the Daisies* fame) with deep regard and affection: Walter Kerr lauded Wilder’s work repeatedly in the 1960s, from his off-Broadway work (“the very special voice of Thornton Wilder... the homely, jaunty, gently poetic sound of it...”), to the cultural phenomenon that was *Hello, Dolly!*, which was based on Wilder’s *The Matchmaker*. This is conjecture on our part, but suffice it to say we could not come up with another New York Jean and Walter that would fit the bill here. Regardless, an undeniably gorgeous, inscribed copy of a National Book Award winner: fine in a fine dust jacket—so much so that we first wondered if this copy was a facsimile (it’s not).

\$1500

251. **WILLIAMS, Terry Tempest. *The Open Space of Democracy*.** (n.p.): University of Utah, 2003. The first edition of Williams' commencement address at the University of Utah on May 2, 2003. Williams was awarded an honorary doctorate that day and her speech was controversial (by red-leaning Utah standards). Also issued two months later as a limited edition by the University; then later collected in paperback with two other essays and published with the same title by the Orion Society: this pamphlet was given out at the commencement. Williams' signature appears in facsimile at the end of the text. Seven pages; fine in stapled wrappers. \$50

252. **(WILLIAMS, Terry Tempest). *In Black and White, Literary Magazine of Highland High School*.** Salt Lake City: Highland High School, 1973. Vol. XV, No. XV, covering the 1972-1973 school year at Highland High, when Terry Tempest (later Williams) would have been 17 years old. Includes two pieces by Tempest: "Brand X," a 150-word commentary on the packaging of political candidates, and "Creative Writing," a short paragraph explaining her craft, in which she takes "craft" literally by comparing writing to sailing. Tempest is also listed in the front under "Honors" as having "Publication in *National Poetry Anthology*," "Publication in *National Essay Anthology*," and "*Utah Poetry Society* - second place." An early appearance in print by an influential writer-environmentalist-activist: Williams has received a Lannan Literary Award, a Guggenheim Fellowship, the Wallace Stegner Award, the Distinguished Achievement Award from the Western Literature Association, and many other awards, including those that recognize her social and environmental activism as well as those honoring her writing. Tall stapled wrappers, with a corner crease to the rear cover; near fine. \$350



253. **(WYETH, Andrew). *The Helga Files*.** 1985-1987. The publisher's files (*Art & Antiques* magazine) for the breaking story of "The Helga Pictures," Wyeth's previously secret cache of 245 paintings and drawings, many nude, of his neighbor in Chadds Ford, PA. Included are:

- the transcript of the 1985 interview with Wyeth by editor Jeffrey Schaire in which Wyeth first divulged the existence of the unknown work. 24 pages. This interview was for a story on Wyeth that *Arts & Antiques* ran the year before the Helga story graced their cover.
- a second copy of the 1985 transcript, marked and annotated in preparation for extracting the story from the conversation.
- a partial handwritten transcription of the 1985 interview, with notes on images to be used, 7 pages.
- a photocopy of the press release for the 1985 article, with edits shown.
- a printout of the typescript of that first article, "The Unknown Andrew Wyeth."
- a printout of the typescript of the 1986 Helga article, entitled "Andrew Wyeth's Secret Paintings."
- storyboard-type layout of the text and images to be used in the 1986 article.
- two mockups for the layout of the 1986 article, the first draft



using the title of the 1985 article and unrelated text, but with the Helga pictures; the second adding the actual title and text.

- 11 proof prints and 3 photo positives of Helga images, most stamped as property of *Time* magazine; with a black and white proof of their cover story, which reported (as did *Newsweek*) on the revelation of the Helga picture a week after *Arts & Antiques* broke the story.
- the typesetting of what seems to be the publisher's (Wick Allison's) introduction to the Helga piece in the 1986 issue, lightly copyedited.
- five pieces of correspondence, 1985-1988, from the photographer on the story, Peter Ralston, to the author, Jeff Schaire.
- two snapshots of Andrew Wyeth with Jeffrey Schaire, taken by Susan Gray at the 1987 showing of "The Helga Pictures" at the National Gallery of Art in Washington, D.C., along with Schaire's invitation to the preview.
- three letters from Mary Adam Landa, curator of the Wyeth Collection in Chadds Ford.
- the radio transcript of Helen Hayes's piece on Wyeth (for her syndicated program "The Best Years") from 1985, in which she reported on the first *Arts & Antiques* article, without mentioning the foreshadowed cache of secret paintings.

- two file folders full of the fall-out from the Helga story: fan mail and kudos (and some snarky commentary) from other publications, galleries and individuals; press clippings; arrangements for publicity appearances and a proposal for a video; numerous clippings of cartoons and parodies. But for some isolated dampstaining, the archive is near fine or better.

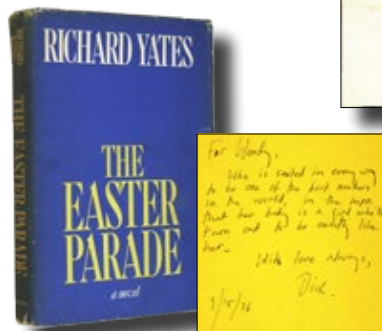
Wyeth had always been controversial: dismissed by critics and beloved by the public. The Helga story revealed the depth of this chasm, as the 1985 report of an unknown body of work by a major American painter was shrugged off by the art establishment, only to sweep the headlines of popular culture a year later, as Helga became ensconced in the public imagination. Later, the art historian John Wilmerding wrote, "Such close attention by a painter to one model over so long a period of time is a remarkable, if not singular, circumstance in the history of American art." The story of the Helga pictures was one of the most compelling and widely reported tales of an American artist since Jackson Pollock made headlines in the 1940s and '50s. This is the unique, original file that broke the story that eventually made the covers of *Time* and *Newsweek* magazines.

\$3500

254. **YATES, Richard. *Eleven Kinds of Loneliness*.** Boston: Little, Brown (1962). His second book, a highly regarded collection of short stories. Inscribed by the author: “For Wendy - who happens to be the one truly outstanding girl of our generation. Love, Dick. 12/20/63.” The recipient, Wendy Sears, was a girlfriend when Yates was living in Washington, D.C. and working as a speechwriter for Bobby Kennedy. Foxing to endpages and page edges; very good in a good, rubbed dust jacket with holes along the folds, a chip at the crown and another threatening at the upper rear panel. One of Yates’s scarcest books to find signed, this is a great contemporary inscription and an excellent personal association copy. \$2000

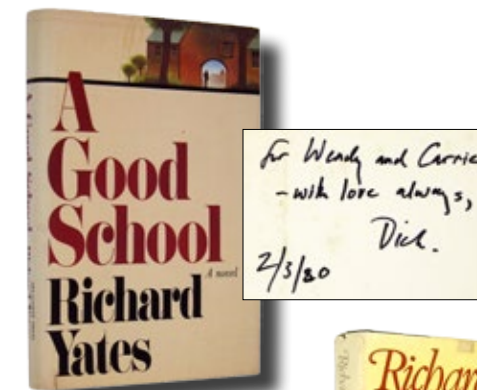


255. **YATES, Richard. *List of Ten Books*.** c. 1963. In Yates’s hand, a list of ten books, numbered 1 through 10, on the verso of a 1963 letter from the President of Little, Brown to a Miss Claire Gardiner of Washington, DC, saying that Little, Brown did not have a role in choosing titles for the White House Libraries Project but that Yates’s *Revolutionary Road* would have been “an excellent choice.” The White House Libraries Project put together 100 books to be given to 100 heads of state “to help tell the story of the American way of life to the people of one hundred nations in all parts of the world.” It is unknown to us how or why Yates came to list ten titles on the verso of this letter, but his criteria apparently differed from that of the White House, as the list includes Flaubert’s *Madame Bovary* (at number 2), Moore’s *The Lonely Passion of Judith Hearne* (number 3), Joyce’s *Dubliners* (number 5), Hemingway’s *A Farewell to Arms* (number 6), Mailer’s *The Naked and the Dead* (number 8), Conrad’s *Lord Jim* (number 9), and Ford’s *The Good Soldier* (number 10). In fact the only books on Yates’s list that are set on American soil are Hawthorne’s *The Scarlet Letter* (number 7), Styron’s *Lie Down in Darkness* (number 4), and, at number 1, Fitzgerald’s *The Great Gatsby*. As a Top 10 list, it gives an interesting view of Yates’s take on literary immortality, at least at that moment in time. Styron’s presence on the list—ahead of Joyce and Hemingway—is something of a surprise, but an indication of the esteem in which he was held in those years by other writers; Yates himself came to occupy a similar position eventually, having taught and mentored a number of later-to-be-prominent writers while he was on the faculty of the Iowa Writers Workshop. Folded in thirds, two faint coffee stains; near fine. Provenance: Wendy Sears. \$1000

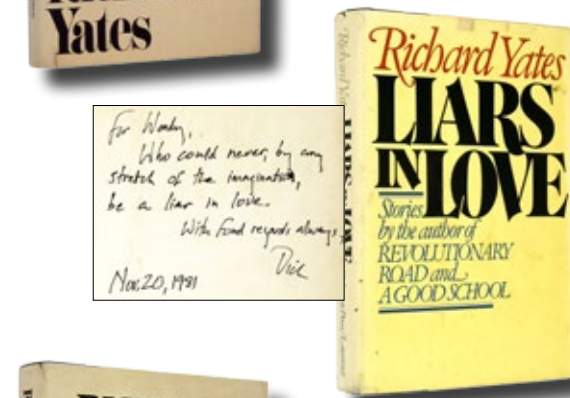


256. **YATES, Richard. *The Easter Parade*.** (NY): Delacorte (1976). One of Yates’s most acclaimed novels. This copy is inscribed by the author: “For Wendy, Who is suited in every way to be one of the best mothers in the world, in the hope that her baby is a girl who’ll turn out to be exactly like her. With love always, Dick. 9/15/76.” The recipient, Wendy Sears, had been Yates’s girlfriend in the early 1960s. He obviously still held her in high regard. Cocked, with some of the page signatures darkening; very good in a very good, spine-faded dust jacket with modest edge wear and one tear at the upper rear panel. \$1500

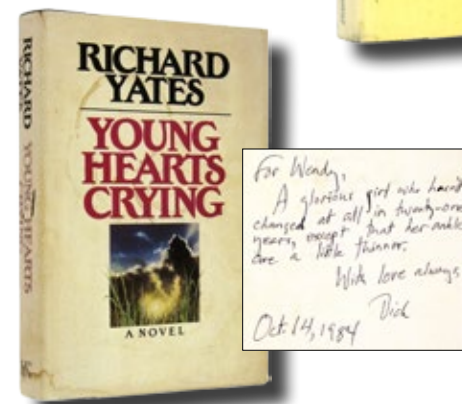
257. **YATES, Richard. *A Good School*.** (NY): Delacorte (1978). A coming-of-age novel set at a New England private school similar to the one that Yates attended as a boy. Inscribed by the author: “For Wendy and \_\_\_\_\_ - with love always, Dick. 2/3/80.” Spine slant, mild foxing, mostly to top edge; near fine in a near fine, lightly spine faded dust jacket. “Wendy” is Wendy Sears, an old girlfriend; an excellent personal association copy. \$1000



258. **YATES, Richard. *Liars in Love*.** (NY): Delacorte (1981). A collection of stories, only the author’s second—his first since *Eleven Kinds of Loneliness*. Inscribed by the author: “For Wendy, Who could never, by any stretch of the imagination, be a liar in love. With fond regards always, Dick/ Nov. 20, 1981.” Spine slant, mild foxing; near fine, in a poor dust jacket by virtue of the author photo having been excised from the rear panel (presumably by Wendy), and the remaining top edge taped to the jacket spine. With a supplied, very good dust jacket provided in addition. \$750



259. **YATES, Richard. *Young Hearts Crying*.** NY: Delacorte (1984). His next-to-last novel. Inscribed by the author: “For Wendy, A glorious girl who hasn’t changed at all in twenty-one years, except that her ankles are a little thinner. With love always, Dick/ Oct. 14, 1984.” Spine slant, foxing to edges of text block; near fine in a good dust jacket with several coffee stains, light edge wear, and a short snagged tear mid spine. Wendy Sears, the recipient, apparently read the books Yates sent to her. \$850



260. **YATES, Richard. *Signed Love Poem*.** Undated. Three stanzas, fifteen lines, beginning, “The mere presence of sweet Wendy Sears/ For the first time in (Wow!) fifteen years/ Is enough, for a start,/ To break a man’s heart/ And thus make him burst into tears.” Signed, “With love always, Dick.” Previously folded in fourths; minor foxing; near fine. Manuscript material by Yates is exceedingly uncommon, and we have never seen a poem of his before. Almost certainly unpublished, and probably unique. \$2000

261. **ZWINGER, Ann. Archive of Correspondence with Glen Dawson.** 1981-1992. Six typed letters signed and 9 typed postcards signed from Zwinger to Dawson, and one autograph letter signed from Zwinger to Dawson's wife, Mary Helen. *Together with three of Zwinger's books: Wind in the Rock* [NY: Harper & Row, 1978]; *A Desert Country Near the Sea* [NY: Harper & Row, 1983]; and *The Mysterious Lands* [NY: Dutton, 1989]. The latter is signed by the author; the first two are inscribed by Zwinger to Dawson: the first reads, "For Glen Dawson - I suspect this book is the prologue to working in Baja California; in many ways they are the same but Baja is thornier, spinier, and much tougher to walk through. Still, one has to begin somewhere - Ann Zwinger/ January, 1980." *A Desert Country Near the Sea* is inscribed to both Mary Helen and Glen, in 1983: "whose help made so much of this book possible, both in production and ushering it on its way, and who also find Baja a place of enchantment. With my affectionate regard and thanks. Ann Zwinger." The correspondence begins in 1981 with Zwinger typing a long thank you letter (two sides of a greeting card), apparently in response to Dawson sending one of the books he published by Miguel del Barco on Baja, California. Zwinger updates Dawson on her progress on *A Desert Country Near the Sea*, which has been delayed due to her work on *A Conscious Stillness*, following the death of co-author Edwin Teale. The next letter is a self-described "fan letter" to Dawson, commending him on the "scholarship and presentation" of his Baja books. Next follow a postcard thanking Dawson for a check and a touristy postcard from Greece. In 1983, Zwinger pens an effusive thank you letter to Mary Helen for a day spent with the couple. There follows a series of postcards: Zwinger thanking Dawson for the loan of a WONDERFUL book by Dr. Henderson (likely *Men & Whales at Scammon's Lagoon*); saying that the book *Men of El Tejon* is out of her price range; thanking Dawson for an unspecified update and reporting on weather and travel; reporting from France; thanking him for an "absolutely beautiful turritella gonostoma" (look it up); and, in 1987, two cards, one thanking Dawson for sending along reviews and letters about Zwinger's book *Xantus*, which Dawson published, and another card saying she is

thrilled with the quality of the book (presumably *Xantus*). From 1988 to 1992, Zwinger resumes sending Dawson letters rather than postcards. In August, 1988, she thanks Dawson for yet another book and tells him she is waiting for the copy-edited manuscript of her "desert book" [*The Mysterious Lands*] and that she is working on a proposal for an "aspen book" with an "excellent photographer" and that it "has gotten both of us out a lot, rather a more-than-you-ever-wanted-to-know-about-aspen-and-weren't-going-to-ask book [*Aspen: Blazon of the High Country* with Barbara Sparks]." In January 1989, Zwinger writes to thank Dawson for a copy of Ward Ritchie's *Of Bookmen & Printers* and goes on to thank him for all his work and for his friendship. In January 1991, she writes both Glen and Mary Helen with wishes for a happy 50th anniversary and continues on to describe a Christmas hike she and her daughter took in the Grand Canyon, "beset by weather and the huge cold front that sank down to put frost on the saguaros in Phoenix and Tucson and ice on the roads. Coming up we had a windchill factor of minus something or other... It was one of those things you would never in your right mind do but when you have done it you look back with a sense of privilege..." In 1992, Zwinger writes to thank Dawson for his "General Index" [*Baja California Travels Series General Index*]: "...what a spectacular list of books you've presided over...an accomplishment that you and Edwin Carpenter have achieved that is unique and exceedingly worthwhile... But most of all, my thanks for including me..." She reports on finishing up a "very difficult" book on the Colorado River in the Grand Canyon, and on becoming a grandmother: "I need to find a way to be a less Nana Ann in absentia, to show her a river and say someday..." In addition to the books and letters, there is an announcement for a reception for *A Desert Country Near the Sea*; a letter to Dawson from a Research Associate at University of California, Berkeley referencing Zwinger; and an invitation to see Zwinger at a 1985 Book and Author Luncheon presented by the University of Arizona Library. A substantive correspondence between the award-winning naturalist and writer Zwinger and the publisher, mountain climber, antiquarian bookseller and environmentalist Dawson. Five mailing envelopes included. All items near fine or better. \$1500



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