

PULITZER PRIZE WINNERS IN LETTERS

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Fiction

1917 no award

*1918 Ernest Poole, *His Family* (Macmillan Co.; 320 pgs.; bound in blue cloth boards, gilt stamped on front cover and

spine; full [embracing front panel, spine, and back panel] jacket illustration depicting New York City buildings by E. C. Caswell); published May 16, 1917; \$1.50; three copies, two with the stunning dust jacket, now almost exotic in its rarity, with the front flap reading: “*Just as THE HARBOR was the story of a constantly changing life out upon the fringe of the city, along its wharves, among its ships, so the story of Roger Gale’s family pictures the growth of a generation out of the embers of the old in the ceaselessly changing heart of New York. How Roger’s three daughters grew into the maturity of their several lives, each one so different, Mr. Poole tells with strong and compelling beauty, touching with deep, whole-hearted conviction some of the most vital problems of our modern way of living—the home, motherhood, children, the school; all of them seen through the realization, which Roger’s dying wife made clear to him, that whatever life may bring, ‘we will live on in our children’s lives.’ The old Gale house down-town is a little fragment of a past generation existing somehow beneath the towering apartments and office-buildings of the altered city. Roger will be remembered when other figures in modern literature have been forgotten, gazing out of his window at the lights of some near-by dwelling lifting high above his home, thinking of his children—Edith, wrapped up in her little household, Deborah living in her larger family, and Laura living with her beauty and her quest for happiness, all three of them lives that he will leave behind him on this earth—his immortality.*” ; back flap describes the author’s earlier novel, the 1915 *The Harbor* ; review copies in lighter blue boards noted publication date May 16, 1917; on the website *First Edition Points* at <http://www.fedpo.com/BookDetail.php/His-Family>. Gianakos is quoted, commenting upon the extraordinary significance of the now very coveted but seldom found wraparound dust wrapper: “*‘His Family’'s dust wrapper remains, aside from the obvious ‘Gone With the Wind,’ ‘The Grapes of Wrath,’ ‘To Kill a Mockingbird,’ ‘A Confederacy of Dunces,’ and ‘The Amazing Adventures of Kavalier and Clay,’ as the most evocative and stunning of all Pulitzer Prize fiction winners. It was designed by E. C. Caswell, whose expressive art work graced the wrappers and included illustrations for many key literary works early in the twentieth century (Edith Wharton among them). Here Caswell depicts the home of protagonist, the widower Roger Gale, whose relationship with his diverse and conflicted three adult daughters forms the nucleus of the story. It is dwarfed by the surrounding tall office buildings and tenement dwellings constituting the Manhattan skyline. It is a full wraparound illustration, and the buildings are gently washed away as the eye proceeds downward toward their foundations. This too is surely by design, indicating that not merely is the Gale home and its nineteenth-century roots vanishing, but so is the way of life of that past century, as the new and quintessentially modern becomes more defined as it*

relentlessly moves upward, higher toward the sky. This is why Caswell's building images become more defined as they follow upward, and why indeed those building images vanish entirely as the eye follows down toward their former foundations. Indeed, this wrapper may well have been Caswell's masterpiece. It is therefore not merely highly collectible as the first wrapper to grace a Pulitzer Prize for fiction, but as a work of great art in and of itself. Someday soon, this book in proper first printing and with its original wrapper, may rival in value other outstanding works in their first printed and entire form, by writers much more seminal than Ernest Poole. I foresee a time within the next decade that a first printing and original wrapper copy of HIS FAMILY becomes almost as prized as the very best of Wharton, Cather, Fitzgerald, Faulkner, Hemingway, and Steinbeck." Mr. Gianakos is now partnered with his lifelong friend and attorney Robert P. Safos to bring their collection into national institutionalization and to create a national philanthropic foundation.

*1919 Booth Tarkington, *The Magnificent Ambersons* (illustrated by Arthur William Brown; Doubleday, Page & Co.; 516 pgs.; bound in cloth boards; top edge light brown; \$1.40 [price indicated on dust jacket side panel]; dust jacket blue front panel, lettered in white, features young couple in a drawing room as seen through a paneled window; rear panel, reflecting wartime enlistment and service propaganda, reads "I Wish I Was Old Enough to Fight," and follows "Do you know what 'Retreat' is in the Army? I always thought it was something about running away, not getting licked or something. Only I know our boys don't run away, and I often wondered about it. Then last fall, Mother and Dad and I were at an Army Camp where my brother is a First-class Private, he's only nineteen and he enlisted when war was declared. Well, we were visiting him one evening and the bugle blew and the boys all 'Presented Arms,' and the sun was just setting and it seemed awful kind of quiet, like a noise had stopped when the sun went down. And the Colonel and his staff were standing there when 'V-o-o-m!' went a gun and the band began to play 'The Star Spangled Banner' and the Cadet Sergeant and the Color Guard handed down the Big Beautiful Flag and there was a lump in my throat, but I didn't want to cry. I was just GLAD and gee! How I want to be old enough to carry a gun and 'Present Arms' to the flag when the sun goes down. But I'm busy these days in war gardens and it's easy to earn money and every cent I get I count up at sunset and I present it to the Flag in War Savings Stamps. I'll help lick these Germans yet," below which is WSS, for War Savings Stamps of the National War Savings Committee, Washington, D.C., and an American eagle; front flap, describing the book, reads as follows: "The Magnificent Ambersons," by Booth Tarkington, author of "Seventeen," "Penrod," "Monsieur Beaucaire," etc., "A novel of American life during the big, growing time in the life of an American city. It is the story of change that comes upon America in our own lifetime—a change which has come in such a fashion that we are surprised by our own familiar recognition of it when we find it made into literature in the pages of this story. Every reader will find that he knows the Magnificent Ambersons, and has seen in life what happened to them. In fact, he may live next door to them," below which is Doubleday, Page & Co., Garden City, New York; the rear flap describes the novel *Mam'selle Jo: A Novel of the St. Lawrence Country* by Harriet T. Comstock, author of "The Man Thou Gavest," [1917] etc., reading as follows: "Experience, hard and bitter, had moulded the features of Jo Murry, better known to her French Canadian neighbors as 'Mam'selle Jo.' The man's work she had done all her life had given her face a masculine sternness, her character a masculine ruggedness. But her fine eyes, her lustrous hair, and her warm, generous heart were totally feminine. Winning her way by the work of her hands through a slough of debts to the heights of financial independence, Mam'selle Jo is enabled at last to carry out the long suppressed wish of her motherly heart and adopt a child.

Especially dear to her starved maternal instinct is Danielle, fair, slight, ethereal, because of the indefinable suggestion about her of her father, whom Mam'selle Jo had loved in her own youth. The spirit of the book is that of self-sacrifice and the happiness that comes to those who give freely. Danielle herself sacrifices a great career for the sake of the only mother she has ever known and finds love. Tom Grant makes the supreme sacrifice for his country. And while you may think that Jim Noval's sacrifices do not equal his compensations, yet it is through the fire of service that his cleansed spirit wins his heart's desires. These are all people worth knowing and loving," below which reads, "Net, \$1.50," and "Doubleday, Page & Co., Garden City, New York"); first printing points are that the binding be a light brown [stamped in black on front cover and spine; later copies are maroon or burgundy cloth bindings stamped in black], and that the pages be all white and measure 1⅛ across the sheets; the second part of a trilogy called *Growth*, consisting also of *The Turmoil* * (1915; Harper & Brothers; bound in red cloth boards gilt stamped on front cover and spine; illustrated with color frontispiece and eight other drawings by C. E. Chambers; 349 pgs.; \$1.35; in a jacket with Chambers color illustration, cream bordered in maroon; Harper code A-P meaning January, 1915 appears on copyright page, stating however "published February, 1915," with copyright dates 1914 and 1915 both appearing; there was an advance edition of this drawn from magazine plates and inscribed by the publisher; in plain blue paper boards in a stiff green dust jacket solely with title, author and publisher on spine) and **The Midlander* (1923; Doubleday, Page & Co.; 493 pgs.; stated 377, but in fact 388 copies of the *first limited edition in blue cloth boards stamped in gold gilt with design insignia on front with author initials; top edge gilt and side untrimmed; in stiff green plain and glassine dust wrappers, lettered only on spine, and matching slipcases; these books were signed and numbered by Tarkington, in anticipation of the trade printing first, which was thus absent any publisher designation of first edition; the book was reviewed by various New York City newspapers in January, 1924); the trilogy was collected in a one-volume edition called *Growth*, published by Doubleday, Page & Co. in 1927; also *the extremely rare dust wrapper variant, and possible first issue, concerning which, Gianakos comments "*The Magnificent Ambersons*' (second in trilogy *Growth*) US 1st printing and first state in possible first state dust wrapper dj spine, front panel, and front flap. The cream coated paper stock dust wrapper features a front panel color illustration, depicting George Minafer, the son of Wilbur Minafer and the former Isabel Amberson, in a formal party scene at the Amberson stately ancestral home, in conversation with his romantic interest, Lucy Morgan, the daughter of Eugene Morgan, who had been long in love with George's mother Isabel, and who proposes to her again after the death of Isabel's husband. The front panel color illustration, with a purple background framing the window scene, and lettered in white, with the bottom right reading "See Front Flap," is likely by Arthur William Brown, who also illustrated eight plates for the book, inclusive of the frontispiece. Elsewhere, the dust wrapper is lettered in black on the cream stock, with the spine also featuring the Doubleday, Page & Co. symbol, and with it the Latin phrase "fructus quam folia," or "fruit borne of (these) leaves" (thus knowledge as result of reading the pages of books). The dust wrapper is known to exist in three variants. One variant notes the price of \$1.40, Net on the spine, which is believed to be its first issue, as this title was released at approximately the same time that was Edna Ferber's short story collection "Cheerful--By Request," and the latter title, also published by Doubleday, Page & Co., has the price of \$1.40 listed on the spine of its dust wrapper. The second variant dust wrapper indicates the price of \$1.50, Net printed upon the spine (with the original \$1.40, Net price blotted out by the publisher), which would obviously have been issued afterwards, even if the books themselves still have all the other first issue points present. The third variant dust wrapper is like that one

above, and is by far the rarest, which is without any price noted upon the spine, although this particular copy finds 1.50 very faintly written in pencil just below the word "Illustrated." But whether the wrapper with the \$1.40 price preceded this wrapper absent any price, making this a transition printing while Doubleday, Page was in the process of increasing by ten cents their novels of similar size, or in fact that the wrapper absent any price like the one above was the first issued, has never been determined. Claims of first issue have been made on behalf of both wrappers. If the wrapper absent any price had been first printed, however, like the dust wrapper of Pearl Buck's 1931 novel "The Good Earth," from the publisher John Day, then like the other novel bookstores worldwide could have themselves declared the pricing for it. The pencil marking \$1.50 may have been put on this wrapper long afterwards, while the above was on a bookshelf alongside copies with the printed \$1.50 price. On recent reflection, acquiring a fairly immaculate example of the issue with the \$1.40 price upon the dust wrapper spine, it is now all but a certainty that the above had to be the first issue, inasmuch as the recently acquired \$1.40 issue is also bound in maroon boards, which almost all experts believe to be the second state of the boards, following the light brown, as is the above example. Indeed, no copy to this reviewer's knowledge, has yet surfaced with the \$1.40 price upon the dust wrapper that was not also bound in the second state maroon boards."

1920 no award

*1921 Edith Wharton, *The Age of Innocence* (D. Appleton; 365 pgs.; top edge brown; \$2.00; 1st, 4th and 10th printings); the first printing, in decorative red boards [subsequent copies were in orange brown cloth boards] stamped in black on front cover and spine, must conclude with the [1] indicated, and page 186, line 7 must contain the error of a burial rather than a bridal invocation, improperly quoting "Forasmuch as it hath pleased Almighty God" instead of "Dearly beloved, we are gathered together here," the Rector began . . . ; original cream jacket stamped in blue has front panel depiction of ingenue and "signature" of Wharton and spine is bereft of any reference to the Columbia (Pulitzer) Prize; back states *The Age of Innocence* by the author of *The House of Mirth* and describes the book as follows: "At last, another full length novel from Edith Wharton! It is of New York Society in the Age of Innocence, the Eighteen Seventies, when it drives up Fifth Avenue in carriages. The breath of a newer day comes in Ellen, Countess Olenska, an American girl, who has fled under circumstances of a compromising nature from her brutal husband in Poland. Through family connections, she succeeds in weathering formal activities and disapproving New York Society, hoping anew to forget her past, but a dramatic lover of artistic freewheeling intellectual life distracts her. Also there is Newland Archer, whose tastes lead him toward Ellen, but whose whole living is structured in cramped New York Society, and who is engaged to lovely May Welland. Is Ellen justified in seeking a divorce? It is fair to cause a scandal just because she is unhappy? What is the way out for Ellen and Newland? Graphically is presented the call of the new things that lures these children of New York's Age of Innocence" then *This is an Appleton Book/D. Appleton and Company, New York, London* ; includes also an upper left corner analysis of Wharton's literary significance from William Lyon Phelps, "the distinguished critic says of 'The Age of Innocence,' in a front page feature review in the 'New York Times': "Edith Wharton is a writer who brings glory on the sense of America and this is her best book. What a pleasure it is to turn the pages of this immeasurable work of art. ... was of such a book as 'The Age of Innocence' by an American; a matter for public celebrating. It is one of the best novels of the twentieth century and feels like a permanent reference in great fiction." ; front flap reads "Some Critical Opinions Regarding the

Work of Edith Wharton": "Our foremost American novelist" *Boston Transcript*; "Paul Bourget calls her the greatest American novelist" *New York Sun*; "A book from our leading novelist's pen is an event" *Philadelphia Public Ledger*; "The only American name that Henry James found occasion to include in his last appraisal of contemporary English fiction was that of Edith Wharton" *Current Opinion*; "She can take a situation or an episode involving two or three human figures and wring the truth from it. She can drive home her interpretation with witty phrase and epigram" *The Nation*; "She stands almost alone in her power to interpret a mood; the dominating state of mind of a person, of a family, of a community" *Town and Country*; "Experts have told us again and again that Mrs. Wharton's touch is the deftest, the surest of all our American manipulators in the novel form" *The New Republic*; then stating "This is an Appleton Book"; and *an extraordinary example of the book in its exceedingly rare dust wrapper, on which Gianakos expatiates: "the US 1st printing and likely US 1st state dust wrapper has the William Lyon Phelps review on back panel, with the \$2.00 net price at top right of the front flap. The dust wrapper is on cream heavy paper stock and is lettered in shades of blue, with an ingenue in pastel shades depicted on the lower right of the front panel, whose artist Gene Pressler (1893-?), noted for his 1920s poster art (such as "Peter's Shoes--Young Woman with Lantern" and "Moonlight and You"), signs at the bottom right. The designer of the dust wrapper itself is not indicated. On the back panel, the William Lyon Phelps review (excerpted from his larger review of the novel appearing in the 'New York Times' in October of 1920) appears in a box at upper left, rather than the comments by British critic Percy Lubbock, excerpted from an article that first appeared in the UK journal 'The Quarterly Review' in January, 1915 (Volume 442, Part II, Article 10, beginning on page 182), which some (such as the esteemed Garrison) assume to be the first state of the dust wrapper. However, as the book was actually published on October 20, 1920, having earlier appeared in installments in the magazine 'The Pictorial Review'"beginning in July of 1920, the Phelps 'New York Times' review would have been commenting upon the periodical publication of the novel and would have preceded the book publication. As the celebrated 'Quill & Brush,' the ABAA credential antiquarian booksellers of Dickerson, Maryland, who have recently published their fourth 'Collected Books: The Guide to Identification and Values' (2011), noted in their April, 2004 Abebooks online listing for the sale of a first printing copy of 'The Age of Innocence' with the Phelps review on the back panel: 'There are three states of the dustwrapper: 11 lines on spine and Phelps review on back, 11 lines on spine and review by Percy Lubbock on back and 13 lines on spine (including Columbia Prize mention) and Lubbock review on back. Garrison gives priority to the apparent first state of Lubbock dustwrapper (without Columbia Prize notice on spine). But Sarah Baldwin of E. Wharton & Co., an authority on Edith Wharton, argues that the Lubbock dustwrapper may have been produced for copies exported to Europe and England. Lubbock's name on the dustwrapper would have done little to promote sales in the U.S., as he was British, while Phelps was well known to American readers and wrote a glowing review for the New York Times.' Inasmuch as it is the Lubbock review that appears in the obviously later state wrapper mentioning the novel's win of 'The Columbia Prize' (as the Pulitzer Prize was early known) on the spine, and not that with the Phelps review on the back panel, the likely US 1st state dustwrapper would seem to be that with the Phelps review on the back panel. Otherwise, the dust wrappers with the Phelps and Lubbock back panel reviews, and having eleven lines on the spine with no mention of The Columbia Prize, are identical."

*1922 Booth Tarkington, *Alice Adams* (illustrated by Arthur William Brown; Doubleday, Page & Co.; 434 pgs.; bound

in orange broad cloth boards stamped in black on front cover and spine; jacket painting of automobile and streetcar against a street lamp in an oval design by Thelma Cudliff Grosvenor; \$1.75 net on lower front flap; rear panel includes five reviews of unanimous acclaim for Tarkington works); *the first printing point is on page 419, line 14, reading thus “*I can't see you why don't wear more colour...*”; first state; also *near fine copy second state with fifth edition jacket inscribed by owner “Christmas, 1921”; and *a superb example of US 1st printing and first state with a first state wrapper professionally restored dj back panel, with the first state caricature of Booth Tarkington at top left and appreciation by the New York Tribune at bottom left, with a two line vertical; separation of the book's synopsis as top right and a listing of Tarkington works at bottom right (as opposed to second and all later printings of the publication year 1921, in which the back panel instead has the caricature portrait of Tarkington at upper left and the back panel is otherwise filled with the "Unanimous!" acclaim of five contemporary writers and critics, Henry Seidel Canby, Heywood Brown, William Lyon Phelps, Ellen Glasgow, and also the publisher and editor John Farrar; see the image on the back panel of the later printing wrapper), back flap, which is absent any later edition (meaning in this case printing) statement, and front panel, which features Thelma Cudliff Grosvenor's circular rendering in color of a small town setting, with then contemporary stores, pedestrians, automobiles, streetcar, streetlamp, and fire hydrant, as featured in the novel, and which Ms. Grosvenor signs at bottom left. The dust wrapper itself is a hard paper brown toned (in the first state, both the front and back panels) and cream (the spine, here and on all later states) lettered in black and with the publisher symbol in orange-red at bottom of the spine.

*1923 Willa Cather, *One of Ours* (Alfred A. Knopf, Inc.; in olive green cloth boards stamped in orange and gilt on front cover and spine; 459 pgs.; \$2.50; top edge brown; first trade [which consisted of 12,000 copies] ; published 9/22; first state blue dust jacket front includes promotional by publisher Knopf reading: “*More and more have we come to recognize in Willa Cather our greatest living woman novelist. ONE OF OURS, a novel to which she has devoted nearly three years (she is one of the few writers of today who refuses to be hurried) is her first long novel since MY ANTONIA (1918) and shows her at the very fullness of her powers. Nothing that Miss Cather has ever written has quite prepared one for this book—and yet everything that she has written has been a preparation for it. Here, you will say, is an authentic masterpiece—a novel to rank with the finest of this or any age. All the magic of Miss Cather's subtle and flexible style, all the passion of her daring, impatient mind, are lavished upon the presentation of a single figure—a sort of young Hamlet of the prairies—and upon the haunting story of his struggle with life and fate. ONE OF OURS is the intimate story of a young man's life. Claude Wheeler's stormy youth, his enigmatic marriage, and the final adventure which releases the baffled energy of the boy's nature, are told with almost epic simplicity. But behind the personal drama there is an ever deepening sense of national drama, of national character, working itself out through individuals and their destiny.*”; this bearing the Alfred A. Knopf “signature”; and below which is the Borzoi Books symbol; at top including caption “author of *Youth and the Bright Medusa*”; rear panel has reviews of the author's earlier published *Youth and the Bright Medusa* from the *New York Times*: “*A veritable Koh-i-noor in the rhinestone and paste tiara of contemporary literature... So dazzling that delight in its gleam swept the reviewer away from sobriety of expression into a mood of molten appreciation that made him grab a sheet of*

notepaper and write to a friend, 'Don't fail to read Willa Cather's latest book if you have to beg the price of it.' ... Decidedly a literary event which no lover of the best fiction will want to miss." ; from *The Nation* (New York) : "Miss Cather started out, fortunately, not only with a burning sense of beauty, but with a really honest mind. ... Her vision has come to be of an intense and naked clearness and she herself one of our few thoroughly serious artists. ...As a result the stories have the radiance of perfect cleanliness like the radiance of burnished glass. ...Miss Cather's book is more than a random collection of excellent tales. It constitutes as a whole one of the truest as well as, in a sober and earnest sense, one of the most poetical interpretations of American Life that we possess." ; and from *The Globe* (New York) : "We have never been surer of Miss Cather's foremost place among American fiction writers than after reading her volume of short stories. ...But the point of this digression is that these short stories of Miss Cather's are distinguished, very distinguished, and easily stand out. No recent collection of stories can be compared with 'Youth and the Bright Medusa'—an excellent title—neither in interest or the perfection of the story-telling technique. ...'Youth and the Bright Medusa' has all the interest of the good novel." ; front flap reads "Send to the publisher, Mr. Alfred A. Knopf, Candler Building, New York, for a list of Borzoi Books. Borzoi stands for the best in literature in all its branches—drama and fiction, poetry and art—and there is a Borzoi Book for every taste, including yours." ; back flap describes Borzoi Books thus: "are in many ways the most interesting in the United States. They are also without a doubt the best looking books made today in the English speaking countries. Often they cost a little more than other books, but they are worth more, just as 'The Atlantic Monthly' is worth more than many a cheaper magazine. The price is based on the cost of manufacture; the cost of manufacture is not based on the price. Borzoi Books consequently appeal to lovers of the best. Most people interested would buy most Borzoi Books whatever their format, but a great many readers buy Borzoi Books for their format alone—even when they are not interested in the contents, and that can be said of very few other American books. Would you not like to receive Borzoi announcements regularly? If so, fill in the coupon below and mail it as directed. There is no charge whatever for this service." ; and includes a clippable mail-in coupon to Alfred A. Knopf, Inc./110 West 42nd Street/New York, N.Y.; "Please place my name upon your mailing list."); being the stated first trade (or second printing) after 35 copies in Imperial Japan Vellum and 310 copies on Perusia handmade Italian paper all numbered and signed by the author; *US 1st printing in blue variant dust wrapper dj spine, with Borzoi Books symbol at the lower portion, front panel, with publisher Alfred A. Knopf's own assessment of Willa Cather as "our greatest living woman novelist," with his signature at bottom right, and the Borzoi Books symbol at bottom center, and front flap, with \$2.50 net price at bottom right and solicitation from the publisher for a current title list. Note that the front flap extends another five-eighths of an inch beyond the blue. This white edge has a series of seven "x" symbols blind embossed into it, running vertically downward, about two inches from the top. The hard paper dust wrapper is the variant blue (there were also apparently simultaneous issues of the yellow and red) and printed in black, with decorative borders on the front and back panels, and top and bottom decorative bars on the spine; dj back flap, with publisher solicitation and order form at bottom, back panel, with reviews of Cather's early short story collection "Youth and the Bright Medusa" from the *New York Times*, *The Nation* out of New York, and *The Globe* out of New York, with the Borzoi Books symbol at bottom center; the book boards are a buff brown linen stamped in gilt on spine and front cover, including author, publisher, and designs, with title in orange on front cover and spine; *the rarest form of the advance limited, US 1st limited, numbered and author signed #11 of 35 copies (30 for sale) on

Imperial Japan Vellum front cover, with gilt lettering, whirligig symbol and border line. Note that the book, which measures an oversized nine and one-eighth inches long by six and one quarter inches wide, has a matching sewn-in cream silk ribbon marker that can be seen sticking out at the bottom left. These now exceedingly rare first thirty-five limited copies were initially sold at \$25 each, whereas the remaining 310 limited edition copies, on Perugia Italian paper, were initially each sold at ten dollars each; On the front pastedown the provenance of Rosalie Schireson appears, who signs in red ink. On the facing free endpaper, the author again signs in black ink at top right as Willa Sibert Cather, although such a second not required signature in a limited is extraordinarily rare; toward the bottom is diagonally inscribed in black ink "*Dear Dr. Schireson Wishing you a Merry Christmas Sincerely, Gladys.*"; limitation page with number in red ink and author signature in black ink and title page. The limitation reads: "*This first edition of 'One of Ours' consists of three hundred and forty-five copies as follows: thirty-five on Imperial Japan Vellum (of which five are not for sale) numbered from 1 to 35; and three hundred and ten copies on Perugia Handmade Italian Paper (of which fifteen are not for sale) numbered 36 to 345. Each copy is signed by the author.*"

*1924 Margaret Wilson, *The Able McLaughlins* (Harper & Brothers; in maroon cloth boards stamped in gilt on front

cover, inclusive of the Harper & Brothers logo, 1817-1923, stamped on the bottom right, and gilt stamping on spine; Harper & Brothers logo repeated in cream and yellow gold patterned end papers; 263 pgs.; \$2.00; top edge orange gold; in a tan dust jacket with wording stipulating that this first novel was also winner of the first semi-annual Harper Prize Novel Contest "and voted the \$2,000 prize among seven hundred and fifty competitors," then reading *The Able McLaughlins, Scotch Covenanters, devoted to one another, deeply pious, but humor-loving and full of the emotion and sentiment which exists under the craggy Scotch exterior, are leaders in a pioneer Iowa community. Isobel McLaughlin, mother of ten, and Wully, the oldest son, are characters in whom one feels the spirit and intelligence and dauntless courage that carved out our Western States. The story is Wully's his wooing, his pride, his home building and the fine triumphant victory to which the end of the book brings him.*; black and orange printing on the front panel and spine; the front panel reads: *From more than seven hundred and fifty competing novels submitted by writers in every state in the union, in the Philippine Islands, in China and in Europe, "The Able McLaughlins" by Margaret Wilson was chosen as the winner of the \$2000 Prize Novel Competition. The judges of the competition, Jesse Lynch Williams, ex-president of the Authors League of America; Henry Seidel Canby, editor of "The Literary Review" of the "New York Evening Post"; and Carl Van Doren, literary editor of "The American Novel," were unanimous in their enthusiasm for "The Able McLaughlins" because of its vigor and distinctive quality because, in short, it was a story which America's oldest publishing house, first publishers on this continent of Thackeray and George Eliot, of Mark Twain, Hardy and Howells, could with assurance and pride add to the list of distinguished novels published by the House during its 117 years.*; Harper & Brothers then located on 49 East 33rd Street, New York, New York; the back panel finds a description of the contemporary Harper's novel by Edith Franklin Wyatt called *The Invisible Gods*; the lower back flap contains a clippable "Bookseller's Reorder Coupon; the novel was published 8/23, conveyed from the Harper code "H-X"; initially pinned to the front flap of the near-fine hardcover were two contemporary newspaper articles, one announcing "First novel by Margaret Wilson wins big prize," with the author's

photograph included, in which she comments on her novel “*This is a story written ‘for the sake of life as I have seen it on faces I have loved,’ about the part of the world which I prefer. I have told of women of worth and directness, who had brains and hearts and eyes and tongues—somewhat unusual organs. They had naturally neither problems nor typewriters, complexes nor poses, but they had children in their houses, beans in their gardens, bread in their ovens and cookies in their jars. I grow weary myself of the sickly complexity of fictional personages, and when the hero begins laboring to analyze his motives for kissing the heroine, I close the volume and go and pick raspberries to improve my mind. I venture occasionally to hope that this book will not drive all its critics to the briars. I have written of a land few Americans have seen and none have celebrated yet in song, a country whose beauty has uniquely the power to pull me out of bed at daybreak....For is it not true, as the comparatively masculine novelists complain, that a predominance of feminine readers punctures the puffs of masculine genius and disintegrates manly masterpieces by childish and sentimental interpretations; while women’s productions can only gain in worth and beauty by the instructive comments of virile critics? I have, moreover, the great advantage of writing consciously and unconsciously for women with no fear that their desired approval may contaminate whatever purity of style I may attain, and from a point of view entirely feminine. For which do I apologize? I do not. I know a trick worth two of that, I learned it where other women go veiled and humble, and incidentally, most awfully devilish.*”; and the other, dated December 31, 1923, in which the author announces her recent marriage in Paris to an Oxford tutor G. D. Turner; the novel concerns rival Scottish clans in Iowa in the 1860s, rear panel describes contemporary Harper Brothers fiction, including *Lummo* By Fannie Horst, *The Red-Blood* by Harold H. Armstrong, *The Loving Are the Daring* ; by Holman Day, and *One of the Guilty* , by W. L. George; a sequel to *The Able McLaughlins* is * *Law and the McLaughlins* (1936; Doubleday, Doran Co.; 308 pgs.); *the UK 1st printing Colonial Edition; the cream heavy paper stock dust wrapper is lettered in black with a front panel design in black and orange-red and with orange-Cassell red border lines on front panel and spine. Likewise published in Autumn of 1936, its price also was likely 7 shillings, 6 dimes net as were the two top listed novels on the front flap, this being, as is printed at the bottom, a Colonial Edition; the book boards are a smooth hard black stamped in gilt on spine; the author married the Oxford tutor G. D. Turner in 1923, revealing to Paris newspapers that he was a Scotsman whose family had been based in Ayleshire and were prototypes of the McLaughlins characters of her novels. As she had been based in London for some time, the UK Cassell printing of this title may have slightly preceded in publication its US printing Harper Brothers counterpart.

*1925 Edna Ferber, *So Big* (Doubleday, Page & Co.; 360 pgs.; \$2.00; a stated first; in blue cloth boards with gilt

stamped on front cover and spine); second* and all subsequent copies in orange cloth boards stamped in black on front cover and spine, up to the sixteenth printing* in 1924 alone; orange dust wrapper printed in black is decorated with a woman’s head (probably the heroine Selina Peake DeJong, less than the author Ferber), with description of book on front flap, and other Ferber novels on rear flap, with praise of *So Big* on rear panel ; also exceedingly rare *pre-publication copy with the enclosed 4x5½” light blue card, stamped in red, reading “ Important The publication date of SO BIG is February 20 th . We shall appreciate it if you will observe this date in releasing your review.” The provenance of the pre-publication review copy is

Ralph Record, Albany, New York, so inscribed in black pen on front paste-down . ; *the 1st printing advance review copy with publisher's card full book boards, which are blue and stamped in gilt on spine and front cover. It is known that the earliest dust wrappers were orange color, because Edna Ferber in her first published memoir *A Peculiar Treasure* on page 281, describes how she could discern of the book's publishing success by her first encounter with an omnipresent number of copies being read, sporting the orange jackets. Her account reads: “‘*So Big*’ was published in the spring of 1924 [here Ms. Ferber must have been referring to the larger number of published copies, as the advance review card with this volume notes the publication date of February 20]. The reviews were mixed; good and pretty good. It began to sell rather surprisingly well. Burton Rascoe, at that time book editor of, I think, the ‘New York Tribune,’ came to interview me. His interview said that while ‘*So Big*’ certainly was meeting with an exceptional sale, considering its content, he was willing to go on record as saying that one year from that day the novel would be as dead and forgotten as the interview he was writing about it. That June I went to Europe. The first day out and every day of the voyage thereafter the decks, port and starboard, showed an unbroken line of orange color which was the blazing dust jacket of ‘*So Big*.’ I knew that that I had, astonishingly enough a best seller on my hands. ‘*So Big*’ sold three hundred and twenty-three thousand copies. This was before the day of the book clubs and book guilds, to whose members books are sold at reduced prices.” Yet after the first printing, whose copies alone indicate “First Edition” on the copyright page, the boards were universally made orange, and stamped in black upon the front cover and spine. These copies all sported indeed “blazing orange” dust wrappers, each of which noted in the black lettering (the later printings also sported a black image of what would seem to be the book's heroine, Selina Peake DeJong, although the facial features resemble Edna Ferber herself) the number of copies and in what multiples released to that time, such as *“135th Thousand” on the “Sixteenth Large Printing” (which copy is included). Thus, it is possible that the very first dust wrapper, following the boards of the stated First Edition printing, employed a different color, to correspond to the gilt stamping upon the blue of the first printing boards. A bright orange dust wrapper lettered in black upon these first printing blue and gilt book boards would have been a striking mismatch. Whatever is the true case, the original wrapper remains the most elusive of all Pulitzer Prize fiction and among current antiquarian booksellers, James Pepper of Santa Barbara, California alone notes that he acquired such a copy, not publically listed, several years earlier, as a part of the entire oeuvre of Edna Ferber sold privately to an inveterate collector.

*1926 Sinclair Lewis (declined), *Arrowsmith* (Harcourt/Brace; in blue cloth boards stamped in orange on front cover

and spine; 448 pgs.; \$2.00 price appearing diagonally on top of front flap ; first trade, so indicated as *Second Printing [first trade edition], January 1925* , after *copyright, 1925, Harcourt, Brace and Company, Inc.; copyright 1924, 1925 by the Designer Publishing Company, Inc.*; “the first edition of *Arrowsmith* consists of 500 copies on handmade paper numbered and signed by the author” ; these state “This first edition is limited to 500 copies numbered and signed by the author, of which this is number ___” , under which are Lewis signatures; these limited firsts are unstamped blue cloth boards with white cloth spines and printed paper labels on spines only, manilla and deep blue jacket on trades follows the design in orange on blue boards of the book itself with the word “Arrowsmith” across the top and Sinclair Lewis on bottom with the words “By the Author of MAIN STREET and BABBITT” on the middle panel and “ARROWSMITH by Sinclair Lewis” on top, “Author of MAIN

STREET and BABBITT” on center and “Harcourt, Brace and Company” on bottom of spine panels; the back panel contains five review excerpts for the Lewis oeuvre, emphasizing *Main Street* and *Babbitt*, including praise by Stuart P. Sherman “*Sinclair Lewis is conspiring with the spirit of the times to become the most interesting and important novelist in America.*” ; The Nation and Athenaeum, London “*‘Main Street’ is the ablest and sincerest effort to depict the true inwardness of American life.*” ; Clifford Smyth, Editor, International Book Review “*‘Babbitt’ reaches the top notch in American fiction since Hawthorne.*” ; H. G. Wells “*‘Babbitt’ is one of the greatest novels I have read for a long time.*” ; Rebecca West “*His work has that something extra, over and above, which makes the work of art, and it is signed in every line with the unique personality of the author.*” ; William Allen White “*Sinclair Lewis is one of the major prophets of our time.*” ; the bottom section of the back panel lists *The Novels of Sinclair Lewis: Our Mr. Wrenn, The Trail of the Hawk, The Job, Free Air, Main Street, Babbitt, Arrowsmith Each \$2.00; Harcourt, Brace and Company, 383 Madison Avenue, New York* ; the front flap reads, below “*Arrowsmith by Sinclair Lewis, author of ‘Main Street,’ ‘Babbitt,’ etc.; ‘The story of a man possessed with a passion for medical science. Martin Arrowsmith, a Main Street boy, goes to medical school, becomes a typical country doctor in the town where his wife’s people live, finds himself fascinated by the miracles of modern laboratory science. He grows into a fighter for truth, whether in a great scientific institute or in a disastrous tropical epidemic. It is also the story of Leora, boyishly gay and loyal, Martin’s perfect companion of Max, Gottlieb, his idol and the prototype of all true scientists, and of Sondelius, gallant dictator of plague-stricken peoples. And there are scores of others, men and women from medical schools, from Dakota wheat fields and middle western cities, from laboratories and from New York society. An immense range of scenes, characters, episodes, emotional situations. Mr. Lewis has swept into the current of Martin Arrowsmith’s restless and passionate life enough material for a dozen ordinary novels. This is Mr. Lewis’ first novel in the two and one-half years since the publication of ‘Babbitt.’*” ; followed by “*Harcourt, Brace and Company, 383 Madison Avenue, New York*”; the back flap reads “*Sinclair Lewis’s earliest recollections of his birthplace, Sauk Center, a prairie village of Minnesota, are woven around the details of the life of a country doctor. His father’s office with its smell of iodoform, the bulky medical books, the case of instruments, the “operating chair,” the buggy at the door to take “Doc Lewis” on a hurry call to some lonely farmhouse. All of these early impressions were prophetic of “Arrowsmith.” Nearly all of the men of Lewis’s family were physicians. His mother was the daughter of a doctor who had enlisted in the Union Army during the Civil War; his father’s brother was a country practitioner, and the boys’ older brother went off to medical school and returned for his holidays with fascinating additions to his vocabulary, with stories of hospitals and clinics and the new miracles of surgery. No wonder that when Mr. Lewis began to write, the theme of a novel with a doctor for its hero should have taken possession of his mind. This ambition was partly satisfied in Dr. Kennicott of “Main Street,” but by the time “Babbitt” had been completed the idea had developed beyond the country doctor to a more significant figure, a figure qualified to register, at least to some extent, the results of the author’s own quest for the desirable. He conceived of someone with the background of medical school and routine country practice, but a man who could be able to reach beyond the horizon of the physician into the scientific foundations of modern medicine. One of the quietly heroic “laboratory explorers” who have the power of immensely affecting the issues of life and death.*”); published 1/25; the blue and cream paper dust wrapper has been lettered in blue, cream and

black, and the corner edges of the flaps have been tapered by the publisher; the diagonally printed \$2.00 price has been clipped from the top right of the front flap; the back panel notes that *Arrowsmith* and the earlier listed novels of Sinclair Lewis are each listed at \$2.00; the book boards are blue hard material stamped in orange brown on spine and front cover, which is also border lined in orange brown, as is the top of the spine; with provenance gift inscription in black ink reading “*Bon Voyage--Estelle--*” on front free endpaper; no top stain, all edges smooth cut; *a second copy, devoid of the dust wrapper; and *US 1st printing #435 of 500 limited, numbered and author signed copies in original clear acetate wrapper flap over front pastedown with TRA provenance stamp. The book was acquired from Carol, an expert researcher and bibliographer of rare books prior to 1800, and who long worked at the James Ford Bell Library at the University of Minnesota, from her CORNER BOOKS in October, 2010. In a subsequent E-mail of November 26, 2010, she explained: “*The book bears a small rectangular sticker of Philip C. Duschnes, New York bookseller, and the bookplate “TRA” of the T.R. Anderson library. I have requested a reduction . . . from the owners of the book, which is in the Anderson estate. T.R. Anderson was the lawyer of James Ford Bell; I knew him well for many years. Dick collected history, largely. His wife LaJean (who was also a great friend of the library and of mine, collected literature. The book was purchased from Duschnes on November 20, 1972 and has been in the Anderson library ever since. I will let you know what I heard from the trustees of the estate! I hope for the best. Carol.*” ; title page and limitation page with author signature in black ink and limitation number in red ink; the boards being slate blue cloth backed in ivory cloth, with a cream title label printed in black affixed to the upper spine

*1927 Louis Bromfield, *Early Autumn: A Story of a Lady* (Frederick A. Stokes Publishers; 307 pgs.; \$2.00; in green

cloth boards gilt stamped on front cover and spine; top edge deep brown, jacket cover design of sidelong cross in orange and yellow, bordered in black, green and gray); published October 14, 1926; includes advance copy* with statement attached to front free endpaper “*please release nothing on this book before its publication October 14, 1926*” and an attached hand inscription and signature from Bromfield to his then agent Brian Watkins reading: “*For Brian Watkins—a good and worthy agent with the best wishes of Louis Bromfield*” ; front flap states: *Early Autumn: A Story of a Lady by Louis Bromfield, Author of “The Green Bay Tree” and “Possession.” The third panel in Louis Bromfield’s “screen” of American life of which “The Green Bay Tree” and “Possession” were the first two. “Early Autumn” is the tale of the struggle between life and death in a New England family, old and decayed, but of a name and tradition once distinguished in the history of America. In it Olivia Pentland, thirty-eight, beautiful, an “outsider,” and hungry for life beyond the borders of the “enchanted” Pentland family, battles to save herself from the attraction of a fascinating and unscrupulous Irish politician and to save her daughter from the blight that touches everything in the Pentland family. It is a story of a people who live in the past, cherishing tradition and property and respectability above all else in the world, whose very characters and motives are determined by men and women who have been dead for more than half a century. “The roots of life at Pentland,” says Olivia, “go down, down into the past. There are no new branches, no young, vigorous shoots.” (Continued on second flap); back flap (again with title and author information as on front flap): (Continued from front flap) *Into the intricate, unhappy tangle of lives comes Sabine Callendar with her daughter Thérèse, hating this same narrow sphere from**

which Sabine has long ago fled to lose herself in the refreshing realities of the world. It is the patriarch of the family, "the last of the great Puritans," and a young, vigorous American boy (born abroad and bearing a French name, the son of Lily Shane), who precipitate the solution of the melancholy puzzle—these two with the aid of the bitter, cynical, worldly Sabine. In a letter to his publishers, the author says: "'Early Autumn' is a modern tale laid against the background of a New England which still takes pride in its ancient Puritanism, its Transcendentalism, and all the other 'isms' which sprang from a soil where 'thoughts are likely to grow higher and fewer,'—a New England which, in the migrations of its most vigorous citizens into the west, has spread over all America a thin veneer of what passes in these days for Puritanism and is merely a pale, degenerate imitation of the positive, fighting, masculine force represented by the Roundheads of Cromwell's day." Also *the rare publisher first issue, possibly the first copy, without any note on the dust wrapper front panel stipulating that the novel had not been previously serialized in any magazine; an author signed and inscribed association copy; *a second printing (before publication) October 5, 1926; and *third printing November 3, 1926; the third part of a tetralogy called *Escape* including * *The Green Bay Tree* (1924;; 341 pgs.; \$2.00; in red vertical ribbed linen cloth boards stamped in deep green mint on the front cover and spine, and blind border ruled on the front cover ; absent the exceedingly rare dust wrapper), * *Possession* (1925; 493 pgs.; \$2.00; in red cloth boards gilt stamped on front cover and spine; top edge brown; yellow and red jacket with black silhouettes of characters; signed by Bromfield *For Jane Cleveland with the best of luck*) , and * *A Good Woman* (1927; 432 pgs.; \$2.50; in red cloth boards gilt stamped on front cover and spine; yellow printed jacket with printed dedication "To all the 'Good Women' of America, which has more than its share of them"), all of which were also published by Frederick A. Stokes

*1928 Thornton Wilder, *The Bridge of San Luis Rey* (illustrated by Amy Drevenstedt; Albert & Charles Boni; 235 pgs.;

\$2.50; in gray boards printed with forest green designs and black lettering on front cover and spine); end papers are tawny (in later copies more golden) regional maps; top edge olive green; jacket turquoise, purple, black and golden yellow; cream spine is lettered in purple; jacket cover also includes design by Ms. Drevenstedt, featuring the Franciscan monk Brother Juniper against the bridge between Lima and Cuzco, Peru; front flap describes novel as follows: *With the publication of his first novel "The Cabala" Thornton Wilder received praise here and in England usually accorded acclaimed writers. It was, indeed, compared to the best of Walter Pater and other writers of beautiful prose. In this story of Peru, woven around that fantastic figure La Perichole, the greatest actress of her day, he explores the lesser lives of five central figures as unique as the group which was brought to life in "The Cabala." Once more it may be prophesied that this book will win the most sophisticated reader.* ; the back flap describes the author as follows: *Thornton Wilder was born April 17, 1897 in Madison, Wisconsin. He spent his early years in China where his father was Counsel General and later prepared for college in California. He was graduated from Yale in 1920, after which he spent two years at the American Academy in Rome. His first novel, "The Cabala," grew out of his experiences of those two years. After this he taught at Lawrenceville, then spent some time studying and writing at Princeton Graduate College. A play, "The Trumpet Shall Sound" was produced in New York City during this time. He then went to Europe where he started "The Bridge," and he is back again at the scene of his college days, undecided whether his next book will be laid on the continent or in his own country.* ; and the rear panel features reviews

of *The Cabala* (also published by Albert & Charles Boni, 66 Fifth Avenue, New York; \$2.50; this being that novel's fourth printing): "A brilliant novel. It has the cool, sparkling quality of a champagne cocktail." ¶ Isabel Paterson in the *New York Herald Tribune*; "An exquisite work of art written with beauty, grace, and charm" ¶ William Lyon Phelps; "A book of which mature masters of style might well be proud ¶ as good as all but the best of Anatole France or George Moore. Better than anything that has yet been written by Aldous Huxley. A little masterpiece." ¶ *The Observer* (England); "More perfect by Carl Van Vechten than the best of

'Peter Whiffe.'" ¶ *The Saturday Review*; "This is one of the most delectable myths that ever issued from the seven hills of Rome. It proceeds with intricate precision and a strangely appropriate supernatural that describes the richest works of the wildest bandits of western aficionados" ¶ *Time* ; *The Bridge of San Luis Rey* was first published in Great Britain by Longmans, Green on 10/27; also a first Canadian copy* as released by Irwin & Gordon of Toronto, under the Boni auspices, whose fourteenth printing (May, 1928) this was, with the same book design and end papers, and the golden yellow "The Pulitzer Prize Novel" and the author's *The Cabala* (seventh printing; \$2.50) wraparound; also * UK 1st printing (preceding the US 1st by a few days) dj spine, front panel and front flap, with price of 6/- net (pounds sterling) at the bottom right. The stiff paper dust wrapper is in cream speckled in sea blue with a sea blue background on the wraparound back panel, spine and front panel, with a patterned series in speckled sea blue of what appear to be collapsed bridges, with speckled sea blue labels on front panel and spine all lettered in sea blue.; the boards are a sea blue hard textured cloth stamped in gilt on the spine, with the author's signature stamped in gilt on the bottom right of the front cover, which is also blind ruled around the border.; *also Thornton Wilder letter on his own folded stationery and in black ink to Edna Ferber in his own hand and as designed by him with the lunette heading "The House the Bridge Built," referring his his 1927 novel *The Bridge of San Luis Rey*, awarded a 1928 Pulitzer Prize in fiction; the heading notes his residence at 50 Deepwood Drive, New Haven, Connecticut, May 1935; the inscription reads: "Dear Edna: I don't call that being a victim; if there's one thing I like more than another it's an earnest talk with a friend. I hope Isabel and I can come up and have a cup of tea (facon de parler) at Fairfield. I saw you at Miss Perery's and was just coming over to share my second-thoughts with you and then you were gone. I wonder why all my [paragraphs] begin with I. I am devoted to you., Thornton, comte d'Hyde Park, Baron d'Englewood, Vidame de 60th St., Chevalier du Midway, prince d'univers et Portugal." Wilder would also win Pulitzers for his plays, in 1938 for *Our Town* and in 1943 for *The Skin of Our Teeth*, whereas Ferber had won a fiction Pulitzer in 1925 for her 1924 novel *So Big*. A superb association between two early Pulitzer Prize laureates

*1929 Julia Peterkin, *Scarlet Sister Mary* (Bobbs Merrill; 345 pgs.; in black cloth boards with red labels lettered in black

on front cover and spine; top edge red; a stated first; \$2.50; black background wrapper, printed in red; front flap contains three paragraphs of text; back flap contains eight reviews; no designer indicated); US 1st limited and author signed Airplane Edition, compacted for airplane travel *#549 of a presumed total 1,000 copies front cover. The book measures approximately four and one-half inches across by six and three-quarters inches long; the flexible black silk linen covers are stamped in gilt on the front cover, which carries the design

of the book's first printing, and with gilt stamping of a then contemporary airplane noting "Airplane Edition" at bottom left; the pages are tissue-thin, so that the book could be easily inserted into pockets and purses during airplane travel; in fact the first novel to be produced in a form suitable for airplane travel; jacket cover and end papers are in *art nouveau* design; one signed copy dated October 17, 1929

*1930 Oliver La Farge, *Laughing Boy* (Houghton Mifflin; in yellow cloth boards stamped in brown on front cover and

spine; 302 pgs.; \$2.50; top edge deep brown; jacket in gray, brown, gold and black of title character and his love interest *Slim Girl* on horseback traversing a Southwestern plateau as drawn by "M.J.B." on front cover; *The Virginian* novelist Owen Wister's comments on back cover as follows: "*Truly we Americans need feel no concern for the immediate future of our imaginative literature. A poet in his thirties has written much the greatest national poem we possess* [referring perhaps, to Stephen Vincent Benét's 1928 *John Brown's Body*]. *In recent years, "Teetallow," "Bright Metal,"* [both by T. S. Stripling] *and "The Bridge of San Luis Rey"* [by Thornton Wilder] *have brought rare and different talents to the fore; just now, Ernest Hemingway's new novel* [the 1929 *A Farewell to Arms*] *reveals maturing strength and scope in that remarkable author; February saw the appearance of "Rome Hall,"* [the 1929 first novel by Walter Dumaux Edmonds] *an admirable picture of a thoroughly American episode in our social and economic history; while Glenway Westcott has been giving us his vivid and penetrating interpretation of other episodes, equally American. Oliver La Farge joins this group of promise with his "Laughing Boy." It is a daring experiment, triumphantly successful. To choose Navajo Indians as your material, to exclude the white man, save as the merest accidental accessory, to depend wholly on a young Navajo lover and his mate for your plot and your romantic appeal and to bring it off is a most uncommon feat. Familiarity with the Navajos, their customs, and their country, would not alone have sufficed to produce "Laughing Boy." A born artist, a skillful writer, and that gift of imagination which makes the reader know the characters and believe the events, these were also needed. The tale is haunting and poetic in an extraordinary degree. It's too good a book for the train, with conductors and newsboys breaking in upon the magic of its spell; let the reader take it to a corner in the garden, or a tree or canoe in a quiet place, or to his room when the rest of the house is asleep, and no telephone will disturb him.*" front flap with description of the book, in first printing/first state, reads as follows: "*Riding over the desert comes Laughing Boy to attend the ceremonial dance at Tse Lani. Taciturn, fearless, proud of heart, and straight of body, he is a warrior of the Navajos, the Hunger People. At Tse Lani, he sees Slim Girl dancing, cool and frail and disturbing, and at once he loves her. And Slim Girl feels love for him arise in her heart and consents to marry him. They go away to a distant valley, where together they know an enchanted happiness. Their joy is too great to endure; they are tragically separated; their life together ends abruptly. But the dream of their happiness does not end. It possesses Laughing Boy forever and sends him on his way 'never alone, never lamenting, never empty.' 'In beauty it is finished.'*" ; the second printing/state front flap reads: "*Riding over the desert, out of the wild north country where white men are little known, comes Laughing Boy, a warrior of the Navajos. At Tse Lani, at a ceremonial dance, he meets Slim Girl, cool, sophisticated, disturbing, and at once they fall in love. They run away together to begin a life at first sublimely happy. Savagery and sophistication, the untamed Indian and the white man's influence, create a discord that threatens to wreck their lives. With this they*

grapple. The flight of an arrow, the track of a bullet, recast their world. Writing with delicacy and distinction, with intuition and a poignant awareness of beauty, Oliver La Farge has translated the thought, the talk, and the ways of the Navajo into terms intelligible to the American reader. Against a background of gray sage and sand, of lonely mesas and hot blue skies, he has staged a moving and absorbing drama, and has shown a way of life in sharp contrast to our own." ; back flap with description of author reads as follows: "*Oliver La Farge is the son of Grant La Farge, the architect, and grandson of John La Farge, the painter. He was born in New York City, graduated from Harvard in 1924, and has since lived in New Orleans. He has specialized in anthropology and archaeology and gone on expeditions into Arizona, Mexico, and Guatemala. With a speaking knowledge of Navajo, a dark tan, and a pair of moccasins, he finally reached the point at which the Indians of other tribes thought him a Navajo, and once, because of this, he was nearly run out of a Hopi pueblo. La Farge says the Navajo are the best Indians he has ever dealt with. 'They have robbed me, cheated me, lied to me, and come pretty close to threatening me. They have fed me, given me presents, guided and cared for me and my horses, and enabled me to pass where I would through their country. My usual name among them was Owenist New, "Tall Cliff-Dweller."*"); two first* and second* state printings and *fine second edition

*1931 Margaret Ayer Barnes, *Years of Grace* (Houghton Mifflin; 581 pgs.; \$2.50; in black cloth boards printed in red

on front cover, which also features filigree design, and spine; top stain burnt red; cream jacket printed in black and red features a cameo of the heroine "Jane Ward" on front panel, with an attending descriptive paragraph "*She fought the battle of the generations victoriously because she understood both the years of grace and the age of jazz. Her story reveals the beauty, the drama, and the passion that can lie unsuspected beneath a quiet exterior."* ; the front flap describes the novel as follows: "*Mrs. Barnes' first long novel covers the better part of the life of Jane Ward, from her girlhood in Chicago of the 1890's through a stormy and aspiring youth, her marriage with Stephen Carver, typical son of typical Bostonians, a passionate episode or two, the World war, and finally the full years of middle life and of dramatic adjustment with the new generation. The rich, humorous, poignant, dramatic narrative flows swiftly and absorbingly to a moving end. The book is full of the very stuff of life itself, and no better picture of the American social scene in the last four decades has been painted. It definitely places Mrs. Barnes with that little group of American women writers who can be depended upon always to give us keen fictional entertainment and that tingling sense of recognition which is the reader's deepest pleasure."* ; the rear flap describes the author as follows: "*Margaret Ayer Barnes might not have written anything more than a letter if it not been for a serious automobile accident in France which occurred about three years ago on the road from Rouen to Paris. This misadventure kept her flat on her back for months and during this time she began to write short stories and plot out scenes for novels and plays. "Harper's," the "Pictorial Review," and the "Red Book" published her stories as fast as they were written and later they were brought together in book form under the title "Prevailing Winds." Katharine Cornell played in her dramatization of "The Age of Innocence" and in her "Dishonored Lady," written in collaboration with Edward Sheldon. "Years of Grace" is her first novel. Mrs. Barnes is a prominent Chicagoan, a sister of the novelist Janet Fairbank, and was for three years a director of Bryn Mar. College."* ; rear panel lists new fiction, including the previous year's Pulitzer prize winner for fiction, Oliver La Farge's 1929 *Laughing Boy* , as well as from Houghton Mifflin Company published 6/30;two

copies, each signed and inscribed; the first containing the three association letters from Margaret Ayer (Mrs. Cecil) Barnes returned to the owners of this first edition copy, the husband and wife Aquilla and Dorothy Hanson, who solicited her for the inscription; the other inscribed "*For Clyde Beck from Margaret Ayer Barnes/Detroit/November, 1934.*" ; and

* *Wisdom's Gate* (Boston: Houghton Mifflin Company, 1938; 370 pgs.; \$2.50), the sequel by Mrs. Barnes to her novel *Years of Grace*, described on the front flap thus: "*What should a wife do when she learns that her husband is true to her in spirit—but only in the spirit? Cicily Lancaster, modern, straight-thinking wife, product of the opulent twenties, faces this dilemma. Can she successfully deal with the problems of marriage and divorce, the resulting strains, and the adjustment to a greatly reduced income? 'Wisdom's Gate' carries the story of our old friends of 'Years of Grace' (Pulitzer Prize Winner) into a second generation. Packed with the drama of thrilling climaxes—some skirting tragedy—the suspense mounts to the final satisfactory conclusion at wisdom's gate.*" ; in orange cloth boards stamped in silver on front panel and spine; top edge forest green; in a yellow cream dust jacket lettered in red and gold with a gold floral design on front panel; back panel displays a contemporary author photograph and notes "Milestones in Her Career; front flap describes book and also notes "*This novel was published in the 'Pictorial Review' under the title 'Modern Instance.'*" ; back flap describes the author's 1935 novel *Edna His Wife* ; jacket in color by C. Leroy Baldrige; the mint condition book is inscribed on the front free endpaper to the author's editor, thus: "*For Betta F. Smith from Margaret Ayer Barnes with thanks for everything, November 1938.*"

*1932 Pearl Buck, *The Good Earth* (John Day; 375 pgs.; \$2.50; in brown cloth boards stamped in gold, with design

of sun-drenched Chinese land tract on front cover and spine; top edge brown; green end papers depicting fleeing Chinese peasants matching cream and black jacket with a front panel of this same scene and a plow against the furrowed land; front flap opening with the praise from Mitchell Kennerley "*A work of genius . . . I predict a popular and distinguished success,*" the full quote then reading "*I have read THE GOOD EARTH, every word of it . . . slowly because I did not want it to end fast because I could not get enough of it. It is a work of genius . . . After the first few pages I forgot that I was reading about Chinese men and women . . . It was as though*

I was living with these men and women different from us only in the clothes they wear and the land they live in. It is a book I shall never forget and shall read again. It is a beautiful, poignant and tragic book. It is perfectly written. . . . I predict for THE GOOD EARTH a popular and distinguished success." Mitchell Kennerley ; "*A rare, fine, sterling piece of work. To find such a book gave me a thrill of delight. . . . I hope that as many Americans as possible will read it. . . . One of the few stories of Oriental life I ever read in which all the characters seem human and understandable and possible to me, in which my sympathies were deeply engaged as in the life of the living people around me. THE GOOD EARTH makes us belong to that Chinese family as if they were cousins and neighbors.*" Dorothy Canfield ; "*THE GOOD EARTH is a superb example of intuition . . . a unique book. THE GOOD EARTH is China. The people in this rather thrilling story are not 'queer' or 'exotic,' they are natural as their soil. They are so intensely human that after the first chapter you are more interested in their humanity than in their novelties of belief and habit. . . . Those who suppose that the life (continued on back flap) ; back flap: (continued from front flap) story of a Chinese*

peasant will be monotonous will have a surprise when they read this book . . . a very good novel. Mrs. Buck has the story-teller's gift. She sees life like a reel unrolling, scene after scene, each exhibiting character." *Book of the Month Club News* ; there then follows the publisher's description: "In this, her second book, Mrs. Buck rises to the stature which was foreshadowed in her earlier work. *EAST WIND: WEST WIND*, published last year, has survived as first novels so rarely do, and is finding each month an increasing body of readers. Of it the *NEW YORK HERALD-TRIBUNE* said, 'It is China, life in China . . . there are memorable touches of atmosphere . . . the smell and savor and feel of a Chinese town, a Chinese street, a Chinese courtyard.' This new book is that and much more. As in the pages of Hamsun, the reader soon becomes unaware of distinctions of race, of period, of locale. These people are born, play, toil, suffer and dream as all humans have done, under whatever sun, on whatever patch of our common earth. Wang Lung, rising from humble farmer to wealthy landowner, gloried in the soil he worked, held it above his family, even above his gods. But between the kindly soil and him were interposed flood and drought, pestilence and revolution. We see him first on his wedding day, and through him and his children, trace the whole cycle of life, its terrors, its passions, its persistent ambitions and its meagre rewards. Worthy of a place on the short shelf of mighty novels of the soil. a JOHN DAY book ; the rear panel reads: "Heralding A Novel of the First Rank/*EAST WIND: WEST WIND*/by Pearl S. Buck," and follows with critical reviews: "Mrs Buck, through long experience and intimate friendships in China, has been able to enter fully into certain questions and problems of women's life that are more or less a mystery to the westerner." *china Weekly Review* ; "Pearl Buck has done a thing which only the rare person combining her background, opportunities and inherent gifts could do." *Pacific Affairs* ; "Exquisite writing." *Women and Missions* ; "Written with fine simplicity and delicacy and charm." *New York Evening Post* ; "She tells more of contemporary China than a year of newspaper headlines or a shelf of volumes . . . and tells it entertainingly." *Nathaniel Peffer in the New York Herald-Tribune* ; "Mrs. Buck's style blends quiet pathos and a delicately colored enchantment with touches of stark tragedy." *Buffalo Courier Express* ; "A striking piece of work; indeed, it does not suffer in comparison with the best of Lafcadio Hearn." *New York Times/a JOHN DAY book*) ; published 3/31; 2,700 copies of first edition; the first printing points being that the top edge be brown, that the copyright page read "For the John Day Publishing Company, Inc. , and that on page 100, line 17 there appear the misspelled *flees* for the proper *fleas* ; the first part of a trilogy called *The House of Earth* , consisting also of * *Sons* (1932; 468 pgs.), and * *A House Divided* (1935; 353 pgs.), both also published by John Day; volumes were published together as the single edition *The House of Earth* , published by Reynal and Hitchcock in 1935

*1933 T(homas) S(igismund) Stribling (1881-1965), *The Store* (Doubleday, Doran & Co.; 571 pgs.; \$2.50; jacket cover

drawings by Joseph E. Sandford; design duplicated on cream, black and yellow-gold paper labels lettered in black over black cloth boards on front cover and spine, depicting a determined protagonist Colonel Miltiades Vaiden and his demure wife; spine label also indicates publisher; in a white dust wrapper lettered in black, yellow, and pale blue, with Vaiden and wife again depicted in a line bordered center portrait, but with the Mississippi River, complete with a steamboat, in the distance, in shades of blue and green against a yellow

background, this image extended over to the spine; this image also appears on title page; dust jacket front panel notes *"The rise and fall of Colonel Miltiades Vaiden who tried to restore its spacious lost civilization to the backwash of Southern life after the Civil War, by the author of 'The Forge.'"*; spine also notes publisher; back panel depicts, as does *The Forge*, the first in the Vaiden trilogy, a shades of blue rendering of the young Jimmy Vaiden laboring over his forge with hammer and anvil, and describing *The Forge* as *"Mr. Stribling's first book in the cycle in which he pictures the crumbling of the old romantic civilization and the birth of a new South, received high praise in both England and America. It was the choice of the English Book Society."* London Morning Post says *"Powerfully done, with a sweeping force, touched in detail with ironic humanity."*; Everyman: *"Full-blown, richly coloured, romantic . . . vigorous writing, strongly drawn characters and plenty of action."*; Manchester Evening News *"One of the novels we have been waiting for. Here is a book that will make you laugh and make you weep. . . . a story of love, of . . . ,of adventure. . . . a great and compelling book."*; Burton Hancock: *"A big book, big in bulk, big in spirit, big in humanity. A novel to be read and kept and cherished."*; with a publisher number at bottom; front flap, after indicating the price of \$2.50 [thus not The Literary Guild selection edition] describes the novel thus: *"On a tapestry even richer in color and wider in scope than 'The Forge,' Mr. Stribling tells the history of Miltiades Vaiden and his attempt to restore to the somnolent backwash of Southern life in the '90s something of the spaciousness of the days before the Civil War. Blacks and whites, crooks, storekeepers, politicians, Mr. Stribling has knit together in this graphic social history of a reconstructed South. This is the second volume of a trilogy depicting the end of a crumbling civilization and the upbuilding of a new one. Both 'The Forge' and 'The Store' are complete novels independent of each other. Together they are a shrewd, witty and profoundly observant record of a phase of American life."*; noting wrapper drawn by Joseph E. Sandford, with book number 8278 at bottom; back flap provides the Doubleday Doran publisher logo and lists *Six Novels of Moment*: *"'The Senator's Lady,' by Mathilde Eiker, an ironical novel of love in Washington, price, \$2.50"*; *"'I, James Lewis,' by Gilbert W. Gabriel, a dream of empire and astonishing adventure, price \$2.50"*; *"'The Store,' by T. S. Stribling, a social history of the reconstructed South, price \$2.50"*; *"'The Rats of Norway,' by J. Keith Winter, a powerful and brilliant story of four whom love destroyed, price \$2.50"*; *"'The Long Rifle,' by Stewart Edward White, the story of the trappers who were heirs of Daniel Boone, price \$2.50"*; and *"'Chocolate,' by Alexander Takasov-Romonov, one of the most famous novels of new Russia, price \$2.00"*; a book number then appears at bottom; in which Miltiades Vaiden, in 1884, now a retired colonel, avenges his servitude to store proprietor J. Handback, and himself acquires the store); this was the Literary Guild selection for July, 1932; in the second part of a trilogy consisting also of *The Forge** (1931; 525 pgs.; \$2.50; top edge brown; cover drawings by Wilfred E. Jones, of a young Jimmy Vaiden laboring over his forge, with hammer and anvil, again duplicated on cream, black and yellow-gold paper labels lettered in black on black cloth boards on front cover and spine; this image also appears on title page; in a yellow-cream dust wrapper lettered in black, and noting on front panel bottom: *"author of 'Teeftallow' and 'Bright Metal'"* with the front panel image, again of a young Jimmy Vaiden laboring over his forge, with hammer and anvil, opening the Vaiden trilogy, in which through the eyes of Jimmy Vaiden, who becomes helplessly indebted to the storekeeper J. Handback, and whose son Miltiades is in servitude to Handbeck, presiding over Lacefield Manor, is viewed Alabama in the advent of, during and after the American Civil War) and *Unfinished Cathedral** (1934; 383 pgs.; cover color painting by what appears to be H. S. Taylor, who signs at bottom right, depicting the contemporary retired

Colonel Miltiades Vaiden and his demure wife in the foreground, scenes of racial and economic strife, the alluring Aurelia Swartout playing the church organ with assistant minister Jerry Catlin standing alongside, integral elements of the All Souls' Cathedral edifice in the top high background that is to be the monument legacy for Vaiden, as well as a chimney smoking textile mill and the Second National Bank of Florence, Alabama, and its various denizens in communication, harmony and discord; again duplicated on cream, black and yellow-gold paper labels lettered in black on black cloth boards on front cover and spine; this image duplicated on the title page; in a black and white dust wrapper lettered in black and cream yellow, depicting the label images in color pastels on the front panel, and noting Stribling as the "author of 'The Forge' [1931] and 'The Store' [Pulitzer Prize, 1933]" ; in which the trilogy concludes with Miltiades Vaiden now in current-day Alabama, a bank proprietor desiring to erect a cathedral as his permanent legacy, but who is instead fatally trapped beneath the rubble of the edifice when it is bombed by a worker he has cheated, thus ironically concluding a long cycle of revenge), both of which were also published by Doubleday, Doran & Co.; \$3.00; also a 1932 copy* containing a typewritten letter from Stribling addressed to one Mrs. Ivy of Hickory, North Carolina, responding to her evident positive commentary on the novel, stating *Dear Mrs, Ivy, I greatly appreciate your taking my book sort of against the grain as that naturally makes the compliment greater. All the inspiration I had was an attempt to write a kind of fictional history of the country around Florence, Alabama. THE STORE is the second volume of a trilogy of which THE FORGE was the first volume and THE STUDY will be the third. As to my life there is very little to tell. I was born here in Clifton [Tennessee] but spent all the summers of my childhood in the country near Florence and heard the tales which I tell in THE FORGE and THE STORE all my life. I think that explains why you recognize the truthfulness of the novel, because it all happened. Thank you for your interest in my work I am, Very Cordially, T. S. Stribling / Clifton, Tennessee, October 9, 1932* , and with his own ink signature over his typed one. Of course the third novel in his trilogy would come to be titled *Unfinished Cathedral* , rather than *The Study* . Included also is a photocopy article on Stribling from a 1940s *Current Biography* ; also an *original publisher slip for *The Forge* , from the Pulitzer Prize-winning author of *The Store* ; Stribling graduated from the University of Alabama in 1904.

*1934 Caroline Miller, *Lamb in His Bosom* (Harper & Brothers; 345 pgs.; black boards stamped in gold on front cover

and spine; top edge brown); published 8/33; the dust jacket front panel depicts the hero and heroine of the novel in an ox-drawn carriage over which is written in script lettering the part of a review by Anne Parrish, the winner of the 1925 "Harper's Novel Prize" for her *The Perennial Bachelor* , noting "what a beautiful book—beautiful and deeply moving" ; the spine also features the heroine's face and the script lettered Parrish quote of the front cover; the rear panel lists seven Harper writers book titles with brief descriptions; the front and rear flaps describe the book, this being Miller's first work; also *rare first printing in original dust wrapper, provenance black ink signature on top free endpaper of Paul Jordan Smith, LA based novelist and Latin scholar, a creator of the Disumbrationist School of Art as created as a hoax by his alter-ego the presumed Russian artist Pavel Jerdanovitch; with notes in pencil by Lee Linn of Ridge Books in Calhoun, Georgia, who secured the copy from a retired bookseller specializing in Georgia material, include her referring to Smith as a "contemporary LA critic"

*1935 Josephine (Winslow) Johnson, *Now in November* (Simon & Schuster; 231 pgs.; in brown

cloth boards with

cream labels lettered in blue with orange leaf motif on front cover and spine; top edge green; \$2.00; book designed by Robert Josephy); dust wrapper is of manilla and white; the description of this first work by the Missouri author alluding to the poetry of Emily Dickinson and comparisons to Willa Cather's *My Ántonia* and Edith Wharton's *Ethan Frome* ; copies may contain the sticker on front panel "recommended by the Book-of-the-Month Club"; this signed copy *Sincerely, Josephine Johnson* on the opening flyleaf, contains also an attached letter addressed to one Aquilla B. Hanson, Jr. then situated at 4422 Urckford Road, Baltimore, Maryland, postmarked in St. Louis, Missouri on October 26, 1939 at 6:00 P.M., with a three cent postage stamp, with the author address on reverse envelope JWJ / P.O. Box 360 RR5 / Kirkwood, Mo., the letter dated October 25, 1939 in the author's hand reading *Dear Mr. Hanson* *I will be very glad to autograph the book for you if you care to send it! / Sincerely, Josephine Johnson* ; there is also a second first edition copy lacking the wrapper; copies with a pull-out front-flap extension with ecstatic reviews are in fact a later printing

*1936 H(arold) L(enoir) Davis (1896-1960), *Honey in the Horn* (Harper Brothers; 380 pgs.; \$2.50; code M-I or 12/34;

winner of the seventh semi-annual Harper Prize Novel Contest of \$7500; in decorative cream and yellow-gold end papers; in cream cloth boards stamped in blue on front cover and spine, permitting the gray boards to color the lettering; with a blue lettered *Harpers* along bottom spine; top edge stained cream brown; in red and deep blue gold foil jacket printed in red, deep blue and black and on front panel noting "1935 Harper Prize Novel" in blue seal, and "Winner, Harper Prize Novel Contest 1935" along top of front panel and on spine; front panel also notes "*This novel was selected from among 800 manuscripts, as the winner of the Harper Prize Contest. The judges were: Louis Bromfield, Dorothy Canfield, Sinclair Lewis (see back of jacket for previous winners)*" ; back panel comments on the Harper Prize Novel Competition, again listing favorable comments from current and previous judges Sinclair Lewis, Louis Bromfield, William Lyon Phelps, and Harry Hansen, and also stating "The Harper Prize Novel Contest is held every other year. The purpose of the contest is to give prominence and success to a writer whose real quality has not hitherto found a wide audience. Any author is eligible for the Prize who is an American citizen and who has not published a novel in book form prior to a certain specified date (announced at the beginning of each contest), and only unpublished works may be submitted. The eminent writers and critics who have served as judges for these contests include: Sinclair Lewis, Harry Hansen, John Erskine, Ellen Glasgow, Stewart P. Sherman, Louis Bromfield, Dorothy Canfield, Carl Van Doren, Henry Seidel Canby, Grant Overton, Bliss Perry, Jesse Lynch Williams. The first Harper Prize was awarded in 1923 [states 1922; in actuality, 1923] to Margaret Wilson's *The Able McLaughlins*, which also received the Pulitzer Prize. The second winner was Anne Parish's *The Perennial Bachelor*. The third was *The Grandmothers*, by Glenway Wescott; the fourth Julian Green's *The Dark Journey*, the fifth Robert Reynolds' *Brothers in the West*, and the sixth Paul Horgan's *The Fault of Angels*. To this distinguished list is now added *Honey in the Horn*, by H. L. Davis." Front flap describes book thus: "Nearly every section of the country has sooner or later found an interpreter. In this book Mr. Davis does for the hitherto unchronicled areas of Oregon what Mark Twain did for the Mississippi country, what Glenway Wescott did for Wisconsin, and what Caroline Miller has done for the Georgia backwoods. Mr. Davis tells the story of the boy Clay, forced by circumstances and the restless,

eager spirit of the girl Luce, with whom he lives, to migrate from the hop-fields to the coast and from the coast to the homestead land in eastern Oregon. Around the lives of these two—Luce who has run wild because she wanted to and Clay because he had to—Mr. Davis has built an epic of the Oregon country during the homestead period in the early nineteen hundreds. He brings to life the hardships of the coast settlers, the adventures of the wagon trains, the nomadic lives of the Indians and the hop-pickers, the narrow stability and routine of the farmer. A book of tremendous scope and beauty, 'Honey in the Horn' reveals all the vigor, the gusto and humor which were the very sap of American life. In the opinion of the publishers Mr. Davis' style and sureness in the treatment of his material mark him as one of the really significant younger novelists in this country." ; back flap is devoted to "H. L. Davis, author of 'Honey in the Horn,' writes: 'The earliest years of my life were spent on a homestead adjoining a village of bred-down mongrel Indians who stole whatever they could find loose and drank anything they could get down. I remember a couple of them fighting on horseback on night in front of our house and of my being kept indoors all the next day because one of them had beaten the other's brains out with a rock and nobody had come to haul the remains away. At the age of nine I went to work as a typesetter and printer's devil for a country newspaper. At ten I herded sheep on a mountain ranch. When I was eleven my family moved to a town in Eastern Oregon, where I herded sheep, punched cattle and learned Spanish from Mexican sheep-herders. At seventeen I worked as deputy county sheriff for a sagebrush county and rose through merit to be county sheriff. The job consisted mostly of arresting sheep-herders who had gone crazy. Following that I edited a paper in the hope of making money from an expected homestead rush. There wasn't one. After a few months of college I joined the army. I began composing poetry in the army and printed some in Harriet Monroe's Poetry . The poems were awarded the Levinson Prize for 1919 and I then went to work time-keeping on a railroad. There I learned Creole and Mexican songs, how to play a Greek dice game and to read the Anabasis in the original' Mr. Davis was awarded a Guggenheim fellowship for poetry. He has done a good deal of research on the American Indian, his comparative cultures, and on the Indians of Mexico." ; also limited edition advance copies, one such copy was autographed to one Mr. Aquilla B. Hanson, Jr., of Baltimore Maryland, inclusive of a letter with the H. L. Davis letterhead dated February 15, 1940 and reading "Dear Mr. Hanson: It is a poor return for your pleasant letter to have taken so long in answering it. My excuse is that I have been away on a trip and that all my correspondence for the past three weeks has gone both unanswered and unread./This is to present my apologies, and to say that of course I'll be glad to autograph the copy of my novel if you will send it. It sounds like a foolish and unnecessary caution to ask that you be sure to get in the address to which it should be returned, but there have been cases where that detail was forgotten, and they lie heavy on my conscience to this day./I have been interested in you mentioning how the book would have pleased your grandfather and the fact that he was from the South. All four of my grandparents were natives of the State of Tennessee, so there may be more to this heredity business than the social-minded apostles would like us to believe./Sincerely H. L. Davis" (the signature itself in black ink)

*1937 Margaret Mitchell, *Gone with the Wind* (Macmillan Co.; 1,037 pgs.; \$3.00; in gray cloth boards stamped in blue

on front cover and spine; wrapper golden colored with center drawing of antebellum life depicted and confederate flag on spine); published 5/36; first states "set up and electrotyped

by the Macmillan Company, published May, 1936” and the dust jacket finds the book listed second in second column among the seventeen spring Macmillan titles; 10,000 copies of the first printing; after the expiration of the copyright, Alexandra Ripley was appointed to compose *Scarlett: The Sequel to Margaret Mitchell's 'Gone with the Wind'* (1991; New York: Warner Books; 823 pgs.); with an extraordinary inscription from Mrs. Mitchell to Nancy Nickell Fennel, a “Pansy” prototype, whom Mitchell (signing from Atlanta, Georgia) describes as “a transplanted Southerner.”; also a *superb copy in first state dust wrapper

*1938 J(ohn) P(hillips) Marquand, *The Late George Apley: A Novel in the Form of a Memoir* (Little, Brown & Co.;

354 pgs.; in blue cloth boards with gilt letters on front cover and spine; top edge red; \$2.50; first front jackets are blue-green, depicting the Apley homestead on Boston's Back Bay as drawn by F. M. Rines; front flap describes the book, back flap describes Marquand's novel *Haven's End*, and the back jacket lists four current Little, Brown & Company novels; published 1/37; the first printing point error appears on page 19, line 1, when the brig is identified as the *Lovely* rather than the *Pretty Pearl* (note that many first printing guides falsely indicate *Pretty* as the identifying point; but no book which contains that correct form of the brig does not also state “reprinted January, 1937”), thus, the second printing adjusts this and further indicates “reprinted January 1937,” both such editions appear in the Library of Congress; all first edition copies contain many pages with verticle lines present which has been purported to have been caused by “over lubrication of the presses”); including a review copy* intended for *Publisher's Weekly*, which has stamped the date received, December 9, 1936, by the editor Alice Payne Hackett, who died in 1977, from whose library this comes; the author's middle name “Phillips,” has been extended in pencil from the “P” initial of the title page, in Ms. Payne's hand; inside this book is a folded letter from Marquand on his personal stationary with “One Beckman Place” inscribed in raised letters, dated February 1, 1941 and addressed to Ms. Hackett at *Publishers' Weekly* (82 West 45th Street, New York City) reading *Dear Miss Hackett: At the request of Miss Anne Ford of Little Brown I am sending you my signature which you will find appended at the end of this note. I shall send you a piece of about three hundred words sometime this week. Sincerely yours, John P. Marquand*” (his signature* in clear black ink); the letter typed for Marquand by his secretary “H.C.”; a note on said letter in pencil reading “1½” signature only”; on later jackets the bottom of front inside flap indicates that the “jacket drawing (is) by Lester Peterson,” the front cover including a view of a window with balcony with a border design; back panel including an author biography and photograph ; *also immaculate first printing author signed copy

*1939 Marjorie Kinnan Rawlings, *The Yearling* (decorated by Edward Shenton, in cream cloth boards; the Shenton

design of Jodie and his fawn stamped on front cover in green; green lettered spine; including illustration on the yellow dust jacket, black and green lettered, with white bird motif; Charles Scribner's Sons; 428 pgs.; top edge brown; \$2.50)

*1940 John Steinbeck, *The Grapes of Wrath* (The Viking Press; states “first published in April 1939”; in oatmeal cloth

boards; published April 14, 1939; 619 pgs.; \$2.75; a first printing point being that “first edition” appears on the lower inner front flap; jacket painting and design, the design also

etched onto the book boards, by Elmer Hader; *Battle Hymn of the Republic* end papers; the front flap review reads: "In the past ten years John Steinbeck has had published six novels, a play and a volume of short stories. As each book has appeared, Steinbeck's reputation has widened and heightened, until today he is invariably included in any list of the half-dozen or so ranking American writers. These books, *Cup of Gold*, *Tortilla Flat*, *Of Mice and Men*, *In Dubious Battle*, and the others, assure their author a lasting position of existence in twentieth-century letters. But with the publication of *The Grapes of Wrath* they will come to be looked upon as the work of his formative years. For in this, his first long novel, Steinbeck breaks the steady rhythm of his progress and takes a giant step. To say that *The Grapes of Wrath* is greater than the earlier books is inadequate. It is a work conceived on a completely different plane. It has for its setting the sweep of a continent, and for its characters the people of the earth whose heroic history has no known beginning and no conceivable end. That scene is America, the time today; but the story is universal and timeless. Steinbeck is speaking here in the full vigor and full confidence of his artistic maturity. Perhaps *The Grapes of Wrath* is the greatest modern American novel; perhaps it is the greatest single creative work this country has ever produced. Some critics have already said it is; others will affirm their judgments. It will be a long time before the final word is spoken on that subject, but it can be stated now that the book is a work of genius which will test the heart and the soul of every reader, which will inspire him with wonder and admiration, and for which he will give thanks." (The Viking Press, New York City); 1940 Heritage Press edition 559 pgs.; an exceptionally rare advance *review copy with publisher announcement card featuring author painting by Stjernstrom

1941 no award

*1942 Ellen Glasgow, *In This Our Life* (Harcourt/Brace; 467 pgs.; \$2.50; in black cloth boards stamped in red on front

cover and spine; top edge brown; red, black and gold dust jacket depicting a city skyline bears no designer signature); also author signed and inscribed association copy

*1943 Upton Sinclair, *Dragon's Teeth* (The Viking Press; 631 pgs.; in red cloth boards stamped in silver on front cover

and spine; top edge red; jacket design by Eckardt; states "first published in January, 1942"); there was also a "Sinclair" issue advance gift copy in wraps which duplicated the trade copy dust jacket not for sale; third in an eleven volume sequence of "Lanny Budd" novels which also includes *World's End* (1940; 740 pgs.), *Between Two Worlds* (1941; 859 pgs.), *Wide Is the Gate* (1943; 751 pgs.), *Presidential Agent* (1944; 655 pgs.), *Dragon Harvest* (1945; 703 pgs.), *A World to Win* (1946; 581 pgs.), *Presidential Mission* (1947; 645 pgs.), *One Clear Call* (1948; 629 pgs.), *O Shepherd, Speak!* (1949; 629 pgs.; published 7/49), and *The Return of Lanny Budd* (1953; 555 pgs.), all of which were also published by the Viking Press; all \$3.00

*1944 Martin Flavin, *Journey in the Dark* (Harper & Brothers; in blue cloth boards stamped in yellow on spine; 432

pgs.); \$2.75; published 9/43; winner of eleventh semi-annual Harper Prize Novel Contest, stating on dust jacket "1943-44 Harper Prize Novel"; also second copy in very rare near fine condition

*1945 John Hersey, *A Bell for Adano* (Alfred A. Knopf Inc.; 269 pgs.; top edge gold; jacket, in pink, brown and blue,

front jacket panel and book designs by George Salter; \$2.50; published 4/44; first printing must not read "before publication" and has no numbers on jacket back flap; first book cover depicts chapel, and first book spine includes design, but not a bell, all in red on a sort of green-gold or gray colored boards, with red design and blue lettering on spine; jacket panels describe book and back panel describes author, depicted in service on wartime jeep; some (possibly first state) jackets have printed on bottom left of rear panel the numbers "7600-0-4-1944; also another first printing copy*", absent the numbers on the back flap and a later state copy* in yellow with the

decorative bell; *also author signed and inscribed copy with the second printing book boards

1946 no award

*1947 Robert Penn Warren, *All the King's Men* (Harcourt/Brace; 464 pgs); published August 17, 1946 in two runs of

7,500 copies; \$3.00; in maroon cloth boards with spine stamped in gold; the first point being the appearance of "What Sinclair Lewis Says About *All the King's Men*" commencing on the back cover of the dust jacket, stating "*For his poetry and for his two earlier novels, Robert Penn Warren has had distinguished appreciation, but with "All the King's Men" he emerges as probably the most talented writer of the South and certainly as one of the most important writers in the whole country; as one of the ten or fifteen maybe one of the five or six at the top. His novel is massive, impressive, yet so full of light subtleties and surprising drama that it is never ponderous. This story of a Southern Governor who is a scoundrel and a saint, a booze-hoisting vulgarian and a wise and incorruptible leader of the people, a very funny fellow and somehow wistful and lost, and of the seedy men and lively women who follow him, is one of our few national galleries of character. I wish Mr. Warren could have seen the Southerners who are called 'colored' as clearly as he did the poor whites, but even in Balzac, you can't have everything.*"; with a clipped card bearing the author signature

*1948 James A(lbert) Michener, *Tales of the South Pacific* (Macmillan Co.; in ochre cloth boards spine lettered in

blue; top edge brown; 326 pgs.); full color dust jacket depicting south sea islands approached by a ship; published 1/47 (first printing #PS3525.I1973); \$3.00 (printed horizontally on the bottom of the front flap); first points being the adjustment to 1947 (from 1946) on the title page, and, also according to "Groseclose A.003," that the price be printed vertically; note that book club copies are also indicated as "first printing"; inside front flap reads, below title and author, "*This collection of tales is set against the background of the South Pacific, the endless ocean, the coral specks called islands, the coconut palms, the reefs, the lagoons, the jungles and the full moon rising against the volcanoes. The tales are told by a young naval officer, whose duties on an Admiral's staff take him up and down the islands. He meets many people, both service men and the original inhabitants and hears their stories the remittance man who lived among the Japs and radioed their movements until one fatal and dramatic morning; Bloody Mary, the Tonkinese woman who introduced her daughter to a young Marine*

lieutenant; Emile de Becque, the French planter who fell in love with an American nurse; Tony Fry, the individualist who fought a very personal war in his own very effective [continued on back flap; continued from front flap] way; Lieutenant Bill Harbison, who lived like a hero but turned out to be a louse; and the young enlisted man from Ohio who was going to pieces on one of the islands until a Sea Bee gave him a reason for living. Because Mr. Michener was there he is able to reproduce exactly the mood and atmosphere of the early critical days of the Pacific War. Because, in addition, he has a lively imagination and inventive power, he has turned this raw material into stories that will be eagerly read for their dramatization of the greatest adventure of our generation." The back cover features a photograph of the author, below which reads the following: "James A. Michener served in the Pacific during the war as a troubleshooter in aviation reconnaissance and later as Senior Historical Officer for the area from New Guinea to Tahiti. It is a strange fact that he had written most of the manuscript of his book before he was appointed to the job which almost exactly parallels the one held by the narrator of this book. Mr. Michener was born in New York in 1917, and received his A.B. degree from Swarthmore College and his M.A. from Colorado State College. He was awarded scholarships to study in Europe and lived for two and a half years in Scotland, Ireland, England, Italy, Spain, Belgium, France and Holland. For a time he held papers as an able-bodied seaman in the British merchant navy and sailed in the Mediterranean, touching the North Coast of Africa, Sicily, and the Balcatic Isles. He has also travelled in the Baltic, Russia and Mexico. He has lived in sixteen of the forty-eight states, and has travelled extensively in all forty-eight. When queried about his previous publications, Mr. Michener replied cryptically: 'Professional educational books with lots of footnotes.'"

*1949 James Gould Cozzens, *Guard of Honor* (Harcourt/Brace; in gray cloth boards with spine lettered in blue; 631

pgs.; top edge tan; pale green and off-white cover depicting an ancient coat of arms above an army plane by Arens G.); \$3.50

*1950 Alfred Guthrie, Jr., *The Way West* (William Sloane & Associates; in gray boards over aqua cloth

spine which is stamped in silver; 340 pgs.; jacket design by Alan Haemer); \$3.50; the second in a series collectively called "The Big Sky novels" which also includes *The Big Sky* (1947; William Sloane & Associates; 386 pgs.; the author signed 500 copies), *These Thousand Hills* (1956; Houghton Mifflin; 346 pgs.), *Arfive* (1971; Houghton Mifflin; 278 pgs.; set in Arfive, Montana), *The Last Valley* (1975; Houghton Mifflin; 293 pgs.), and *Fair Land, Fair Land: A Sequel to "The Big Sky" and "The Way West"* (1982; Houghton Mifflin; 262 pgs.); *also author signed and inscribed association copy with accompanying letter and envelope

*1951 Conrad Richter, *The Town* (Alfred A. Knopf, Inc.; 433 pgs.; in red cloth boards stamped with a design and

lettering in gray on the front cover and spine; top edge deep brown; jacket design by John O'Hara Cosgrave

II; \$3.50); the third part of a trilogy consisting also of *The Trees* (1940; 302 pgs; there were 225 signed and numbered copies as well as advance review copies) and *The Fields* (1946; 288

pgs.), both of which were also published by Alfred A. Knopf, Inc.; *also author signed and inscribed association copy

*1952 Herman Wouk, *The Caine Mutiny: A Novel of World War II* (Doubleday; 494 pgs.; in blue cloth boards, lettered

in white on spine, with a white ship's anchor there as well; jacket painting by John R. Hull; map end papers by Rafael D. Palacios); published 3/51; \$3.95; the first point being that the dust jacket references the Wouk work appearing as *The City Boy* (not just as *City Boy*); top edge tan; there were also book club copies

*1953 Ernest Hemingway, *The Old Man and the Sea* (Charles Scribner's Sons; 140 pgs.; in blue cloth boards with a

blind stamped Hemingway "signature" along front cover bottom; first published in the *Life* magazine of September 1, 1952; book published on September 12, 1952; jacket design by "A"; depicting a Gulf island against a blue sea background, with title and author surname "Hemingway" only; \$3.00); the first points being that the Hemingway photograph on the back cover be of a deep blue rather than black ink, and that "two lines of small production symbols" be found at the close of the text; there must be no false *Kingsport* (Tennessee) *Press* imprint where the proper Scribner's Seal (with the obligatory "A") appear, and there must be no book club deboss on the back cover lower corner near the spine; 50,000 copies of the first edition; another "first" depicts tropical fish in full color, with red, blue and white lettering and the full name "Ernest Hemingway"; an exceedingly rare fine condition copy of the first state which has been signed and inscribed by Hemingway to the wife of his steadfast friend and amanuensis Toby Bruce

1954 no award

*1955 William Faulkner, *A Fable* (Random House; 437 pgs.; in maroon cloth boards with three sets of red and black

twin crosses on the front and gold and silver lettering on spine; top edge gray; in gray end papers jacket design of black cross and white letters by Riki Levinson); published 8/54; \$4.75; first points: binding must be a maroon cloth and the top edge must be a gray color; author signed limited issue of 1,000 copies; *copy # 192, in original cardboard slipcase

*1956 MacKinlay Kantor, *Andersonville* (World Publishing; 767 pgs.; in light blue boards stamped in gold on front

cover and spine; top edge gray; first published 10/26/55; black jacket lettered in yellow, red and blue, with photograph of Kantor by Steinmetz on back; \$5.00; also *the author signed limited edition (the limitation page reading "This autographed first edition of 'Andersonville' is limited to one thousand copies of which five hundred are for private distribution"), in cream tweed cloth boards backed in deep blue, and stamped in gilt on spine and with the author's signature in gilt on the front board, with a matching pale red cardboard slipcase, signed by the author in black ink on the limitation page; and *an exceedingly unusual first printing, bound in genuine brown leather, with raised bands on spine and gilt lettered and gilt ruled there, and with marbled endpapers, author signed and inscribed in green ink on the first page after the front endpapers, reading "Inscribed for Gil Gallagher Old friend! Fondly,

MacKinlay Kantor"

1957 no award; citation to the collected works of Kenneth Roberts

*1958 James Agee, *A Death in the Family* (McDowell and Obolensky, Inc.; in blue cloth boards stamped in silver, with

mountain crests stamped in green, on front cover and silver lettering on spine; 339 pgs.; jacket design of a yellow sun over black mountain crests and white lettering on blue background by Ska; top edge blue); \$3.95; the first points being that the title page be printed a blue color and that the first word on page 80 read *Walking* rather than the proper *Waking*; Agee died at age forty-five in 1955; uncompleted at his death, the book went through four printings and sold 40,000 copies before the Pulitzer

*1959 Robert Lewis Taylor, *The Travels of Jaimie McPheeters: A Novel of 1849 and the Rush to the Gold Fields*

(Doubleday; 544 pgs.; in cream cloth boards stamped in black and blue on front cover and spine; end papers depict of the McPheeters trek westward; jacket painting of a western migration scene by William Barss); \$4.50

*1960 Allen Drury, *Advise and Consent: A Novel of Washington Politics* (drawings and jacket painting by Arthur

Shilstone; in gray cloth boards lettered in red and blue on spine; Shilstone yellow jacket depicts Washingtonians of the novel with the Capitol building in the foreground, lettered in blue and black; Doubleday & Co.; 616 pgs.); \$5.75; published 9/59; the first point being that both the title and the author's name appear on front panel and spine in a serif type; also advance reader's copies in spiral bound wrappers

*1961 Harper Lee, *To Kill a Mockingbird* (J.B. Lippincott Co.; 296 pgs.; in red cloth boards spine backed in blue; black

dust jacket design, depicting a tree against a red background, lettered in white and green, by Shirley Smith; \$3.95); a *Reader's Digest* condensed book selection; also a *Literary Guild* selection; published 7/11/60 (first #PZ42477870) after paper cover advance reading copy; first edition must be stated and there must be no evidence that this is a book club edition

*1962 Edwin O'Connor, *The Edge of Sadness* (Little, Brown; Atlantic Monthly Press; 460 pgs.; in blue cloth boards

with a gold stamped design on front panel and gold letters on spine; and publisher's symbol embossed on lower back; jacket design, white and black letters against a tan background, by Samuel H. Bryant; Hans Namuth photograph of the author on back); \$5.00; there must be no book club deboss on the back cover lower corner near spine; signed by Jean Kerr, believed to be the playwright; *also another copy of the US 1st printing author signed and inscribed in blue ink on page opposite front free endpaper, reading "*To Heywood and Jenny--I think this man be a little too old for Winkie Ed,*" an obviously whimsical reference either to a possible lady companion, a nap, or the early children's television show "*Winkie Dink and You.*" ; this copy has a triangular piece missing from the lower portion of the front panel of the dust

wrapper (widening downward from just below the first n in the author's surname), and is otherwise too not in as fine condition.

*1963 William Faulkner (posthumous award), *The Reivers: A Reminiscence* (Random House; in red cloth boards

lettered in gold on front panel and spine 305 pgs; top edge red; jacket design by Milton Glaser, depicting figures of the novel in black across the top and lettered in red, white, golden brown, and black against a brown background; photograph of Faulkner in his library by Phyllis Cerf on back); published 6/4/62; without book club deboss on the back cover lower corner near spine

1964 no award

*1965 Shirley Ann Grau, *The Keepers of the House* (Alfred A. Knopf; 309 pgs.; in green cloth boards stamped with

gold author initials and a red design on front and that design and gold lettering on spine; top edge blue; typography, binding and jacket design by George Salter, depicting black mesh "screens" against a blue, white and red sky, with red and white lettering, on front panel and spine, with critical reviews of earlier works on back; signed and inscribed by Ms. Grau *To Freud Sutherland with all good wishes*); published 3/23/64

*1966 Katherine Anne Porter, *The Collected Stories* (Harcourt/Brace; 495 pgs.; in blue cloth boards lettered in gold

on spine; red-orange end papers; top edge tan; jacket design by Miriam Woods, depicting a yellow and orange flower, lettered in yellow and white against a blue background bordered in yellow and orange, with a *New Statesman* assessment of Ms. Porter's works by V. S. Pritchett on the back); published 6/65; the first point being that the numbers 0262 not appear on the back flap

*1967 Bernard Malamud, *The Fixer* (Farrar, Straus & Giroux; 335 pgs.; in cream cloth boards, blind stamped with

author initials on front and stamped in black and orange on spine; dark gray end papers; top edge gold; white and black jacket lettered in red and gold designed by Janet Halverson); \$5.75

*1968 William Styron, *The Confessions of Nat Turner* (Random House; 428 pgs.; in black cloth boards with author

signature stamped in gilt on front cover and stamped in gold, silver and orange on spine; golden brown end papers; top edge burnt red; orange-red stamped in black and gold with black battle angel on top, designed by Paul Bacon; rear panel author photograph by Inge Morath; signed by Mr. Styron); published 10/67; \$6.95

*1969 N(atachee) Scott Momaday, *House Made of Dawn* (Harper & Row; 212 pgs.; cream paper over orange-red spine

backed cloth boards, stamped in silver on spine, with Harper insignia and "1817" founding date stamped in gold on lower front cover; top edge red; gray end papers; white jacket with

black and purple Native American protagonist runner and black lettering designed by David McIntosh; rear jacket photograph of author by Gilbert's of Goleta studio [first issues; subsequent issues also contain reviews]); published 4/68; \$4.95; Momaday is a Kiowa Native American, an English professor then at the University of California at Santa Barbara; also a copy* of the 9/69 printing signed and inscribed by Mr. Momaday *Alicia* Remember your Indian friends / Sincerely, Scotty

*1970 Jean Stafford, *The Collected Stories* (Farrar, Straus & Giroux; 463 pgs.; lavender boards blind stamped with author initials on upper front and in black and gold on spine; orange toned end papers; top edge orange; white, purple, black and orange seashell jacket design by Guy Fleming; flaps describing author and works; back panel author drawing [within overlay of *New Yorker* columns] by Beatrice B. Grover; \$10.00)

1971 no award

*1972 Wallace Stegner, *Angle of Repose* (Doubleday; 569 pgs.; in olive green cloth boards blind stamped with wreath

design and lettered in gold on front pane; gold stamped on spine; gray front panel jacket depicting a marble wreath and lettered in black designed by E.D.N. Studio; jacket spine in white lettered in deep red; back with author photograph by Alex Gotfryd and author biography); \$7.95; concerning in part the life of nineteenth-century author Mary Hallock Foote

*1973 Eudora Welty, *The Optimist's Daughter* (Random House; 180 pgs.; in cream cloth boards, gilt stamped with

clock and flower design on upper right front panel and gilt stamped on spine; top edge brown; orange end papers; tan jacket with brown clock and flower art and lettered in red-brown and black designed by Bob Giusti; rear panel features reviews of the author's previous novel *Losing Battles*); published 5/72; \$5.95

1974 no award; the jury selected Thomas Pynchon's *Gravity's Rainbow* (Viking Press; 760 pgs.; only 4,000 first

edition hard copies; first points being the price of \$15.00 on dust jack and on the back cover the ISBN printed in white over red) but the prize board rejected it

*1975 Michael Shaara, *The Killer Angels: A Novel About the Four Days at Gettysburg* (David McKay Publishers; 374

pgs.); published 9/74; \$8.95; in blue cloth boards; original black jacket designed by Paul Bacon, with a blue band across spine and front panel depicting figures in a Gettysburg charge in white; lettered in white and gold; maps by Don Pitcher; also red paper cover advance reading copies for ABA; first printing about 5-6,000 copies; jacket painting *The Battle of Gettysburg: Pickett's Charge* by Peter F. Rothermel

*1976 Saul Bellow, *Humboldt's Gift* (The Viking Press; 467 pgs.; jacket design by Mel Williamson); published 8/75 ;

\$10.00; in yellow paper panels over gold cloth spine, stamped in black on spine; gold end papers; in yellow dust jacket printed in purple-brown; author photograph on jacket rear; first points are indeed that the binding have yellow paper over boards of gold cloth, that the numbers 0875 appearing on the dust jacket front flap; that the phrase *Publishers of the Viking Portable Library and Viking Compass paperbacks* appear on the dust jacket back flap and that there be no book club deboss on back cover near lower spine; concerning in part the lives of Delmore Schwartz and Robert Francis Kennedy

1977 no award; the jury selected Norman Maclean's *A River Runs Through It and Other Stories* (University of Chicago

Press; 124 pgs.; \$7.95; only 1,577 copies of the first edition were issued), but the prize board rejected it

*and a special citation to Alex Haley's "faction" *Roots: The Saga of an American Family* (Doubleday; 587 pgs.; in

brown paper panels backed in black cloth and stamped in gold on orange panel on spine; white, red, black and gold jacket designed by Al Nagy; back jacket author photograph by Alex Gotfryd); \$12.50; first point: Haley alone, not against jacket rail, in back photo; "R" letter alongside price; also *US 1st printing limited numbered and author signed #47 of 500 copies imitation leather, and *pristine US 1st trade printing author signed

*1978 James Alan McPherson (1943-), *Elbow Room: Stories* (Atlantic Monthly Press/Little, Brown & Co.; 241

pgs.; \$8.95); the stories are "Why I Like Country Music," "The Story of a Dead Man," "The Silver Bullet," "The Faithful," "Problems of Art," "The Story of a Scar," "I Am an American," "Widows and Orphans," "A Loaf of Bread," "Just Enough for the City," "A Sense of Story," and "Elbow Room"; in turquoise paper boards backed in sea green, with a blind stamp of the publisher insignia at center front board, and in gilt letters running horizontally on spine, which includes the publisher, and with the title buttressed at center by decorative triangles; in a black back panel, spine and front panel dust wrapper lettered in orange-red, yellow, and white, with white flaps lettered in black; the jacket design by Steve Snider; back panel quotes Ralph Ellison: "' *Elbow Room* ' is the most rewarding collection of short stories to come my way in quite some time. In them James Alan McPherson reveals a maturing ability to convert the ironies, the contradictions of American experience into sophisticated works of literature. To my mind McPherson ranks with the most talented and original of our younger writers. The title story alone reveals more about the spiritual condition of Americans during the 1960s than is to be found in most novels" ; back panel bottom notes ISBN-0-316-56328-5; front flap, after noting the price of \$8.95 on upper right, describes the collection thus: "Beginning with Ernest Hemingway's 'Fifty Grand' in 1927, the 'Atlantic' introduced to its readers the first short stories of Eudora Welty, Vladimir Nabokov, Geoffrey Household, Mary Lavin, and Joyce Carol Oates—all of whom have taken their place in the first rank. A brilliant newcomer on this list is James Alan McPherson. The stories in his first book, 'Hue and Cry,' brought him an O. Henry Prize, the 'Playboy' Fiction Award, a grant from the American Institute of Arts and Letters—and the best of them are still being reprinted in anthologies. In this new collection, 'Elbow Room,' McPherson's gift for characterization and his mastery of dialogue have matured. These twelve stories are alive with warmth and humor;

and with assurance they explore the borderline of black and white America. The title story 'Elbow Room,' depicting the marriage of a white student, a conscientious objector from Kansas, with a black girl from Tennessee, a former member of the Peace Corps, is told through the eyes of a friend, with an understanding that reaches the heart. Whether McPherson is writing about youthful delight, the bravado of young punks, the pathos of an elder who has failed as both a barber and a preacher, the audacity of a killer, or the jealousy of lovers, each story is quick with life and charged with McPherson's sensitive, amusing honesty. As Ralph Ellison says, 'He is one of the most gifted Americans I have had the pleasure to read.'"; back flap describes the author thus: "Mr. McPherson worked his way through college, serving for five summers as a waiter on the Great Northern. In his senior year a short story of his won the 'Reader's Digest' prize as the best fiction from the United Negro Colleges, and with it he entered Harvard Law School, from which he graduated in 1968. He continued to write and used his knowledge of law in the preparation of three leading articles for the 'Atlantic,' one on the Blackstone Rangers, a second on the slum landlords of Chicago, and a third on the black law student. On their publication he was made a contributing editor of the magazine. In addition, he has been awarded an Atlantic Grant. Mr. McPherson has taught at the University of Iowa and the University of California at Santa Cruz, and is presently an associate professor of English at the University of Virginia. ; back flap then notes in box "Atlantic-Little, Brown Books are published by Little, Brown and Company in association with The Atlantic Monthly Press." ; bottom notes "Jacket design by Steve Snider." ; published September, 1977, and stated First Edition T 09/77 on copyright page; signed and inscribed in black ink by the author "For Joe Torneo, Best Wishes, James McPherson" ; this copy being fine with an essentially fine wrapper (excepting the usual crease marks along edges of the back jacket panels); also *US 1 st printing author signed and inscribed, and an additional *US 1 st printing copy in very good only condition

* and a special citation to the collected works of E(lwyn) B(rooks) White

*1979 John Cheever, *The Stories of John Cheever* (Alfred A Knopf, Inc.; 693 pgs.in black cloth boards stamped in

gilt; orange-red jacket stamped in gold and white designed by R. D. Scudellari; with full back panel author photograph); published 10/78; \$15.00; also *US 1st printing signed and inscribed by both author and wife Mary to his psychologist Dr. Jade Riedel, with attending inscribed documents

*1980 Norman Mailer, *The Executioner's Song: A True Life Novel* (concerning Gary Gilmore, executed at the Utah

State Prison on January 17, 1977; Little, Brown; 1,066 pgs.; in black cloth boards blind stamped on front with publisher insignia and lettered in gold and silver on spine; jacket photograph of horizon over penitentiary, as shot by Roger Ward, lettered in white, designed by Marge Anderson; full rear panel author photograph by Milton Greene); \$16.95

*1981 John Kennedy Toole (posthumous award), *A Confederacy of Dunces* (Louisiana State University Press; 338 pgs.;

\$18.95; the first point being that on the dust jacket back cover "no review comment appear in the strip above the brick wall"; then Grove Weidenfeld; also titles on front flap are a violet

rather than blue hue); Toole died of a suicide at thirty-two; his mother enlisted author Walker Percy (who composed the book's foreword) to find a publishing house for his picaresque manuscript; only 2,500 copies of the first edition were printed; published 5/31/80

*1982 John (Hoyer) Updike, *Rabbit Is Rich* (Alfred A. Knopf, Inc.; 467 pgs.; in gold cloth boards stamped in silver;

top edge red; black jacket with rainbow, 1979 Susan B. Anthony dollar coin and rainbow, lettered in white, designed by the author; reviews of the author's previous *Rabbit* novels on back panel); \$15.95; published 9/81; also *US Uncorrected Proof in wrappers signed by the author; the third part of a tetralogy consisting also of *Rabbit, Run* (1960; 307 pgs.), *Rabbit, Redux* (1971; 406 pgs.), and *Rabbit at Rest* (1990; 512 pgs.; jacket design by the author), all of which were also published by Alfred A. Knopf, Inc.

*1983 Alice (Malsenior) Walker (1944-), *The Color Purple* (Harcourt/Brace/Jovanovich; 245 pgs.; in cream paper

boards backed by purple cloth spine, which is stamped in silver; gray dust jacket depicting homestead of the novel in grays and black, lettered in purple colors and black; designed by Judith Kazdym Leeds; rear jacket has reviews of the Walker short story collection *You Can't Keep a Good Woman Down*); published 7/82; \$11.95; letter code reads "bcde"; the first point being that there appears only one publisher address on the dust jacket back flap; also uncorrected proofs; mint copy

*1984 William (Joseph) Kennedy (1928-), *Ironweed* (set in Albany, New York; The Viking Press; 227 pgs.; in

black paper boards backed in silver gray cloth spine, which is stamped in silver; gray jacket design by Neil Stuart featuring classic Depression era depiction of a capped and open collared man as photographed by Margaret Bourke-White; lettered in purple and black, with the Saul Bellow quote "*These Albany novels will be memorable, a distinguished group of books*"; rear panel finds reviews from Doris Grumbach and Alison Lurie; published 1/83; price of \$14.75 should appear on first printing; first several printings contain the misspelling *perceived* on page 205, line 22); there were also uncorrected proofs; the second in the author's Albany, New York trilogy, the others being *Legs: A Novel of the Twenties Based on the Life of the Legendary Gangster Jack 'Legs' Diamond* (1975; Coward, McCann, and Geoghegan; 317 pgs.) and *Billy Phelan's Greatest Game* (1978; the Viking Press, 282 pgs.; nine thousand copies of the first edition); also *a fine set of these books all author signed

and a special citation to Theodore Seuss Geisel, alias "Dr. Seuss," "for education and enjoyment of America's children

and their parents"

*1985 Alison Lurie (1926-), *Foreign Affairs* (Random House; 291 pgs.; in deep blue cloth boards, blind stamped

on lower front with author initials and silver stamped on spine; silver dust jacket design depicts red broken heart and is lettered in red, black and blue, as designed by Wendell Minor; back panel has advance reviews from John Fowles, James Merrill, Mary Gordon and

Elizabeth Hardwicke; preceded by Franklin Mint first*, in red leather stamped in gold and all edges gilt with red silk ribbon marker and marbled end papers, signed by Lurie; frontispiece illustrations by K. Wendy Popp; also 291 pgs.); published 9/84; \$15.95

*1986 Larry (Jeff) McMurtry (1936-), *Lonesome Dove* (Simon & Schuster; 843 pgs.; bound in black paper panels

backed in deep black cloth spine, which is stamped in gold; gold end papers; cream jacket designed by George Corsillo, which features a full color western wraparound panel painting by Shannon Stirnweis depicting the hero Augustus McCrae on his horse, leading a cattle drive and conversing with a Native American female; lettered in blue, gray and black with rear panel proclaiming *The long-awaited, epic masterpiece of the American West by the author of 'Terms of Endearment'*); published 6/85; \$18.95; the first several printings on page 621, line 16 contain the word *none* which should read *done* , which may not be a first state point; also *second pristine copy

*1987 Peter H(illsman) Taylor, *A Summons to Memphis* (Alfred A. Knopf, Inc.; 209 pgs.; in cream laid paper panels

stamped with the author initials on front, backed in black cloth spine, which is lettered in gold; cream and black jacket, lettered in blue-green, black and brown, designed by Paul Gamarello, Eyetooth, Inc.; rear panel renders

positive reviews for the author's *The Old Forest and Other Stories*); published 10/86; \$15.95; also *US 1st printing review copy with advance flyer, and *US 1st printing author signed and inscribed

*1988 Toni Morrison (Chloe Anthony Morrison; 1931-), *Beloved* (Alfred A. Knopf; 275 pgs.; in cream cloth

boards lettered in silver on spine with a silver stamped angel design on front; white dust jacket, lettered in red, black and green, designed by R. D. Scudellari; with full rear panel photograph of the author); published 9/87; \$18.95; also a *second pristine copy author signed

*1989 Anne Tyler (Mrs. Taghi Modarressi; 1941-), *Breathing Lessons* (Alfred A. Knopf; 327 pgs.; in cream cloth

paper stamped with the author's name in gold on front, backed by green cloth spine which is stamped in gold; top edge green; jacket, with color illustration by Tom Woodruff and designed by Carol Devine Carson, depicts a highway buttressed by trees and a circle of birds forming interlocking rings overhead; lettered in yellow, red and white; back panel has positive reviews of the author's *The Accidental Tourist* ; first trade after author signed copies of Franklin Mint first*, in green leather with stamped silver and gold rolling hills design, with color frontispiece and interior illustrations by Lane Smith; marbled end papers; all edges gilt; published 9/88; \$18.95

*1990 Oscar Hijuelos (1951-), *The Mambo Kings Play Songs of Love* (Farrar, Straus, Giroux; 407 pgs.; in red cloth

boards stamped with a pair of gold crowns on front and lettered in gold on spine; black jacket

with color front, a montage of images, including an alluring lady dancer, a pair of long-playing records, an iced cocktail, and a cigarette in an ashtray, designed by Fred Marcellino; lettered in blue, black, white and gold; rear panel has positive reviews for the author's *Our House in the Last World*); published 8/89; \$18.95; also the *Advance Reader's Copy in paperback only

*1991 John (Hoyer) Updike, *Rabbit at Rest* (Alfred A. Knopf, Inc.; 512 pgs.; in black cloth boards stamped with the

author name in silver across front and lettered in silver and gold along spine; top edge purple; in light and dark purple, gray and black striped jacket design by the author; lettered in white; rear panel finds positive reviews of the author's previous *Rabbit* novels; first trade after *signed copies of Franklin Mint first in red brick leather stamped in gilt; the front and back covers blocking a checkerboard path through to a quartet of trees; the spine also conveying this motif, also blocked and lettered in gilt; with color frontispiece by Cary Henrie, evidently metaphorically depicting the protagonist Rabbit Angstrom's veritable Icarus-like fall into the sea; with a four-page special introductory by Updike; red brick and gray marbled end papers; all edges gilt; 512 pgs., besides the Updike introductory, with two pages of acknowledgments, and *A Note About the Author*); published 10/90; \$21.95; the final part of a tetralogy consisting also of *Rabbit, Run* (1960; 307 pgs.), *Rabbit, Redux* (1971; 406 pgs.), and *Rabbit Is Rich* (1981; 467 pgs.; jacket design by the author), all of which were also published by Alfred A. Knopf

*1992 Jane (Graves) Smiley (1949-), *A Thousand Acres* (Alfred A. Knopf, Inc.; 352 pgs.; bound in cream panels

with the author's name in gold across the front, backed in black cloth spine which is lettered in gold; red, tan and black textured panel dust jacket designed by Carol Devine Carson; lettered in black and white; with positive reviews of the author's previous works on rear panel); published 11/91; \$23.00; and **Thirteen Ways of Looking at the Novel* (New York: Alfred A. Knopf, 2005; 591 pgs.; \$26.96), described on front flap thus: "*But in the wake of 9/11, Smiley faltered in her hitherto unflagging impulse to write and decided to approach novels from a different angle: she read one hundred of them, from classics such as the thousand-year-old 'Tale of Genji' to recent fiction by Zadie Smith, Nicholson Baker, and Alice Munro. Smiley explores—as no novelist has before her—the unparalleled intimacy of reading, why a novel succeeds (or doesn't), and how the novel has changed over time.*" ; in cream paper boards backed in orange-red and stamped in gilt on spine; in white dust jacket lettered in multicolors on front panel and spine and in purple, red, and green on back panel, which also displays a prominent author color photograph, at her desk against several stacks of books, taken by Elena Seibert; front and back flap describe book; back flap also describes author; jacket design by Gabriele Wilson; inscribed by the author on the title page "*To Larry [Gianakos]—Jane Smiley.*"

and a special citation to Art Spiegelman for his **Maus: A Survivor's Tale: Volume I: My Father Bleeds History* (1986;

Pantheon soft-cover; 160 pgs.; \$9.95; author signed; also a pristine *review copy) and *Volume II: And Here My Troubles Began* (1991; Pantheon hardcover; 136 pgs.; \$18.00); a comic book allegory on Naziism, which relates of how the cartoonist comes to terms with the heroism of

his father Vladek Spiegelman, a prisoner-of-war in Hitler's Europe

*1993 Robert Olen Butler (1945-), *A Good Scent from a Strange Mountain: Stories* (Henry Holt & Co.; 249 pgs.;

in gray paper cloth bound by cream cloth spine, which is stamped in red; cream jacket with color illustration by Neil Flewelling, as designed by Carin Goldberg, being a montage of Vietnamese images; lettered in red and black; rear panel has advance praise for the work); published 3/92; \$19.95; also a *second pristine advance review copy author signed with attending literature

*1994 E(dna) Annie Proulx (1935-), *The Shipping News* (Charles Scribner's Sons; 337 pgs.; in turquoise paper

bound over sea green cloth spine, which is stamped in black; in purple jacket featuring Newfoundland coastal illustration by Candace Cochrane, as designed by Paul Gamarello/Eye Tooth Design, augmenting a homestead in blue; lettered in black and bordered in orange; rear panel has positive reviews for the author's *Postcards*); published 4/93 (first printing #PS3566R697S4; the false first contains the phrase *Printed in USA* on the rear flap of the dust jacket); \$20.00; a *second copy author signed, alongside first trade printings of her other works *Close Range: Wyoming Stories* and *The Fine Art of Salad Gardening* , all of which are in pristine condition

*1995 Carol (Ann) Shields (1935-); born in Illinois, but also naturalized Canadian citizen as of 1974), *The Stone*

Diaries (first American edition; Viking Press; 361 pgs.; in deep cream paper over whiter cream cloth spine, which is stamped in gold; jacket design and illustration, by Mary Ann Smith, of a woman in stone with a laurel crown, against a blue patterned white and purple bordered front panel, lettered in green and purple; rear panel includes positive reviews, also for the author's novel *The Republic of Love*); published 3/94; \$21.95 (the first printed dust jacket should not contain a reference to the book's winning a Pulitzer Prize); signed; also a *second copy signed, in every respect a first printing but for a second state front wrapper panel in which the publisher has noted "Winner of the Pulitzer Prize"; first published in 1993 for Random House Toronto, also 361 pgs; then published in Great Britain in 1993 for London Fourth Estate; also 361 pgs; all preceded by *The Stone Diaries: The Life of Daisy Goodwill* , uncorrected and signed proofs of about 125 copies; and

**The Stone Diaries* (true first Canadian printing; Toronto: Random House of Canada); and

* *The Stone Diaries* (first British printing) as above but for copyright page; (London: Fourth Estate, 1995; 361

pgs.; £12.99; with a section of black-and-white photographs of Stone family members following page 176; in maroon cloth boards lettered in gilt on spine; top stained cream; in maroon and cream dust jacket lettered in white and black, with nine checked images of flowers on front panel and an image of the center flower image also on center of back panel, but in another hue; back panel has a quote from Anita Bookner "*Carol Shields is a name to set beside Margaret Atwood and Alice Munro*" ; spine also duplicates that same flower but in yet another hue; jacket design by Andrea Pinnington; jacket photography by David Purdie; front

flap describes book and includes a note of author praise from Penny Perrick in the *Sunday Times* "Her writing buzzes with insouciant humour, intrigue and perception" ; back flap describes author and includes a black and white photograph of her by Sally Soames of Times Newspapers Ltd.; it is there noted that the author was born and raised in Oak Park, Illinois, but has essentially lived in Canada since 1957 [which accounts for her being the as yet only author to receive both the United States Pulitzer Prize and shortlisted for the same book for the United Kingdom's Booker Prize])

*1996 Richard Ford (1944-), *Independence Day* (Random House; 451 pgs.; jacket cover featuring an American

flag, in red blue and deep cream, as designed by Carol Devine Carson; an Advance Reader's Edition*, with same cover; rear panel of the Advance has an author photograph by John Foley and an advance description); published 6/95; \$24.00; also *US 1st printing limited, author signed and slipcased #65 of 150 numbered and 26 lettered copies; first printing consisted of 50,000 copies; a sequel to * *The Sportswriter* (1986, first as a soft-cover*, 375 pgs., by Vintage Books in March, author signed,; then as a hardcover* in London, England by Collins Harvill, also author signed, following the publication in *Esquire* magazine, February, 1986), about the columnist turned realtor Frank Bascombe

*1997 Steven Millhauser, *Martin Dressler: The Tale of an American Dreamer* (Crown Books; 294 pgs.; in black paper

panels over green cloth spine, which is stamped in gold; black, green and gold dust jacket, with evocative city photograph by Emma Hanson, replete with trolley cars, as observed evidently by the protagonist, designed by Honi Werner; rear panel has author praise); published 5/96; \$24.00; a *second pristine copy, author signed; 15,000 volumes in print as of April, 1997

*1998 Philip Roth, *American Pastoral* (Houghton Mifflin; 423 pgs.; in black paper panels backed by black cloth

spine, which has been stamped in gold; gray end papers; black jacket design by Milton Glaser features cover black and white photograph by Matthew Klein, which depicts a Pittsburgh merchant family; the photograph on front cover in flames; lettered in gray, red and green; rear panel again features the this time full photograph and "acclaim for Phillip Roth in the 1990s"; first trade after 1,350 signed copies [fine copy*, with FE Society notes] of Franklin Mint first in black leather, stamped in gold, featuring a bird design; marbled end papers; all edges gilt; with a two-page spread color frontispiece, a pastoral scene, by Neilson M. Carlin; 426 pgs.; published 5/97; \$26.00; #QUM 10987654321

*1999 Michael Cunningham (1952-), *The Hours* (Farrar, Straus & Giroux; 230 pgs.; in cream paper panels, the

front with author initials in gold; over brown backing spine which has been stamped in silver; black jacket art, depicting monochrome panels of fruit freestanding and in bowls, by Rosanne Olson, as designed by Susan Mitchell; lettered in white with "early praise for *The Hours* " on rear panel); published 4/98; \$22.00; the novel concerns Virginia Woolf and two other women; also a *second pristine copy author signed

*2000 Jhumpa Lahiri (1967-), *Interpreter of Maladies: Stories* (edited by Janet Silver; first published in soft-cover

by Houghton Mifflin/Mariner Books “a Mariner original”; 198 pgs.; gold cover, of crystal holder held candles reflected against Indian tapestries and black tablecloth, as photographed by Melissa Hayden, was designed by Steven Cooley; lettered in white and black; rear cover has author photograph by Jerry Bauer, author and book description with author praise); published 6/99; \$12.00; also a *advance copy, also in softcover only, author signed; Houghton Mifflin hardcover copies followed the Pulitzer Prize win

*2001 Michael Chabon (1963-), *The Amazing Adventures of Kavalier & Clay* (Random House; 636 pgs.; \$26.95;

in speckled white paper panels over speckled white cloth spine, which has been stamped in gold; gold, green, blue and black comic strip jacket illustration by Marc Burkhardt, depicting battling cartoon heroes, as designed by Andy Carpenter and Kapo Ng; lettered in white; book design by Carole Lowenstein; published 9/00; set in the New York City of 1939 and concerning Joe Kavalier, a refugee from Nazi controlled Prague and his cousin, the Brooklyn denizen Sammy Clay, collaborators on the comic book character the *Luna Moth* , and their attending allegorical adventures; a stated first;; Chabon also the author of *The Mysteries of Pittsburgh* (William Morrow, 1988; 297 pgs.; in London, Hadder & Stoughton, 1988), *A Model World and Other Stories* (William Morrow, 1991; 207 pgs.; a stated first), *Wonder Boys* (Villard Books, 1995; 369 pgs.; a stated first); and *Werewolves in Their Youth: Stories* (Random House, 1999; 212 pgs.; a stated first); *also another pristine copy of the US 1st printing author signed, inscribed, and dated in black ink to Mel Waggoner of Public Radio program “*Profiles*,” on which the author appeared promoting his still contemporary novel (first published in September of 2000). The inscription reads “10-12-50 Portland (Oregon) To Mel--I had such a nice time! Thanks for spreading the word--Regards, Michael Chabon.”

*2002 Richard Russo (1949-), *Empire Falls* (Alfred A. Knopf; 483 pgs.; in cream paper panels over rust backing

stamped in silver on the spine; color jacket design of “Empire Falls,” Maine by John Gall; lettered in blue and rust; back jacket photograph of the author by J. D. Sloan; published 5/01; dedicated to film director/scenarist Robert Benton, who brought to the screen the author’s third novel, *Nobody’s Fool* ; this being preceded by *Mohawk* and *The Risk Pool* and followed by *Straight Man*)

*2003 Jeffrey Eugenides (1960-), *Middlesex* (Farrar, Straus & Giroux; 529 pgs.; \$27.00; in cream paper boards

backed in olive cloth; stamped in copper on spine, with author initials on front board; in a dust jacket in earth tone colors, with the hermaphrodite title character depicted emerging from a flower on the front panel, as depicted by Marc Yankus; lettered in white; back panel lists positive reviews for the author’s earlier 1993 novel

The Virgin Suicides , from the same publishing house; front panel describes book and back flap describes author, which includes author photograph by Karen Yamauchi; book designed by Jonathan D. Lippincott; jacket designed by Susan Mitchell; and *a signed copy of the

above

*2004 Edward P. Jones (1950-), *The Known World* (Amistad, imprint of Harper-Collins; 388 pgs.; \$24.95; in dark

cream paper boards backed in olive cloth; stamped in copper on spine, with blindstamped design on lower front board; in a cream dust wrapper lettered in black featuring a 1989 photograph by Eudora Welty of a migrant African-American family on a horse-drawn cart traveling down an isolated road; below the Jeffrey Lent comment “*a modern masterpiece that staggers the imagination*” ; with a cartographic chain-link design featuring nations and continents as early depicted within the links carrying to the back panel and flaps, by Collier Campbell ; front flap describes the book and back flap the author, whose photograph by Jerry Bauer appears; back panel lists “acclaim for Edward P. Jones and *The Known World* by authors Jeffrey Lent and Peter Matthiessen, and praise for Jones’ short story collection *Lost in the City* from the *New York Times* , Jonathan Yardley of the Washington Post, and John Edgar Wideman ; book designed by Claire Vaccaro; jacket design by Laura Blost; stated first edition with full number code concluding with 1

*2005 Marilynne Robinson (1942-), *Gilead* (Farrar, Straus & Giroux; 247 pgs.; \$25.00; in dark cream paper boards

backed in tan cloth; stamped in silver on spine; in a cream and shades of green dust wrapper lettered in black

depicting a sectioned crossroads on front panel; a photograph by Sarah Blodgett, with a tan netted flower design both on back panel and spine; front and back flap describe book and back flap also describes author; back panel lists praise for the author’s first 1981 novel *Housekeeping*; book designed by Jonathan D. Lippincott; jacket designed by Lynn Buckley; stated first edition with full number sequence; published November, 2004; also a *second pristine copy author signed

*2006 Geraldine Brooks (1955-), *March* (Viking Press; 280 pgs.; \$24.95; in cream yellow paper boards backed in

dark mocha; with the author’s initials blindstamped on front panel and author and title stamped in copper on spine; with a contemporary Civil War letter from the protagonist to his wife, reproduced on both front and back end papers, appropriate to the novel’s setting, in which the March family father of Louisa May Alcott’s 1868-9 classic *Little Women* , a character himself like Alcott’s own transcendentalist father Bronson Alcott, is provided his own fictional experiences, in ministrations to the Civil War suffering, as well as his personal romances, erotic temptations, and inner turmoil; in a cream dust wrapper with the author’s name stamped in copper on front panel and lettered in black and copper; with the reproduction of Stanford Robinson Gifford’s 1862 oil on canvas *A Gorge in the Mountains (Kauterskill Clove)* on the larger portion of the front panel, and a page from a Civil War soldier’s diary [from the J. Willard Marriott Library at the University of Utah] reproduced at bottom; back panel lists *Praise for Geraldine Brooks and Her Novels* including the earlier *Year of Wonder: A Novel of the Plague* ; front flap describes book and back flap author [whose husband is Tony Horwitz, a *Wall Street Journal* regular and recipient of the 1995 Pulitzer Prize in national reporting], including her photograph by Jerry Bauer; book designed by Francesca Belanger;

jacket designed by Helen Yentus; first printing must containing full number sequence 13579108642; published March 3, 2005

*2007 Cormac McCarthy (1933-), *The Road* (New York: Alfred A. Knopf Borzoi Book; 241 pgs.; \$24.00); in burnt orange boards backed in black and lettered in copper on spine; in a black and white dust jacket lettered in silver and burnt orange on front panel and in burnt orange on spine; back panel notes in white letters the *Newsweek* quote: “*With each book, Cormac McCarthy expands the territory of American fiction.*” ; flaps lettered in black; front flap describes the book, as “*The searing, postapocalyptic novel destined to become Cormac McCarthy’s masterpiece.*,” which concerns a father and son in a primordial world of sheer survival after the earth’s devastation; back flap describes author, which includes his black and white photograph by Derek Shapton; jacket designed by Chip Kidd; stated first edition and in first state (later states are bound in full black boards) and naturally preceding the Oprah Winfrey Book Club selection; published October, 2006;

and a special citation to Ray Bradbury, “*for his distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy.*”

*2008 Junot Díaz (born December 31, 1968 in Santo Domingo, the Dominican Republic, and moved to the United States

at the age of six), *The Brief Wondrous Life of Oscar Wao* (New York: Riverhead Books, a member of Penguin Group USA Inc.; 340 pgs., with acknowledgments on pages 337-340; \$24.95); in white paper boards backed in white, stamped in red on spine with the author’s name double blocked and stamped in red on front board; in white dust jacket lettered in black and red with the title character’s profile etched in orange-red on front panel, as well as the front flap; back panel lists praise for Junot Díaz from Walter Mosley, *The New York Times Book Review* , and *Newsweek* ; front flap describes novel thus: “*Things have never been easy for Oscar, a sweet but disastrously overweight ghetto nerd, a New Jersey romantic who dreams of becoming the Dominican J. R. R. Tolkien and, most of all, of finding love. But he may never get what he wants, thanks to the fukú—the ancient curse that has haunted Oscar’s family for generations, dooming them to prison, torture, tragic accidents, and above all, ill-starred love. Oscar, still dreaming of his first kiss, is only its most recent victim—until the fateful summer that he decides to be its last. With dazzling energy and insight, Junot Díaz immerses us in the uproarious lives of our hero Oscar, his runaway sister Lola, and their ferocious beauty-queen mother Belicia, and in the family’s epic journey from Santo Domingo to Washington Heights to New Jersey’s Bergenline and back again. Rendered with uncommon warmth and humor, The Brief Wondrous Life of Oscar Wao presents an astonishing vision of the contemporary American experience and the endless human capacity to persevere—and to risk it all—in the name of love. A true literary triumph, this novel confirms Junot Díaz as one of the best and most exciting writers of our time.*”; back flap describes the author, who is also a writing professor at MIT; and includes an author photograph by Nancy Crampton; noting that Riverhead Books is a member of Penguin Group USA, Inc., and can be visited at the website of www.penguin.com; book designed by Stephanie Huntwork; jacket designed by Rodrigo Corral, with full number sequence commencing with “1”; published September, 2007, with the front flap indicating 0709, possibly a first state error, a reversal of usual placement of month and year ; *also copy signed by the author (in his usual indecipherable scribble) in black ink on title page, but also with his inscription of “Zafa!,” indicating luck to

counterbalance the central

character's constant bout with doom; includes a color photograph of the author at this signing

*2009 Elizabeth Strout (born on January 6, 1956— and raised in towns in New Hampshire and Maine), *Olive Kitteridge*

(New York: Random House, 2008; 270 pgs.; \$25.00); in cream paper boards backed in brown olive and stamped in gilt on spine; in a cream and brown olive dust wrapper lettered in black and mauve and the author's name stamped in red gilt on front panel, which features a leaf in close-up, from a photograph by Lisa Spindler/Images.com/IPN; jacket design by Francine Kass; back panel lists Advance Praise for *Olive Kitteridge* from Ann Packer, Richard Bausch, *The Booklist*, and *Publisher's Weekly*; front flap describes the book, in fact a collection of thirteen sketches set in Crosby, Maine interwoven through the title figure thus: "*In a voice more powerful and compassionate than ever before, bestselling author Elizabeth Strout binds together thirteen rich, luminous narratives into a book with the heft of a novel, through the presence of one larger-than-life, unforgettable character, Olive Kitteridge. At the edge of the continent, Crosby, Maine, may seem like nowhere, but seen through this brilliant writer's eyes, it's in essence the whole world, and the lives that are lived there are filled with all of the great human drama—desire, despair, jealousy, hope, and love. At times stern, at other times patient, at times perceptive, at other times in sad denial, Olive Kitteridge, a retired schoolteacher, deplores the changes in her little town and in the world at large, but she doesn't always recognize the changes in those around her: a lounge musician haunted by a past romance; a former student who has lost the will to live; Olive's own adult child, who feels tyrannized by her irrational sensitivities; and her husband, Henry, who finds his loyalty to his marriage both a blessing and a curse. As the townspeople grapple with their problems, mild and dire, Olive is brought to a deeper understanding of herself and her life—sometimes painfully, but always with ruthless honesty, "Olive Kitteridge" offers profound insights into the human condition—its conflicts, its tragedies and joys, and the endurance it requires*; back flap features a black and white photograph of the author by Jerry Bauer and describes her thus: '*Elizabeth Strout is the author of "Abide with Me," a national bestseller and Book Sense pick, and "Amy and Isabelle," which won the "Los Angeles Times" Art Seidenbaum Award for First Fiction and the "Chicago Tribune" Heartland Prize. She has also been a finalist for the PEN/Faulkner Award and the Orange Prize in England. Her short stories have been published in a number of magazines, including "The New Yorker" and "O: The Oprah Magazine."* She is on the faculty of the MFA program at Queens College in Charlotte, North Carolina, and lives in New York City.'"; back flap also notes "*To receive monthly updates on our new book releases, join the AtRandom e-newsletter at www.atrandom.com*," and also notes the publisher and date; includes a title page photograph by Pierre deJordy Blanchette of the sea off Crosby, Maine; book design by Dana Leigh Blanchette; first edition stated with full sequence of numbers ending in "1."; published April, 2008; *three mint copies, and another mint copy, author signed.

*2010 Paul Harding (born in 1967 and based near Boston, Massachusetts, a former member of the rock group *Cold*

Water Flat), *Tinkers* (New York: Bellevue Literary Press, an affiliate of New York University's School of Medicine, 191 pgs.; \$25.00 in limited hardcover and \$14.95 in soft-cover); hardcover in hunter green paper boards stamped in silver on spine, which also includes

the publisher logo at bottom; in a white dust jacket lettered in black and pale blue, with the jacket photograph by Edwin Tse conveying the final mortal reverie in the last eight days in the life of the central character George Washington Crosby, an image of a solitary man within the snow and desolate trees before Christmas Day of 1953 in the backwoods of Maine, this illustration extended over to the jacket spine, which also includes the publisher logo at bottom; back pane lists praise for *Tinkers* from Marilynne Robinson, Pulitzer Prize-winning author of *Gilead* and *Home*, “*Tinkers*’ is truly remarkable. It achieves and sustains a unique fusion of language and perception. Its fine touch plays over the textured richness of very modest lives, evoking again and again a frisson of deep recognition, a sense of primal encounter with the brilliant, elusive world of the senses. It confers on the reader the best privilege fiction can afford, the illusion of ghostly proximity to other human souls” ; Barry Unsworth, Booker Prize-winning author of *Land of Marvels*, “A work of great power and originality. There is a striking freedom of style here, which allows the author to move without any sense of strain or loss of balance from the visionary and ecstatic to the exquisitely precise. The novel is compelling to read, sometimes horrific, and deeply moving because it is woven together into the single quilt of our humanity.” ; Elizabeth McCracken, author of *An Exact Replica of a Fragment of My Imagination*, “Paul Harding’s *Tinkers*’ is not just a novel—though it is a brilliant novel. It’s an instruction manual on how to look at nearly everything. Harding takes the back off to show you the miraculous ticking of the natural world, the world of clocks, generations of family, an epileptic brain, the human soul. In astounding language sometimes seemingly struck by lightning, sometimes as tight and complicated as clockwork, Harding shows how enormous fiction can be, and how economical. Read this book and marvel.” ; and *Publishers Weekly* (starred review): “[An] outstanding debut. . . . The real star is

Harding’s language which dazzles whether he’s describing the workings of clocks, sensory images of nature, the many engaging side characters who populate the book, or even a short passage on how to build a bird nest. This is an especially gorgeous example of novelistic craftsmanship.” ; back panel then includes ISBN bar code with \$25.00 price; front flap after listing \$25.00 price, describes the novel thus: “An old man lies dying. Confined to bed in his living room, he sees the walls around him begin to collapse, the windows come loose from their sashes, and the ceiling plaster fall off in great chunks, showering him with a lifetime of debris: newspaper clippings, old photographs, wool jackets, rusty tools, and the mangled brass work of antique clocks. Soon, the clouds from the sky above plummet down on top of him, followed by the stars, until the black night covers him like a shroud. He is hallucinating, in death throes from cancer and kidney failure. A methodical repairer of clocks, he is now finally released from the usual constraints of time and memory to rejoin his father, an epileptic, itinerant peddler, whom he had lost seven decades before. In his return to the wonder and pain of his impoverished childhood in the backwoods of Maine, he recovers a natural world that is both indifferent to man and inseparable from him, menacing and awe inspiring. *Tinkers*’ is about the legacy of consciousness and the porousness of identity from one generation to the next. At once breathtaking and life affirming, it is an elegiac meditation on love, loss, and the fierce beauty of nature.” ; the lower jacket flap includes tree and snow images carried over from the front panel; back flap describes the author thus: ‘Paul Harding has an MFA from the Iowa Writers’ Workshop. He has taught writing at Harvard and The University of Iowa. He lives near Boston with his wife and two sons. This is his first novel.’ ; back flap then notes jacket photograph by Edwin Tse, and Bellevue Literary Press, Dept of Medicine, NYU School of Medicine, 550 First Ave., New York, NY 10016, and website www.blpress.org; lower back flap also includes the image of the solitary figure in the snow

and desolate trees carried over from the dust jacket front panel and spine; copyright page notes “*This book was published with the generous support of Bellevue Literary Press’s founding donor the Arnold Simon Family Trust, the Bernard and Irene Schwartz Foundation and the Lucius N. Littauer Foundation. The author wishes to thank the Fine Arts Workshop in Provincetown, Massachusetts for support during the writing of this book.*” ; it also notes “*Book design and type formatting by Bernard Schlefer.*,” then notes the ISBN numbers for both paperback and hardcover editions, the statement of First Edition and the full number sequence commencing with “1.”; the book is dedicated to the author’s wife and sons: “*For Meg, Samuel, and Benjamin*” ; signed and dated 1-10-09 by the author in blue ink on the day of the limited, signed and dated hardcover publication of just 500 copies for Book Passage in Corte Madera, California; this *pristine copy of the signed and dated first hardcover includes the *Book Passage* newsletter for January-February 2009, in which buyer Sheryl Cotleur comments, among her *Musings* , “. . . *One of my sales reps handed me an early reading copy of a book she loved called ‘Tinkers’ by Paul Harding. I agreed with her—this novel is extraordinary in its grace and poetic vision. ‘Tinkers’ was slated to appear only in paperback, but going through my rep. I entreated the publisher to consider printing some hardcovers as I feel that this work is more than worthy of a major literary prize. Bellevue Literary Press complied happily and created a small print run of hardcovers. Book Passage will feature this rare and unusual book as our Signed First Editions Club selection for January. We are so pleased to be able to present such quality fiction that might have otherwise been overlooked, and to have these limited signed first editions available in our store and online at www.bookpassage.com* Moments like these are what make a book buyer’s job memorable and filled with pleasure.” ; also issued in an edition of 750 hardcover copies, also signed by the author, for Powell’s City of Books of Portland, Oregon Book Club *Indispensable* , Volume #8; the paperback edition duplicates the front panel of the dustwrapper on the hardcover, but with the blurb at top by Marilynne Robinson “*‘Tinkers’ is truly remarkable.*” ; spine also duplicates the spine of the dustwrapper on the hardcover, and back cover includes the four reviews of high praise from the back panel of the dustwrapper on the hardcover, then adds the abbreviated description of the novel from the hardcover’s front flap thus: “*An old man lies dying. As time collapses into memory, he travels deep into his past where he is reunited with his father and relives the wonder and pain of his impoverished New England youth. At once heartbreaking and life affirming, ‘Tinkers’ is an elegiac meditation on love, loss, and the fierce beauty of nature.*” and then duplicates the description of the author from the hardcover’s dustwrapper back flap, wherein the image of the solitary figure in the snow and among the desolate trees is carried over from the hardcover’s dust wrapper back flap as well; paperback back cover notes *Cover Photography by Edwin Tse* , US price of \$14.95 and Canada price of \$16.95, and ISBN bar code also noting US price; copyright and dedication pages duplicate those in the hardcover and copyright page also includes the First Edition statement and full number sequence commencing with “1.”; a *mint first printing paperback copy signed and inscribed in blue ink on the title page thus: “*For Larry James Gianakos, a lifetime collector of all Pulitzers and more. All my best, Paul Harding,* ” with the inscription at top and the signature over his name on title page; the author has also signed a yellow sticker label “*Gianakos copy*” ; also included is a photograph of the author signing at another event on behalf of Roman Abramovsky of ZONTIK LLC., as well as a photocopy of a check dated April 27, 2010 from ZONTIK, LLC.’s Wachovia Bank, signed by Mr. Abramovsky, made out in the amount of \$1,000 as a contribution to the Iowa Writers Workshop of the University of Iowa in Iowa City, with whom the author is affiliated, as a donation to induce Mr. Harding to

sign and inscribe this copy; also a *mint first printing paperback copy, also signed (but not dated) by the author in blue ink on the title page; also a *mint unsigned copy of the first printing of the paperback

*2011 Jennifer Egan (born on September 6, 1962 in Chicago, Illinois, raised in San Francisco and a current resident of

Brooklyn, New York) *A Visit from the Goon Squad* (New York: Knopf Doubleday Publishing Group, 2010; 288 pgs.; \$25.95; published June, 1910);

2012 no award [The nominated finalists were Denis Johnson's *Train Dreams* (Farrar, Straus & Giroux), Karen Russell's

Swamplandia! (Alfred A. Knopf), and the late David Foster Wallace's *The Pale King* (Little, Brown, & Co.), all published in 2011]

*2013 Adam Johnson (born on July 12, 1967 in South Dakota and raised in Arizona; his previous works include the

2002 short story collection *Emporium* and the 2003 novel *Parasites Like Us*, awarded the California Book Award in 2003), *The Orphan Master's Son* (New York: Random House, 2012; 443 pgs. (464 total pages) \$26.00, stated first edition with full number line concluding with 1; published January 10, 2012; in black paper panels backed in black and stamped in red metallic on spine; subsequently issued in softcover); concerning the labyrinthine world of self-discovery by Pak Jun Do, the North Korean son of a singer mother, ferreted into Pyongyang, and a father who administers a work camp for orphans called Long Tomorrows; *two pristine copies of the true first hardcover edition, both author signed

Plays

1917 no award

*1918 Jesse Lynch Williams, *Why Marry?: A Comedy in Three Acts* based on his 1914 published but unproduced play

"And So They Were Married": A Comedy of the New Woman * (published by Charles Scribner's Sons in October, 1914; 242 pgs. with eight introductory pages; the boards are red paper panels over cardboard backed in golden tweed with a cream paper label printed in golden brown affixed to the top of the spine; no apparent top stain, outside and bottom edges rough cut; \$ 1.25; includes a listing of the Williams [founder of the Triangle Club at Princeton] books published by Scribner's); revised by the playwright and opening in New York City at the Astor Theatre on December 25, 1917; produced by Selwyn and Company under the direction of Roi Cooper Megrue; a satire on the institutionalization of marriage and the desire of a feminist to eschew a marital contract with her love interest, a committed scientist, much to the consternation of her brother and his wife and her younger sister and her betrothed; Lotus Robb as Jean (the elegant but rather frivolous younger sister), Harold West as Rex (her sister's attractive and traditional fiancé), Beatrice Beckley as Lucy (the prim and didactic sister-in-law), Nat C. Goodwin as Uncle Everett (a judge who commiserates with the younger generation's divergent attitudes, but whose own more modern and blissfully relaxed marriage makes him a believer in divorce), Ernest Lawford as Cousin Theodore (of the

clergy, representing the more conventional view), Edmund Breese as John (the staid and officious brother, owner of the country estate that is the play's setting), Estelle Winwood as Helen (the liberated "new woman" who is the heroine of the play), Shelley Hull as Ernest (the devoted scientist to whom the liberated Helen is devoted), Richard Pitman as the butler and Walter Goodson as the footman, cast; New York; following the above mentioned 1914 play, a revised edition under the title *Why Marry?* was first published in April, 1918, and was reprinted in September, 1918, in February, 1919, and in 1920* (thus this copy being the fourth printing); includes stills from the play taken by the White Studio; like its predecessor "*And So They Were Married,*" also published by Charles Scribner's Sons in 1914, the boards are red paper panels over cardboard backed in golden tweed with a cream paper label printed in golden brown affixed to the top of the spine; no top stain, outside and bottom edges rough cut; 242 pgs.; \$1.50

1919 no award

*1920 Eugene O'Neill, *Beyond the Horizon: A Play in Three Acts*

opened at the Morosco Theatre on February 20, 1920; a production of The Little Theatre 1919-20; produced

by John D. Williams and directed by Homer Saint-Gaudens; Richard Bennett as Robert Mayo, Edward Arnold as Andrew Mayo, Erville Anderson as James Mayo, Mary Jeffrey as Mrs. Kate Mayo, Helen MacKellar as Ruth Atkins, Louise Closer Hale as Mrs. Atkins, Elfin Finn as Mary, Max Mitzel as Captain Dick Scott, George Hadden as Ben, George Riddell as Dr. Fawcett, players; first published in an edition of 1,250 copies by Boni & Liveright, 1920; 165 pgs.; \$1.75; top edge brown; the first state finds capitals on the front cover which are 9/16" tall; the playwright's name on the front cover having capital letters which are one-quarter inch in height; orange and yellow bordered jacket (a quarter inch smaller than the book itself) which describes the play on the flaps and notes, on both front and back covers, O'Neill as the "author of *The Moon of the Caribbees*" includes several New York City newspaper reviews, the front cover opening with the enticing "Can you recall more enthusiastic comment than this"; from Alexander Woolcott of *The New York Times*: "*An absorbing, significant and memorable tragedy. Marks O'Neill as one of our foremost playwrights, as one of the most spacious men to be both gifted and tempted to write for the theatre in America. In its strength, its fidelity, its color, its irony, and its pitilessness, it recalls nothing quite as much as one of the Wessex tales of Thomas Hardy. It has the mood, the austerity and, all in all, the stature of a novel by Thomas Hardy. Seldom has an American playwright written for our theatre a piece half so good and true*"; from J. Ranken Towes of *The New York Evening Post*: "*There can be no question that it is a work of uncommon merit, distinguished by general superiority. A genuine, reasonable, poignant, domestic tragedy. It is in the full sense of the word dramatic.*"; and from *The New York Sun*: "*Profoundly moving and human. Mr. O'Neill's fame will be vastly increased by this play.*"; continuing on the back cover, from Heywood Brown of *The New York Tribune*: "*Among the noteworthy achievements of native authors. Its power is tremendous. It is as honest and sincere as it is artistic.*"; from *The New York World*:

"A real event in the intellectual theatre. That deep and acute understanding of human nature and its impulses, of which there have been many substantial traces in his shorter plays, asserted itself unmistakably in the first work of full length from his pen to reach the stage. 'Beyond the

Horizon' may be set down at once as this season's most notable play of serious theme and purpose by an American author." ; from *The New York Evening Sun* : *"The constant and almost querulous inquiry put by intelligent persons who care more for the drama than just to go to the theatre to be entertained is 'What is there worth seeing?' Such discriminating theatre-goers can put safely this bleak yet poignant tragedy on their small and select list. It is safe to say that Mr. O'Neill is the most promising of American dramatists."* ; the flaps, front and continued on back, both bereft of any price, feature *The New York Times* synopsis of Alexander Woollcott: *"'Beyond the Horizon' unfolds the tragedy of a young, farm-born dreamer, whose romantic mind and frail body yearn for the open sea, the swarming ports of the mysterious East, the beckoning world beyond the line of hills which shut in the acres of his home. By all that is in him, he is destined for a wanderer's life, but Fate, in wanton mood, tethers him to this little hill-cupped farm and watches coolly the misery and decay this means for all the house. To him, on the night before he is to set sail for a three years' cruise around the world, comes love in the form of a neighbor's daughter whom he and all his people had thought marked rather for his brother. Blinded by the flame kindled in that moment of her confession, he lightly forgoes all thought of the world beyond the horizon, plans to settle at once on the farm with his jubilant bride, and watches serenely enough while his heart-wrenched unromantic brother sets forth on the cruise that was to have been his. Then you follow through the years the decay of that household, the tragedy of the misfit. You see the waning of love, the birth of disappointment, the corrosion of poverty and spite and disease. You watch the romance burn itself out to an ugly cinder. You see the woman grow drab and dull and sullen, and you see the man, wasted by the consumption another life might have avoided, crawl at last out of the hated house to die on the road he should have traveled, straining his eyes toward the hills he never crossed. All this is told with sure dramatic instinct, clear understanding, and a certain quite unsentimental compassion. To an extent unfamiliar in our theatre, this play seems alive. The aging of the people is evidenced by more than the mere graying at the temples and the change of clothes, those easy symbols by which the theatre is won't to recognize, if at all, the flight of the years. In a hundred and one ways, it is evidenced as well by the slow changing of character and the steady deterioration of the souls. O'Neill paints his canvas with what Henley called 'the exquisite chromatics of decay.' You might also say, then, that the play is alive because it follows the inexorable processes of death. Not since Arnold Bennett's 'Old Wives' Tale' has any book or play given us quite so persuasively a sense of the passage of time."*

*1921 Zoña Gale, *Miss Lulu Bett: An American Comedy of Manners in Three Acts*

based on her novel of the same title published in 1920 by D. Appleton; 264 pgs., with autographed copies*; produced and staged by Brock Pemberton; opened in New York City at the Belmont Theatre on December 27, 1920; Carroll McComas as Lulu Bett, Louise Closser Hale as Mrs. Bett, Willard Robertson as Neil Cornish, Brigham Royce as Ninian Deacon, William Holden as Dwight Herbert Deacon, Lois Shore as Morona Deacon, Catherine Calhoun Doucet as Ina Deacon, Jack Bohn as Bobby Larkin, Beth Varden as Diana Deacon, players; published 8?/1921 by D. Appleton; 183 pgs.; \$1.75; the published play rendered with two conclusions for Act III, the one as first produced at the premiere, and another for the protagonist; the book in green linen with gilt lettering; the tan jacket includes a still (signed Abbe) of Carroll McComas as the title character and the blurb "The Prize Play / Awarded by Columbia University the \$1,000 Pulitzer Prize as the best American Play of the year"; then D. Appleton & Company / New York / London; the spine, after title and author, with the words "The Prize Play" at center and D. Appleton & Company logo at bottom; the

back panel with reviews beginning with that of Edna Ferber “*A play that makes you say: ‘But how did Zona Gale know that about me?’ It has no appeal for one who has never been a wife, husband, father, mother, daughter, son, old-maid, bachelor, sweetheart, or lover*” ; then following “*What others are saying about this play:*” William Lyon Phelps, Lamson Professor of English Literature at Yale University, says: “*Those who enjoy life will enjoy this play. It is full of vitality, full of comedy and tragedy.*” ; William Archer, critic and playwright, says: “*I have enjoyed every moment of Miss Zona Gale’s delightful play. The characterization is admirable throughout; the heroine is a beautiful creation, and almost equally fine is the drawing of the colossal egoist, Dwight Deacon.*” ; Jean Corbie, dramatic critic, says: “*‘Miss Lulu Bett’ is quite what people are saying—a rare bit of naturalism, exquisitely felt.*” ; Ludwig Lewisohn, in “*The Nation*,” says: “*It is difficult not to be persuaded (sic) that here was the most genuine achievement of the American stage since Eugene O’Neill’s ‘Beyond the Horizon.’*” ; Thomas H. Dickinson says: “*A milestone in American drama.*” ; William Allen White says: “*A great American comedy.*” ; Henry Sydnor Harrison says: “*A fine and original achievement . . . Grandma Bett is a figure that can never quite fade from memory.*” ; Henry Seidel Canby, in “*The New York Evening Post*,” says: “*No one is likely to despair of American literature after seeing ‘Miss Lulu Bett.’ It ought to be called ‘The Humors and Horrors of Family Life in America.’*” ; Alexander Black says: “*It is the most American play I have ever seen. It slips beneath the appearance of things and does something new in the theatre.*” ; Norman Hapgood says: “*‘Miss Lulu Bett’ is literature and at the same time it is good strong drama. High comedy, the comedy of character truly and superbly drawn, is scarce.*” ; after which is the publisher D. Appleton and Company / New York / London and at very bottom left the number 637; the front flap, after the play and author, states “*With Forewords By Robert C. Benchley, Dramatic Critic of ‘Life’ and Thomas H. Dickinson, Editor, ‘The Wisconsin Plays,’ etc.: “; then “A comedy of American life, whose every speech brings delighted recognition of its human, everyday truth. Zona Gale’s prize play has found great success in the theatre, following its first presentation at the Belmont Theatre, New York. It has won the Pulitzer Prize for drama for 1921. A chorus of praise for it has arisen from all sides. In printed form it brings to the reader a marvelously exact and entertaining picture of the manners and the personalities of an American home today. On the stage it has been given with two different endings and both of these have been included in the present volume. By this is afforded a most unusual and interesting opportunity for choosing a definitely happy ending of Lulu Bett’s trials, or one that less completely rounds off her fortunes. The popular stamp of approval is on the ‘happy ending,’ the one finally used on the stage.*” ; then after the publishers, at bottom left the number 636 and four asterisks; on the rear flap is a description of Gale’s earlier novel of the same title, stating “*The second year of this great novel finds it selling in larger quantities and more widely discussed than at any time since its publication. The continued acclaim by the critics and the general verdict of the reading public have placed ‘Miss Lulu Bett’ in the very forefront of present-day novels. Twelve large editions have been required within a year and a half of publication. Among the comments made on this great novel have been the following: “‘Miss Lulu Bett’ is without flaw.”* Atlantic Monthly. “*Here most certainly is a work of genius and it is going to last a long time. Real American stuff, naked and unashamed.*” Meredith Nicholson. “*Congratulations on ‘Miss Lulu Bett.’ It is realism shot through with tenderness and sympathy.*” Alice Hegan Rice. “*For the sake of my literary reputation I desire to record my conviction that ‘Miss Lulu Bett’ is by far the most artistic piece of fiction produced in*

America for a long time."[¶]Mary Lamberton Becker, *N. Y. Evening Post.*" ; then after the publisher, at bottom left, the number 635 and four asterisks; also published in *The Best Plays of 1920/21* (Dodd, Mead)

*1922 Eugene O'Neill, "*Anna Christie*": *A Play in Four Acts* formerly titled *Chris Christopherson* and *Chris* opened

in New York City at the Vanderbilt Theatre on November 2, 1921; produced and directed by Arthur Hopkins;

designed by Robert Edmond Jones; Pauline Lord as Anna Christopherson, the title character, James C. Mack as Johnny the Priest, George Marion as Chris Christopherson, Ole Anderson as Johnson, William Augustin as a postman, Eugenie Blair as Marthy Owen, Frank Shannon as Mat Burke, G. O. Taylor as first longshoreman, John Hanley as second longshoreman, Messers. Rilly, Hansen, and Kennedy as the three sailors, players; published in *The Best Plays of 1921/22* (Dodd, Mead, 1922), and by Boni & Liveright, 1922, together with the O'Neill plays *The Hairy Ape: A Comedy of Ancient and Modern Life in Eight Scenes* (first produced by the Provincetown Players, 133 Macdougall Street) and *The First Man: A Play in Four Acts* (produced by the Neighborhood Playhouse, 466 Grand Street, New York City); plays together 322 pgs.; in beige cloth boards backed in auburn and lettered in black on front cover and spine; \$2.00; top edge brown; in cream dust jacket lettered in red and black, with a photograph of Louis Wolheim as the title character of *The Hairy Ape* on the front panel, with the following excerpted reviews: "*A brutal, startling, dismaying and singularly vivid play, which will linger in the memory long after most of the stuff this season has faded out of mind.*"[¶]Alexander Woollcott, in *The New York Times* ; "*To me, THE HARRY APE is colossal. It is Eugene O'Neill's masterpiece. It is the most vitriolic satiric play of which I have any knowledge. Victor Hugo would have shouted himself hoarse over it. THE HARRY APE is drama.*"[¶]Benjamin De Cassares ; "*The most important play of the year.*"[¶]Stark Young, in *The New Republic* ; "*The most significant play O'Neill or any other American ever wrote.*"[¶]Kenneth Macgowan, in *The Globe* ; back panel features photograph of Miss Pauline Lord as "Anna Christie," and notes, "*What Reviewers Say: "After seeing Mr. Eugene O'Neill's ANNA CHRISTIE, I am so drunk with fantasy extracted from hard-boiled human beings that I don't know how to become sober.*"[¶]Francis Hackett, in *The New Republic* ; "*Truth stumbles out of life, shabby, broken and humbled, but truth all the same. And it is truth as it seldom comes to us.*"[¶]Kenneth Macgowan, in *Vogue* ; "*ANNA CHRISTIE is a triumph for Eugene O'Neill. The play has one of the finest acts ever seen on our stage.*"[¶]Stephen Rathbun, in *The Evening Sun* ; "*One of the plays to be seen if you are old enough to vote.*"[¶]Robert C. Benchley, in *Life* ; and also lists of the following excerpted reviews of *The First Man* : "*THE FIRST MAN touches as high points of drama as Mr. O'Neill has ever reached. Never before [¶]not even in the highly praised BEYOND THE HORIZON[¶] has Mr. O'Neill dared so much and so finely succeeded.*"[¶]The Freeman ; "*THE FIRST MAN bears unmistakable evidences of an inventive mind and a superior intelligence.*"[¶]Evening Post ; "*Mr. O'Neill's position as the greatest of the younger American dramatists is made firmer in this four-act drama in which that ironic fatalism so*

characteristic of him is augmented by keen touches of satire.” R. G. Welsh, in *The Telegram* ; the front flap describes the three plays thus: *THE HAIRY APE* is the inner struggle of the man of toil, the human dynamo at the core of the industrial mechanism, waging war for his own soul's status in the modern scheme of things. At first all suggestions of the class war, all calls to the workers to seize power, leave him cold; or enrage him. Power? We are the power. We are the stuff in steel that makes it move, the stuff in coal that makes it pay, the stuff in steam that makes it live. A girl changes everything. She looks at this dominating giant of the furnaces, and is aghast. This is not a man—it is an ape, she shrieks. And no doubt enters—a doubt that consumes him. Finally in despair he goes to the zoo to join his comrade—a gorilla. He looses the cage, the beast comes out, and enfolds him in a vast and deadly embrace.” ; “*ANNA CHRISTIE* is a drama of real people—a drunken, kind, jealous old Swede barge captain, who must part with a sodden old prostitute when his daughter turns up from the west to live with him; a daughter who comes out of a hospital, a jail and a brothel, hating men, hiding her past, and finding a strange, blind cleanness in the quiet of the sea; a bragging Irish stoker with the power of love and hate surging in him.” ; “*THE FIRST MAN* is the story of the savage inner struggle of a man who loves his wife with an ecstatic, inconsistent passion, as he sees her about to bring into the world a child who will involve her most sacred allegiances, and break the singleness of the bond between them.” ; \$2.00 price at lower right, as well as on side panel, which also displays the Boni and Liveright symbol; the back flap describes “three great books by America's foremost dramatist,” all published by Boni and Liveright at 105 West 40 th Street, New York City, N.Y.: “*THE EMPEROR JONES* is a drama of soul psychology. It depicts how, under the sophistication of civilization, the native soul of the negro retains its primitive superstitions. Told in a series of scenes, it shows the gradual disintegration of the courage, resource, and initiative of the Pullman porter become Emperor, as he flies through the dark night and the terrors of the jungle, a fugitive in deadly peril from the wrath of his subjects whom he has deceived, oppressed and robbed. This volume also contains ‘Diff'rent’ and ‘The Straw.’” \$2.00; “*BEYOND THE HORIZON*. A drama which depicts the tragedy of the misfit; in no play is O'Neill's deep and acute understanding of human nature and its impulses, his tremendous power, his honest and sincere artistic sense more apparent than here.” \$1.75 ; *THE MOON OF THE CARIBBEES* and *Six Other Plays of the Sea*: ‘Bound East for Cardiff,’ ‘The Long Voyage Home,’ ‘In the Zone,’ ‘Ile,’ ‘Where the Cross Is

Made,’ ‘The Rope.’ Each play is a page from the life of a ship's crew—they lift the reader from the four walls of convention out to the rolling sea, and into the lives of men who go down in ships.” \$1.75 ; a separate edition of “*Anna Christie*” was issued by Horace Liveright in 1930, containing twelve illustrations including a cover design by Alexander King, confined to 775 copies signed by O'Neill

*1923 Owen Davis, *Icebound: A Play in Three Acts*

opened in New York City at the Sara H. Harris Theatre on February 10, 1923; Edna May Oliver as Hannah, Robert Ames as Ben Jordan, John Westley as Henry Jordan, Lotta Linthicum as Emma, his wife, Boots Wooster as Nettie (her daughter by a former marriage), Eva Condon as Sadie Fellows (once Sadie Jordan), a widow, Andrew J. Lawlor, Jr. as Orin, her son, Frances Neilson as Ella Jordan, the unmarried sister, Lawrence Eddinger as Doctor

Curtis, Phyllis Povah as Jane Crosby, a second cousin of the Jordans, Willard Robertson as Judge Bradford, and Charles Henderson as Jim Jay, the players; published in *The Best Plays of 1922/23* (Dodd, Mead, 1923) and by Little, Brown & Co. in July, 1923; 116 pgs.; \$1.50; in brown cloth boards stamped on the spine; in a cream wrapper lettered in black; front panel features a sixteen-line review of the play, including a comment from Professor William Lyon Phelps of Yale University; at the head of the wrapper appears *awarded the Pulitzer Prize for Best American Play of 1922*; the front flap includes seven reviews of Davis' earlier 1922 play *The Detour*; the back flap is blank; the back panel lists nine "New Plays and Books on the Drama" published by Little, Brown, & Company; including an inscribed copy *To Sally Kirby, July 1927*; *Owen Davis*; *In memory of ten very happy days*; the "Sally" of the inscription may have been the silent screen actress Sally C. Kirby, the pseudonym for Sallie Crute, who appeared in some forty-four films from 1912 through 1925; Davis had been also a screen writer from about the same period, from 1915 through 1934; his prolific career as a playwrighting dating from at least 1908 through 1944, and including the first formal adaptation of F. Scott Fitzgerald's 1925 novel *The Great Gatsby*, debuting on Broadway on February 2, 1926, and also adapted for the screen in November of 1926; the inscription may have also some connection to the character Sally Ray, portrayed by Evelyn Brent, who ministers to a stricken Captain Dan Kirby, portrayed by Thomas Meighan, in Davis' *Blind Alleys*, released on March 12, 1927; and directed by Frank Tuttle for Adolph Zukor and Jesse L. Lasky's "Famous Players" at Paramount.

*1924 Hatcher Hughes, *Hell-Bent fer Heaven: A Play in Three Acts*

opened in New York City at the Klaw Theatre on January 4, 1924; produced under the direction of Alonzo Klaw; staged by Augustin Duncan; setting designed by Alonzo Klaw; John F. Hamilton as Rufe Pryor, Glenn Anders as Andy Lowry, Burke Clarke as Matt Hunt, Clara Blandick as Meg Hunt, Augustin Duncan as David Hunt, George Abbott as Sid Hunt, Margaret Borough as Jude Lowry, players; published by Harper & Brothers in April, 1924; 187 pgs.; in matching dustwrapper lettered in black; top edge brown; \$1.50, and in *The Best Plays of 1923/24* (Dodd, Mead, 1924)

*1925 Sidney Howard, *They Knew What They Wanted: A Comedy in Three Acts*

opened at the Garrick Theatre on November 24, 1924; a Theatre Guild production directed by Philip Moeller; settings and costumes by Carolyn Hancock; scenery constructed by Oscar Liebetau and painted by Robert Bergman; costumes executed by Brooks; Philip Loeb and Robert L. Cook, stage managers; Glenn Anders as Joe, Charles Kennedy as Father McKee, Allen Atwell as Ah Gee, Richard Bennett as Tony Patucci, Robert Cook as the R.F.D., Pauline Lord as Amy, Hardwick Nevin as Angelo, Jacob Zollinger as Giorgio, Charles Tazewell as the Doctor, Frances Hyde as the first Italian mother, Antoinette Bizzoco as her daughter, Peggy Conway as the second Italian mother, Anthony Colobro as her son, Cosette Faustine, and Helen Fowble, Dorothy Greene, Audrey Thal, Peter Marsters, Eleanor Mish, Alvah Bessie, Edward Horgan, Sanford Meisner, Arthur Sircom, Ernest Thompson, Angelo de Palma, and Michael Zito as farm hands, cast; the basis for the 1956 Frank Loesser musical *The Most Happy Fella*; published in *The Best Plays of 1924/25 and the Yearbook of the Drama in America* (Dodd, Mead; 1925), and by Doubleday Page, 1925; 179 pgs. (the first must state "first edition"); being a "Theatre Guild (65 West 35th Street, New York City) Library" book, with an eighteen-page introductory section including the author's "personal

preface"; illustrated with two plates taken from the play; work on play began during author's Venice excursion in July, 1923

*1926 George Kelly, *Craig's Wife: A Drama in Three Acts*

opened in New York at the Morosco Theatre on October 12, 1925, as staged by the author and presented by Rosalie Stewart; Chrystal Herne as Mrs. Craig, Josephine Hull as Mrs. Frazier, Anne Sutherland as Miss Austen, Josephine Williams as Mrs. Harold, Mary Gildea as Mazie, Eleanor Mish as Ethel Landreth, Charles Trowbridge as Walter Craig, Arling Alcine as Billy Birkmire, Arthur Shaw as Joseph Catelle, J. A. Curtis as Harry, Nelan Jaap as Eugene Fredericks, players; the playwright was the uncle of the late actress Grace Kelly, Princess of Monaco; published in *The Best Plays of 1925/26 and the Yearbook of the Drama in America* (Dodd, Mead; 1926) and by Little, Brown & Co. in January, 1926; 174 pgs.; top edge deep brown; *author signed and inscribed copy to his producer, possibly in fact the first copy, with the exceedingly rare dust wrapper

*1927 Paul Green (1894-1981), *In Abraham's Bosom: The Biography of a Negro in Seven Scenes*

the 1924 play became a Provincetown Playhouse production which opened at the Garrick Theatre on December 31, 1926; the characters being Abraham McCranie, a Negro; Goldie McCallister, his sweetheart and later his wife (first portrayed in New York by Rose McClendon); Muh Mack, his aunt; Bud Gaskins, Lije Hunneycutt and Puny Avery, Turpentine hands for the Colonel; Douglass McCranie, Abraham's son; Eddie Williams, Lanie Horton, and Neilly McNeill, students to Abe; Colonel McCranie, a Southern gentleman, once the owner of slaves; and Lonnie McCranie, his son; the playwright is a former sharecropper who taught English and drama at the University of Chappel Hill, North Carolina; published, along with the playwright's 1925 *The Fair God*, by Robert M. McBride in New York, 1927; hard cover front and back panels are a bright floral design; 317 pgs.; top edge deep red; jacket graphic drawing by "S.G." of a black man intensely studying through a book; \$2.00; published 2/27; *The Best Plays of 1926/27 and the Yearbook of the Drama in America* (Dodd, Mead; 1927)

*1928 Eugene O'Neill, *Strange Interlude: A Play in Two Parts and Nine Acts*

produced by The Theatre Guild; opened in New York City at the John Golden Theatre on January 30, 1928; directed by Philip Moeller; designed by Jo Mielziner; Lynn Fontanne as Nina Leeds, Glenn Anders as Edmund Darrell, Tom Powers as Charles Marsden, Earle Larimore as Sam Evans, Charles Walters as Gordon Evans as a boy, Helen Westley as Mrs. Amos Evans; Kathryn Leigh, Ethel Westley as Madeleine Arnold, Philip Leigh as Professor Leeds, John J. Burns as Gordon Evans as a man, players; the nine-act play was presented in two parts, first at 5:15 P.M., followed by an allowance for dinner, then resuming at 8:30 P.M. nightly; published by Boni & Liveright, 1928; 352 pgs.; \$2.50; art deco jacket features silhouetted figures; top edge black; O'Neill signed 775 (750 for sale) copies of the first which were bound in beveled parchment with a leather label on the spine; on all rag, watermarked paper with titles and interior monologues in blue ink with unlabeled tawny brown parchment dust jacket flaps *copy #364; preceded by limited advance reader's copies in wraps; also appearing in *The Best Plays of 1927/28 and the Yearbook of the Drama in America* (Dodd, Mead; 1928)

*1929 Elmer L. Rice, *Street Scene: A Play in Three Acts*

opened at the Playhouse Theatre on January 10, 1929; under the aegis of William A. Brady, Ltd.; directed by the author; setting by Jo Mielziner; the play set in a tenement first “on an evening in June, and on the morning and afternoon of the following day”; the cast in order of appearance being: Leo Bulgakov as Abraham Kaplan, Eleanor Wesselhoeft as Gretta Fiorentino, Beulah Bondi as Emma Jones, Hilda Bruce as Olga Olsen, Russell Griffin as Willie Maurant, Mary Servoss as Anna Maurant, Conway Washburne as Daniel Buchanan, Robert Kelly as Frank Maurant, T. H. Manning as George Jones, Joseph Baird as Steve Sankey, Jane Corcoran as Agnes Cushing, John M. Qualen as Carl Olsen, Anna Konstant as Shirley Kaplan, George Humbert as Filippo Fiorentino, Emily Hamill as Alice Simpson, Frederica Going Laura Hildebrand, Eileen Smith as Mary Hildebrand, Alexander Lewis as Charlie Hildebrand, Horace Braham as Samuel Kaplan, Erin O’Brien-Moore as Rose Maurant, Glenn Coulter as Harry Easter, Millicent Green as Mae Jones, Joseph Lee as Dick McGann, Matthew McHugh as Vincent Jones, John Crump as Dr. John Wilson, Edward Dowess as Officer Harry Murphy, Ralph Willard as a milkman, Herbert Lindholm as a letter-carrier, Samuel S. Bonnell as an ice-man, Rose Lerner and Astrid Alwynn as two college girls, Mary Emerson as a music student, Ellsworth Jones as Marshall James Henry, Jean Sidney as Fred Cullen, Joe Cogert as an old-clothes man, Samuel S. Bonnell as an interne, Anthony Powley as an ambulance driver, Ed. A. McHugh as a furniture mover, Astrid Alwynn and Nelly Neil as two nurse-maids, Carl C. Miller, John Kelly and Anthony Pawley as policemen, Frances F. Golden and Otto Frederick as two apartment hunters, and Ruth Randolph, Elizabeth Goodyear, Josephine Coghlan, Emily Hamill, Jean Sidney, Samuel S. Bonnell, Robert Mack, John Cambridge, Carl C. Miller, Anthony Pawley, Herbert Lindholm, Ed. A. McHugh, Ralph Willard, Otto Frederick, and Benn Trivers as passers-by; published by Samuel French in 1929; 239 pgs., illustrated with three photographs from the play; \$2.00; in magenta boards backed in royal blue and lettered in gilt on spine, with publisher Samuel French at bottom; in a cream dust wrapper lettered in shades of blue and black, with a full front panel illustration of the front view and entrance to the New York City brownstone tenement, with its lit and open windows, two from the basement, two at ground level, and four on the second floor, the focal point of much of the play’s dramaturgy; spine notes title, author, and publisher Samuel French at bottom; front flap, which is decorative line bordered and is devoid of any price, describes the play thus: “‘*Street Scene*’ is the outstanding success of the New York season. This is a remarkable picture of the teeming life in a brownstone Manhattan apartment building that has seen better days. A panorama of the comedy and tragedy of daily life played to the accompaniment of rumbling elevated trains and the hooting of the river whistles.”; back panel, in which the \$2.00 price is accordingly listed, is decoratively bordered, and notes “*Plays by Elmer L. Rice: STREET SCENE: A PLAY IN THREE ACTS* ‘A triumph of vivid realism, a picture of striking contrasts showing the joys and griefs of New York City dwellers.’ Price \$2.00; *SUBWAY: A PLAY IN NINE SCENES* ‘A powerful drama of life that is walled in by steel and granite, deafened by the roar, and torn to fragments by the speed of things.’ Price \$2.00; *THE ADDING MACHINE: A PLAY IN SEVEN SCENES* ‘The most famous of all Expressionistic plays.’ Price \$2.00; *COCK ROBIN* in collaboration with Philip Barry ‘A thrilling mystery play concerning amateur theatricals. Immensely entertaining and irresistibly human.’ Price \$2.00; *SAMUEL FRENCH* Founded 1845—incorporated 1895, Thos. R. Edwards, Managing Director, 25 West 45 th St., New York, 811 West 7 th St., Los Angeles.”; back flap is blank; also published in *The Best Plays of 1928/29 and the Yearbook of the Drama in America* (Dodd, Mead; 1929)

*1930 Marc Connelly, *The Green Pastures: A Fable Suggested by Roark Bradford's Southern Sketches "Ol' Man*

Adam an' His Chillun' based on Roark Bradford's 1928 novel *Ol' Man Adam an' His Chillun*; opened in New York City at the Mansfield Theatre on February 26, 1930; directed by Marc Connelly; produced by Laurence Rivers; music under the direction of Hall Johnson; settings by Robert Edmond Jones; Richard B. Harrison as The Lord (De Lawd), Charles H. Moore as Mr. Deshee and Isaac, Alicia Escamilla as Myrtle, Jazzlips Richardson Jr. as first boy, Howard Washington as second boy, Reginald Blythwood as third boy, Joe Byrd as Randolph, Frances Smith as a cook, Homer Tutt as custard maker and ham and the High Priest, Anna May Fritz as first mammy angel and a second woman, Josephine Byrd as a stout angel and as voice in shanty and as the first cleaner, Edna Thrower as a slender angel, J. A. Shipp as Archangel and Abraham, Wesley Hill as Gabriel, McKinley Reeves as the choir leader and Aaron, Daniel L. Haynes as Adam and Hezdrel, Inez Richardson Wilson as Eve, Lou Vernon as Cain, Dorothy Randolph as Cain's girl, Edna M. Harris as Zeba, James Fuller as Cain the sixth, Louis Kalsey as boy gambler, Collington Hayes as first gambler, Ivan Sharp as second gambler and first scout and a prophet, Tutt Whitney as Noah, Susie Sutton as Noah's wife, Milton J. Williams as Shem, Dinks Thomas as first woman, Geneva Blythwood as a third woman, Emory Richardson as a first man and the first wizard and as an officer, Freddy Archibald as flatfoot, Stanleigh Morrell as Gapheth and Joshua and an officer, Florence Fields as a second cleaner, Edgar Burks as Jacob, Alonzo Fenderson as Moses, Mercedes Gilbert as Zipporah, Reginald Fenderson as a candidate magician, George Randel as Pharaoh, Walt McClane as the General, Arthur Porter as head magician, Billy Cumby as Master of Ceremonies, Jay Mondaaye as King of Babylon, Leona Winkler, Florence Lee, Constance Van Dyke, Mary Ella Hart, Inez Persand as the King's favorites, Philistine Bumgardner, Margery Bumgardner, Anthony Sylvester, Mary Sylvester, Fredia Longshaw, Wilbur Cohen, Jr., Verdon Perdue, Ruby Davis, Willmay Davis, Margerette Thrower, Viola Lewis as the children, Amy Ascamilla, Elsie Byrd, Benveneta Washington, Thula Ortiz, Alicia Sylvester, Geneva Blythwood as angels and townspeople, Carl Shorter, Earl Bowie, Thomas Russell, Richard Henderson as the Babylonian band; there are also members of the Choir, players; published in *The Best Plays of 1929/30 and the Yearbook of the Drama in America* (Dodd, Mead; 1930); published before the opening in 1929 by Farrar & Rinehart (173 pgs.; 20 cm.; top edge brown; \$2.00); also an edition published in 1930 by Farrar and Rinehart (141 pgs.; 27 cm.), illustrated by Robert Edmond Jones; and yet another 1930 Farrar and Rinehart edition (150 pgs.; 29 cm.), also illustrated by Jones; 550 copies in first Large Paper deluxe limited and numbered edition with spirituals included were signed both by Connelly and Jones; *copy #428, housed in a custom-made oversized clamshell; and the basis for *The Green Pastures* :

Roark Bradford's * *Ol' Man Adam an' His Chillun Being the Tales They Tell About the Time When The Lord*

Walked the Earth Like a Natural Man (New York: Harper & Brothers; 264 pgs., with a sixteen page Foreword by the author; chapter heading illustrations on the Biblical characters and themes included by A. B. Walker, who also illustrated the endpapers and wraparound back panel, spine, and front panel of the dust wrapper; this copy clipped of the original price at top right of the front flap); The boards are black paper panel decorated with tropical birds and foliage in pale lemon cream on black backed in black material with a cream paper label

lettered in black affixed to the top of the spine. The corners taper the paper panels slightly to reveal the black below. The above copy has clean contents but is marred by the fact that a previous owner drilled a quartet of holes running along the spine on the front and back, through which was run a reinforcing black thread, that has been since removed. decorated endpapers, front and rear, in mustard on cream, following the dust wrapper's wraparound checkerboard design of drawings of the Biblical images of A. B. Walker, which also illustrate the book's chapter headings. The coated paper dust wrapper is in mustard background on the wraparound back panel, spine, and front panel. The cream background center label, continued from front to spine to back panel, is bordered and lettered in slate blue, with the front and back panels noting the full surtitle as well, and with the publisher Harper & Brothers establishment date of 1817. The wraparound features a checkerboarding in slate blue with drawings by A. B. Walker, some duplicated from Walker's drawings for the chapter headings of the book itself. From the back panel to the front, from the top and downward, the character images, as referred to by author Bradford, for the six checker board rows are (inclusive of those obscured by the wraparound label, these images appearing in the book's matching endpapers): first row, Eve, Ol' Man Job, Angel of de Lawd, de Lawd, Miss Salome; second row, Jedge Pilate, King Pharaoh, Cap'n Potiphar, Gideon with his trumpet, Aaron; third row, Isaac, Pharaoh's daughter, Esau, Abraham, Satan; fourth row, the lion of Daniel's Lion's Den, Samson, the baby Moses in the basket set into the reeds of the Nile River, Delilah, the snake in the Garden of Eden; fifth row, Miz Lot (Lot's wife), Balaam, Balaam's talking mule, Noah, Joshua; sixth row, King Solomon, Little David, Adam, Jacob, Rachel. The cream flaps are lettered in slate blue. The corner flaps are uniformly tapered (not apparent in the above example, inasmuch as the top right of the front flap has been price-clipped). Included is the publisher's original wraparound promotional, on hard cream paper, its center lettered and top and bottom zigzag bordered in slate blue, measuring eight and one-eighth inches in length and one and three-quarter inches thick. The announcement is now a most inappropriate one: "A darky preacher's hilarious version of the Bible in his own words--read it and howl" The title page has the provenance signature in black ink reading "*W. J. Jamison, --1928--*." The copyright page has the First Edition statement and the correct Harper & Brothers letter code B-C, indicating first publication in February of 1928 (several later printings continued to state First Edition).; black top stain, other edges deckled. Marc Connelly's 1930 Pulitzer Prize play *The Green Pastures* dramatizes several of the included tales, and that play's title is also the title of the third from final chapter in this book.

*1931 Susan Glaspell, *Alison's House: A Play in Three Acts*

opened in New York City at the Civic Repertory Theatre on December 1, 1930; concerning personal conflicts among the surviving heirs and associates of Alison Stanhope, a figure very much like the poet Emily Dickinson; produced and directed by Eva Le Gallienne; costumes and scenery designed by Aline Bernstein; Florida Friebus as Ann Leslie, Leona Roberts as Jennie, Robert Ross as Richard Knowles, Herbert Shapiro as Ted Stanhope, Josephine Hutchinson as Louise, Walter Beck as The Father, Donald Cameron as Eben, Eva Le Gallienne as Elisa, Alma Kruger as Miss Agatha, Howard da Silva as Hodges, and Mary Ward as Mrs. Hodges, cast; first set "in the library of the old Stanhope homestead in Iowa, on the Mississippi" on December 31, 1899; published by Samuel French in 1930; 155 pgs.; top edge tan; \$2.00; the dust jacket front describes the play; also published in *The Best Plays of 1930/31 and the Yearbook of the Drama in America* (Dodd, Mead, 1931)

*1932 George S(imon) Kaufman and Morrie Ryskind (book), George Gershwin (music) and Ira Gershwin (lyrics), *Of*

Thee I Sing: A Musical Play in Two Acts and Eleven Scenes

musical opened at the Music Box Theatre on December 31, 1931; after its premiere at the Shubert-Majestic Theatre in Boston, Massachusetts on December 8, 1931; being a lively lampoon of an American presidential campaign, with candidate and eventual President John P. Wintergreen, his virtually unknown and unknowable running mate and eventual Vice President Alexander Throttlebottom; Diana Devereaux, the Louisiana belle selected to become Wintergreen's wife, who sues him for breach of promise, but happily settles to become the intended of Throttlebottom; and Mary Turner, the campaign aide to Wintergreen who becomes his wife and they become a much ingratituted First Couple when she delivers twins; directed Harris; the cast being William Gaxton as John P. Wintergreen, Victor Moore as Alexander Throttlebottom, Lois Moran as Mary Turner, Grace Brinkley as Diana Devereaux, George Murphy as the political operative Sam Jenkins, Florenz Ames as The French Ambassador, Sam Mann as Louis Lippman, Harold Moffet as Francis X. Gilhooley, Vivian Barry as a maid, Dudley Clements as Matthew Arnold Fulton, eorge E. Mack as Senator Robert E. Lyons, Edward H. Robins as Senator Carver Jones, June O'Dea as Miss Benson, Tom Draak as Vladimir Vidovitch, Sulo Hevonpaa as Yussef Yussevitch, Ralph Riggs as The Chief Justice, Leslie Bingham as a scrubwoman, Martin Leroy as a Senate Clerk, and Ralph Riggs as a guide, with "photographers, policemen, Supreme Court Justices, secretaries, sight-seers, newspapermen, senators, flunkeys, guests, etc." portrayed by "The Misses Ruth Adams, Olgene Foster, Peggy Greene, Yvonne Gray, Billie Seward, Grenna Sloan, Adele Smth, Jessica Worth, Kathleen Ayers, Bobbie Brodsley, Martha Carroll, Ann Ecklund, Virginia Franck, Dorothy Graves, Georgette Lampsi, Terry Lawlor, Lillian Lorry, Martha Maggard, Mary Mascher, Anita Pam, Barbara Smith, Baun Sturtz, Peggy Thomas, and Patricia Whitney," "The Messrs. Robert Burton, Ray Clark, Charles Conklin, Frank Erikson, Jack Fago, Frank Gagen, Hazzard Newberry, Jack Ray, Bruce Barclay, Tom Curley, Leon Dunar, Michael Forbes, David Lawrence, Charles McClelland, Richard Neely, and John McCahill;" and "The Jack Linton Band" which consists of Jack Linton, Dave Allman, Charles Bennett by George S. Kaufman; produced by Sam H. , Walter Hinger, Milton Hollander, Frank Miller, Pete Shance, and Jake Vander Meulen; first published in April, 1932 by Alfred A. Knopf (Borzoi Books); 214 pgs. (and a colophon on page 216); \$2.00; with a foreword by George Jean Nathan (one of five then current plays listed on the page facing the frontispiece as "The Theatre of Today: A Library of Plays Significant in the Development of Modern Drama, edited, and each with a foreword, by George Jean Nathan") and containing five cartoon illustrations (including the frontispiece) by Donald McKay; in cloth boards colored red and blue with three white stars on front and back panels and lettered in red on spine; top stained red; in a orange-red dust wrapper lettered in yellow, blue and orange-red with the musicals' principal figures in caricature by Donald McKay, along the front panel and spine; a review from *The New Yorker* on the front flap reading: *The piece is a Washington Merry-Go-Round, with a hey nonny nonny and a ha-cha-cha, and it gets funnier and funnier. It elects a President on the platform of Love. It tries to impeach him because he jilted the illegitimate son of an illegitimate nephew of Napoleon. It discovers that the President really loves his wife, for her corn muffins, and of her he sings, ba-by. It avoids a diplomatic situation with France when the President's wife (Mrs. Prexy) entering with a flourish of trumpets, announces that she is in a delicate condition. Mindful that the country*

has never yet impeached an expectant father; it sells the President to the country all over again on the slogan "Posterity is just around the corner." It gives America a pair of White House twins, whose sex is determined by the Supreme Court, and whose advent is heralded by trumpets. They are born with a hey nonny nonny and a ha-cha-cha." ; the back flap describes librettists George S. Kaufman and Morrie Ryskind and lyricist Ira Gershwin, brother of musician George; back panel lists favorable comments from Brooks Atkinson of *The New York Times* , "Funnier than the government and not nearly so dangerous" ; the *The New Yorker* , "The funniest book of any musical comedy you can put young finger on" and *The New York Herald Tribune* , "It says the most outrageous things in the most outrageous and funniest way" ; and describes the course of the musical play thus: "'Of Thee I Sing' had its first performance in Boston in mid-December 1931, and immediately word went forth that here was something new in the musical comedy field. A skeptical Boston was somewhat slow in getting around to it, but by the show's second and final week found a milling lobby and rebellious playgoers, demanding to know why the engagement was coming to an end. There was even editorial complaint in a Boston newspaper. The show opened at the Music Box Theatre in New York on December 26th, 1931. Critical comment was almost unanimous in its favor. An accurate estimate would probably put it at about ninety-five per cent. But so far as the public was concerned, it was a clean sweep. When these lines were written nearly in the spring of 1932 there was as yet no indication of a change of heart." ; also published in Great Britain by Victor Gollancz, Ltd. Of London, 1933, and also appearing in *The Best Plays of 1931/32 and the Yearbook of the Drama in America* (Dodd, Mead, 1932); an original theatre program* from the Boston premiere indicates that "Mah Jong" or "Lucky Bird" games are played at the Tremont at Warrenton Street, "just a step from the "Met," and advertises also for "The Original Nan's Kitchen," at 3 Boylston Place, "just below the Colonial Theatre"; included with the book is an Alfred Knopf Publisher (at 730 Fifth Avenue, New York City, New York) return card*, also published in April, 1932, soliciting the reader's area of special interest and to be placed on the mailing list; a sequel was the *Let 'Em Eat Cake!: A Musical Play in Two Acts* , book by George Simon Kaufman and Morrie Ryskind; music by George Gershwin and lyrics by Ira Gershwin; which opened at the Imperial Theatre in New York City on October 21, 1933, for a comparatively unsuccessful short twelve-week run, in which Wintergreen and Throttlebottom lose in their efforts at reelection, and decide to stage a *coup d'etat* ; Messrs. Moore and Gaxton and Ms. Moran repeated their roles; Mr. Ames, formerly in the role of the French Ambassador, assumed the role of General Snookfield; that play published by Alfred A. Knopf, 1933; 245 pgs., \$2.00; also with plates of illustrations and dust jacket caricatures by Donald McKay.

*1933 Maxwell Anderson, *Both Your Houses: A Play in Three Acts*

opened at the Royale Theatre on March 6, 1933, after a premiere in Pittsburgh, Pennsylvania on February 27, 1933; an exposé of Washington, D. C. politics with one Alan McClean as a youthful idealistic congressman representing Nevada who is in steadfast opposition to Solomon Fitzmaurice, the veteran politician who is a happy adherent of machinations and the long fleecing of government appropriations, Alan being unwilling to shield even the father, the established Congressman Simeon Gray, of his love interest Marjorie, from his dragnet designed to reveal the ugly reality behind a padded appropriations bill; set in the House Office Building, Washington, D.C.; a Theatre Guild production; directed by Worthington Miner; settings designed by Arthur P. Segal; Aleta Freed as Marjorie Gray, Mary Philips as

Bus, Robert Shayne as Eddie Wister, Walter C. Kelly as Solomon Fitzmaurice, Oscar Polk as Mark, Robert Strange as Simeon Gray, Morris Carnovsky as Levering, John Butler as Merton, William Foran as Dell, Jerome Cowan as Sneden, Jane Seymour as Miss McMurtry, J. Edward Bromberg as Wingblatt, Russell Collins as Peebles, John F. Morrissey as Farnum, Shepperd Strudwick as Alan McClean, and Joseph Sweeney as Ebner, the cast; published 1933 in New York City by Samuel French; 180 pgs., \$2.00; in blue boards with a blue, red and white dust wrapper depicting the Capitol building as designed by one "Sherwood"; top edge auburn red; also published in *The Best Plays of 1932/33 and the Yearbook of the Drama in America* (Dodd, Mead, 1933)

*1934 Sidney Kingsley, *Men in White: A Play in Three Acts*

opened at the Broadhurst Theatre on September 26, 1933; as directed by Lee Strasberg; settings designed by Mordecai Gorelik; the published book reveals that the *Persons in the Play* are *On the Staff of St. George's Hospital*: Dr. Gordon, Attending in Medicine; Dr. Hochberg, Attending Chief of Surgical Staff; Dr. Michaelson, Interne; Dr. Vitale, Young Practitioner; Dr. McCabe, Retired Surgeon; Dr. Ferguson, Interne, House Surgeon; Dr. Wren, Attending in Medicine; Dr. Otis ("Shorty"), Interne; Dr. Bradley ("Pete"), Interne; Dr. Crawford ("Mac"), Interne; Barbara Dennin, Student Nurse; Nurse Jamison; Nurse Mary Ryan; First Nurse; Second Nurse; and Orderly; and *Other Characters*: Dr. Hudson, A Wealthy Patient; James Mooney, His Business Associate; Laura Hudson, His Daughter; Dr. Levine, In General Practice; Dr. Cunningham, A "Courtesy" Physician at St. George's; Dorothy Smith, A Young Patient; Mrs. Smith, Her Mother; Mr. Smith, Her Father; Mr. Houghton, A Trustee of the Hospital; Mr. Spencer, A Trustee of the Hospital; Mr. Hummond, A Trustee of the Hospital; Mrs. D'Andrea, The Mother of a Patient"; further noting that "*The entire action takes places within the walls of St. George's Hospital.*" ; the published play reveals that "*This play was first presented by the Group Theatre and Sidney Harmon & James R. Ullman at the Broadhurst Theater on the evening of September twenty-sixth, 1933, with the following cast: Luther Adler as Dr. Gordon, J. Edward Bromberg as Dr. Hochberg, William Challee as Dr. Michaelson, Herbert Ratner as Dr. Vitale, Grover Burgess as Dr. McCabe, Alexander Kirkland as Dr. Ferguson, Sanford Meisner as Dr. Wren, Bob Lewis as Dr. Otis (Shorty), Morris Carnovsky as Dr. Levine, Walter Coy as Dr. Bradley (Pete), Alan Baxter as Dr. Crawford (Mac), Eunice Stoddard as Nurse Jamison, Art Smith as Mr. Hudson, Gerrit Kraber as James Mooney, Margaret Baker as Laura Hudson, Sanford Meisner (again) as Mr. Smith, Ruth Nelson as Mrs. Smith, Mab Maynard as Dorothy Smith, Phoebe Brand as Barbara Dennin (Student Nurse), Russell Collins as Dr. Cunningham, Paul Miller as First Nurse, Dorothy Patten as Nurse Mary Ryan, Elia Kazan as Orderly, Clifford Odets as Mr. Houghton, Lewis Leverett as Mr. Spencer, Gerrit Kraber (again) as Mr. Hummond, Mary Virginia Farmer as Mrs. D'Andrea, and Elena Karam as Second Nurse;*

published in New York by Samuel French in 1933, and on December 11, 1933 by Covici Friede; 137 pages; \$2.00; illustrated with plates taken from the play; including a frontispiece still and stills following pages 30, 62, 90, 106, 114, 124, and 134; frontispiece by Alfredo Valente, by courtesy of *The Stage*, noting "*All other photographs of the original stage production, including that used on the jacket, by Vandamm Studio.*" ; first state includes Erratum Slip tipped in before the Cast of Characters, noting "*For '. . . the Group Acting Company and Harmon & Ulman. . . .' please read: '. . . the Group Theatre and Sidney Harmon & James R. Ullman. . . .'*" ; in tan buckram boards lettered in maroon on spine; with

a front cover maroon stamp of a medical caduceus; top stained in maroon; the dedication reading *"To the men in medicine who dedicate themselves, with quiet heroism, to man."* ; followed by *"Excerpts from the Hippocratic oath, to which physicians have bound themselves since the days of antique Greece."* in a black and white dust wrapper, lettered in white and black; the title and author in white on front panel, and title, author, and publisher in white on spine; with a still from the play on front panel and extended over to the spine and back panel, of surgeons, interns, nurses, and orderlies preparing for hospital room surgery; back panel also lists glowing reviews from Brooks Atkinson of *The New York Times* *"A good brave play, played with enkindling sincerity. It abounds in scenes that have impact in the theatre. It is warm with life and high in aspiration."* ; Cohen of *The Journal of Commerce* *"Despite the 200 or more plays still to be expected before the season is over, I recommend 'Men in White' right now to the Pulitzer Prize Committee. Absorbing, thrilling, it cannot help being the most discussed play of the year."* ; Alexander Woollcott, broadcasting over WABC *"An utterly absorbing dramatization of the ancient art of healing. The sheer authenticity of the opening scene is overwhelming. The playwrights of an earlier time who seldom thought to use the life around them for their work, never in all their days achieved a suspense like that."* and Pollack of *The Eagle* *"A remarkable play; crisp, incisive, absorbing. It is all melodrama, really, carefully weighed; expertly worded melodrama, wise, articulate melodrama, very true and human and moving melodrama."* ; front flap notes \$2.00 price and describes play thus: *"The first play in a year to which Burns Mantle has accorded his 'four-star' rating, 'Men in White' has taken New York by storm. It deals with the medical profession, with the doctors and nurses who consecrate themselves to the Hippocratic ideal, and with a young doctor's initiation to the rigorous realities by which alone the profession of medicine can maintain its high ethical level. No compromise with those realities, Dr. Ferguson learns, can be tolerated. In highly dramatic and exciting terms, Mr. Kingsley develops the conflict between the doctor and his fiancée to the tragic consequences of his attempt to mix the things of the world with his duty. Written with restraint and without false heroics, 'Men in White' is nevertheless a gripping and revealing picture of doctors as human beings, of the human problems and trials which even the impersonal scientist must face. No other offering of the new season has elicited such unanimity of praise, as is evidenced by the extracts from reviews on the back of this jacket back flap."* ; it then notes: *"Photograph for frontispiece by Alfredo Valente, by courtesy of 'The Stage.' All other photographs, including that used on the jacket, by Vandamn Studio."* ; back flap features a review by Joseph Wood Krutch writing in *The Nation* , who comments thus: *"An extraordinary play. To say that it is by far the best thing which has appeared this season would be praise far too faint; even to say that it may probably remain the year's most satisfying demonstration of what the theatre can do would still not be enough. It furnishes an experience which is thrilling and absorbing, genuine and complete. Not since the Theatre Guild GREW up and the Neighborhood Playhouse GAVE up has any non-commercial organization so triumphantly justified its existence as the Group Theatre here does."* ; with a tipped-in advance publisher's review slip in tawny brown and lettered in black, with publisher's insignia at upper right, listing title, author, and price, and announcing the publication date as December 11, 1933, and soliciting for a review and cautioning *"Please do not release review prior to the above date. We would appreciate receiving a copy of any notice concerning this book which appears in your publication."* ; signed by the Publicity Department, Covici, Friede Publishers, 386 Fourth Avenue, New York, New York; also *an author association copy, inscribed in ink on the flyleaf on the day of the book's publication to columnist and fellow

playwright S. Jay Kaufman thus: “*To S. J. Kaufman: Self-confessed ‘high lowbrow,’ whose enthusiasms are so generous and glowing and alive that they immediately set off a like warm impulse in every heart they touch.*” Sidney Kingsley, Dec. 11, 1933 ; ownership stamp by S. Jay Kaufman on the front pastedown, evidently his original printed inscription, reading: “*In the capitalistic scheme this book is my property; in the communistic scheme it is the people’s; in the social scheme it belongs to the person reading it. The book one treasures is the book one rereads. The book not returned is the book one wants most. I know a man who, when he loans a book, demands a sum in cash, and when the book is returned, the cash is returned. Charles Lamb spoke sadly of the gaping holes in his bookshelves that looked like the spaces from which teeth had been extracted. ‘Beware of a borrower,’ he wrote. Please.*” S. Jay Kaufman

*1935 Zoë Akins, *The Old Maid: A Play in Five Episodes* , based on the novella by Edith Wharton, part of her series

titled *Old New York* opened at the Empire Theatre on January 7, 1935; “under the management of Harry Moses and the artistic direction of Guthrie McClintic”; concerning the staid morality governing the upper tier of New York society in the period from the 1830's through the 1850's, wherein Charlotte Lovell, pregnant by Clem Spender, whom her cousin Delia Lovell loves as well, bears his illegitimate daughter Clementina “Tina,” but at the urging of Delia, away from their circle and without Clem’s knowledge. Delia then prevents Charlotte’s marriage to Joseph Ralston, brother of Delia’s own husband James, whose household is situated in the wealthy Gramercy Park (Square), and Charlotte reluctantly agrees to allow Delia to raise Tina as her own adopted child. In the ensuing years, Tina comes to regard Charlotte as little more than a fussing aunt, and when on the eve of Tina’s wedding Charlotte intends to declare the truth to her daughter, she is otherwise persuaded by a now guilt-ridden and penitent Delia. The original cast consisted of Judith Anderson as Delia Lovell, Helen Menken as Charlotte Lovell, Frederic Voight as James Ralston, Robert Wallsten as Joseph Ralston, Margaret Anderson as Clementina, George Nash as Dr. Lanskill, Margaret Dale as Mrs. Mingott, John Cromwell as Lanning Halsey, Warren Trent as John Halsey, and Florence Williams as Delia Halsey; the five episodes are for the years 1833, at “Lovell Place at Avenue A and Ninety-first Street, overlooking the East River”; 1839, at “Charlotte Lovell’s day-nursery in a room above the Lovell stables in the rear of her grandmother’s house on Mercer Street”; 1839, at “the James Ralstons’ drawing-room in their house in Gramercy Park”; 1853, at “the same drawing room, an evening in December”; and 1854, “the same; an evening the following June” published in 1935 by D. Appleton- Century Company; 188 pgs.; \$2.00; in blue cloth boards stamped in gold; in a cream dust jacket featuring a front panel photograph of Anderson as Delia and Menken as Charlotte ascending a staircase; lettered in white and brown; the rear panel featuring a portion of the Stark Young review appearing in *The New Republic* on March 20, 1935; the front flap describing the play and the rear flap noting the playwright Akins and the novelist Wharton; also published in *The Best Plays of 1934/35 and the Yearbook of the Drama in America* (Dodd, Mead, 1935)

*1936 Robert Emmet Sherwood, *Idiot's Delight: A Play in Three Acts*

presented by the Theatre Guild at the National Theatre in Washington, D.C. on March 9, 1936; opening in New York City on March 24, 1936, concerning an odd assortment of characters at a confluence in their lives and prospective futures confined to a mountain resort,

the Hotel *Monte Gabriele*, in the Alps of Italy borderlining France and Switzerland; the premiere Washington cast in their order of appearance consisting of George Meader as Dumpty, Stephen Sandes as the orchestra leader, Barry Thompson as Donald Navadel, S. Thomas Gomez as Pittaluga, Edgar Barrier as Auguste, Edward Raquello as Captain Locicero, Sydney Greenstreet as Dr. Waldersee, Bretagne Windust as Mr. Cherry, Jean Macintyre as Mrs. Cherry, Alfred Lunt as Harry Van, Jacqueline Paige as Shirley, Connie Crowell as Beulah, Ruth Timmons as Bebe, Etna Ross as Francine, Marjorie Baglin as Elaine, Frances Foley as Edna, George Greenberg as the Major, Alan Hewitt as the first officer, Winston Ross as the second officer, Gilmore Bush as the third officer, Tomasso Tittoni as the fourth officer, Richard Whorf as Quillery, Le Roi Operti as Sigñor Rossi, Ernestine de Becker as Sigñora Rossi, Una Val as the maid, Francis Compton as Achille Weber, and Lynn Fontanne as Irene; published in 1936 by Charles Scribner's Sons; 190 pgs., with a postscript by the playwright dated March 16, 1936, on the state political events in Europe with a pictorial dust jacket featuring a scene with Lunt as Harry Van and Fontanne as Irene; \$2.00; also published in *The Best Plays of 1935/36 and the Yearbook of the Drama in America* (Dodd, Mead, 1936)

*1937 George S. Kaufman, Moss Hart, *You Can't Take It With You: A Play in Three Acts*

opened at the Booth Theatre on December 14, 1936; produced by Sam Harris; William McFadden serving as stage manager; satire concerning the happily unconventional New York City household of Grandpa Vanderhof, the only seemingly socially acceptable member being the granddaughter Alice, a private secretary to Tony Kirby, the son and heir of an industrialist, Tony's own parents in the mold of "to the manner born"; of the mayhem rendered following the Kirbys' visit to the Vanderhofs after the engagement of Alice to Tony, and finally of the conversion of the Kirby parents (by way of a quiet sermon from Grandpa) to the acceptance of their in-laws anarchical bliss; the cast being Josephine Hull as Penelope Sycamore, Paula Trueman as Essie, Ruth Attaway as Rheba, Frank Wilcox as Paul Sycamore, Frank Conlan as Mr. De Pinna, George Heller as Ed, Oscar Polk as Donald, Henry Travers as Martin Vanderhof, Margot Stevenson as Alice, Hugh Rennie as Henderson, Jess Barker as Tony Kirby, George Tobias as Boris Kolenkhov, Mitzi Hajos as Gay Wellington, William J. Kelly as Mr. Kirby, Virginia Hammond as Mr. Kirby, George Leach, Ralph Holmes and Franklin Heller as the three men, and Anna Lubowe as Olga; published in New York and Toronto, Canada by Farrar & Rinehart in 1937 (properly includes the Farrar & Rinehart colophon on copyright page); 207 pgs; \$2.00; top edge brown tone; the dark pink front jacket panel features caricatures of the characters; back panel features reviews of Marc Connelly's *The Green Pastures* ; with a frontispiece photograph from Act III, in which Grandpa (Henry Travers) comments "Well, Sir, here we are again"; also published in *The Pulitzer Prize Plays* (new edition; New York, 1938); an equally successful Frank Capra motion picture was produced in 1938—one of two Pulitzer Prize plays (the other being Alfred Uhry's 1988 *Driving Miss Daisy* which was filmed in 1989) to also win an Academy Award "Oscar" as best motion picture

*1938 Thornton Wilder, *Our Town: A Play in Three Acts*

first performance at McCarter's Theatre, Princeton, New Jersey, on January 22, 1938; first New York City

performance at the Henry Miller Theatre on February 4, 1938; produced by Jed Harris;

technical direction by Raymond Sovey; costumes designed by Helene Pons; music arranged and organ played by Bernice Richmond; “the entire play takes place in Grover’s Corners, New Hampshire, 1901 to 1913”; a metaphysical examination of youthful romance, maturation, death and its aftermath in this small town set on a stage bereft of props and curtain; Frank Craven as the Stage Manager, Jay Fassett as Dr. Gibbs, Raymond Roe as Joe Crowell, Tom Fadden as Howie Newsome, Evelyn Varden as Mrs. Gibbs, Helen Carew as Mrs. Webb, John Craven as George Gibbs, Marilyn Erskine as Rebecca Gibbs, Charles Wiley, Jr. as Wally Webb, Martha Scott as Emily Webb, Arthur Allen as Professor Willard, Thomas W. Ross as Mr. Webb, Carrie Weller as Woman in the Balcony, Walter O. Hill as Man in the Auditorium, Aline McDermott as Lady in the Box, Philip Coolidge as Simon Stimson, Doro Merande as Mrs. Soames, E. Irving Locke as Constable Warren, Billy Redfield as Si Crowell, Alfred Ryder, William Roehrick and Thomas Coley as baseball players, Francis G. Cleveland as Sam Craig, William Wadsworth as Joe Stoddard, and and Carrie Weller, Alice Donaldson, Walter O. Hill, Arthur Allen, Charles Mellody, Katharine Raht, Mary Elizabeth Forbes, Dorothy Nolan, Jean Platt, Barbara Brown, Alda Stanley, Barbara Burton, Lyn Swann, Dorothy Ryan, Shirley Osborn, Emily Boileau, Ann Weston, Leon Rose, John Irving Finn, Van Shem, Charles Walters, William Short, Frank Howell, Max Beck, James Malaidy as People of the Town, the cast; published in New York by Coward-McCann; 128 pgs., top edge deep blue; jacket (front panel as scene of Grover’s Corners) and endpaper drawings by A. E. Fisher; designed by Robert Josephy; first printing in brown cloth with blue paper labels on front cover and spine; top edge in blue; also in *The Best Plays of 1937/38 and the Yearbook of the Drama in America* (Dodd, Mead, 1938); *second stunning pristine copy in original dust wrapper

* 1939 Robert E(mmet) Sherwood, *Abe Lincoln in Illinois: A Play in Twelve Scenes*

opened in Washington, D.C. at the National Theatre on October 3, 1938, in twelve scenes over three acts, under the direction of Elmer Rice, and in New York City at the Plymouth Theatre on October 15, 1938; the first production of the Playwrights Company; again staged by Elmer Rice; settings by Jo Mielziner, with Elmer Brown serving as stage manager and John Triggs as assistant stage manager; concerning incidents in the life of Lincoln from youth in New Salem through to the time of his departure for Washington, D.C. as President Elect; Raymond Massey as Abe Lincoln and Muriel Kirkland as Mary Todd Lincoln, and Frank Andrews as Mentor Graham, Adele Longmire as Ann Rutledge, George Christie as Ben Mattling, Arthur Griffin as Judge Bowling Green, Lewis Martin as Ninian Edwards, Calvin Thomas as Joshua Speed, Harry Levian as Trum Cogdal, Howard daSilva as Jack Armstrong, Everett Charlton as Bab, David Clarke as Feargus, Kevin McCarthy as Jasp, Herbert Rudley as Seth Gale, Lillian Foster as Nancy Green, Wendell K. Phillips as William Herndon, May Collins as

Elizabeth Edwards, Augusta Dabney as The Edwards’ Maid, Howard Sherman as Jimmy Gale, Marion Rooney as Aggie Gale, Hubert Brown as Gobey, Albert Phillips as Stephen A. Douglas, Lex Parrish as Willie Lincoln, Lloyd Barry as Tad Lincoln, John Payne as Robert Lincoln, Iris Whitney as The Lincolns’ Maid, Frank Tweddell as Crimmin, John Gerard as Barrick, Thomas F. Tracey as Sturveson, Harry Levian as Jed, Glenn Coultier as Kavanagh, Everett Charlton as Major and Allen Shaw, Phillip Caplan, Wardell Jennings, Daron Darnay, Harrison Woodhull, Robert Fitzsimmons, Joseph Wiseman, Walter Kapp, Melvyn Dinellie, Bert Schorr, Ora Alexander, Richard Allen, Bette Benfield, Dorothy Greeley, David Hewes,

Alfred Jenkins, George Malcolm, McKinley Reeves, Elizabeth Beller, Lotta Stawisky and Ann Stevenson as Soldiers, Railroad Men, and Townspeople; published in *The Best Plays of 1938/39 and the Yearbook of the Drama in America* (Dodd, Mead, 1939), and by Charles Scribner's Sons in 1939; 250 pgs., \$2.00; (note that the copyright page first printing is bereft of the traditional Scribner's "A"); with an essay by Sherwood "The Substance of *Abe Lincoln In Illinois*" on concluding pages 189-250, and with a two-page foreword by Carl Sandburg; jacket features a Norman Rockwell impression of Raymond Massey as Lincoln

*1940 William Saroyan, *The Time of Your Life: A Comedy in Three Acts*

opened in New Haven, Connecticut at the Schubert Theatre on October 7, 1939, as produced by Eddie Dowling in conjunction with the Theatre Guild and directed by Mr. Dowling and Mr. Saroyan; it then relocated to Plymouth Theatre in Boston, Massachusetts for a two-week run; it opened in New York City at the Booth Theatre on October 25, 1939; concerning a spectrum of characters who banter, reminisce, and even perform at a San Francisco based café called "Nick's Pacific Street Saloon, Restaurant, and Entertainment Palace" and of the monied and altruistic itinerant who comments on this local scene, becoming a boon to them all; Eddie Dowling as Joe "a young loafer with money and a good heart," Edward Andrews as Tom, "his admirer, disciple, errand boy, stooge and friend," Julie Haydon as Kitty Duval, "a young woman with memories," Ross Bagdasarian as The Newboy, John Farrell as The Drunkard, Will Lee as Willie, "a marble-game maniac," Charles De Sheim as Nick, "owner of Nick's Pacific Street Saloon, Restaurant, and Entertainment Palace," Curt Conway as Dudley, "a young man in love," Cathie Bailey as Elsie, "a nurse, the girl he loves," Gene Kelly as Harry, "a natural-born hooper who wants to make people laugh but can't," Reginald Beane as Wesley, "a colored boy who plays a mean and melancholy boogie-woogie piano," Nene Vibber as Lorene, "an unattractive woman," Grover Burgess as Blick, "a heel," Housley Stevens, Sr. as Arab, "an Eastern philosopher and harmonica-player," Celeste Holme as Mary L, "an unhappy woman of quality and great beauty," Tom Tully as McCarthy, "an intelligent and well-read longshoreman," William Bendix as Krupp, "his boyhood friend, a waterfront cop who hates his job but doesn't know what else to do instead," Len Doyle as Kit Carson, "an old Indian-fighter," Michelette Burani as Nick's Ma, Randolph Wade as Sailor and as First Cop, Evelyn Geller as A Killer, Mary Chaffey as Her Side Kick, Eva Leonard Boyne as A Society Lady, Ainsworth Arnold as A Society Gentleman, and John Farrell as Second Cop, the cast; closed on April 6, 1940 after 185 performances; first published by Harcourt/Brace in 1939, with the author's five-page preface, signed from San Francisco, called *Statistics* in which he notes the "first draft was written in six days, in New York, beginning Monday, May 8, 1939, and ending Saturday, May 13" and was originally called *The Light Fantastic*, the playwright intending to complete the play in six days, representing a full work week; the play forwarded by the "encouragement of George Jean Nathan and John Mason Brown"; Eddie Dowling having bought it; and concluding with the essays "Miscellaneous Essays About the World, the Theatre, Reality, War, Writing, Moving Pictures, Myself and Other Important Subjects" on pgs. 201-247 which are "A Few Words of Explanation, Et Cetera," "How and Why To Be a Playwright," "The Two Theaters," "Hollywood Is Where You Hang Your Head," "How to Make a Movie for \$300," "The Hollywood- Saroyan Feud," "The Theater of War," "American Entertainers," and "On Reality"; 247 pgs.; \$2.50; top edge yellow; with a yellow front jacket panel depicting a sort of open invitation in which is written the "The Time of Your Life" of which the author

comments “*In the time of your life, live so that in that good time there shall be no ugliness or death for yourself or for any life your life touches*” ; the cast listing is signed from New York on November 1, 1939; frontispiece photograph from the play; later published by Harcourt/Brace in a volume including two of the author’s other plays *My Heart’s in the Highlands* and *Love’s Old Sweet Song* in 1940; 146 pgs, plus eight prefatory pages; also published in *The Best Plays of 1940/41 and the Yearbook of the Drama in America* (Dodd, Mead, 1940)

*1941 Robert Emmet Sherwood, *There Shall Be No Night: A Play in Seven Scenes*

produced for the The Playwrights’ Company, consisting of the author and fellow playwrights Maxwell Anderson, Samuel Nathaniel Behrman and Elmer Rice; first produced at the Opera House in Providence, Rhode Island on April 29, 1940, opening in New York City the following day; directed by Alfred Lunt (who portrays Dr. Kaarlo Valkonen), settings designed by Richard Whorf; Lynn Fontanne as Miranda Valkonen, Montgomery Clift as Erik Valkonen, Richard Whorf as Dave Corween, Sydney Greenstreet as Uncle Waldemar, Brooks West as Gus Shuman, Elisabeth Fraser as Kaatri Alquist, Maurice Colbourne as Dr. Ziemssen, Edward Raquello as Major Rutkowski, Charles Ansley as Joe Burnett, Thomas Gomez as Ben Gichner, William Le Massena as Frank Olmstead, Claude Horton as Sergeant Gosden, Phyllis Thaxter as Lempi, Charva Chester as Ilma Ralph Nelson and Robert Downing as photographers, players; closed on 11/2/40 after 179 performances; the title is taken from the Bible’s Book of Revelation; published by Charles Scribner’s Sons (New York, 1940; 178 pgs.; \$2.00); also a review copy in essentially fine condition

1942 no award

*1943 Thornton Wilder, *The Skin of Our Teeth: A Play in Three Acts*

opened in New Haven, Connecticut on October 15, 1942 and in New York City at the Plymouth Theatre on

November 18, 1942; directed by Elia Kazan, produced by Michael Myerberg, with settings by Albert Johnson and costumes by Mary Percy Schenck; Tallulah Bankhead as Sabina, Frederic March as Mr. Antrobus, Florence Eldridge as Mrs. Antrobus, Frances Heflin as Gladys, Montgomery Clift as Henry, E. G. Marshall as Mr. Fitzpatrick, Morton DaCosta as the announcer and a broadcast official, Dick Van Patten as the telegraph boy, Remo Buffano as the dinosaur, Andrew Ratousheff as the mammoth, Arthur Griffin as the doctor, Ralph Kellard as the professor and Mr. Tremayne, Joseph Smiley as the judge and the defeated candidate, Ralph Cullinan as Homer, Edith Faversham as Miss E. Muse, Emily Lorraine as Miss T. Muse, Eva Mudge Nelson as Miss M. Muse, Florence Reed as the fortune teller, Stanley Prager and Harry Clark as ushers, Elizabeth Scott and Patricia Riordan as girls/drum majorettes, Earl Snyder and Carroll Clark as chair pushers, Stanley Weede, Seumas Flynn, Aubrey Fassett, Stanley Prager, Stephan Cole and also Harry Clark as conveners, Eulabelle Moore as Hester, Viola Dean as Ivy, Stanley Prager as Fred Bailey, players; first published in December, 1942 by Harper & Brothers; 142 pgs.; \$2.00; later published in *The Best Plays of 1942/43 and the Yearbook of the Drama in America* (Dodd, Mead, 1943)

*1944 citation to *Oklahoma!*, musical by Richard Rodgers and Oscar Hammerstein II, based on

Green Grow the Lilacs:

A Play in Six Scenes by Lynn Riggs, which itself opened in New York on December 14, 1930 and featured Franchot Tone and June Walker; that play published by New York's Samuel French in 1931

the musical, under the aegis of the Theatre Guild, opened in New York City at the St. James Theatre on April 1, 1943, ultimately running for 2,243 performances; directed by Rouben Mamoulian; dances by Agnes de Mille; settings by Lemuel Ayers; costumes by Miles White; orchestra directed by Joseph Schwartzdorf; orchestrations by Russell Bennett; production under the supervision of Theresa Helburn and Lawrence Langner; the cast consisting of Alfred Drake as curly, Joan Roberts as Laurey, Celeste Holm as Ado Annie Carnes, Lee Dixon as Will Parker, Ralph Riggs as Andrew Carnes, Howard da Silva as Judd Fry, Joseph Buloff as Ali Hakim, Betty Garde as Aunt Eller, Barry Kelley as Ike Skidmore, Edwin Clay as Fred, Herbert Rissman as Slim, Jane Lawrence as Gertie Cummings, Katharine Sergava as Ellen, Ellen Love as Kate, Joan McCracken as Sylvie, Kate Friedlich as Armina, Bambi Linn as Aggie, Owen Martin as Cord Elam, George Church as Jess, David Tihmar as Chalmers, pAul Shiers as Mike, George Irving as Joe, and Hayes Gordon as Sam; the musical was first published by Random House in 1943, 146 pgs.; \$2.00; with five leaves of black and white plates from the play, inclusive of the frontispiece, from the Vandamm Studio; in oatmeal colored cloth boards decorated with a pair of saddle boots on front cover; spine in burnt red and turquoise; top edge stained ochre; in matching oatmeal colored wrapper with turquoise, black and orange colors depicting characters from the play on the front panel and spine; lettered in deep yellow; front flap describes the play and includes positive reviews; back flap lists "five great Broadway successes published in book form by Random House"; back panel lists "Random House Books on the Drama"; this copy includes a contemporary *Coronet* magazine section featuring seventeen color photographs from the play, and a commentary from then Oklahoma Governor Robert S. Kerr, which has been pasted into the book before the half title page; also published *Best Plays of 1943/44 and the Yearbook of the Drama in America* (Dodd, Mead, 1944)

*1945 Mary (Coyle) Chase, *Harvey: A Comedy in Three Acts*

opened at the 48th Street Theatre on November 1, 1944; produced by Brock Pemberton; Frank Fay, Josephine Hull, Jesse White, Tom Slide, Janet Tyler, among the featured players; published in *The Best Plays of 1944/45 and the Yearbook of the Drama in America* (Dodd, Mead, 1945) and privately published in book form in 1944; *first printing in 1952 by the English Theatre Guild in soft-cover only; the book measures 7 and 3-16th by 4 and 13 16th inches; the hard paper covers are in bright red lettered in black; the price of five shillings, net appears on the front cover; there is no top stain, and all edges are smooth cut; and *first deluxe 1953 hardcover edition published by Oxford University Press, illustrated by R. O. Blechman; a review copy author signed and inscribed to film and television writer Robert Soderberg. The coal black and white laminate dust wrapper, lettered in white, black and hot pink, features the front panel hot pink and white outlined image of the title character, a pooka who is a six and one-half foot white rabbit, the ever present companion of the play's central character Elwood P. Dowd, whether or not inebriated. The image is one of several caricatures created Blechman, who also designed the dust wrapper, for this first illustrated hardcover printing of Mary Chase's modern classic play, highlighting pages throughout the

book; the oversized book, which measures six inches across by nine and one-half inches long, has smooth coal black boards with pink broken block title letters on the lower front board and white broken block title letters on the lower spine, where there is also white lettering of the author surname and publisher; author inscription in blue ink on front free endpaper reading: "*Happy Birthday to Bob Soderberg from Mary Chase and Harvey,*" and is written just above R. O. Blechman's decorative footprints of the pooka Harvey. Robert Soderberg was born in Lakewood, Ohio on June 22, 1915 (as this was a review copy, inscribed by Chase on his birthday, the inscription date was likely June 22, 1953) and died at the age of eighty in Santa Barbara, California, on April 9, 1996. Soderberg had written additional dialogue for the 1950 feature film *Born to Be Bad*, and the story for the 1951 feature film *Air Cadet*. Commencing with the 1951 television series *The Egg and I*, based upon the cinema releases featuring "Ma and Pa Kettle," from the 1945 novel by Betty MacDonald, Soderberg had a long and productive career composing teleplays also for the anthologies "Cavalcade of America" in 1955 and "Suspicion" in 1958, and for several other series including "Ivanhoe" in 1958, "The F.B.I." in 1968, "Dragnet" in 1968, "The Name of the Game" in 1968, and the soap operas "The Guiding Light" from 1969 through 1973 and in 1980, "As the World Turns" from 1973 through 1978, "One Life to Live," which he wrote as Robert W. Soderberg, in 1980, and "General Hospital" in the 1980s. In 1969 he authored an unsold pilot which he titled "Shadow Man," concerning a man transformed by plastic surgery and by virtue of his new persona becomes an eleemosynary billionaire. Soderberg was nominated for an Emmy for his work on "As the World Turns" in 1977, and again for his work on "General Hospital" in 1986. He was awarded a Writers Guild of America Award for his work on "The Guiding Light" in 1980.

*1946 Howard Lindsay and Russel Crouse, *State of the Union: A Play in Three Acts*

opened in New York City at the Hudson Theatre on November 14, 1945; play concerns the nomination of the candidate for the 1948 Republican presidential convention; produced by Leland Hayward; staged by Bretaigne

Windust, settings by Raymond Sovey, gowns by Hattie Carnegie; Ralph Bellamy as Grant Matthews, Ruth Hussey as Mary Matthews, Kay Johnson as Kay Thorndyke, Minor Watson as James Conover, Myron McCormick as Spike Macmanus, Helen Ray as Norah, Howard Graham as a bellboy, Robert Toms as a waiter, Hebert Hayes as Sam Parrish, Fred Ayres Cotton as Swenson, G. Albert Smith as Judge Jefferson Davis Alexander, Maidel Turner as Mrs. Alexander, Madeline King as Jenny, Aline McDermott as Mrs. Draper, Victor Sutherland as William Hardy, George Lessey as Senator Lauterback, players; published by Random House in 1946; top edge deep red; 226 pgs.; jacket designed by Nina Rittenberg; \$2.00, and in *The Best Plays of 1945/46 and the Yearbook of the Drama in America* (Dodd, Mead, 1946)

1947 no award

*1948 Tennessee Williams, *A Streetcar Named Desire: A Play in Eleven Scenes*

opened in New York on December 4, 1947; set in the New Orleans French Quarter, concerning the visiting sister Blanche DuBois, refined but impoverished, of Stella Kowalski, whose brutal but streetwise and sexually alluring husband Stanley, Blanche not so secretly covets; of Blanche's brief interlude with the aging and courtlier bachelor Mitch until Mitch

insults her and she spurns him in turn; and of Blanche's ultimate lapse into mental instability when the makeshift paper lantern which served as the symbol of her former idealized state, is violently disengaged; produced by Irene M. Selznick, daughter of MGM mogul Louis B. Mayer; Marlon Brando as Stanley Kowalski, Jessica Tandy as Blanche DuBois, Kim Hunter as Stella DuBois Kowalski, Karl Malden as Mitch, Nick Dennis as Pablo, Rudy Bond as Steve, and Peg Hillias as Eunice, the featured players; scenes from the play were presented on New York's WOR-TV on Sunday, April 7, 1948, at 2-2:30 P.M.; published by New Directions Press, New York, 1947; 172 pgs.; \$2.75; the jacket as designed by Alvin Lustig, being lavender or bright pink with black and white figures, representing the key characters; first edition confined to 5, 080 copies; rare as well is the second printing in pale blue wrappers; also published in *The Best Plays of 1947/48 and the Yearbook of the Drama in America* (Dodd, Mead, 1948); *premiere performance pamphlet and card, Walnut Street Theatre, Philadelphia, November 17, 1947

*1949 Arthur Miller, *Death of a Salesman: Certain Private Conversations in Two Acts and a Requiem*

opened at the Morosco Theatre on February 10, 1949; directed by Elia Kazan; presented by Kermit Bloomgarden and Walter Fried; setting and lighting designed by Jo Mielziner; incidental music composed by Alex North; costumes designed by Julia Sze; Lee J. Cobb as Willy Loman, Mildred Dunnock as Linda, Arthur Kennedy as Biff, Cameron Mitchell as Happy, Don Keefer as Bernard, Winnifred Cushing as the woman, Howard Smith as Charley, Thomas Chalmers as Uncle Ben, Alan Hewitt as Howard Wagner, Ann Driscoll as Jenny, Tom Pedi as Stanley, Hope Cameron as Letta, the cast; first published in March, 1949 by The Viking Press, New York; 139 pages; the end papers being a reproduction of the of drawing by Jo Mielziner for the stage setting of the play; the first play to be chosen as a "Book of the Month Club" selection, identified by a "book club mark" near lower spine of back cover, the first printing also distinguished by having orange-red boards and no "W" on the copyright page; no award note on jacket

*1950 Richard Rodgers, Oscar Hammerstein II, Joshua Logan, *South Pacific*, musical based on stories in the James

Michener collection *Tales of the South Pacific*, itself winner of the 1948 Pulitzer prize for fiction opened at the Majestic Theatre on April 7, 1949; produced by Richard Rodgers and Oscar Hammerstein II, in association with Leland Hayward and Joshua Logan; directed by Mr. Logan; the cast consisting of Mary Martin as Ensign Nellie Forbush, Ezio Pinza as Emile De Becque, Juanita Hall as Bloody Mary, Myron McCormick as Luther Billis, William Tabbert as Lieutenant Joseph Cable, U.S.M.C., Betta St. John as Liat, Barbara Luna as Ngana, Richard Silvera as Henry, Richard Loo as Marcel, Henry's Assistant, Ezio Pinza, Juanita Hall, William Talbert, Myron McCormick, Betta St. John, Henry Slate, Biff McGuire as Radio Operator Bob McCaffrey, Pat Northrop as Ensign Sue Yaeger, and Michael De Leon or Noel De Leon as Jerome, Musa Williams as Bloody Mary's assistant, Archie Savage as Abner, Henry Slate as Stewpot, Fred Sadoff as the professor, Martin Wolfson as Captain George Brackett, U.S.N., Harvey Stephens as Commander William Harbison, U.S.N., Alan Gilbert as Yeoman Herbert Quale, Thomas Gleason as Sergeant Kenneth Johnson, Dickinson Eastham as Seabee Richard West, Henry Michel as Seabee Morton Wise, Bill Dwyer as Seaman Tom O'Brien, Jim Hawthorne as Marine Corporal Hamilton Steeves, Jack Fontan as

Staff Sergeant Thomas Hassinger, Beau Tilden as Seaman James Hayes, Jacqueline Fisher as Lieutenant Genevieve Marshall, Rosalyn Lowe as Ensign Dinah Mirphy, Sandra Deel as Ensign Janet MacGregor, Bernice Saunders as Enign Cora MacRae, Gloria Meli as Ensign Lisa Minelli, Mardi Bayne as Ensign Connie Walewska, Evelyn Colby as Ensign Pamela Whitmore, Helena Schurgot as Ensign Bessie Noonan, Don Fellows as Lieutenant Buzz Adams, with Mary Ann Reeve, Chin Yu, Alex Nicol, Eugene Smith, Richard Loo, and William Ferguson as Islanders, Sailors, Marines, and Officers; published by Random House in 1949 as *South Pacific: A Musical Based on James Michener's Pulitzer Prize-winning Novel 'Tales of the South Pacific'*; 170 pgs.; \$2.50; illustrated with play photographs by John Swope, on the frontispiece and facing pages 18 and 128; in tan cloth boards striped green and brown on spine, with a likewise green and brown palm tree on front center; in a lemon and cream dust wrapper lettered in orange and black, as designed by Lawrence Hoffman; with images of the characters Emile De Becque, Nellie Forbush, Bloody Mary, Luther Billis, and Liat caricatured against footprints in sand and palm branches on front and back panels, extended over to spine; front flap lists *Praise for South Pacific*; back flap lists *Other Recent Random House Plays*; first state of first printing must include the listing of Joshua Logan and the Williamson Music Company on the copyright page; signed by cast member Ezio Pinza on the front free endpaper; preceded by advance review copies; also published in *The Best Plays of 1949/50 and the Yearbook of the Drama in America* (Dodd, Mead, 1950)

1951 no award

*1952 Joseph Kramm, *The Shrike: A Play in Ten Scenes and Two Acts*

opened at the Cort Theatre on January 15, 1952; produced and directed by José Ferrer; Milton Baron, associate producer; setting and lighting by Howard Bay; Costumes by Edith Lutyens; the cast consisting of José Ferrer as Jim Downs, Judith Evelyn as his wife Ann Downs, Phyllis Hill as Miss Cardell, Tom Reynolds as Fleming, Jeannette Dowling as Miss Hansen, Stephen Elliott as Dr. Kramer, James Hawthorne Bey as Perkins, William Bush as Grosberg, Isabel Bonner as Dr. Barrow, Vincent Donahue as a patient, Somer Alberg as Dr. Schlesinger, Philip Huston as Don Gregory, Will Lee as Sam Tager, Martin Newman as George O'Brien, Joe Comadore as Joe Major, Will Kuluva as John Ankoritis, Leigh Whipper as Frank Carlisle, Billy M. Green as William Schloss, Kendall Clark as Dr. Bellman, Mary Bell as Miss Wingate, Edward Platt as Harry Downs, and Arthur Jarrett as Tom Blair; published by Random House in 1952; 198 pgs.; \$2.50; top edge green; illustrated with three photographic plates by Alfredo Valente of key stage scenes, the boards are sandstone textured cloth stamped in forest green on the spine with a forest green label framed in gilt there augmenting the gilt title; the front cover frames in triple borders of gilt and forest green a black and white play still by Valente of the principal players Jose Ferrer, who also produced and directed the play, as Jim Downs and Edith Evelyn as his incessant wife Ann in an embrace of her clearly distracted husband, with the publisher Random House symbol in gilt over forest green at center top of the frame, and the phrase "A Random House Play" in gilt at center below; the sandstone heavy paper dust wrapper, with no credited designer, is lettered and bordered lined in forest green and cinnamon, with the front panel having a forest green backdrop at center to augment the sandstone lettering there, with the Random House publisher's symbol in cinnamon at the lower right; the symbol appears in cinnamon again on the lower spine; dust jacket lists critical reviews on the front and back flaps as follows: "'*The Shrike*' is a remarkably interesting and effective play" Wolcott Gibbs, *The New Yorker*;

“Joseph Kramm has written a spare, tense, edgy melodrama about a man who is ruthlessly destroyed by a carnivorous wife. He has written in a minor key, in studiously unemotional language, and with the maximum sense of strain between surface calm and underlying horror. ... One of the most exciting events of the season.” ¶Walter Kerr, *The New York Herald-Tribune* ; “This is a notable first effort by the playwright, Joseph Kramm. There is considerable humor and a touch of pathos when needed.... I would score it a clean hit.” ¶John McClain, *New York Journal- American* ; “An original and exciting first play by Mr. Kramm.” ¶Brooks Atkinson, *The New York Times* ; “Out of what is clearly a deep and impassioned conviction, Joseph Kramm has written a grim and harrowing play” ¶Richard Watts, *New York Post* ; “‘The Skrike’ by Joseph Kramm is an odd play, a good play and a fascinating play.” ¶John Chapman, *New York Daily News* ; “‘The Shrike’ is the best drama the season has given us so far. And Joseph Kramm is the most promising new playwright.” ¶Robert Coleman, *New York Daily Mirror* ; “‘The Skrike,’ written by Joseph Kramm, is a play that will frighten and fascinate you and hold your interest every instant. It’s a relentless drama from the first to the final curtain. ‘The Shrike’ is terrific theatre.” ¶Ward Morehouse, *New York World-Telegram and Sun* ; “‘The Shrike’ is not the theatre of entertainment, but it is the theatre of art, as the dramatist has written a work of cumulative power and overwhelming truth.” ¶Thomas Dash, *Women’s Wear Daily* ; “Mr. Kramm has written a neat and tense drama, no word of which you are willing to miss....It is not a play to make you merry, but it is one you won’t forget for a long time.” ¶Arthur Pollock, *New York Daily Compass* ; the back panel lists “Random House Books on the Drama,” and concludes *Play hits of the new season will be published by Random House at frequent intervals. Your bookseller or the publishers will be glad to keep you posted.* ; *also a fine condition second copy of the first printing, signed and inscribed by the author in black ink on top of the front free endpaper, reading “*To Sidney Fields—an understanding man to talk to. Joe Kramm.*” ; Fields having earlier published an interview with the playwright; the play was also published in *The Best Plays of 1950/51 and the Yearbook of the Drama in America* (Dodd, Mead, 1951)

*1953 William Inge, *Picnic: A Summer Romance in Three Acts*

opened at the Music Box Theatre on February 19, 1953; produced by the Theatre Guild and Joshua Logan; directed by Mr. Logan; scenery and lighting by Jo Mielziner; the cast in order of appearance consisted of Ruth McDevitt as Helen Potts, Ralph Meeker as Hal Carter, Kim Stanley as Millie Owens, Morris Miller as Bomber, Janice Rule as Madge Owens, Peggy Conklin as Flo Owens, Eileen Heckart as Rosemary Sydney, Paul Newman as Alan Seymour, Reta Shaw as Erma Kronkite, Elizabeth Wilson as Christine Schoenwalder and Arthur O’Connell as Howard Bevans; published by Random House on May 29, 1953 (a review copy); 68 pgs.; \$2.50;

top edge orange-red; includes three photographs by Zinn Arthur depicting scenes from the play; book cover photograph of play scene with Ralph Meeker and Janice Rule; cream color dust wrapper; also published in *The Best Plays of 1952/53 and the Yearbook of the Drama in America* (Dodd, Mead, 1953)

*1954 John Patrick, *Teahouse of the August Moon: A Play*, based on the novel by Vern Sneider

opened at the Martin Beck Theatre on October 15, 1953; produced by Maurice Evans in association with George

Schaefer; directed by Robert Lewis; production designed by Peter Larkin; costumes by Noel Taylor; the cast, in order of appearance, consisting of David Wayne as Sakini, Harry Jackson as Sergeant Gregovich, Paul Ford as Colonel Wainwright Purdy III, John Forsythe as Captain Fisby, Naoe Kondo as an old woman, Mara Kim as an old woman's daughter, Moy Moy Thom, Joyce Chen, and Kenneth Wong as the daughter's children, Saki as Lady Astor, Kame Ishikawa as an ancient man, Chuck Morgan as Mr. Hokaida, Kuraji Seida as Mr. Omura, Kaie Dee as Mr. Sumata, Kikuo Hiromura as Mr. Sumata's father, Haim Winant as Mr. Seiko, Shizu Moriya as Miss Higa Jiga, Yuki Shimoda as Mr. Keora, William Hansen as Mr. Oshira, Jerry Fujikawa, Frank Ogawa, Richard Akagi, Laurence Kim and Norman Chi as villagers, Vivian Thom, Naoe Kondo, Mary Ann Reeve and Mara Kim as the Ladies' League for Democratic Action, Mariko Niki as Lotus Blossom, and Larry Gates as Captain McLean; published in New York by G. P. Putnam's Sons in 1954 (the play itself copyrighted in 1952); 180 pgs., \$3.00; with a cover illustration featuring David Wayne and John Forsythe in character and a frontispiece photograph of the wrestling match from Act III of the play; also published in *The Best Plays of 1953/54 and the Yearbook of the Drama in America* (Dodd, Mead, 1954); *also an author signed and inscribed copy of the first printing of the Vern Sneider novel (New York: G. P. Putnam's Sons, 1951; 282 pgs.; \$3.00; in light beige boards lettered and stamped in orange-red on the front cover and spine, in a decorative dust wrapper with Okinawa village images and a United States government seal against bamboo screen and lettered in black, olive, and orange-red on front panel and spine, with a black-and-white photograph of the author on the back panel from the Robert Twombly Studio)

*1955 Tennessee Williams, *Cat on a Hot Tin Roof: A Play in Three Acts*

opened in New York City at the Morosco Theatre on March 24, 1955, under the aegis of The Playwrights' Company; concerning tensions within a well-off but dissolute Mississippi plantation family consisting of the dispossessed Brick, who bears guilt for the "mendacity" of his failing to be there for his best friend and fellow football player at the time of his death, and ill will toward Margaret "Maggie the Cat," Brick's wife, whom Brick holds as also responsible, inasmuch as she was threatened by this friendship and acted in a way that she felt could return Brick to her; Brick's parents, called "Big Daddy" and "Big Mama," and Brick's brother Gooper, "sometimes called Brother Man," and his wife Mae, "sometimes called Sister Woman," sparring over who should properly inherit the family estate following the news (initially kept from him) that "Big Daddy" has terminal cancer; directed by Elia Kazan; sets designed by Joseph Mielziner; costumes by Lucinda Ballard; Maxwell Glanville as Lacey, "a Negro servant"; Musa Williams as "another Negro servant"; the cast being Barbara Bel Geddes as Margaret, Ben Gazzara as Brick, Madeleine Sherwood as Mae, Pat Hingle as Gooper, Mildred Dunnock as Big Mama, Pauline Hahn as Dixie, "a little girl"; Darryl Richard as Buster, "a small boy"; Seth Edwards as Sonny, "a small boy"; Janice Dunn as Trixie, "another little girl" (these being Gooper and Mae's children); Burl Ives as Big Daddy; Fred Stewart as Reverend Tooker; R. G. Armstrong as Doctor Baugh, "pronounced 'Baw'"; Eva Vaughan Smith as Daisy, "a servant"; Brownie McGhee as Brightie, "a servant"; and Sonny Terry as Small, "a servant"; published by New Directions Press, New York, 1955; 197 pgs.; \$3.00; inclusive of a "Person-to-Person" introductory by Tennessee Williams, who includes his original Act III as well as the Act III "as played in New York production"; in

light brown cloth boards stamped in black on the spine; with a “sketch of stage setting for the New York production by Jo Mielziner”; book designed by Stefan Salter; jacket designed by Alvin Lustig, with a front panel and spine in black, speckled in white, and lettered in blue, white, and golds; the back panel listing New Directions books “for readers interested in the drama”; front flap describing the play and back flap listing “books by Tennessee Williams”; no statement of first edition appears, rather that there are no additional printings; the first points being that on the back of the title leaf there appear no credit to the *New York Times* for an earlier use of the foreword, nor that on page xii there be crediting to Joseph Mielziner and Lucinda Ballard for their scenic and costume design, and that the front flap list the \$3.00 price at bottom and make no mention of later printings; 1,497 first printing of 7,500 total hardbound copies at \$3.00 each; 10,039 copies in soft-cover; also in *The Best Plays of 1954/55 and the Yearbook of Drama in America* (Dodd, Mead, 1955)

*1956 Frances Goodrich and Albert Hackett, *The Diary of Anne Frank: A Dramatization Based Upon the Book “Anne*

Frank: The Diary of a Young Girl” (a play in two acts; published with a foreword by Brooks Atkinson; the book on which it is based was published by Doubleday & Co.; 1952; 285 pgs.)

opened at New York City’s Cort Theatre on October 5, 1955, as presented by Kermit Bloomgarden; directed by Garson Kanin; production designed by Boris Aronson; costumes by Helene Pons; lighting by Leland Watson; Susan Strasberg as Anne Frank, Joseph Schildkraut as Mr. Frank, Gusti Huber as Mrs. Frank, David Levin as Peter Van Daan, Dennie Moore as Mrs. Van Daan, Lou Jacobi as Mr. Van Daan, Eva Rubinstein as Margot Frank,

Gloria Jones as Miep, Clinton Sundberg as Mr. Kraler, and Jack Gilford as Mr. Dussel, cast; published by Random House in 1956; 174 pgs., \$2.95; foreword by Brooks Atkinson on pages vii through xii; book cover photograph of play scene with Susan Strasberg and Joseph Schildkraut; title pages photograph spread of the hiding Frank family and friends, plus photographs of Anne and her father and of the family in revelry; green dust wrapper; top edge green; stated first printing; published 8/56; first copyrighted in 1954 as an unpublished work by Albert Hackett, Frances Goodrich (Mrs. Albert) Hackett and Otto Frank; also published in *The Best Plays of 1955/56 and the Yearbook of Drama in America* (Dodd, Mead, 1956); and *first printing signed and inscribed by actor Joseph Schildkraut to understudy and publicist Milton Goldman in custom clamshell container

*1957 Eugene O’Neill, *Long Day’s Journey Into Night: A Play in Four Acts* (posthumous award)

O’Neill died on November 27, 1953; this 1941 play was first presented on February 10, 1956 at the Royal Dramatic Theatre in Stockholm; opened in New York City at the Helen Hayes Theatre on November 6, 1956; an autobiographical account of the O’Neill, alias Tyrone, family, in August, 1912, as Mary Tyrone returns to the family summer home, after a period in a sanitarium whose meagre method of treatment has left her an addict, to join with her once celebrated actor husband James, more miserly than ever, and their dipsomaniacal elder son Jamie, yet seeking a legitimacy in his theatrical efforts, and who resents his younger brother, the consumptive Edmund, because it was from the period of his birth that their mother became dependent on hallucinogenic pain killers; produced by José Quintero, Leigh Connell,

and Theodore Mann; directed by Quintero; settings by David Hays, costumes by Motley; Frederic March as James Tyrone, Florence Eldridge as Mary Tyrone, Jason Robards, Jr. as James Tyrone, Jr., Bradford Dillman as Edmund Tyrone, Catherine Ross as Cathleen, the "second girl," players; published 1956 in New Haven, Connecticut by Yale University Press; 176 pgs.; \$3.75; Library of Congress catalog number 56-5944; small quarto (Royal Octavo) in gray cloth over black cloth boards as titled in gilt over black; the dedication page reproduces O'Neill's message "*For Carlotta, on our 12th Wedding Anniversary: Dearest: I give you the original script of this play of old sorrow, written in tears and blood . . .*" and is signed "Gene" at Tao House, July 22, 1941; in a black dust jacket featuring a front panel photograph of the playwright at Cap d'Ail, France in 1929, taken by his wife Carlotta Monterey O'Neill; back panel briefly describes the playwright and lists his published plays; front flap describes the play; back flap is blank; must be a stated first edition to constitute a first printing*, which is one of only 5,000 copies (a third printing was issued in March, 1956); the play was reviewed by Brooks Atkinson of *The New York Times* on November 18, 1956

*1958 Ketti Frings, *Look Homeward, Angel: A Play in Three Acts and an Epilogue*, based on the 1929 novel by

Thomas Wolfe opened at the Ethel Barrymore Theatre on November 19, 1957; Anthony Perkins as Eugene Gant, Jo Van Fleet as Eliza Gant, Hugh Griffith as W. O. Gant, among the featured players; published by Charles Scribner's Sons in February, 1958, with an introduction by Edward C. Aswell; illustrated with a photograph of one of the sets by Jo Mielziner; top edge blue; 186 pgs., jacket photograph by Alfredo Valente, depicting an angel statuary; \$2.95; also published in *The Best Plays of 1957/58 and the Yearbook of Drama in America* (Dodds, Mead, 1958); also an *author signed copy

*1959 Archibald MacLeish, *J.B.: A Play in Verse with a Prologue and Eleven Scenes*

opened at the ANTA (American National Theatre and Academy) Theatre on December 11, 1958; based on the biblical Book of Job, now in a side-show setting, with the Job figure himself now an affluent industrialist "J.B.," possessed of seemingly all, but "from whom everything is taken"; Raymond Massey, James Daly, Christopher Plummer, Nan Martin, among the featured players; published in New York by Samuel French in 1958; 113 pgs., with one illustrated plate, and in Boston by the Houghton Mifflin Company in 1958; 153 pgs.; \$3.50; top edge dark green; jacket, title page and end papers designed by Ismar David; the cover including the *Saturday Review* assessment that the play "may well become one of the last achievements of art and mind in our time"; the prologue "first appeared, in a somewhat different form, in the September 1, 1956, issue of *The Saturday Review* "

*1960 Jerome Weidman and George Abbott (book), Jerry Bock (music), Sheldon Harnick (lyrics), *Fiorello!*, based on

incidents in the life of New York City Mayor Fiorello La Guardia

opened at the Broadhurst Theatre on November 23, 1959; produced by Robert E. Griffith and Harold Prince;

directed by George Abbott; choreographed by Peter Gennaro; scenery, costumes, and lighting

by William and Jean Eckart; Hal Hastings, musical director; orchestrations by Irwin Kostal; dance music arranged by Jack Elliott; the cast consisting of Tom Bosley as Fiorello La Guardia, Patricia Wilson as Marie, Howard Da Silva as Ben, Eileen Rodgers as Mitzi, Dale Horstmann as the announcer, Nathaniel Frey as Morris, Helen Verbit as Mrs. Pomerantz, H. F. Green as Mr. Lopez, David Collyer as Mr. Zappatella, Pat Stanley as Dora, Deedy Irwin as Florence, Michael Scrittorale as Frankie Scarpini, Stanley Simmonds as first hack, Del Horstmann as second hack, Michael Quinn as third hack, Ron Husmann as fourth hack, David London as fifth hack, Julian Patrick as sixth hack, Joseph Toner as a seedy man, Mark Dawson as Floyd, Lynn Ross as Sophie, Bob Bernard as first heckler, Michael Scrittorale as second heckler, Jim Maher as third heckler, Joseph Toner as fourth heckler, Ellen Hanley as Thea, Frederic Downs as Senator, Joseph Toner as Judge Carter, Michael Quinn as a Commissioner, H. F. Green as a politician, Scott Hunter as first man, Michael Scrittorale as second man, David London as a tough man, Bob Bernard as Derby, and Stanley Simmonds as Frantic; the singers consisting of David Collyer, Barbara Gilbert, Del Horstmann, Deedy Irwin, Mara Landi, David London, Julian Patrick, Ginny Perlowin, Patsy Peterson, Silver Saunders, and Ron Husmann; the dancers consisting of Charlene Carter, Bob Bernard, Elaine Cancilla, Ellen Harris, Patricia Harry, Scott Hunter, Bob La Crosse, Lynda Lynch, James Maher, Gregg Owen, Lowell Purvis, Dellas Rennie, Lynn Ross, Dan Siretta, Michael Scrittorale, and Pat Turner; published by Random House, 1960; includes photographs from the play; 147 pgs.; \$2.95; in cream colored paper boards, backed in black cloth, stamped in gilt on spine and front panel, which features a photograph of Tom Bosley in the title role; includes play stills on the two-page title, and those facing pages 54 and 104; photographs are courtesy of Eileen Darby-Graphic House; in white dust wrapper with a front panel color design by Meyer Wagman, with an illustration by Fay Gage of Fiorello silhouetted against New York City buildings; front flap includes captions of play reviews by Brooks Atkinson as the *New York Times*, Robert Coleman of the *New York Mirror*, John Chapman of the *New York Daily News*, John McClain of the *New York Journal-American*, Walter Kerr of the *New York Herald Tribune*, Frank Aston of the *New York World-Telegram & Sun*, and Richard Watts, Jr., of the *New York Post*; back flap describes the authors; back panel lists current Random House play titles and theatre books in the Modern Library; top edge stained red; stated first printing; also published in *The Best Plays of 1959/60 and the Yearbook of Drama in America* (Dodd, Mead, 1960); also *an essentially fine copy of the first printing in a very good price-clipped dust wrapper, signed by actor Tom Bosley who originated the Broadway role of the title character, reading “Wendy/Best wishes Tom Bosley.”

*1961 Tad Mosel, *All the Way Home: A Play in Three Acts*, based on the novel *A Death in the Family* by James Agee,

a posthumous winner of the Pulitzer prize for fiction in 1958

opened at the Belasco Theatre on November 30, 1960; directed by Arthur Penn and produced by Fred Coe in association with Arthur Cantor; settings and lighting by David Hays; costumes by Raymond Sovey; John Megna as Rufus, Larry Provost, Jeff Conaway, Gary Morgan, and Robert Adler as boys, Arthur Hill as Jay Follet, Colleen Dewhurst as Mary Follet, Clifton James as Ralph Follet, Lenka Peterson as Sally Follet, Edwin Wolfe as John Henry Follet, Georgia Simmons as Jessie Follet, Christopher Month as Jim-Wilson, Dorrit Kelton as Aunt Sadie Follet, Lylah Tiffany as Great-Great-Granmaw, Lillian Gish as Catherine Lynch, Aline MacMahon as Aunt Hannah Lynch, Joel Lynch as Thomas Chalmers,

Tom Wheatley as Andrew Lynch, and Art Smith as Father Jackson, cast; published in New York by Samuel French in 1961; 85 pgs., and also in New York by Ivan Obolensky (also Fireside Theatre Book Club edition) in 1961; jacket design by Carl Smith and jacket photograph of the Steubenville, Ohio born and New York City raised playwright by Blackstone Studios; 174 pgs. with four leaves of plates and twelve pages of introductory matter, and in *The Best Plays of 1960/61 and the Yearbook of Drama in America* (Dodd, Mead, 1961)

*1962 Abe Burrows (1910-), Jack Weinstock and Willie Gilbert (book), Frank Loesser (music and lyrics), *How to*

Succeed in Business Without Really Trying, based on the Shepherd Mead book * *How to Succeed in Business Without Really Trying: The Dastard's Guide to Fame and Fortune*, published by Simon and Schuster in 1952; 148 pgs., illustrated by "Claude"; opened at the 46th Street Playhouse on October 14, 1961; Robert Morse, Michelle Lee, Rudy Vallee, Virginia Martin, Charles Nelson Reilly, Claudette Sutherland, featured cast; published in *The Best Plays of 1961/62 and the Yearbook of Drama in America* (Dodd, Mead, 1962); libretto published in London and New York, by the Frank Music Corporation, 1963; 149 pgs.

1963 no award; the jury selected Edward Albee's *Who's Afraid of Virginia Woolf?: A Play in Three Scenes* (premiering

in New York City on October 13, 1962; with Arthur Hill and Uta Hagen as George and Martha and George Grizzard as Nick; the play is dedicated to its producers Richard Barr and Clinton Wilder; published by Atheneum

in wraps, 1962; 242 pgs. an original acting script published independently that year; 252 pgs.), but the prize board rejected it

1964 no award

*1965 Frank D(aniel) Gilroy, *The Subject Was Roses: A Play in Two Acts*

opened in New York City at the Royale Theatre on May 25, 1964; concerning a family conflict precipitated by the returning war veteran son, first set in May, 1946; presented by Edgar Lansbury; directed by Ulu Grosbard; scenery designed by Edgar Lansbury; lighting by Jules Fisher; costumes by Donald Foote; Paul Leaf serving as production stage manager; the cast in order of appearance consisted of Jack Albertson as John Cleary, Irene Dailey as his wife Nettie Cleary, and Martin Sheen as their son Timmy Cleary; the Bronx born Gilroy borrowed \$10,000 to keep his play going, whose total outlay was \$50,000; advance sales were only \$165, and the play was turned down by fifteen producers; published in March, 1965 as *About Those Roses, or How Not To Do a Play and Succeed, and the text of 'The Subject Was Roses'* by Random House, New York, 1965, 210 pgs.; \$3.95; top edge yellow, illustrated with two scenes from the play and a photograph of the playwright in discussion with the director; within the book the playwright reports on the evolution of his play from its genesis in 1960 through October 17, 1962 at which time he proceeded to create a daily journal, noting that "the entries concerning *Roses* were incidental"; a first printing, author signed association copy dated March 9, 1979

1966 no award

*1967 Edward Albee, *A Delicate Balance: A Play in Three Acts*

opened in New York City at the Martin Beck Theatre on September 12, 1966; a discursive play in which a husband and wife and their daughter, in and out of several marriages, are visited by the wife's dispo-maniacal sister and a couple of longtime friends, in whose potent exchanges the hosts are potently self-examined; directed by Alan Schneider; Jessica Tandy as Agnes "a handsome woman in her late 50's," Hume Cronyn as Tobias, "her husband, a few years older," Marian Seldes as Julia, "Agnes' and Tobias' daughter, 36, angular," Rosemary Murphy as Claire, "Agnes' sister, several years younger," Carmen Mathews as Edna and Henderson Forsythe as Harry, "very much like Agnes and Tobias," the cast; published in New York by Samuel French, 1966; 99 pgs., and by Atheneum, New York, 1966; 170 pages; \$5.00; a stated first, book designed by Harry Ford; in black cloth boards with the author's name blind stamped on front panel and gold lettering on spine; yellow end papers; black dust jacket is white and red lettered, with a front red band; back panel photograph of Albee by Hans Namuth; top edge red; jacket front and back panels offer positive commentary by Harold Clurman of *The Nation*, Richard Watts, Jr. of *The New York Post*, Elliot Norton of *The Boston Record American*, Max Lerner of *The New York Post*, John Chapman of *The New York Daily News*, Kevin Kelly of *The Boston Globe*, and George Oppenheimer of *Newsday*

1968 no award

*1969 Howard Sackler, *The Great White Hope: A Play in Three Acts*, based on the career of Jack Johnson, establishing

himself as the first African-American to be dubbed "heavyweight champion of the world" after his 1908 bout with retired champion Frank Brady in Reno, Nevada opened in New York on December 14, 1967 and returned there on October 4, 1968; James Earl Jones as Jack Jefferson, Jane Alexander as Jack's girl Ellie Bachman, Jimmy Pelham as Frank Brady, the retired champion, among the featured players whose full character cast (as listed by the playwright) includes Frank Brady, the retired champion; Fred, his manager; Cap'n Dan, a champion of earlier days; Smitty, a famous sportswriter; Goldie, Jack's manager; Jack Jefferson, Tick, his trainer; Ellie Bachman, Jack's girl; Clara, Jack's former girlfriend; Blackface, an entertainer; Colonel Cox; a Deacon; Donnelly, Mrs. Bachman's attorney; Mrs. Bachman, Ellie's mother; Cameron, a Chicago District Attorney; Dixon, a Federal agent; Scipio, a street philosopher; Mrs. Jefferson, Jack's mother; a Pastor; Rudy, a baseball player; Treacher, Jack's solicitor; Eubanks, his aide; Sir William Griswold, Home Office of Undersecretary; Coates, Chairman of the British Vigilance Board; Mrs. Kimball, a landlady; Inspector Wainwright of the Metropolitan Police; Bratby, an Olympic Sporting Club officer; Farlow, of the London County Council; Klassowski, a Polish heavyweight; Pop Weaver, a promoter; Ragosy, a Hungarian impresario; Negro, an African student; Paco, a Mexican boy; El Jefe, a Mexican politico; a young Federal Agent; The Kid; and "reporters, photographers, trainers, handlers, fight fans, gamblers, Nevada Rangers, weigher-in, barker, revelers and mourners, brothers and sisters of the congregation, French crowd, German officers, Hungarian audience, stage hands, Pinkerton men, Cuban boys"; published in New York by The Dial Press in 1968; 264 pgs., \$4.95, book and jacket designed by Lynn Hatfield; the cover "poster from the collection of Mr. and Mrs. Frederick Benedict"; a stated first printing with playwright copyright slip pasted on copyright page; also in *The Best Plays of the Sixties*

(Doubleday, 1972)

*1970 Charles Gordone, *No Place To Be Somebody: A Black-Black Comedy in Three Acts*

opened at the New York Shakespeare Festival Public Theatre on May 2, 1969; concerning the vitalizing verbal

intercourse between a diverse group of black and white persons who converge in a black proprietor's bar in New York City's West Village; produced by Joseph Papp; directed by Ted Cornell; sets and lighting designed by Michael Davidson; Ron O'Neal as Gabe Gabriel, "a young fair skinned Negro," Ronnie Thompson as Shanty Mulligan, "a young white man," Nathan George as Johnny Williams, "a young Negro," Susan G. Pearson as Dee Jacobson, "a young white woman," Lynda Westcott as Evie Ames, "a young Negro woman," Marge Eliot as Cora Beasely, "a young Negro woman," Henry Baker as Melvin Smeltz, "a young Negro man," Laura Crews as Mary Lou Bolton, "a white girl," Iris Gemma as Ellen, "a white girl," Walter Jones as Sweets Crane, "an elderly Negro," Nick Lewis as Mike Maffucci, "a young white man," Michael Landrum as Truck Driver, "a young white man," Ed Van Nuys as Judge Bolton, "a middle aged white man, father of Mary Lou," Paul Benjamin as Machine Dog, "a young Negro (in Johnny's imagination)," Charles Seals as Sergeant Cappaletti, "a young white man," Malcolm Hurd as Harry, "a Negro detective," and Martin Shakar as Louie, "a young white man," being the cast; the first Off-Broadway play so honored, and only the third African American to win a Pulitzer prize; first published in hard cover by Bobbs-Merrill in 1969; 115 pgs. \$5.00; baby blue cloth stamped in silver on spine; with a nine-page introduction by producer Joseph Papp; illustrated with four photographs from the play; in a white dust wrapper lettered in blue, designed by Design Seventies, whose front panel features a black and white still of a black man (facing away) at a table, and back panel a black and white photograph of playwright Gordon; with front and rear

flaps containing critical reviews; preceded by advance review copies, which, like the first trade copies, do not state first edition or first printing; also in *The Best Plays of the Sixties* (Doubleday, 1972); *also 1st printing copy submitted to Library of Congress for copyright on January 19, 1970 A 122956; the Library of Congress stamp is visible through the title page; *also US 1st printing signed and inscribed to actor Ed VanNuys from Gordone and all fellow original cast members or understudies

* 1971 Paul Zindel, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds: A Drama in Two Acts*

This 1962 play opened in New York Off-Broadway on June 7, 1965; it was presented on public television in 1966; then returned to open Off-Broadway at the New Theatre situated at 154 East 54th Street on April 7, 1970; concerning a troubled but brilliant teenage girl, Matilda, whose science project is the title of the play, her less cerebral sister Ruth, their confined grandmother "Nanny," and their cantankerous and unconventional mother Beatrice, who dreams of moving them out of their unremarkable home into an imposing edifice; published by Dramatist's Play Service, 1971; 56 pgs., and by Harper & Row (edition includes drawings by Doug Kingman), published February 17, 1971; 108 pages; \$4.95; simultaneous hardcover (much more rare), in orange red cloth boards stamped on the spine; in orange-red dust wrapper lettered in yellow and white, with Kingman drawing of the Matilda home on the front panel; front flap describes play and back flap author, and soft-cover copies; stated first

edition; also advance review copies

1972 no award

*1973 Jason Miller, *That Championship Season: A Play in Three Acts*

opened in New York City at the Newman/Public Theatre on May 2, 1972; then at the Booth Theatre (222 West 45th Street) on Broadway on September 14, 1972; ticket prices ranged from \$4-\$8.00, concerning four former basketball teammates reunited with their coach in what a *Cue* magazine critic described as “a rough, brawling, drunken night which takes us into the deeper theme of how authority figures can manipulate young minds, perverting their human values into bigotry and hypocrisy”; set in rural Penna; directed by A. J. Antoon; produced by Joseph Papp's New York Shakespeare Festival; also the recipient of the Tony Award and New York Drama Critics Circle Award; Paul Sorvino (later Joseph Mascolo) as Phil Romano, Walter McGinn as Tom Daley, Michael McGuire as James Daley, Charles Durning as George Sikowski, and Richard Alan Dysart as the Coach, original players; published by Atheneum on September 11, 1972 (first as an advance review copy*); 133 pgs., top edge red; cover painting by Raymond Kursar; \$6.95, and by Dramatist's Play Service that same year

1974 no award

*1975 Edward Albee, *Seascape: A Play*

first presented by Richard Barr, Charles Woodward, and Clinton Wilder and the Sam S. Shubert Theatre in New York City on January 26, 1975; directed by the playwright; scenery and lighting by Jamnes Tilton, costumes by Fred Voelpel, with Michael Kasdan serving as general manager and Mark Wright as production stage manager; the cast being Deborah Kerr as Nancy, Barry Nelson as Charlie, Frank Langella (who received a supporting actor Tony Award for his performance as Leslie) and Maureen Alderman as Sarah; published in 1975 by Atheneum; 135 pgs.; \$7.95; book designed by Harry Ford; black cloth boards gilt stamped on spine and blind stamped on front cover; green end papers; blue and green dust jacket with back cover author photograph by Elizabeth Hausmann; playwright signed several copies; *also author signed copy

*1976 Michael Bennett (born 1943, who conceived, directed and choreographed), James Kirkwood, Jr.(born 1930) and

Nicholas Dante (book), Marvin Hamlisch (music), Edward Kleban (lyrics), *A Chorus Line*

opened at the Shubert Theatre (225 West 44th Street) on July 25, 1975; ticket prices ranged from \$8-15.00; produced by Joseph Papp's New York Shakespeare Festival; the musical is presented without intermission and with only one substantial piece of scenery--the mirrored wall in the concluding song number; Donna McKechnie, Priscilla Lopez, Pamela Blair, among the featured players; *original 1975 oversized soft-cover only unnumbered (twenty-six pages inclusive of pages comprising the double fold-out) profusely illustrated brochure produced and published by the New York Shakespeare Festival; then published in New York City by Applause Books in 1995; 145 pgs.

*1977 Michael Cristofer, *The Shadow Box: A Play*

originally presented by the Mark Taper Forum Center Theatre Group of Los Angeles; the Mark Taper/Long Wharf

Theatre production was in New York City's Broadway at the Morosco Theatre on March 31, 1977, as produced by Lester Osterman, Ken Marsolais, Allan Francis and Leonard Soloway, concerning three sets of characters at three separate cottages, with an interviewer, as they banter and commiserate on the onset of death; directed by Gordon Davidson; setting by Ming Cho Lee; lighting by Ronald Wallace; costumes by Bill Walker; Josef Sommer as the Interviewer, Simon Oakland as Joe, Vincent Stewart as Steve, and Joyce Ebert as Maggie, the characters in Cottage One; Laurence Luckinbill as Brian, Mandy Patinkin as Mark, and Patricia Elliott as Beverly, the characters in Cottage Two; and Rose Gregorio as Agnes and Geraldine Fitzgerald as Felicity, the characters in Cottage Three, being the cast; first published in New York by Drama Book Specialists, 1977; 102 pgs.; \$7.95; in marbled gray paper panels over maroon cloth backed boards, the spine lettered in gold gilt; in a black dust wrapper lettered in white, black and red, with a window panel design overlooking what appears to be bright sun in yellow, red and orange; the jacket illustration by Neil Waldman; the front flap embraces abbreviated reviews

of the play by Clive Barnes of *The New York Times* , Jack Kroll of *Newsweek* , Alan Rich of *New York* magazine, Richard L. Cole of *The Washington Post* , John Beaufort of *The Christian Science Monitor* , Rex Reed of *The New York Daily News* , and Marilyn Stasio of *Cue* magazine; the rear must flap includes an author photograph and brief biography; must be a stated first edition; a review copy* containing a yellow cardboard slip requesting two copies "of any review or mention you make of this book," and incorrectly indicated 112 rather than 102 pages; the publication date being January 23, 1978; the address of Drama Book Specialists indicated as 150 West 52nd Street, New York, N.Y. 10019, the phone (212) JUdson 2-1475

*1978 Donald L(ee) Coburn, *The Gin Game: A Tragi-comedy in Two Acts*

first presented in Los Angeles, California on September 24, 1976, under the auspices of American Theatre Arts; Don Eitner, artistic director; directed by Kip Niven, with Carol Lawson Locatell as Fonsia Dorsey and John Terry Bell as Weller Martin, concerning two elderly denizens of the Bentley Nursing and Convalescent Home in the early 1970s, who reminisce, banter and debate, when several times engaging over a gin rummy game at the home's sun porch over a period of some two weeks; the play was then presented in 1977 by The Long Wharf Theatre in New Haven, Connecticut; produced by Icarus Productions, Inc., and the Cronyn Company; and first presented on Broadway on October 6, 1977, under the auspices of the Schubert Organization, at the John Golden Theatre; produced by Hume Cronyn and Mike Nichols and directed by the latter; settings by David Mitchell, costumes by Bill Walker, lighting by Ronald Wallace; Nina Seely, production supervisor; the cast being Jessica Tandy as Fonsia Dorsey, "an elderly woman, 65-70 years old" and Hume Cronyn (longtime husband of Ms. Tandy) as Weller Martin, "an elderly man, 70-75 years old"; published in New York by Samuel French, 1977, 74 pgs.; and by Drama Book Specialists, 1978; 73 pgs.; \$7.95; in cream cloth boards, stamped in red on the spine; in a yellow dust wrapper lettered in red and black, with a front panel caricature illustration of the two characters engaged in their gin game by Christine Otis; the front flap lists critical accolades from Jack Krol, of *Newsweek* , Edwin Wilson of *The Wall Street Journal* , Richard Eder of

The New York Times , Brendan Gill of *The New Yorker* , Walter Kerr of *The New York Times* , and William A. Raidy of *Newhouse Newspapers*; in hard (#0896760022) and soft-cover copies; must state first edition

*1979 Sam Shepard (1943-), *Buried Child: A Play*

first presented in San Francisco at the Magic Theatre on June 27, 1978; directed by Robert Woodruff; cast consisting of Joseph Gistirak, Catherine Willis, Dennis Ludlow, William M. Carr, Betsey Scott and Barry Lane; the New York City and subsequent 1980 Los Angeles Actor's Theatre productions featured Richard Hamilton; first published in New York by Dramatist's Play Service, 1977; 75 pgs.; then published, with the playwright's *Seduced* , a sort of parody on the Howard Hughes legend, produced for the American Place Theatre and featured Rip Torn and Pamela Reed, and the playwright's *Suicide in B(flat)* , which premiered at the Yale Drama School and featured William Hickey, by New York's Urizen Books in 1979 (hard cover #0-89396-010-1; simultaneous paperback #0-89396-011-X); 155 pgs., \$12.95; with an Introduction by Jack Richardson; in blue boards backed in black and lettered in gilt on spine; in a white dust jacket lettered in baby blue and black, with a front panel illustration depicting the pastoral winter setting of the title story, with its isolated snow-draped farm house; the first printing is an anomaly for Urizen Books and is not stated, but is without an "applause" label sticker on the dust wrapper; back panel describes play; front flap, after indicating price of \$12.95 on upper right, includes the following reviews: "*If plays were put in time capsules, future generations would get a sharp-toothed profile of life in the U. S. in the past decade and a half from the works of Sam Shepard. His theme is betrayal, not so much of the American dream as of the inner health of the nation. He focuses on that point at which the spacious skies turned ominous with clouds of dread, and the amber waves of grain withered in industrial blight and moral dry rot.*"—T. E. Kalem, *Time Magazine*; "*'Buried Child' is one of Mr. Shepard's most accessible works, principally because we view the family through the eyes of an impressionable outsider, a young woman accompanying the grandson on a journey into his past. 'Buried Child,' a penetrating excavation into the essence of blood ties, is further proof that Mr. Shepard is, in several senses, one of our most prodigious dramatists.*"—Mel Gussow, *The New York Times*; "*'Seduced,' with its dead-eyed, white-bearded, maniacally introverted Henry Hackamore, is a witty and intelligent allegory.*"—Richard Eder, *The New York Times*; "*'Suicide' is the theatrical equivalent of a jazz improvisation, offering what one of the characters labels as 'visual music.' It could be considered as the last in a trilogy of music-plays. Mr. Shepard has moved from the down-home rusticity of 'Mad Dog Blues' to the bitterly competitive rock scene of 'The Tooth of Crime' to the swinging after-hours jazz of 'Suicide in B Flat.'*"—Mel Gussow, *The New York Times* ; back flap describes author; an immaculate hardcover copy

*1980 Lanford Wilson (1937-), *Talley's Folly* , first chronologically but second published of the playwright's Talley

family trilogy, continued with *A Tale Told* (re-named *Talley and Son* ; the third published) and concluded with *5th of July* (the first published); *Talley's Folly* first produced by New York's Circle Repertory Theatre (signed author copies have included the date March 10, 1980 *Talley's Folly* first published in New York by Hill & Wang, 1979; 60 pgs.; \$9.95; The boards are a sky blue paper material stamped in black on the spine. The coated paper stock dust wrapper, as designed by Karen Watt, so noted on the lower back flap, is tin toned background

on the front and back panels, with a framed portrait in bold red line on the front panel depicting an original production still by Gerry Goodstein, also noted on the lower back flap, of the play's only characters, Judd Hirsch as Matt Friedman and as Trish Hawkins Sally Talley (who becomes Mrs. Matt Friedman), dancing on the porch of the Talley boathouse on the Talley farm near Lebanon, Missouri on the evening of July 4, 1944, with the back panel also framing in bold red line a contemporary black and white portrait of playwright Lanford Wilson credited to the *Los Angeles Times*. The front and back panels are lettered in black.

The black background spine has the author name in red while the title, the publisher and the publisher symbol are in white. The white background flaps are lettered in black and orange-red; stated first; no top stain, all edges smooth cut; signed on the front free endpaper in black ink by Wilson, and Hawkins and in blue ink by Hirsch; first published by Dramatist's Play Service; and

* *5th of July* (New York: Hill & Wang, 1979; 128 pgs.,, with a concluding page of sheet music for the song (music

and lyrics) by John Hogan "*Your Loving Eyes*" ; seven pages of introductory material; includes a two-page title play still of five of the cast characters in the Talley ancestral home on a farm near Lebanon, Missouri, an Act I play still with Joyce Roehling as June Talley showing off her parasol, and an Act II play still of William Hurt as the central character, the disillusioned gay character Kenneth Talley, Jr., a paraplegic Vietnam War veteran; \$11.95); a review copy with the publisher's advance slip printed in black on cream paper stock measuring 4¼" across by 5½" down, announcing the book's publication for March 16, 1979, given the preliminary price of \$10.00 for the hardcover and \$.95 for the softcover; in cherry red material boards stamped in black on the spine; The laminate paper dust wrapper has a full front panel original production still by Ken Howard, so noted on the lower back flap, of the full cast of characters situated on the porch on the Talley family ancestral home, build circa 1860, near Lebanon, Missouri, on the fourth and fifth of July in 1977; clockwise from the top left these are Nancy Snyder as Gwen Landis, Jonathan Hogan as Gwen's husband, family friend John Landis; Joyce Reehling as Ken's sister June Talley, Amy Wright as June's daughter Shirley Talley, William Hurt as gay paraplegic Vietnam War veteran Kenneth Talley, Jr., Jeff Daniels as Jed Jenkins, Ken's younger lover; Danton Stone as Weston Hurley, the musician friend of Gwen and John; and Helen Stenborg as Sally Talley Friedman, Ken and June's Aunt. The title on the front panel is in bright red and other lettering there in black.

The black background spine has the author name in white and the title, the publisher, and the publisher's symbol in bright red. The white background back panel, which features four acclaimed assessments from theatre critics; and flaps, which describe the play, the bottom of the back flap also noting the ISBN number, are lettered in black;

first presented by the Circle Repertory Company in New York City on April 27, 1978; directed by Marshall W. Mason, with Fred Reinglas as production manager; costumes by Laura Crow, lighting by Marc B. Weiss, the original song *Your Loving Eyes* by Jonathan Hogan, and sound by Chuck London, the cast consisting of William Hurt (replaced by Timothy Shelton in the final sixteen weeks of this original role) as Kenneth Talley, Jr. who "*had both legs shot off seven years ago in the Vietnam War. He is thirty-five, strong, good-looking, and a touch cynical, but not deeply*"; Jeff Daniels as Jud Jenkins, "*his lover; twenty-five; larger, stronger, and an almost silent listener*"; Joyce Reehling as Ken's thirty-three year-old sister June Talley, Amy Wright as June's fourteen year-old daughter Shirley Talley,

Jonathan Hogan as John Landis, “*childhood friend of the Talleys, thirty-five; deeply cynical*” ; Nancy Snyder as Gwen Landis, “*his wife, thirty-three; racy*” ; Danton Stone as Weston Hurley, “*composer friend of Gwen and John’s, twenty-five; listens late*” ; and Helen Stenborg as Sally Talley Friedman, “*Ken and June’s aunt, sixty-seven; not really batty, preoccupied.*” ; and

* *Talley and Son* (formerly called *A Tale Told*) (New York: Hill & Wang, 1986; 115 pgs., also with a concluding

page “About the Author”; \$15.95; The boards are ivory cream paper panels backed in muted violet cloth material stamped in silver on the spine.; The laminate paper dust wrapper, as designed by Tina Kachele, so noted near the bottom of the back flap, is in persimmon background on the front panel, spine, and back panel, with the front panel lettered in yellow cream and framing with a decorative ivory and black border, a black and white play still by Gerry Goldstein (also noted on the lower back flap) of Farley Granger as Eldon Talley and Edward Seamon as his father Calvin Stuart Talley in an intense moment of confrontation in the parlor of the 1860 constructed Talley home situated on a farm near Lebanon, Missouri on July 4, 1944. The back panel is blank excepting the border frame design of the front panel, buttressing now a wider expanse on the back panel. The spine features a vertically run ivory border label lettered in black and likewise framed in the border designs of the front and back panels. The cream background front and back flaps are lettered in persimmon and black. The author inscription is in black ink on first half title page, reading: “*For William Robert Prestice Lanford Wilson 9/11/86.*” ; no top stain, all edges smooth cut. The front flap notes that this play takes place “*on the same night that the events of Talley’s Folly are happening.*” However, *Talley’s Folly* concerns incidents between Sally Talley and her future husband Matt Friedman in the Talley boathouse called “Talley’s Folly” while Sally is temporarily absent from seminal events occurring at the family’s main house on that same evening. Sally returns ultimately, encouraged by her Aunt Lottie to proceed with her intended elopement with Matt Friedman, and Sally that night also announces her intention to her father Eldon, who has that same evening wrested control of the family business from his autocratic father Calvin Stuart Talley. Thus this play has been reasonably listed as being second in the chronology of the Talley trilogy;

first presented under the title *A Tale Told*, which derives from a verse in *Psalms*, quoted before the second half title page,: “*Thou has set our iniquities before thee, our secret sins in the light of Thy countenance. For all our days are passed away in Thy wrath; we spend our years as a tale that is told,*” produced by the Circle Repertory Theatre in New York City as a part of its 1980-81 season, directed by Marshall W. Mason, with Fred Reinglas as stage manager, and the cast being Fritz Weaver as the eighty year-old Mr. (Calvin Stuart) Talley, Elizabeth Sturges as his forty-five year old daughter Lottie, Michael Higgins as Calvin’s fifty-two year old son Eldon, Helen Stenborg as Eldon’s wife Netta Talley, of the same age; Timothy Shelton as Eldon’s twenty-nine year old son Kenneth Talley called Buddy, “*in the uniform of an Army Staff Sergeant*” ; Patricia Wettig as Buddy’s twenty-eight year old wife Olive, David Ferry as Eldon’s twenty year-old son Timmy Talley, “*in Marine fatigues,*” who is ultimately killed in action, but who is yet manifested on stage; Trish Hawkins as Eldon’s thirty-one year old daughter Sally Talley, who late elopes, to become the wife of Matt Friedman; Jimmie Ray Weeks as Eldon’s thirty-one year old business partner Harley Campbell, Lindsay Ginter as handyman Emmet Young, Nancy Kilmer as washerwoman

Voila Platt, “*thirty-five but looking older*”; Laura Hughes as her seventeen year old daughter Avalaine Platt, “*looking older*”; the play under the title *Talley & Son* was first produced by way of the Circle Repertory Company in Saratoga Springs, New York at the Little Theater of the Saratoga Performing Arts Center on July 8, 1985; it then opened at the Circle Repertory Company’s theatre in New York City on November 22, 1985; it was again directed by Marshall W. Mason, with Jody Boese as production stage manager; with sets by John Lee Beatty, costumes by Laura Crow, lighting by Dennis Parichy, sound by Stewart Werner of Chuck London Media; with Helen Stenborg repeating her role as Netta Talley and Trish Hawkins repeating her role as Sally Talley (a role that Hawkins also original in the two-character *Talley’s Folly*); and with Edward Seamon as Mr. Talley, Joyce Reehling Christopher as Lottie, Farley Granger as Eldon, Lindsey Richardson as Buddy, Laura Hughes as Olive, Robert MacNaughton as Timmy, Richard Backus as Harley Campbell, Steve Decker as Emmet Young, Lisa Emery as Viola Platt, and Julie Barger as Avalaine Platt.

*1981 Beth Henley, *Crimes of the Heart: A Play in Three Acts*

first presented by the Actors Theatre of Louisville, Kentucky in February, 1979; premiered in New York City under the aegis of the Manhattan Theatre Club in 1980; first performed at the John Golden Theatre on November 4, 1981; a Warner Theatre Productions, Inc., Claire Nichtern, Mary Lea Johnson, Martin Richards, and Francine LeFrak, producers; concerning a gathering of the McGrath sisters in their family home in Hazlehurst, Mississippi,” “in the fall, five years after Hurricane Camille,” following youngest sister Babe’s willful and unrepentant shooting in the stomach of her politician husband, engaging in self-analysis and debate with eldest sister Lenny, seemingly resigned to her maiden status, and their sister Meg, a would-be singing star, on their state of affairs, past and present; directed by Melvin Bernhardt; sets designed by John Lee Beatty, costumes designed by Patricia McGourty; lighting designed by Dennis Parichy; the cast, in order of their appearance, being Lenny McGrath as Lizabeth Mackay as Lenny McGrath, “thirty, the oldest sister,” Sharon Ullrick as Chick Boyle, “twenty-nine, the sisters’ first cousin, Raymond Baker as Doc Porter, “thirty, Meg’s old boyfriend,” Mary Beth Hurt as Meg McGrath, “twenty-seven, the middle sister,” Mia Dillon as Babe Botreille, “twenty-four, the youngest sister,” and Peter MacNicol as Barnette Lloyd, “twenty-six, Babe’s lawyer”; published in New York by Dramatist’s Play Service and by Viking Press/Penguin Books in 1982; 125 pgs., \$12.95; with six prefatory pages; in blue paper boards, backed in yellow cloth and stamped on the spine in blue; in a yellow dust wrapper lettered in blue with a front panel play black-and-white photograph of the three sisters by Martha Swope; jacket designed by Neil Stuart; front and back flaps describe the play and author; back panel includes “Applause for *Crimes of the Heart*” by John Simon of *New York* magazine, Frank Rich of *The New York Times*, Richard Corliss of *Time*, Ted Bent of *People* and Brendan Gill of *The New Yorker*; published October, 1982; ISBN #0-670-24781-2 (hardbound) and #0-14-048.173-7 (paper bound)

*1982 Charles Fuller, *A Soldier’s Play: A Play*

first presented by the Negro Ensemble Company (Leon B. Denmark, managing director, and Douglas Turner Ward, artistic director) at Theatre Four in New York City on November 10, 1981; directed by Douglas Turner Ward; scenery by Felix E. Cochren; lighting by Allen Lee Hughes; costumes by Judy Dearing; sound by Regge Life; the cast being Adolph Caesar as Tech/Sergeant Vernon C. Waters, Peter Friedman as Captain Charles Taylor, Eugene Lee as

Corporal Bernard Cobb, Denzel Washington as Private First Class Melvin Peterson, Samuel L. Jackson as Private Louis Henson, Steven A. Jones as Private James Wilkie, Brent Jennings as Private Tony Smalls, Charles Brown as Captain Richard Davenport, Larry Riley as Private C. J. Memphis, Cotter Smith as Lieutenant Byrd, and Stephen Zettler as Captain Wilcox; set at Fort Neal, Louisiana, 1944; published in New York by Hill and Wang (a Mermaid Dramabook), 1982; 100 pgs.; cover photograph by Bert Andrews; cover design by Jack Harrison; \$12.50 (*hardcover, #0809087456); \$6.25 (*soft-cover #0809012448), stated firsts; also uncorrected proofs sets, 1981

*1983 Marsha Norman, *Night, Mother: A Play*

The first reading of the play, a two-character intense study of a middle-aged daughter and her mother in perpetual conflict over the decision of the daughter that she commit suicide, which one presumes the daughter does do at the play's conclusion, by a self-inflicted gun shot wound; then presented at the Circle Repertory Company in New York in November, 1981; first produced by the American Repertory Theatre in Cambridge, Massachusetts, in December, 1982; Robert Brustein, being artistic director; directed by Tom Moore; Kathy Bates portrayed Jessie Cates and Anne Pitoniak portrayed her mother Thelma Cates; opened on Broadway at the John Golden Theatre on March 31, 1983, as produced by Dann Byck, Wendell Cherry, Frederick M. Zollo and The Shubert Organization; again directed by Tom Moore, with Ms. Bates and Ms. Pitoniak repeating their roles; published by New York's William Morris Agency; their copy, a xeroxed typesheet of October 27, 1982, was 89 pgs.; then published by Dramatist's Play Service, 1983; 66 pgs., and by Hill and Wang (a Mermaid Drama Book), New York, 1983; 89 pgs; \$13.95; in both hard (#0809073617) and soft (#0809012464) covers; hard cover in black cloth boards lettered in gilt on spine; in white and black dust jacket lettered in yellow and white, with a front panel portrait of the seemingly isolated home, from a roadside view, which is the setting for the play; this illustration by Linda Fennimore; book and jacket designed by Stephen Dyer; front and back flaps describe play, including a review from *The Boston Globe* ; back flap describes author; back panel lists reviews from Frank Rich of *The New York Times* , John Simon of *New York* , and Jack Krroll of *Newsweek* ; stated first Hill and Wang edition, 1983

*1984 David Mamet, *Glengarry Glen Ross: A Play*

first presented at The Cottesloe Theatre in London, England on September 21, 1983; directed by Bill Bryden; the cast consisting of Derek Newark as Shelly Levene, Karl Johnson as John Williamson, Trevor Ray as Dave Moss, James Grant as George Aronow, Jack Shepherd as Richard Roma, Tony Haygarth as James Lingk, and John Tams as Baylen; the playwright notes that "Williamson, Baylen, Roma, and Lingk (are) men in their early forties," and that "Levene, Moss, and Aaronow (are) men in their fifties"; premiered in the United States at The Goodman Theatre of the Arts Institute of Chicago (a Chicago Theatre Groups, Inc., production) on February 6, 1984; directed by Gregory Mosher; the cast consisting of Robert Prosky as Shelly Levene, J. T. Walsh as John Williamson, James Tolkan as Dave Moss, Mike Nussbaum as George Aronow, Joe Mantegna as Richard Roma, William L. Peterson as James Lingk, and Jack Wallace as Baylen; concerning stresses placed on the more senior members of a real estate firm in the aftermath of economic downsizing; Act I being set in a Chinese restaurant and Act II in the real estate office itself; published in New York by Grove Press, 1984 (the play itself copyrighted in 1983); the Library of Congress

first copy indicating 108 pgs.; simultaneous hard (#0394538579; \$17.50) and soft (#0394620496) cover copies issued; both with rear cover photographs of the author; the exceedingly rare (very few copies printed) genuine hardcover first is bound in black boards and lettered in silver on spine; in a back panel, spine and front panel black dust wrapper lettered in cranberry, orange, baby blue and white; the white flaps lettered thus and in black as well; the jacket design by Roy Colmer, with a front panel framed jacket art by Raymond Saunders, © 1983 Stephen Wirtz Gallery, depicting the title and author in psychedelic color representation on various clipped fragments of papers; back panel features a black-and-white photograph of the author in a pensive mood and donning his eyeglasses, as taken by Brigitte Lacombe, below which the playwright is described in white letters thus: "*David Mamet is the celebrated author of 'American Buffalo' which, when it was recently revived on Broadway with Al Pacino in the lead, was called 'the best American play of the decade' by 'The New York Times.' Among his other published plays are 'A Life in the Theatre,' 'Sexual Perversity in Chicago,' and 'The Duck Variations,' 'The Water Engine,' 'Happiness,' 'The Woods,' and 'Edmond.'*" the bottom notes in orange ISBN: 0-394-53857-9; spine displays author and title horizontally, with The Grove Press and its insignia at top and GP-899 at bottom; the copyright page notes all of the following: *First Hardcover Edition 1984, First Printing 1984, ISBN: 0-394-53857-9, Library of Congress Catalog Card Number: 83-49380; First Evergreen Edition 1984, First Printing 1984, ISBN: 0-394-62049-6, Library of Congress Catalog Card Number: 83-49380* ; with a full number sequence commencing with 5 and concluding with 1; front flap, after indicating Grove Press insignia and GP-899 with \$17.50 price on upper right, describes the play thus: "*After its triumphant world premiere in London, where it won the most prestigious award as the best new play, 'Glengarry Glen Ross' had an unusually stunning U. S. debut in Chicago before heading to New York's Broadway. The play—about four real-estate salesmen unloading swampland to unsuspecting buyers—firmly established David Mamet as the foremost American dramatist now writing for the U. S. stage.*" "*There is no one writing for the theater today who can catch the language and the nervous system of the underbelly of American life like David Mamet. No one. 'Glengarry Glen Ross' is a cunning, chilling, and comedic example of that. . . . When you add these talents to a foxy sense of suspense, a zest for spinning a yarn and a wonderful cackle for the absurdities of man, then you have an evening in the theater to be reckoned with.*"—Glenna Syse, *Chicago Sun-Times*; "*'Glengarry Glen Ross' stands as an impressive sharpening of the amazing skills Mamet exhibited so strikingly in 'Buffalo.' It powerfully re-explores and consolidates those dark territories of the American sensibility that this profoundly gifted playwright has made his own.*"—Richard Christiansen, *Chicago Tribune* ; back flap is otherwise blank but for the following at bottom: "*Jacket Design: Roy Colmer; Jacket Photograph: Brigitte Lacombe; Front Jacket Art: Raymond Saunders, ©1983, courtesy of Stephen Wirtz Gallery; Published by Grove Press, Inc., 196 West Houston Street, New York, N. Y. 10014.*" ; the First Evergreen and all subsequent soft-cover (#0802130917; \$10.00; stated "First Evergreen Edition, 1984"), depict on front panel of blue sky covers, lettered in red, blue and black, a business man, replete with briefcase, treading a tightrope; this illustration (from New Line Cinema) is also on the back panel, which describes the play and its future New Line Cinema release, with Al Pacino, Jack Lemmon, Alan Arkin, Alec Baldwin, Jonathan Pryce, Ed Harris, and Kevin Spacey comprising the cast; also with a description of the playwright's work, and praise for his *Glengarry Glen Ross* from Frank Rich of *The New York Times* , Clive Barnes of *The New York Post* , and Howard Kissel of *Women's Wear Daily*

*1985 Stephen Sondheim (music and lyrics), James Lapine (book), *Sunday in the Park with George: A Musical Play*, based on incidents in the life of pointillist painter Georges Seurat

published in New York by Dodd & Mead, 1986; 204 pgs.; \$16.95; in black backed orange cloth boards, lettered in gilt on spine; orange end papers; in white dust jacket lettered in black and red depicting (jacket art by Fraver) in color caricature the lead figures of George Seurat's 1886 *Dimanche, L'Apès-Midi à L'Ile de la Grande Jatte* ("A Sunday Afternoon on the Island of La Grande Jatte"), from midsection up and in contemporary dress from midsection down; back panel notes in red "Winner of the 1985 Pulitzer Prize and New York Drama Critics Circle Award," and in black lettering a review by Frank Rich from *The New York Times Magazine*: "As befits a show whose subject is the creation of a landmark in modernist painting, George Seurat's 'Sunday Afternoon on the Island of La Grande Jatte' (1886) 'Sunday' is itself a modernist creation, perhaps the first truly modernist work of musical theater that Broadway has produced. Instead of mimicking reality through a conventional, naturalistic story, the authors of 'Sunday' deploy music and language in nonlinear patterns that, like Seurat's tiny brushstrokes, become meaningful only when refracted through a contemplative observer's mind.... 'Sunday' is a watershed event that demands nothing less than a retrospective, even revisionist, look at the development of...the serious Broadway musical..."; front flap describes play and prints at top ISBN number and price 0-396-08600-4 FPT >\$16.95; back flap describes playwrights Stephen Sondheim and James Lapine; illustrated with stills from the production at the Booth Theatre of May 2, 1984; and *#58 of a limited number of 250 specially bound copies, in green woven cloth and stamped in gilt on spine, and in hunter green woven cloth over cardboard slipcase with a black printed white label on the front panel only; such copies numbered and signed in black ink both by Sondheim and Lapine on the limitation page; the contents being otherwise identical to the first trade printing

1986 no award

*1987 August Wilson (1945-2005), *Fences: A Play*

first presented as a staged reading in 1983 under the aegis of National Playwrights Conference of the Eugene O'Neill Theatre Center; premiered on April 30, 1985 at the Yale Repertory Theatre in New Haven, Connecticut, concerning the accomplished black baseball player Troy Maxson, the protagonist who agonizes over the state of affairs for himself and the spectrum of four generations of black Americans in an industrial area of the Midwest, their perceived and real racial and social demarcation, through exchanges with his spouse, children, his brother, and friend; first set in 1957; directed by Lloyd Richards (then Dean of the Yale School of Drama and Artistic Director of Yale Repertory Theatre); sets designed by James D. Sandefur; costumes designed by Candice Donnelly; lighting design by Doriane Mizzy; music directed by Dwight Andrews; Joel Grynheim, production stage manager; Terrence J. Witter, stage manager; casting by Meg Simon and Fran Kumin; the cast being James Earl Jones as Troy Maxson, Ray Aranha as Jim Bond, "Troy's friend"; Mary Alice as Rose, "Troy's wife"; Charles Brown as Lyons, "Troy's oldest son by previous marriage; Russell Costen as Gabriel, "Troy's brother"; Courtney B. Vance as Cory, "Troy and Rose's Son"; Cristal Coleman and LaJara Henderson (at alternate performances) as Raynell, "Troy's daughter"; published in New York by New American Library: A Plume Book, 1986; 101 pgs.; \$6.95; introduction by Lloyd Richards; eighteen prefatory pgs.; issued only in

paperback, front panel in black, lettered in white and auburn, featuring James Earl Jones as Maxson, swinging a baseball bat; back panel in white and lettered in black, describing the play, with critical reviews from the *Chicago Tribune*, Frank Rich of *The New York Times*, and Sylviane Gold of *The Wall Street Journal*; ISBN #0452258421; must state "First Printing, June, 1986" and number code with 1 included; signed by the playwright on the title page

* 1988 Alfred Uhry, *Driving Miss Daisy: A Play*

first presented in New York by the nonprofit Playwrights Horizon as a proposed five-week in 1987; it later was produced by Jane Harmon, Nina Keneally of Ivy Properties, Limited, and by Richard Frankel, Gene Wolski, Alan M. Shore and Susan S. Meyerberg in association with Playwrights Horizon as an off-Broadway play that same year, concerning the steadfast and every deeping mutual appreciation between the staid Jewish matron Daisy Werthan and her African-American chauffeur Hoke Coleburn, and of Daisy's increasingly less significant attorney son Hoolie; published in New York by Dramatist's Play Service, 1987; 48 pgs.; and by the New York Theatre Communications Group, 1988; 51 pgs.; \$15.95 (hardcover); in baby blue cloth boards stamped in silver on front panel and spine; in a baby blue dust jacket lettered in purple featuring a front panel photograph by Jack Mitchell of the featured characters Daisy Werthan and her chauffeur and best friend Hoke Coleburn as portrayed by Dana Ivey and Morgan Freeman; front flap describes the play; back flap describes the author; the back panel is blank; book and wrapper designed by the Sarabande Press; first published in September, 1988; \$6.95 (soft-cover); with an introduction by the playwright; some copies inscribed by Julie Harris (in the title role)

*1989 Wendy Wasserstein, *The Heidi Chronicles: A Play*

first produced in workshop by The Seattle Repertory Theatre (in association with Playwrights Horizons) on April 6, 1988; subsequently presented by Playwrights Horizons in New York City on December 12, 1988; directed by Daniel Sullivan; sets designed by Thomas Lynch; costumes by Jennifer von Mayrhauser; lighting by Pat Collins; sound by Scott Lehrer; slides by Wendell Harrington; Roy Harris being production stage manager; Carl Mulert being production manager; the cast being Joan Allen as Heidi Holland, Ellen Parker as Susan Johnston, Drew McVey as TV attendant, Walter, and Ray, Boyd Gaines as Peter Patrone, Peter Friedman as Scoop Rosenbaum, Anne Lange as Jill, Debbie, and Lisa, Joanne Camp as Fran, Molly, Betsy, and April, and Sarah Jessica Parker as Becky, Clara, and Denise; opened at the Plymouth Theatre on Broadway March 9, 1989; there produced by the Shubert Organization, Suntory International Corporation, and James Walsh in association with Playwrights Horizons, with the same cast but for Cynthia Nixon replacing Sarah Jessica Parker as Becky, Clara, and Denise; first published as a Fireside Theatre edition* (Garden City: New York: The Fireside Theatre, 1989; 118 pgs.; the price, not to be found on the dust wrapper, as set for Fireside Theatre book club members; with four pages (two leaves) of plate scene stills by Gerry Goodstein, as also noted at bottom of the dust wrapper back flap, following page 22; in cherry hard material boards stamped in black on the spine, in a white laminate dust wrapper, as designed by Charles Cutler, so noted on the bottom of the back flap, the title lettered in crimson on front panel and spine, there otherwise lettered in black and with notices "*Awarded 1989 Pulitzer Prize for Drama*" and "*Awarded 1989 Tony for Best Play*" buttressing the black and white play still of Joan Allen portraying central

character Heidi Holland in a rocking chair, duplicated from a section of the play still facing page 23; the back panel blank but for book number in black at bottom right; the white background flaps are lettered in black and crimson, both describing the play and the back flap also describing the author, with three reviewer comments; then published by Dramatist's Play Service in 1990; 81 pgs.; then published as **The Heidi Chronicles and Other Plays by Wendy Wasserstein* (which includes the playwright's 1977 *Uncommon Women and Others* and her 1979 commissioned and 1981 presented *Isn't It Romantic*) by Harcourt/Brace/Jovanovich in 1990; 249 pgs.; includes a foreword (dated November, 1989) by André Bishop of Playwrights Horizons, and a page of acknowledgments by the playwright; \$17.95; book designed by G. B. D. Smith; stated first edition with letters ABCDE present

*1990 August Wilson (1945-2005; born in Pittsburgh, Pennsylvania), *The Piano Lesson: A Play in Two Acts*

concerning an African American family based in 1936 Pittsburgh, in which the ambitious Boy Willie Charles plans to sell the heirloom piano situated in his sister-in-law Berniece's parlor and of her efforts to preserve that heirloom, containing engravings of slave ancestors, as a pedagogic metaphor for her daughter and progeny; first presented as a staged reading in 1987 as part of the National Playwrights Conference of the Eugene O'Neill Theatre Center; opening at New Haven's Yale Repertory Theatre on November 26, 1987 under the artistic direction of Lloyd Richards, with Benjamin Mordecai, managing director, set design by E. David Cosier, Jr., costume design by Constanza Romero, lighting design by Christopher Akerlind, musical direction by Dwight D. Andrews, sound design by J. Scott Servheen, with Maurren F. Gibson acting as production stage manager, Gwendolyn M. Gilliam as stage manager and casting by Meg Simon and Fran Kumin; the cast being Carl Gordon as Doaker, Samuel L. Jackson as Boy Willie, Rocky Carroll as Lymon, Starletta DuPois as Berniece, Cheneé Johnson and Ylonda Powell alternating as Maretha, Tommy Hollis as Avery, Lou Myers as Wining Boy, and Sharon Washington as Grace; this Yale Repertory Theatre production was then presented at the Huntington Theatre in Boston, Massachusetts on January 9, 1988; Peter Altman, producing director and Michael Maso, managing director, with the aforementioned cast but for Charles S. Dutton as Boy Willie and Jaye Skinner as Maretha; the play opened at Broadway's Walter Kerr Theatre on April 16, 1990, with the aforementioned cast but for S. Epatha Merkerson as Berniece, Apryl R. Foster as Maretha, and Lisa Gay Hamilton as Grace; G. Thomas Clark serving as sound designer, Karen Carpenter as production stage manager, and Russell Johnson as stage manager; first printed in October, 1990 by E. P. Dutton; 108 pgs.; \$16.95 (note that the number code must end in "1," although copies ending in "2" continue to state "First Printing, October 1990"); there was a simultaneous paperback edition published by Plume Books.

*1991 Neil Simon, *Lost in Yonkers: A Play*

concerning the tribulations beset the four children of the refugee widow Mrs. Kurnitz, and the pair of sibling teenage grandsons, Jay and Arthur, who are removed to her care at her candy store in Yonkers, New York in August, 1942, who thus come to learn the causes of her alienation and seemingly cold self-absorption, and thus also learn the causes underlying the eccentricities of their ego scarred father Eddie, their unstable Aunt Gert and immature Aunt Bella, and their criminal element tied Uncle Louie; first presented on December 31, 1990 by Emanuel Azenberg at the Stevens Center for the Performing Arts in Winston-Salem, North

Carolina; opening in New York City on February 21, 1991; directed by Gene Saks; scenery and costumes by Santo Loquasto; lighting by Tharon Muser; sound by Tom Morse; Peter Lawrence, production supervisor; the cast being Jamie Marsh as Jay, Danny Gerard as Arty, Mark Blum as Eddie, Mercedes Ruehl as Bella, Irene Worth as Grandma Kurnitz, Kavin Spacey as Louie, and Lauren Klein as Gert; first published in 1991 (but released in January, 1992) by Random House; 121 pgs.; \$17.00; in orange cloth paper boards over black cloth spine stamped in red gilt; tan jacket with black letter includes front panel painting of the sibling boy protagonists in an embrace looking down a Yonkers street; this and other original art by Craig Nelson; rear panel photograph of the playwright by Jay Thompson; rear flap indicates release of 1/92; includes copies with laid-in bookplate of the feature film adaptation Los Angeles premiere performance of July 16, 1992

*1992 Robert (Frederic) Schenkkan (1953-), *The Kentucky Cycle* [in two parts, this nine-play cycle concerns

Kentucky history, 1775-1975; the plays are Part I *Masters of the Trade*, set in 1775, whose characters are Earl Tod, a Scottish trapper, Michael Rowen, age thirty-four, an Irish indentured servant, Sam (Young Man), a Virginia farmer, Taskwan, a Cherokee, Dragging Canoe, a Cherokee, and in nonspeaking roles Cherokee Warriors; *The Courtship of Morning Star*, set in 1776, whose characters are Michael Rowen, age thirty-five, Morning Star, age sixteen, a Cherokee, and in a nonspeaking role a double for Morning-Star; *The Homecoming*, set in 1792, whose characters are Patrick Rowen, age sixteen, Michael's son, Rebecca Talbert, age sixteen, a neighbor, Star Rowen, age thirty-two, Michael Rowen, age fifty-one, Joe Talbert, age forty-seven, Rebecca's father, and Sallie, age twenty-two, a slave; *Ties That Bind*, set in 1819, whose characters are Patrick Rowen, age forty-three, Elekiel (Zeke) Rowen, age nineteen, his son, Zachariah (Zach) Rowen, age seventeen, his son, Sallie Biggs, age forty-nine, a slave, Jessie Biggs, age twenty-six, Sallie's son, also a slave, Judge Goddard, circuit court judge, Deputy Grey, court deputy, Deputy O'Sullivan, court deputy (nonspeaking role), Jeremiah, age forty-five, and Star, age fifty-nine; *God's Great Supper*, set in 1861, whose characters are Jed Rowen, age twenty-eight, Ezekiel Rowen, age sixty-one, Jed's father, Patrick Rowen, age eighty-five, Jed's grandfather, Joleen Rowen, age fifty-five, Jed's mother, Richard Talbert, age thirty-nine, landowner, son of Jeremiah Talbert, Randall Talbert (boy), age ten, Richard's only son, Rose Anne Talbert, Richard's daughter, Julia Anne Talbert, Richard's daughter, and a first sharecropper; Part II *Tall Tales*, set in 1885, whose characters are Mary Anne Rowen, age fourteen, Adult Mary Anne Rowen, age forty-nine, JT Wells, a storyteller, Tommy Jackson, age fifteen, a neighbor, Jed Rowen, age fifty-two, Mary Anne's father, and Lallie Rowen, age forty-seven, Mary Anne's mother; *Fire in the Hole*, set in 1920, whose characters are Mary Anne Rowen Jackson, age forty-nine, Joshua Rowen Jackson, age ten, Mary Anne's son, Tommy Jackson, age fifty, Joshua's father, a Doctor, Mackie, a miner, Andrew Talbert Winston, a mine boss, Silus, a miner, Abe Steinman, a union organizer, Mother Jones, a union organizer, and Cassius Biggs, a miner and bootlegger; *Which Side Are You On?*, set in 1954, whose characters are Joshua Rowen, age forty-four, president of United Mine Workers District 16, Margaret Rowen, Joshua's wife, Scotty Rowen, Joshua's son, James Talbert Winston, age forty-three, owner of Blue Star Mining Company, Franklin Biggs, age forty-four, a successful businessman, owner of Biggs and Son Liquor, Lana Toller, Joshua's secretary, Stucky, head of security, District 16, and Ray Blanko, sheriff of Howsen County; and *The War on Poverty*, set in 1975, whose characters are Steve, Frank, James Talbert Winston, age sixty-four, Joshua Rowen, age sixty-

five, and Franklin Biggs, age sixty-five; the first play to win a Pulitzer presented beyond the confines of the New York City area; debuting in Kentucky; first presented by the Seattle, Washington Intiman Theater Company, later by a Los Angeles Company; published in illustrated (with play scenes) hard cover and paper wraps editions by Plume Books in New York City, in May, 1993; 338 pgs.; #0452269679; \$14.00 (no price on wrapper); front cover features photograph by Russell Lee and back cover features photograph by Walker Evans; book designed by Steven N. Strabakis; includes a genealogical chart “illustrating the blood relationships of the Rowen, Talbert and Biggs Families” from 1975- 1975, and a six-page author’s book concluding the book]; also published in New York by Dramatist’s Play Service, 1994; 264 pgs.; #082213095; also illustrated with play scenes; also a *second copy, presumably clipped of its price at top right of the front flap, of such a price were indeed ever present.

*1993 Tony Kushner, *Angels in America: Millennium Approaches: 'A Gay Fantasia on National Themes'* (concluded

the following year with Kushner's *Angels in America: Perestroika*); Part I in three acts, Act I “Bad News: October–November 1985; Act II “In Vitro: December, 1985-January 1986”; and Act III “Not-Yet Conscious, Forward Dawning: January, 1986”

Premiered in a workshop under the aegis of the Center Theatre Group/Mark Taper Forum in May, 1990, as directed by Oskar Eustis; its world premiere was under the aegis of the Eureka Theatre Company in May, 1991, as directed by David Esbjornson; it then premiered in London under the aegis of the Royal National Theatre of Great Britain in January 1992, as directed by Declan Donellan (with Marcus D’Amico, who would appear as Michael “the Mouse” Tolliver in the British Channel Four/PBS co-production of Armistead Maupin’s *Tales of the City* the following year, in role of Louis Ironson); its first production, Parts One and Two, premiered at the Mark Taper Forum in Los Angeles, as directed by Oskar Eustis and Tony Taccone; its Broadway premiere was at the Walter Kerr Theatre in April, 1993, as directed by George C. Wolfe, with sets by Robin Wagner, lighting by Jules Fisher, and costumes by Toni-Leslie James, and its cast consisting of Ron Leibman as Roy Cohen, David Marshall Grant as Joe Pitt, Marcia Ghay Harden as Harper Pitt, Jeffrey Wright as Belize, Joe Mantello as Louis Ironson, Stephen Spinella as Prior Walter, Kathleen Chalfant as Hannah Pitt, and Ellen McLaughlin as The Angel; the chief characters being the vindictive, ultimately badly AIDS afflicted Attorney Roy Cohen; Prior Walter, also AIDS afflicted, in whose fevered dreams he is visited by an Angel who designates him as a Prophet; Belize, the African-American male nurse to Roy Cohen and the longtime confidant of Prior; Louis Ironson, the acerbic Jewish intellectual lover of Prior Walter and later of Joe Pitt; Joseph Porter Pitt, a married Mormon and closeted homosexual, the chief clerk for “Justice Theodore Wilson of the Federal Court of Appeals, Second Circuit,” in a later celebrated HBO teleplay manifestation, “chief clerk of the Chief Justice on the United States Supreme Court” in the Ronald Reagan Era, much devoted to Right-wing causes and to Roy Cohen, but who finds himself much in love with Louis; Harper Pitt, Joe’s long-suffering and addicted Mormon wife, ultimately also unable to cope with her husband’s new found sexual and emotional awakening; Hannah Porter Pitt, mother of Joseph, who comes at the imprecation of Joe to New York City by way of Salt Lake City, and who teaches Prior how to wrestle his visiting hermaphrodite angel, with whom both Prior and Hannah engage in shared orgasm; The Angel “in four emanations of Fluor, Phosphor, Lumen, and Candle”; Emily, a nurse

tending to Prior “played by the actor playing the Angel”; Henry, “Roy’s doctor, played by the actor playing Hannah”; Ethel Rosenberg, whom Cohen helped sentence to die, “played by the actor playing Hannah,” and Prior I, “a ghost of a dead Prior Walter from the 13 th century played by the actor playing Joe”; and Prior 2, “the ghost of a dead Prior Walter from the 17 th century, played by the actor playing Roy”; among the featured players; published simultaneously in both hardcover (exceedingly rare in its proper first state, bound upside-down) and stiff paper wraps by the New York Theatre Communications Group in 1993; 119 pgs.; \$19.95; in olive green cloth boards stamped in silver on spine; in matching wrapping lettered in white and gold, featuring a crouching angel illustration by Milton Glaser (whose signature is absent in subsequent printings), who also designed the cover; the back panel featuring a capital A and angel wing emblem; front and back flaps list contemporary and ecstatic review comments; stated first edition, April, 1993; book design and composition by The Sarabande Press; subsequent non-trade printings were in orange paper boards backed in black and stamped in gilt on spine; Parts I and II were subsequently published together; the pages of the exceedingly rare true first state, of which this is, are in fact bound into the boards upside down

*1994 Edward Albee, *Three Tall Women: A Play in Two Acts*

concerning the attitudes and wisdom expressed by a dying sophisticated elderly matron, designated as “A,” to two other ladies representing the next two generations (a fifty-two year-old designated as “B” and a twenty-six year- old designated as “C”) who are in fact the moribund lady at different stages of her own lifetime, and a visiting man in his early twenties; premiered at the English Theatre in Vienna, Austria on June 14, 1991, as produced by Franz Schafranek and Glyn O’Malley; directed by the author; sets designed by Claire Cabill who also served as stage manager; Myra Carter as A, Kathleen Butler as B, Cynthia Bassham as C and Howard Nightingale as the young man; premiered in the United States at the River Arts Repertory in Woodstock, New York on July 30, 1992; directed by Lawrence Sacharow, who also served as artistic director; sets designed by James Noone, lighting by Peter Waldron, costumes by Barbara Beccio, with Scott Glenn serving as stage manager; Myra Carter as A, Marian Seldes as B, Jordan Baker as C and Michael Rhodes as the young man; the same cast appeared in New York City premiere at the Vineyard Theatre on January 27, 1994; Douglas Aibel serving as artistic director and Jon Nakagawa serving as managing director; costumes by Muriel Stockdale; lighting by Phil Monat; Elizabeth Berther served as stage manager; the Off-Broadway production initiated at the Promenade Theatre; produced by Elizabeth I. McCann, Jeffrey Ash and Daryl Roth; Brent Peek Productions serving as general manager, Roy Gabay serving as company manager and R. Wade Jackson serving as stage manager published in New York by Dramatist’s Play Service, 1994; 57 pgs. and by NAL/E. P. Dutton, 1994; 110 pgs.; includes an introduction by the playwright; jacket art by Steve Ash for Grey Entertainment, Inc.; book designed by Leonard Telesca; \$17.95; published 1/95; must state first printing with number code inclusive of the “1”

*1995 Horton Foote, *The Young Man from Atlanta: A Play in Six Scenes*

opened January 27, 1995 in New York City as first produced by the Signature Theatre Company (James Houghton, founding artistic director; Thomas C. Proehl, managing director; Elliot Fox, associate director); concerning Houston entrepreneur Will Kidder and his demure wife the former Lily Dale, as they come to terms with the startling revelation (whether truth

or not) by the former roommate (unseen on stage) of their son, a victim of suicide, that theirs had been an ongoing homosexual relationship; set in Houston, Texas, in the spring of 1950; directed by Peter Masterson; sets designed by E. David Cosier; costumes designed by Teresa Snider-Stein and Jonathan Green; lighting by Jeffrey S. Koger; Dean Gray served as production stage manager and Casey A. Rafter as assistant stage manager; casting by Jerry Beaver; Ralph Waite as Will Kidder, Devon Abner as Tom Jackson, Christina Burz as Miss Lacey, Seth Jones as Ted Cleveland, Jr., Carlin Glynn as Lily Dale Kidder, James Pritchett as Pete Davenport, Frances Foster as Clara, Michael Lewis as Carson, and Beatrice Winde as Etta Doris, cast; first published in 1995 by Dramatist's Play Service; 54 pgs., and by Dutton, an imprint of Dutton Signet (a division of Penguin Books); 110 pgs.; includes a four-page introductory by the playwright; published 12/95; \$19.95; in raspberry paper boards backed in slate blue material and stamped in silver on the spine; in a laminate paper dust jacket, as designed by Steven N. Stathakis, so noted on the back flap, the front and back panels in background shades of raspberry and slate blue, the play title appearing in all three areas in light mint, the remaining lettering there in white and black with a gold seal lettered in black at top right of the front panel indicating "*Winner of the 1995 Pulitzer Prize for Drama*"; the spine background in raspberry, with the publisher Dutton logo in raspberry over white near the bottom; the front jacket photograph by Susan Johann, in blue tint, features a tense play scene between the characters Will Kidder as portrayed by Ralph Waite and Pete Davenport as portrayed by James Pritchett; the blue slate background flaps are lettered in white and light mint; the back flap also features a black and white photograph of the playwright by David Spagnolo; no top stain, all edges smooth cut; *also another fine first printing author signed and inscribed on black ink on the title page, reading: "*To David With every good wish Horton Foote.*"

*1996 Jonathan Larson, *Rent* (Larson died at 35 years old of an aortic aneurysm on January 25, 1996, a week before

his play's opening, author of the book, music and lyrics based on Puccini's *La Bohème* ; awarded posthumously) opened February 1, 1996 at the New York Theatre Workshop at 79 East 4th Street; directed by Michael Greif; sets designed by Paul Clay; lighting designed by Blake Burba; costumes designed by Angela Wendt; choreographed by Marlies Yearby; a five member band under the direction of Tim Weil; Adam Pascal as Roger Davis, Anthony Rapp as Mark Cohen, Idina Menzel as Mark's former lover Maureen Johnson, Fredi Walker as Joanne Jefferson, Maureen's lesbian lover, Daphne Rubin-Vega as Mimi Marquez, a dancer at an S&M club, who is also AIDS afflicted, Taye Diggs as landlord Benjamin Coffin III, Jesse L. Martin as Tom Collins, a "computer based philosopher" who is also AIDS afflicted, Wilson Jermaine Heredia as Angel Schunard, a transvestite sculptor, with Kristen Lee Kelly, Byron Utley, Rodney Hicks, Gilles Chaisson, Timothy Britten Parker, Gwen Stewart and Aiko Nakasone, cast; libretto published in New York by Rob Weisbach Books, an imprint of William Morrow and Company, Inc., in 1997; a deluxe edition shrink-wrapped without a dust jacket; 159 pgs.; \$38.00; with interviews and text by Evelyn McDonnell and Katherine Silberger; with special photography by Stewart Ferebee and Larry Fink; designed by Spot Design, edited by Kate Giel and produced by Michael Media, Inc.; illustrated with black and white and color photographs of the play; a still shrink- wrapped mint copy

1997 no award

*1998 Paula Vogel (1951-), *How I Learned to Drive: A Play*

premiered, after presentation in Juneau, Alaska, at the Vineyard Theatre in New York City in February, 1997; moved to New York City's Century Theatre, debuting there on March 16, 1997; directed by Mark Brokaw; sets designed by Narelle Sissons; lighting designed by Mark McCullough; costumes designed by Jess Goldstein; the play is first set outside of Baltimore in 1969; Mary Louise Parker as Li'l Bit, David Morse as Uncle Peck, Michael Showalter as the Male Greek Chorus, Johanna Day as the Female Greek Chorus and Kerry O'Malley as the Teenage Greek Chorus, portraying remaining roles, constituting the first full cast of Vineyard Theatre players; first published by Dramatist's Play Service; 60 pgs.; \$5.95; subsequently published for trade in paperback only with her play *The Mineola Twins* as **The Mammary Plays* (New York: Theatre Communications Group; 187 pgs., \$13.95; of which the play *How I Learned to Drive* appears from pages 7 through 92; and *The Mineola Twins* from page 93 through 187; in a cover design by Chip Kidd on front and back covers and spine which in shades of black, brown, mauve and blue, emphasizes a silhouetted woman and a series of film frames of mannequin women's lingerie; lettered in black and white); 1st printing, and a 2nd printing copy signed by the playwright in black ink at the top of the first page

*1999 Margaret Edson (1961-), *Wit: A Play*

premiered at the South Coast Repertory Theatre in Costa Mesa, California, on January 24, 1995; opened at the Long Wharf Theatre in New Haven, Connecticut on October 31, 1997; opened in New York at the MCC Theatre on September 17, 1998; then moved to off-Broadway at the Union Square Theatre on January 7, 1999; concerning the celebrated English professor Vivian Bearing, Ph.D., who approaches her own terminal ovarian cancer in much the way she meticulously describes the sonnets of John Donne, and enters an experimental chemotherapy program with a new appreciation for her own status and those similarly afflicted; the author had served as a clerk for one year in a cancer ward; the original cast of the Union Square Theatre production were Kathleen Chalfant as Vivian Bearing, Ph.D., Walter Charles as Harvey Kelekian, M.D. and Mr. Bearing, Alex Phoenix as Jason Posner, M.D., Paula Pizzi as Susie Monhan, R.N.B.S.N., Helen Stenborg as E. M. Ashford, D.Phil., and Brian J. Carter, Daniel Sarnelli, Alli Steinberg, and Lisa Tharps as lab technicians, students and residents, all under the direction of Derek Anson Jones; first published in "somewhat different form" in *Plays from South Coast Rep, Volume II* (Broadway Play Publishing Company, 1999), and by Dramatists Play Service, and in trade soft-cover by Faber & Faber, March, 1999; 96 pgs.; designed by Nick Burkett; cover photograph of Kathleen Chalfant in *Wit* by T. Charles Erickson; title logo design by Spot Design; \$12.00

*2000 Donald Margulies (19 -), *Dinner with Friends: A Play in Two Acts*

first "commissioned by the Actors Theatre of Louisville (Jon Jory, Producing Director) and had its world premiere at the Humana Festival of New American Plays in March 1998. It was directed by Michael Bloom; the set design was by Paul Owen; the lighting design was by Greg Sullivan; the sound design was by Michael Rasbury; the costume design was by Jeanette deJong; and the stage manager was Becky Owczarski"; Adam Grupper as Gabe, Linda Purl as Karen, Devora Millman as Beth and David Byron as Tom, cast; "a revised version of *Dinner with Friends* was presented by South Coast Repertory (David Emmes,

Producing Artistic Director; Martin Benson, Artistic Director) in Costa Mesa, California, in October 1998. It was directed by Daniel Sullivan; the set design was by Thomas Lynch; the lighting design was by Pat Collins; the music and sound design were by Michael Roth; the costume design was by Candice Cain; and the production stage manager was Scott Hamilton”; John Carroll Lynch as Gabe, Jane Kaczmarek as Karen, Julie White as Beth, and T. Scott Cunningham as Tom, cast; “*Dinner with Friends* was further revised and presented by Mitchell Maxwell, Mark Balsam, Victoria Maxwell, Ted Tulchin, Mari Nakachi, and Steven Tulchin at the Stamford (Connecticut) Center for the Arts (George E. Moredock III, Executive Director) in October 1999”; *Dinner with Friends* opened at New York City’s Variety Arts Theatre on November 4, 1999, concerning a series of revelatory dinner exchanges over time between two couples assumed to be the best of friends; directed by Daniel Sullivan; sets designed by Neil Patel; costumes designed by Jess Goldstein; lighting designed by Rui Rita; sound designed by Peter J. Fitzgerald; original music

by Michael Roth; casting by Stephanie Klapper; R. Wade Jackson serving as stage manager and Deirdre McCrane serving as assistant stage manager; Robert Witherow later serving as stage manager; the general management through Richards/Climan, Inc.; producers being Maxwell/Balsam, Maidstone Productions and Mari Nakachi; associate producers being Fred H. Krones and Bob Cuillo for the Stamford Center for the Arts (SCA) and Variety Arts Theatre; Matthew Arkin as Gabe, Lisa Emery as Karen, Julie White (and, in January 2000 and afterwards) Carolyn McCormick as Beth, Jonathan Walker as Tom, Geoffrey Cantor as the understudy for Gabe and Tom; Felicity La Fortune as the understudy for Karen and Beth, cast; published by Dramatist’s Play Service in January 2000; 76 pgs.; \$5.95; with two illustrations from the play; and in June, 2000 by New York Theatre Communications Group as a soft-cover stated first* without any number sequence; 86 pgs.; \$11.95; cover design by Kitty Suen; design and typography by Lisa Govan; hardbound book club copies followed

*2001 David Auburn (1969-), *Proof: A Play*

Opened in New York City at the Manhattan Theatre Club on May 23, 2000, then produced on Broadway by the Manhattan Theatre Club on October 24, 2000; Lynne Meadow, artistic director; Barry Grove, executive producer; Roger Berlind, Carole Shorenstein Hays; Jujamcyn Theatres, Ostar Enterprises; Daryl Roth, and Stuart Thompson; directed by Daniel Sullivan; sets designed by John Lee Beatty; costumes by Jess Goldstein; lighting by Pat Collins; sound by John Gromada; James Harker served as production stage manager; concerning Catherine, about to turn twenty-five, the daughter of the late Chicago based mathematical genius Robert, to whom she had devoted her energies during his latter years and who himself was long devoted to her, bequeathing her elements of his aptitude, but also his lack of equilibrium, and of Catherine’s sister Claire, who solicits her to return to her own watch in New York City, and of Hal, once a pupil of Robert’s who seeks after the “proof” of his former mentor’s convoluted theorem within Robert’s one hundred-and-three extant notebooks and, in his own romantic interludes with Catherine, who holds the key to those mathematical intricacies, finds yet a more meaningful validation for himself and for her; the cast being Larry Bryggman as Robert, Mary-Louise Parker as Catherine, Ben Shenkman as Hal and Johanna Day as Claire; published in New York by Dramatist’s Play Service in 2000, and on March 15, 2001 in paperback by Faber & Faber, Inc.; 96 pgs.; \$12.00; designed by Jessica Shatan; the cover design and concept by Eliran/Murphy Group, Limited, with a cover photograph of Mary-Louise Parker as Catherine by Jean-Marie Guyaux; a stated first

*2002 Suzan-Lori Parks, *Topdog/Underdog: A Play in Six Scenes*

Opened off-Broadway at the Joseph Papp Public Theatre/New York Shakespeare Festival (with George C. Wolfe, Producer, and the support of *AT&T: On Stage*) on July 22, 2001; directed by George C. Wolfe; scenic design by Riccardo Hernández; costumes designed by Emilio Sosa; lighting design by Scott Zielinski; and sound design by Dan Moses Schreier; Don Cheadle portrayed Booth and Jeffrey Wright portrayed Lincoln; subsequently opened on Broadway at the Ambassador Theatre on April 7, 2002, again directed by George C. Wolfe; now with Jeffrey Wright as Booth and Mos Def as Lincoln ; concerning a core of conflict between African-American brothers called Lincoln (elder of the two; the presumed “topdog,” and Booth (also known as “3 Card,” once a Three-Card Monte con man, the presumed “underdog”), each of whom seek after a primeval territorial control, rather like a “Topdog” and “Underdog” of the title; published in soft-cover in New York by Theatre Communications Group in June, 2001; 109 pgs.; \$12.95; orange-red covers are lettered in black and white and yellow; front, as designed by Pentagram, features a black “topdog” over a black “underdog”; text designed and composed by Lisa Govan ; author photograph at back by Sandra-Lee Phipps; back also features several reviews; published December 2001; a stated first; includes the sealed official opening night *Playbill*

*2003 Nilo Cruz (a Cuban-born exile), *Anna in the Tropics: A Play in Two Acts*

opened with the 2002-2003 season, on October 12, 2002, as commissioned by the New Theatre in Coral Gables, Florida; Rafael de Acha, artistic director; Eileen Suarez, Managing Director; concerning a Cuban immigrant family based in Ybor City, the area of Tampa, Florida, in 1929, whose livelihood is cigar making, within the milieu of the larger American landscape; directed by Rafael de Acha; set design by Michelle Cumming; costume design by Estela Vrancovich; lighting design by Travis Neff; M. Anthony Reimer, composer and sound designer; Margaret M. Ledford, production stage manager; the cast being Gonzalo Madurga as Santiago “owner of a cigar factory, late fifties”; Ken Clement as Cheché, “his half-brother, half-Cuban, half-American, early forties”; Edna Schwab as Ofelia, “Santiago’s wife, fifties”; Ursula Freundlich as Marela, “Ofelia and Santiago’s daughter, twenty-two”; Deborah L. Sherman as Conchita, “her sister, thirty-two”; Carlos Orizondo as Palomo, “her husband, forty-one”; David Perez-Ribada as Juan Julian, “the lector, thirty-eight”; and Carlos Orizondo also as Eliades; “local gamester, runs cockfights, forties”; later developed and produced by the McCarter Theatre Center, Princeton, New Jersey; Emily Mann, Artistic Director and Jeffrey Woodward as Managing Director; on September 18, 2003; the premiere production of the Roger S. Berlind Theatre there; directed by Emily Mann; set design by Robert Brill; costume design by Anita Yavitch; lighting design by Peter Kaczarowski; sound design by Dan Moses Schreier; Mara Isaacs, producing director; Janice Paran, dramaturg; David York, director of production; Cheryl Mintz, production stage manager; the cast being Victor Argo as Sanitago, David Zayas as Cheché, Priscilla Lopez as Ofelia, Vanessa Aspillaga as Marela, Daphne Rubin-Vega as Conchita, John Ortiz as Palomo, Jimmy Smits as Juan Hulian, and John Ortiz also as Eliades; to be produced Chicago’s Victory Gardens Theatre, by the California South Coast Repertory Company and New Jersey’s McCarter Theatre; unpublished; *opening night card and program signed by playwright; note from Eileen Suarez, managing director; published in September, 2003, in soft-cover by Theatre Communications Group, 84 pgs.; \$12.95; book design and typography by Lisa Govan; cover design by SpotCo, the background in pale green and striped border, with the title in elegant

red letters before a full sun and a white camellia blossom, and with a Cuban tobacco stamp along the spine; with the back panel describing the play and author, with a glowing review from Christine Dolen of the *Miami Herald*, and with a color photograph of the author by Susan Johnson, and with a caricature of an apparent Cuban lady smoking a cigar; stated first edition, September, 2003; includes the sealed official opening night *Playbill*

*2004 Doug Wright, *I Am My Own Wife: Studies for a Play About the Life of Charlotte von Mahlsdorf (in Two Acts)*

first premiered Off-Broadway on May 27, 2003, under the aegis of Playwrights Horizon, through sponsorship of Amblin Entertainment, Inc., and under developmental support by Sndance Theatre Laboratory, with workshops at La Jolla Playhouse and the About Face Theatre in Chicago; first presented on Broadway under the aegis of Delphi Productions and David Richenthal at the Lyceum Theatre on December 3, 2003; as directed by Moisés Kaufman; with sets designed by Derek McLane; costumes by Janice Pytel; lighting by David Lander, and sound by Andre J. Pluess; the stage manager being Andrea "Spook" Testani; Jefferson Mays in a *tour de force* as Charlotte von Mahlsdorf, an East Germany based transvestite born Lothar Berfelde in 1928, who had become situated in a suburb known as Mahlsdorf, and who, while yet under the reigns of both Nazis and Communists, lived an unadulterated lifestyle while functioning as of the twentieth-century's great collectors of art; with intimate contacts with both Nazi and then Communist officials, and with whom Charlotte may have also collaborated, and on whose account, after some two years of tape recordings following Wright's first visit with her in January, 1993, the playwright based his dramaturgy; first published, with an introduction by the author *Portrait of an Enigma*, in paper wrappers in a black background below a lace motif, and lettered in pink and white, by Faber and Faber (an affiliate of Farrar, Straus and Giroux), on February 9, 2004, 80 pgs.; \$13.00; with a frontispiece portrait of Charlotte as a boy carrying a pair of lion cubs, and a portrait of the playwright as well back panel describes the play and features contemporary acclaim, listing reviews from Bruce Weber of *The New York Times*, Donald Lyons of the *New York Post*, and Terry Teachout of *The Wall Street Journal*; book designed by Gretchen Achilles; cover designed by Lynn Buckley; a stated first edition with full number sequence commencing with 1; includes the sealed official opening night *Playbill* of December 3, 2003.

*2005 John Patrick Shanley, *Doubt: A Parable (A Play in Nine Scenes)*

first premiered at the Manhattan Theatre Club (with Lynn Meadow as Artistic Director and Barry Grove as Executive Producer) on November 25, 2004; then opened on Broadway at the Walter Kerr Theatre on March 31, 2005; directed by Doug Hughes; scenic design by John Lee Beatty; costume design by Catherine Zuber; lighting design by Pat Collins; and original music and sound by David Van Tieghem; with Charles Means serving as production stage manager and Elizabeth Moloney as stage manager; its cast consisting of Brian F. O'Byrne as Father Flynn, Cherry Jones as Sister Aloysius; Heather Goldenhersh as Sister James, and Adriane Lenox as Mrs. Muller; the play concerning the doubt, real or imagined, with which Sister Aloysius brings to bear upon the exuberant and youthful priest Father Flynn, in suspecting him of sexual advances toward an African-American pupil, himself undergoing an awakening of his homosexual leanings; and of Sister Aloysius' efforts to extricate the priest, by way of a subterfuge hatched with a reluctant novitiate, Sister James, and with an even more reluctant Mrs. Muller, mother of the pupil seemingly taken advantage of; ultimately a

tale, as set at the Catholic church of Saint Nicholas in New York's the Bronx in 1964, of unrequited sexual longing, repression, and recrimination, on many levels; first printings (14,308) in paper wrappers published on April 1, 2005, but not distributed until April 24, by Theatre Communications Group, in April, 2005; \$12.95; with a preface by the playwright; and a front panel photo illustration of O'Byrne as Father Flynn and Jones as Sister Aloysius by Marc Yankus; lettered in black, red and burnt-red; back panel featuring contemporary reviews and a photograph of the playwright by Monique Carboni; cover design by Spotco; a stated first edition; includes the sealed official opening night *Playbill* .

2006 no award. The three finalists considered were *Red Light Winter* by Adam Rapp, *Miss Witherspoon* by Christopher Durang, and *The Intelligent Design of Jenny Chow* by Rolin Jones

*2007 David Lindsay-Abaire (19 -), *Rabbit Hole (A Play in Two Acts*

first premiered at the Manhattan Theatre Club (with Lynn Meadow as Artistic Director and Barry Grove as Executive Producer) on Broadway at the Biltmore Theatre on February 2, 2006, having been first commissioned by South Coast Repertory (with Martin Benson, Artistic Director and David Emmes as Producing Artistic Director) in Costa Mesa, California, in a reading at the 2005 South Coast Pacific Playwrights Festival; the Broadway production was directed by Daniel Sullivan, with set design by John Lee Beatty; costumes designed by Jennifer Von Mayrhauser; lighting designed by Christopher Akerlind; and original music and sound design by John Gromada; Roy Harris served as production stage manager; the cast being Cynthia Nixon as Becca, in her "*later thirties/early forties*" [Ms. Nixon having won an Antoinette Perry "Tony" Award in 2006 as best lead actress in a play], Mary Catherine Garrison as Izzy, in her "*early thirties, Becca's sister*," John Slattery as Howie, in his "*late thirties/early forties, Becca's husband*," Tyne Daly as Nat, in her "*mid sixties, Becca and Izzy's mother*," and John Gallagher, Jr., as Jason, "*a seventeen-year-old boy*"; set in present day Larchmont, New York, in which the husband Howie, an investment banker, and his wife Becca are mourning the loss of their four year-old son Danny, who ran into the street in pursuit of the family dog and was thus fatally struck by the car driven by the seventeen year-old Jason, who attempts to commiserate with the family, including Becca's seemingly self-absorbed younger unmarried pregnant sister Izzy, and Becca and Izzy's philosophizing mother Nat; the play is deliberately understated, as each of the characters attempts to cope with grief from within themselves and in their much nuanced parlances with the others; the award to *Rabbit Hole* was a rare substitution by the seventeen member-Pulitzer Prize Board over all the suggested theatre works by the Drama Panel, which were the esoteric *Bulrusher* by Eisa Davis, Rinde Eckert's *Orpheus X* , and Quiara Alegria Hudes' *Elliot: A Soldier's Fugue* ;

Rabbit Hole was first published in paperback (no simultaneous hardcover issues) in New York by Theatre Communications Group, in June, 2006; 157 pgs., with an additional two-page "Author's Note," cautioning that "*'Rabbit Hole' is a delicate play tonally, and its balance can be easily thrown out of whack.*" ; and a concluding page on the playwright, a graduate of Sarah Lawrence College and of the Juilliard School, with his black-and-white photograph by Deborah Lopez; \$13.95; in covers in shades of brown, gray and black and white and lettered in white and black, with a front cover designed by Chip Kidd from a photograph by Marc Tucker rendering the deceased child of the play as viewed through a

rabbit hole, itself an allusion to the science fiction allegory composed by Jason and dedicated to young Danny; back cover lists praise from Ben Brantley of the *New York Times*, Brantley having championed the play through the Pulitzer Prize Board, and Michael Kuchwara of the Associated Press, Charles McNulty of the *Los Angeles Times*, and Howard Shapiro of the *Philadelphia Inquirer*, with a concluding paragraph on the playwright; book design and composition by Lisa Govan; stated “First Edition, June 2006,” first printing copies naturally absent the “Second Printing, January 2007,” which followed; there being also *two copies of the second printing and * two sealed copies of the Official Opening Night *Playbill* of the Manhattan Theatre Club at the Biltmore Theatre, with a artist caricature rendering of principal actors Tyne Daly, Cynthia Nixon, and John Slattery in a domestic scene that is however against a cloudy sky in the open air

*2008 Tracy Letts (born in Tulsa, Oklahoma, on July 4, 1965), *August: Osage County: A Play in Three Acts and a*

Prologue

first staged by Chicago’s Steppenwolf Theatre Company (Martha Lavey, Artistic Director and David Hawkanson, Executive Director) in June, 2007, as directed by Anna D. Shapiro; scenic design by Todd Rosenthal, costumes designed by Ana Kuzmanic; lighting designed by Ann G. Wrightson; sound designed by Richard Woodbury; with original music by David Singer, the fights choreographed by Chuck Coyl; casting by Erica Daniels; the dramaturg being Edward Sobel, the dialect coach being Cecilie O’Reilly; with Deb Styer serving as stage manager and Michelle Medvin serving as assistant stage manager; its cast consisted of Dennis Letts as Beverly Weston, sixty- nine years old; Deanna Dunagan as his wife Violet, sixty-five year’s old; Amy Morton as Barbara Fordham, their daughter, forty-six years old; Jeff Perry as Barbara’s husband Bill Fordham, forty-nine years old; Fawn Johnstin as Barbara and Bill’s daughter Jean Fordham, fourteen years old; Sally Murphy as Beverly and Violet’s daughter Ivy Weston, forty-four years old; Mariann Mayberry as Beverly and Violet’s daughter Karen Weston, forty years old; Rondi Reed as Violet’s sister Mattie Fae Aiken, fifty-seven years old; Francis Guinan as Mattie Fae’s husband Charlie Aiken, sixty years old; Ian Barford as Mattie Fae and Charlie’s son (although not Charlie’s biological son) Little Charles Aiken, thirty-seven years old; Kimberly Guerrero as the Native American housekeeper Johnna Monevata, twenty-six years old; Rick Snyder as Steve Heidebrecht, Karen’s fiancé, fifty years old; and Troy West as Sheriff Deon Gilbeau, forty-seven years old; premiered on Broadway at the Imperial Theatre on December 4, 2007 (after some eighteen previews there, beginning with October 30, 2007), as produced by Jeffrey Richards, Jean Doumanian, Steve Traxler, Jerry Frankel, Ostar Productions, Jennifer Manocherian, The Weinstein Company, Debra Black, Daryl Roth, Ronald Frankel, Marc Frankel, Barbara Freitag and Phil Mickelson, and Rick Steiner and Staton Bell Group; with the same artistic team but with additional casting by Stuart Howard, Amy Schecter and Paul Hardt, and the two cast changes of Madeleine Martin appearing as Jean Fordham and Brian Kerwin as Steve Heidebrecht; Lett’s play is set in “a large country home outside of Pawhuska, Oklahoma, sixty miles northwest of Tulsa, in August 2007” and is perhaps the ultimate caricature of the dysfunctional family, as the suicide death of the patriarch Beverly Weston, a once celebrated poet whose reflections are expertly captured in his dialogue with the Native American housekeeper Johnna Monevata in the prologue, precipitates a series of revelations, sexual longings and trysts, and vocal and physical sparring among Beverly’s widow Violet, the

daughters Barbara, Ivy, and Karen, their Aunt Mattie Fae and Uncle Charlie Aiken and their seemingly shielded son Little Charles; Barbara's husband Bill Fordham and their precocious fourteen year-old daughter Jean, and Karen's lecherous fiancé Steve Heidebrecht.

Throughout all of this the housekeeper Johnna more often appears as a detached observer, until Steve's sexual advances toward his would-be niece, the much under-aged Jean, also compels Johnna to intercede. The dramaturgy moves swiftly toward the additional revelation that Beverly Weston himself sired Mattie Fae's son Little Charles—a fact which the cigarette and drug addicted, and foul-mouthed (her mouth is not so metaphorically a victim of cancer) but prescient Violet had known all along. The revelation is particularly shattering for Ivy Weston, who had pined for her presumed cousin Little Charles for some time. The

play concludes with Violet finding herself very much alone, a victim less of her invective than of her brutal honesty concerning herself as well as her various family members;

August: Osage County was first published in paperback (no simultaneous hardcover issues) in New York by Theatre Communications Group, in January, 2008; 138 pgs.; with two opening pages of reviews and two pages of acknowledgments as well as two pages of production history; \$13.95; with a front and back cover wraparound color photograph by Julie Habel/CORBIS depicting the play's country home at night, the lettering in yellow, white, and orange; with a front cover review by Charles Isherwood of the *New York Times* calling it "*The most exciting new American play Broadway has seen in years.*"; back cover lists reviews by Richard Zoglin of *Time*, Elysa Gardiner of *USA Today*, David Cote of *Timeout New York*, Michael Kuchwara of the Associated Press, and Jeremy McCarter of *New York*, and briefly describes the author; the \$13.95 price appears at top left and publisher name is atop the ISBN number and \$13.95 price with barcode at bottom left; the black background spine has the title in pale yellow and author name in white, separated by a green block rendering of the house on the front cover, with the publisher initials in orange at bottom; cover and text design and composition by Lisa Goyan; *three pristine first printing copies, stated "First Edition, January 2008," and absent no later printings, and *one also stating "Second Printing, February, 2008," which has been signed by the entire current cast—Ian Barford, Deanna Dunagan, Jeff Perry, Amy Morton, Francis Guinan, Madeleine (signing as Maddy) Martin, Mariann Mayberry, an unclear signature who is the understudy for Dennis Letts, Rondi Reed, Sally Murphy, Troy West, Kimberly Guerrero, and Brian Kerwin—in black ink on the title page as a fund-raiser for Broadway Cares/Equity Fights AIDS, with an attending slip allowing for a charitable contribution; as well as the play's *color poster, depicting the full cast in a photo by Nigel Perry, in black and white against the house setting with a yellow background, similarly inscribed by the full cast in silver ink, as well as a contemporary **Playbill*, also signed by the full cast in silver ink, the signed poster and signed *Playbill* also issued on behalf of Broadway Cares/Equity Fights AIDS; and *two copies of the official and sealed opening night *Playbill*.

*2009 Lynn Nottage (born in Brooklyn, New York in 1964-), *Ruined* (unpublished at the time of the win; to be

published by Theatre Communications Group in August, 2009, with an earlier release in June by the Dramatists' Play Service of the *photocopied uncorrected manuscript which contains several spelling errors; 126 pgs.)

premiered, as a co-production of the Manhattan Theatre Club (Lynne Meadow, Artistic

Director; Barry Grove, Executive Producer) and the Chicago Goodman Theatre (Robert Falls, Artistic Director; Roche Schulfer, Executive Director) , first at the Chicago Goodman Theatre in November of 2008, directed by Kate Whoriskey; set design by Derek McLane; lighting design by Peter Kaczorowski; costume design by Paul Tazewell; sound design by Rob Milburn and Michael Bodeen; original music by Dominic Kanza; the dramaturg being Tanya Palmer; and Kimberly Osgood serving as production stage manager; the cast being Saidah Arrika Ekulona as Mama Nadi, Cherise Boothe as Josephine, Condola Phyleia Rashad as Sophie, Quincy Tyler Bernstine as Salima, Russell Gebert Jones as Christian, Tom Mardirosian as Mr. Harari, Chris Chalk as Jerome Kisémbé/Soldier/Aid Worker, Kevin Mambo as Commander Osembenga/Soldier, Chiké Johnson as Fortune/Soldier/Miner, William Jackson Harper as Simon/Soldier/Miner, Simon Shabantu Kashama as Soldier, and Ali Amin Carter as Soldier; then at Stages I and II of the New York City Center on January 31, 2009 and into February, with previews beginning January 21, 2009; directed by Kate Whoriskey; set design by Derek McLane; lighting design by Peter Kaczorowski; costume design by Paul Tazewell; sound design by Rob Milburn and Michael Bodeen; original music by Dominic Kanza; the production stage manager was Donald Fried; the stage manager being Alison Desantis; the guitarist being Simon Shabantu Kashama; the cast being Saidah Arrika Ekulona as Mama Nadi, Cherise Boothe as Josephine, Condola Rashad as Sophie, Quincy Tyler Bernstine as Salima, Russell Gebert Jones as Christian, Tom Mardirosian as Mr. Harari, Chris Chalk as Jerome Kisémbé/Soldier, Kevin Mambo as Commander Osembenga/Soldier, Chiké Johnson as Fortune/Soldier/Miner, William Jackson Harper as Simon/Soldier/Miner/Aid Worker, and Ron McBee as Pascal Soldier set in the Democratic Republic of the Congo in “the recent past in a bar in a small mining town in the Ituri Rainforest,” chronicles the turmoil of the nation in Civil War, and the balance between government forces led by one Commander Osembenga and the insurgent element led by one Jerome Kisémbé, particularly as it relates to modern African women, brutalized and raped, thus “ruined,” with the central figure being Mama Nadi, a canteen proprietor who supplies food and drink as well as prostitutes; her turbulent relationship with the itinerant poetry-quoting “professor” Christian, who solicits Mama Nadi for the care of his beautiful but brutally raped and thus “ruined” niece Sophie, as well as the disappropriated tribal chieftan’s daughter Salima, married to the government soldier Fortune, who pursues Salima and entreats her return to him; Sophie and Salima joining Mama Nadi’s other call girls, including the hardened and cynical Josephine; with the mercenary figure Mr. Harari providing a potential hope for Sophie, even as the ravaged pregnant Salima is fatally lacerated and dies triumphantly stating “You will not fight your battles on my body anymore,” while the play concludes with hope for a true romance between Christian and Mama Nadi, who at last confesses that her emotional distance was owed to the fact that she herself has been “ruined”; directed both at the Goodman Theatre and at the City Center by Kate Whoriskey, who was with playwright Nottage on two expeditions through Uganda to survey and study the effects of civil war strife in modern Africa ; the City Center stage run was expected to conclude on May 10, 2009; first published in paperback as

Ruined (New York: Theatre Communications Groups, 2008; 127 pgs.; \$13.95); includes an Introduction on pgs.

ix-xiii by Nottage collaborator and director Kate Whoriskey, Acknowledgments, Production History; Characters; Swahili Translations, Songs from *Ruined* (Original Compositions by Lynn Nottage, lyrics, and Dominic Kanza, music, including *You Come Here to Forget* , *A Rare Bird* , and *A Warrior* , Photographs of Congolese Women by filmmaker Tony Gerber, playwright

Nottage's husband; a list of pertinent websites (culminating in a black-and-white photograph of Kate Whoriskey and Lynn Nottage with five Congolese women), and, finally, a biographical sketch of the playwright; in black and cream wrappers lettered in white and black, with a front cover color photograph by Tony Gerber (husband of the playwright) of a Congolese young woman silhouetted in an open doorway surveying a tropical terrain; also gold seal "winner of the Pulitzer Prize"; back cover notes the play as the winner of the best in 2009 as determined by Drama Desk Award, Lucille Lortel Award, New York Drama Critics' Circle Award, Obie Award, and Outer Critics Circle Award, and lists positive commentary from Chris Jones of the *Chicago Tribune*, David Rooney of *Variety*, Linda Winer of *Newsday*, and David Cote of *NYI*, and describes the play thus: "*A rain forest bar and brothel in the brutally war-torn Democratic Republic of Congo is the setting for Lynn Nottage's much honored and acclaimed new play. The establishment's shrewd matriarch, Mama Nadi both protects and profits from the women whose bodies have become battlegrounds between the government soldiers and rebel forces alike. 'Ruined' was developed through the author's pilgrimage to Africa where countless interviews and interactions resulted in a portrait of the lives of the women and girls caught in this devastating and ongoing tragedy.*" ; book design, composition and cover design by Lisa Govan; cover and exterior photos by Tony Gerber; first edition stated, and noting August 2009 as first publication; not top stain, all edges smooth cut; also *another mint copy signed by the playwright in black ink on the title page, reading "*Warmest, Lynn Nottage*"

*2010 Brian Yorkey (book and lyrics; born in Omaha, Nebraska in 1972), and Tom Kitt (music; born in 1974; raised in

Long Island and Worcester, New York), *Next to Normal* (in essence a rock opera which except for the song score, was unpublished at the time of the Pulitzer announcement, but is scheduled to be published by New York's Theatre Communications Group on June 1, 2010); concerning a suburban family in the throes of wife and mother Diana Goodman's manic depression, alternately treated by the eponymous Dr. Madden, opting for electroshock therapy, and Dr. Fine, with a more optimistic view of progress through psychoanalysis, Diana's increasingly alienated husband Dan, who valiantly attempts to prevent further family fissures; their prescient sixteen-year old daughter Natalie, seeking solace in an even closer bond with her love interest, the fellow student Henry, and the Goodman son Gabe, awaiting an emotional fulfillment or at least equilibrium that is perhaps never to come; world premiere on February 13, 2008, at New York City's Off-Broadway Second Stage Theatre (Carole Rothman, Artistic Director; Ellen Richard, Executive Director), and afterwards presented by Arena Stage (Molly Smith, Artistic Director; Guy Bergquist, Interim Managing Director); then opened on Broadway at the Booth Theatre, 222 West 45 th Street (after the preview of March 27, 2009) on April 15, 2009; there produced by David Stone, James L. Nederlander, Barbara Whitman, Patrick Catullo, and the Second Stage Theatre (Carole Rothman, Artistic Director; Ellen Richard, Executive Director); directed by Michael Greif (who earlier directed the Pulitzer Prize-winning *Rent*), music orchestrated by Michael Starobin and Tom Kitt; vocal arrangement by AnnMarie Milazzo; Charles Alterman, musical director; additional guitar arrangements by Michael Aarons; musical staging by Sergio Trujillo; Dontee Kieh, associate choreographer; scenic design by Mark Wendland, utilizing a high three-tiered set, accentuating different scenes and incidents, including the psychotherapy of Diana; costume design by Jeff Mashshie; lighting design by Kevin Adams; sound design by Brian Ronan; Joel Silver, associate lighting designer; David Stollings, associate sound designer; Judith Schoenfeld, production stage manager; Larry Morley, technical supervisor; Martha

Donaldson, stage manager; Bradley Thompson, associate technical supervisor; Michael Keller, musical coordinator; conducted by Charlie Alterman; with Violin/Keyboard, Yuiko Kamakari; Cello, Ben Kalb; Guitars, Eric Davis; Bass, Michael Blanco; Drums/Percussion, Damien Bassman, and copyist Emily Grishman Music Preparation; Casting by Telsey+Company, Press Representative Barlow-Hartman Public Relations; Jessica Phillips, Dance Captain; Serino Coyne Advertising; Joan Marcus, photographer; 321 Theatrical Management, general manager; Marc Borsak, company manager; the title is taken from one of the song lyrics: “*I don’t need a life that’s normal—that’s way too far away, but something next to normal would be okay.*” ; the play runs two hours and twenty minutes, with one intermission; world premiere cast Alice Ripley (a former Cleveland, Ohio area native and graduate of Kent State University) as Diana, Brian d’arcy James as Dan (J. Robert Spencer assumed the role on Broadway), Jennifer Damiano as Natalie, Adam Chanler-Berat as Henry, Aaron Tveit as Gabe (Kyle Dean Massey assumed this role for a period after the preview), and Asa Somers as Dr. Madden/Dr. Fine (Louis Hobson assumed the role on Broadway); understudies are Jessica Phillips for Diana, Michael Berry for Dan and Dr. Madden/Dr. Fine, Meghann Fahy for Natalie, and Tim Young for Gabe and Henry; the 17-member Pulitzer Prize Board substituted *Next to Normal*, which had been favorably mentioned by the jury, for the formally submitted three plays, *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz, *Bengal Tiger at the Baghdad Zoo* by Rajiv Joseph (a former Cleveland, Ohio native), and *In the Next Room (or the vibrator play)* by Sarah Ruhl; several Pulitzer Prize Board members witnessed *Next to Normal* on Broadway only the evening before the judging, and the decision to overlook the plays formally recommended was met with disapproval by Pulitzer Prize Drama Jury Chairman Charles McNulty of the *Los Angeles Times*, who commented that the Board had “*geographical myopia, a vision of the American theater that starts in Times Square and ends just a short taxi ride away.*” ; *replica of Broadway Playbill Theatre poster, in purple shades lettered in white, with the eyes of character Diana Goodman over her suburban home, and with bars of musical notes across her eyebrows, with *Next to Normal: An Original Musical* (the letters in *Normal* beginning to fade away), below and the credits at bottom, and with the review of Ben Brantley of *The New York Times* featured above the title: “*‘Next to Normal’ is a brave, breathtaking musical. No show on Broadway makes as direct a grab for the heart—or wrings it as thoroughly. It is something much more than a feel-good musical: it is a feel-everything musical.*” , and *two mint copies of the *Next to Normal* Broadway Playbill commemorative theatre program, consisting of twenty-six glossy pages inside glossy covers, the front cover duplicating the upper portion (without the Brantley review) of the theatre *Playbill* poster and the reverse side of this featuring the suburban home of the theatre *Playbill* poster; back cover features a view of all the major characters positioned on the play’s three-tiered set, and at top notes the credits “*Press Representatives: The Hartman Group. At the time of publication, the information contained within was correct. Production photos © Joan Marcus; Advertising Photos ©Evan Kafka; Front cover art: Serino Coyne. For more information, please visit www.NextToNormal.com. All materials used by permission. All rights reserved. Published by the Araca Group August 2009 www.Araca.com.*” ; title page features theatre credits, but absent cast credits; the next page features the Goodman family characters posed along the on-stage set, producer David Stone (dated June, 2009) provides the introductory history, there follows a two-page chart of the play’s progress from the Spring of 1998 through June7, 2009, including the *Playbill* opening night covers when at Off-Broadway’s Second Stage Theatre and at Broadway’s Booth Theatre; two pages featuring the original set designs of Mark Wendland; the next four color

pages feature photographs of and describe the central characters; the next sixteen color pages feature cast members in key scenes and with key title songs and lyrics; the final two pages feature reviews from Peter Marks of *The Washington Post* , Joe Dziemianowicz of the *Daily News* , Robert Feldberg of the *Bergen Record* , Melissa Rose Bernardo of *Entertainment Weekly* , Adam Feldman of *Time Out NY* , Michael Kuchwara of the *Associated Press* , Peter Travers of *Rolling Stone* , Richard Ouzounian of the *Toronto Star* , Ben Brantley of *The New York Times* , and with the play being called “*The Best New Musical of the Season*” by *The New York Times* , the *Los Angeles Times* , the *Washington Post* , and *Rolling Stone* .; includes a large once-folded (and thus four page) list of credits for the current cast (for which there are attending photographs, and which then including Kyle Dean Massey as Gabe), and crew and noting that Alice Ripley received the 2009 Tony Award for Best Actress in a Musical for her performance, and that Brian Yorkey and Tom Kitt both were bestowed 2009 Tony Awards for Best Score and Best Orchestrations; first published as

Next to Normal (music by Tom Kitt; book and lyrics by Brian Yorkey) (New York: Theatre Communications Group, June, 2010; 104 pgs., with a two-page concluding brief biography of composer Kitt and librettist/lyricist Yorkey; \$14.95); in purple, mauve, and black wrappers (no hardcover copies were issued) lettered in white, black, and olive green; front cover carries on the image from the original Broadway *Playbill* and poster, with the mentally discombobulating (described as delusional bipolar depressive) protagonist Diana’s eyes behind a bar of musical notes, and above her suburban home; the “winner of the Pulitzer Prize” round circle designation is white lettered over olive green and is near center right of the front cover; spine notes title, authors, and tpg indication of publisher at bottom; back cover lists reviews “*A brave, breathtaking musical. It is something much more than a feel-good musical: it is a feel everything musical.*”— Ben Brantley, *New York Times*; “*The best musical of the season by a mile! ‘Next to Normal’ is mesmerizing—an emotional powerhouse with a fire in its soul and a wicked wit that burns just as fiercely.*”— Peter Travers, *Rolling Stone* ; “*A musical that sings in its own consistently ravishing voice. It is a moving, blisteringly honest, and inordinately powerful new musical stocked with beautiful songs that get to the heart of the story—and simply get to the heart. ‘Next to Normal’ strikes a blow for the American musical’s future each night.*”— Peter Marks, *Washington Post* ; “*A serious, substantial, dignified and musically sophisticated new American work.*”— Chris Jones, *Chicago Tribune* ; “*The rarest of Broadway species: a thoughtful, emotional musical for grown-ups.*”— Adam Feldman, *TimeOut: New York* ; below there follows this description: “*‘Next to Normal’ is a contemporary musical that explores how one suburban household copes with crisis. With provocative lyrics and an electrifying score of more than thirty original songs, ‘Next to Normal’ shows how far two persons will go to keep themselves sane and their family’s world intact.*” “*Tom Kitt (Composer) received two Tony Awards for Best Score and Best Orchestrations (with Michael Starobin) for ‘Next to Normal.’ Tom is responsible for the music supervision, arrangements and orchestrations for Green Day’s ‘American Idiot on Broadway’ and was also the string arranger on their most recent album ‘21 st Century Breakdown.’ Tom is also the composer of ‘High Fidelity’ (Broadway) and ‘From Up Here’ (MTC); Brian Yorkey (Librettist/Lyricist) received the Tony Award for Best Score for ‘Next to Normal.’ Theatre credits include the musical adaptation of Ang Lee’s ‘The Wedding Banquet’ and the country musical ‘Play It by Heart.’* ; cover design by Serino Coyne; cover design by Lisa Govan; the ISBN barcode appears on the lower right with the price of \$14.95; the first two pages list theatre reviews; there follows Acknowledgments, a Foreword by Anthony Rapp from New York City, June, 2010; Mr. Rapp being one of the

featured players in the late Jonathan Larson's 1996 musical *Rent*, which also was awarded the Pulitzer Prize, and which Mr. Rapp compares to *Next to Normal*; the Production History, noting the following: "*The world premiere of 'Next to Normal' was produced in January 2008 by Second Stage Theatre (Carole Rothman, Artistic Director; Ellen Richard, Executive Director). It was directed by Michael Greif with musical staging by Sergio Trujillo. The set design was by Mark Wendland, the costume design was by Jeff Mahshue, the lighting design by was by Kevin Adams, the sound design was by Brian Ronan; the music director was Mary-Mitchell Campbell; the orchestrations were by Michael Starobin and Tom Kitt, the vocal arrangements were by AnnMarie Milazzo; the music coordinator was Michael Keller; the production stage manager was Judith Schoenfeld and the stage manager was Lori Ann Zepp. The cast was: Diana, Alice Ripley; Gabe, Aaron Tveit, Dan, Brian d'Arcy James; Natalie, Jennifer Damiano; Henry, Adam Chanler-Berat; Doctor Madden/Doctor Fine, Asa Somers*"; it then "was produced in November 2008 by Arena Stage (Molly Smith, Artistic Director; Edgar Dobie, Managing Director), where credits were as above but for Charles Alterman as music director; additional percussion arrangements were by Damien Bassman, and assistant stage managers were Kurt Hall and Kathryn L. McKee, and wherein J. Robert Spencer portrayed Dan and Louis Hobson portrayed Doctor Madden/Doctor Fine; it then "opened on Broadway in April 2009 at the Booth Theatre where it was presented by David Stone, James L. Nederlander, Barbara Whitman, Patrick Catullo and Second Stage Theatre."; its credits were as above although its music coordinator was Michael Keller and its stage manager Martha Donaldson and its cast the same; the page on *Characters* notes "*Diana: Sexy. Sharp. Delusional bipolar depressive. Thirties or forties.; Gabe: Her son. Dashing. Gentle. Bright. Playful. Everything a mother, etc. Almost eighteen.; Dan: Her husband. Handsome. Genuine. Constant. Tired. Thirties or forties.; Natalie: Her daughter. Sixteen and trying to be perfect. It's not going well.; Henry: Musician, Romantic. Stoner. Slacker. Philosopher king. Seventeen.; Doctor Madden: On the young side of ageless. Assured. A rock star.; Voices, Anesthesiologist, Nurses, Doctors and others are all played by the company. A Psychopharmacologist (Doctor Fine) is played by the actor playing Doctor Madden.*"; there is a page for *Songs* and the characters featured for each; the book concludes with the two-page biographical notes on composer Tom Kitt and librettist/lyricist Brian Yorkey, and includes a black-and-white photograph of the pair, courtesy of the authors; text design and composition by Lisa Govan; stated First Edition, June 2010; *two copies, one pristine

*2011 Bruce Norris (actor and playwright born on May 16, 1960 in Houston, Texas, graduated from Northwestern in 1982

long affiliated with Chicago's Steppenwolf Theatre) *Clybourne Park: A Play in Two Acts* (concerning gentrification and racial conflict in a Chicago, owing its themes to Lorraine Hansberry's now classic 1959 play *A Raisin in the Sun*, with the departure of a white family in 1959 forming the dramaturgy of Act I and the relocation of a white family into that same community decades later in 2009 forming the dramaturgy of Act II; presumably actor and playwright Norris was much inspired by Hansberry and the potential of revisiting the strangely unassuming bigot Karl Lindner, as portrayed in Broadway and motion picture versions by John Fiedler, who visits the aspiring African-American Younger family on behalf of the Improvement Association of Clybourne Park, with a lucrative offer to have them relocate and thus retain the community's presumed exclusively white status; this character directly written into Norris' *Clybourne Park*; premiered Off-Broadway under the aegis of

Playwrights Horizon, on February 10, 2010, after previews beginning on January 29, 2010 the Playwrights Horizon Mainstage Theatre on West 42 nd Street, and running through March 7 of that year; directed by Pam MacKinnon, with a cast featuring Frank Wood, Annie Parisse, Jeremy Shamos, Crystal A. Dickinson, Brendan Griffin, Damon Gupton, and Christina Kirk; opening formally in New York City under the auspices of Playwrights Horizon on February 21, 2010; premiered at London's Royal Court Jerwood Theatre Downstairs, Sloane Square, on August 26, 2010, following previews that commenced there on August 26, 2010, with a run concluding on October 2, 2010; directed by Dominic Cooke; designed by Robert Innes Hopkins; lighting by Paule Constable; sound by David McSeveney; the cast including Martin Freeman, Steffan Rhodri, Sophie Thompson, Lorna Brown, Sarah Goldberg, Lucian Msamati, Sam Spruell, and Michael Goldsmith; relocated to the West End at Wyndham's Theatre, from January 28 through May 7, 2011; first published, just after its premiere at London's Royal Court Theatre, exclusively in soft-cover, by Nick Hern Books of the United Kingdom, 2010; 115 pgs.; £8.99; this being the first Pulitzer Prize play to have been published first in the United Kingdom;

*2012 Quiara Alegria Hudes (born in 1977 of a Jewish father and Puerto Rican mother and raised in West Philadelphia),

Water by the Spoonful (the second in the playwright's trilogy, after Hudes' 2007 *Elliot, A Soldier's Fugue* [which also premiered on the Hartford (Connecticut) Stage, having been developed at the National Playwrights Conference at the Eugene O'Neill Center in Waterford, Connecticut] and which is to be concluded with *The Happiest Song Plays Last*, having been developed also at the National Playwrights Conference at the Eugene O'Neill Center in Waterford, Connecticut, is scheduled to premiere at the Goodman Theatre in Chicago in the spring of 2013) of the experiences of an Iraqi War Veteran, who enlisted in his teens and is honorably discharged after suffering a leg wound, and who upon returning to native North Philadelphia, is learning to cope with his drug addiction and family and societal relationships, while working in a sandwich shop, even as his birth mother conducts an on-line forum dedicated to the cause of recovering addicts; the playwright employs jazz musician John Coltrane's "A Love Supreme," as well as free jazz, as counterpoint to the dramaturgy, so that the music's dissonance carries over into the separation of the characters from each other, segregated also by space (room demarcations themselves fall away as the furniture on which characters are conversing is removed from below stage) and time and by cyberspace (the critic Darko Tresnjak has commented "Quiara Alegria Hudes has found a lyrical and dynamic way to dramatize an important yet theatrically elusive subject: how Internet has changed our lives and how it both connects us and keeps us distant from the rest of humanity.") ; premiered at the Hartford (Connecticut) Stage on October 20, 2011, with a run through November 13, 2011; directed by Davis McCallum; set design by Neil Patel; lighting design by Russell Champa; sound design by Bray Poor; costume design by Chloe Chapman; Michael Friedman, composer; the seven-member cast consisting of Armando Riesco as Elliot, Liza Colon-Zayas (as Odessa, who also assumes the name Haikumom, Elliot's birth mother and the director of the on-line forum dedicated to recovering addicts), Zabryna Guevara (as Yazmin, Elliot's cousin who is a music teacher at Swarthmore), Teresa Avia Lim (as Orangutan, of Japanese ethnicity, a community college graduate who later reveals her other identity as Madeleine Mays, and is in quest of her own background), Ray Anthony Thomas (as Chutes&Ladders, a San Diego resident with a conventional desk job fully cognizant of what it means to be addicted to crack-cocaine), Matthew Boston (as a Philadelphia Main Line

resident of substantial means, but also coping with the ravages of addiction), and Demosthenes Chrysan, donning three diverse characters; reviewer Fred Sokol concluded that “The current Hartford Stage production, a challenge to fully master with one viewing, is provocative and brimming with life.”; the playwright also wrote the book for *In the Heights* , which received the 2008 Tony Award for best musical of that season); *Water by the Spoonful* is set to be published on August 1, 2012, and *Elliot, A Soldier's Fugue* on August 15, 2012, both by the Theatre Communications Group. * *Water by the Spoonful* (New York: Theatre Communications Group, first published in September, 2012; the play itself is 92 pages.; the boards are olive brown cloth stamped in gilt on spine, with a front cover gilt stamped symbol, appearing to be a hemp plant, possibly symbolizing the occasional drug-induced state of the drama's returning Iraq veteran protagonist hero, re-establishing many familial and other relationships while working in a sandwich shop in his native North Philadelphia; the dust wrapper is of lime green paper printed in white with the front panel, and, as designed by Rodrigo Corral and Joan Wong, both so noted on the bottom of the back flap, features the protagonist, a maladjusted Iraq War veteran viewed in silhouette with his shadow on the ground before him, and the Winner of the Pulitzer Prize noted in a gold circle on the lower left, with the back panel having the ISBN above the barcode at bottom center; three pristine copies of the hardcover, simultaneously issued in far lesser numbers, with the softcover printing). The first of the author's trilogy, **Elliot, A Soldier's Fugue* (New York: Theatre Communications Group; first published in August, 2012, although not released until September; the play itself being 63 pages) was first produced in 2006. There are three pristine copies of the *softcover printing, issued simultaneously in *hardcover (ISBN #978-1-55936-452-2), of which there are two pristine copies; although not initially offered in hardcover on the Theatre Communications Book Store website, the softcovers are of soft turquoise hard paper printed in white and golden yellow on the front panel and in white and black elsewhere, and features a front cover design by Rodrigo Corral and Joan Wong, both so noted on the bottom of the back cover, depicting a setting sun over calm waters, with the back panel having the ISBN above the barcode at bottom right, with the price of \$13.95; the hardcovers have dust wrappers following the design of the front and back panels and spine of the softcover, with attending flaps, two reviews, the play's description and the \$28.00 price on the front flap and the author description on the back flap, in boards which are golden brown cloth, and like the hardcover edition of Hudes' *Water by the Spoonful* , are stamped in gilt on spine, with a front cover gilt stamped symbol, appearing to be a hemp plant, possibly symbolizing the occasional drug-induced state of the drama's returning Iraq veteran protagonist hero, re-establishing many familial and other relationships while working in a sandwich shop in his native North Philadelphia. The final in the trilogy, *The Happiest Song Plays Last*, although written in 2012, is scheduled for its theatrical debut by the Goodman Theatre of Chicago in April, 2013, and is set for future publication also by Theatre Communications Group.

*2013 Ayad Akhtar (born on October 28, 1970 on Staten Island, New York, of Pakistani parents; also an actor who portrayed the role of Noel Kashkari in the 2011 HBO motion picture *Too Big to Fail* , about Wall Street corruption in bringing about the 2008 collapse and the subsequent near Depression), *Disgraced* (premiered in January, 2012 at Chicago's American Theatre Company, and that autumn at the Lincoln Center's Clare Tow Theatre (part of its New Works Initiative, LCT3) as staged by Kimberly Senior; its original cast consisted of Aasif Mandvi, Heidi Armbruster, Erik Jensen, Omar Maskat, and Karen Pittman, the play is described by LCT3 as “the story of a successful Pakistani-American lawyer who is rapidly moving up the corporate

ladder while distancing himself from his cultural roots. When Amir (Mandvi) and his wife Emily (Ambruster), a white artist influenced by Islamic paintings, host a dinner party, what starts out as a friendly conversation escalates into something far more damaging.” ; the play’s central character is the forty year-old Amir Kapoor, born with the surname Abdullah in what is modern day Pakistan (Amir having changed his surname to have the proper Punjabi Indian feel), who dons pricey Italian suits and \$600 Charvet wrinkle-free dress shirts and lives in a very posh upper East Side apartment with a stunning terrace view of the Manhattan skyline, is entangled with coming to terms with his Muslim past, whose didactic Quran he persistently mocks and disparages, although inwardly he confesses that he is drawn back towards whenever Muslim radical forces commit a terrorist act. Married to the lithe and lovely former Emily Hughes, in her middle thirties, an artist who has become enveloped in the study of Islamic art which has profoundly influenced her work, particularly concerning her “*Study After Velázquez’s Moor,*” based upon Velázquez’s *Portrait of Juan de Pareja* in which she has used her husband as model. Her great protégé is the handsome Isaac, a Jewish intellectual, who is curator at the Whitney Museum and whose own art gallery will display her paintings and with whom she has had a brief sexual tryst on a journey through the London art circuit. Isaac is also a sardonic wit, which renders to the play an occasional infusion of humor, such as when, on finding a copy of Ernest Becker’s 1973 *The Denial of Death* (itself a winner of the Pulitzer Prize in nonfiction in 1974) among the books surveyed by Emily in the Kapoor apartment comments: *The only reason people remember this any more is because it’s the book Woody Allen gives to Diane Keaton on their first date in ‘Annie Hall.’ And tells her: ‘This is everything you need to know about me.’* Isaac is married to Jory, an African-American, very stylish in her latter thirties, who is also a law partner to Amir in their firm of Leibowitz, Bernstein & Harris, in which Amir is the star litigant for mergers and acquisitions. Having inaugurated his career in the Public Defenders’ Office, Amir is asked by his also much Americanized twenty-two year old nephew Abe (born Hussein) Jensen, to defend Imam Fareed, an Islamic dissident wrongly being held for suspicion under the umbrella of the Patriot Act; the defense of Fareed also championed by Emily. Ultimately caving in, Amir visits the Imam and offers a simple statement on his behalf. This leads to a series of events in which, after a dinner party in which Isaac and Jory are guests, revelations come in rapid succession, so that the long underlying acrimony and discord among the characters borne also by way of their individual cultural and religious backgrounds, come to the fore (at one point in the dialogue it is noted that the very word Islam itself means submission, but which has more recently come to be defined as “Islamofascism”), culminating in Amir’s violently striking his wife. This leads to a divorce proceeding, so that the posh apartment is then stripped of its capitalist status trappings. As the once much coveted legal talent Amir has already lost his firm’s partnership to the younger and less immersed Jory, and is indeed now *persona non grata* in many quarters, a last visit from his nephew, now donning demure attire and professing a new allegiance with his Islamic faith, punctuates Amir’s epic fall. Abe reminds his uncle “*For three hundred years they’ve been taking our land, drawing new borders, replacing our laws, making us want to be like them. Look like them. Marry their women. They disgraced us.*” Thus has Amir’s apostasy led to his own disgrace, and thus the play’s title. The play premiered in January 2012 at the American Theater Company, Chicago Illinois, with the aforementioned cast, with P. J. Paparelli serving as Artistic Director; it was then formally produced by the Bush Theatre in London’s West End in its new location in a former library building on Uxbridge Road “*in the heart of Shepherd’s Bush; the theatre houses a 144-seat auditorium, rehearsal room, and a lively café-bar,*” as described in the first publication, from May 17 through June 22, 2013; with Hari Dillon as Amir, Kirsty Bushell as Emily, Danny Ashok as Abe, Nigel Whitmey as Isaac, and

Sara Powell as Jory; directed by Nadia Fell; designed by Jaimie Todd, lighting designed by James Whiteside, sound designed by Mike Walker, casting by Juliet Horsley, with Kate Waters as fight director, Jack Murphy as movement director, Michaela Kennen as dialect coach, Sasha McMurray as assistant director, Ed Parry as costume supervisor, Harriet Stewart as company stage manager, Claire Louise Baldwin as assistant stage manager, and "Factory Settings" as set builders; with Madani Younis serving as the Bush Theatre Artistic Director. Not yet published at the time of the Pulitzer Prize win, the play was first published in the United Kingdom in softcover only as *Disgraced* (London, England: Bloomsbury Methuen Drama, May, 2013; 79 pgs., with fourteen preliminary pages including listing of Cast and Creative Team, Cast and Crew biographical data, and Bush Theatre history, with a concluding Afterword by Bush Theatre Artistic Director Madani Younis, composed in March, 2013, and first published in the *London Evening Standard* in May, 2013; published at £9.99, although not noted on the publication itself); the black background coated paper covers are lettered in white, black, and turquoise, with the symbol of the Bush Theatre in white at top left of the front cover, with a color photograph play still, credited to Analogue on the bottom lower left of the back cover, of the plays' central character Amir Kapoor, as portrayed by Hari Dhillon, dressed supremely in an Italian suit and \$600 Charvet wrinkle-free dress shirt crimson necktie, his arms akimbo, on the terrace overlooking the Manhattan skyline of his very posh Upper East Side apartment, with an upper portion of that same photograph appearing on the upper left of the back cover; with ISBN number above the barcode and with front cover illustrations of two other current plays published by Bloomsbury, *Mudlarks* by Vickie Donoghue, and *The Beloved* by Amir Nizar Zuabi, and website for Bloomsbury Publishing, all on the bottom of the back cover; scheduled for publication in the United States through New York's Little, Brown & Company, in September of 2013.

Biographies

*1917 Laura Elizabeth Richards, Florence Howe Hall, Maud Howe Elliott, *Julia Ward Howe* (two volumes; *I being

329 pgs. and *II being 434 pgs.; both published by Houghton Mifflin Company; top edges gilt; initially boxed, absent that box, but each volume fine in its rare cream paper dust wrapper printed in black on spine only, where is also noted the \$4.00 price per set; also a fine second set without wrappers); published March, 1916; preceded by the 1915 "large paper edition"* consisting of 450 hand numbered sets, bound in tan paper boards backed in brown buckram, with morocco leather labels lettered in gilt on spines; side and bottom edges untrimmed; each set with a leaf from a Julia Ward Howe manuscript tipped in; white dust jackets; all with tissue-guarded frontispiece portraits of Mrs. Howe, circa 1861 and 1895 and twenty-one plates; these sets slipcased also with a matching leather label; this set indicating on the final page "*This large paper edition is limited to four hundred and fifty copies of which four hundred are for sale. This number is 171.*"; this set's included Howe manuscript page is indicated to be page 8 and renders her thoughts on the old religion and equality of the sexes; these large paper copy sets published December, 1915

*1918 William Cabell Bruce, *Benjamin Franklin Self-Revealed: A Biographical and Critical Study Based Mainly on*

His Own Writings (two volumes; *I being 544 pgs.; author signed and inscribed; and *II being 550 pgs.; both published by G. P. Putnam's Sons; deep green cloth boards; top edges

gilt; initially boxed;)

*1919 *The Education of Henry Adams: An Autobiography* (actually *A Study of Twentieth-Century Multiplicity*)

[authored in 1905; one hundred copies privately printed in 1906, published 1907, Washington, D.C. (blue cloth, morocco label; 453 pgs., with a six page-introductory; forty copies in first press run); posthumously published in September, 1918 by the Massachusetts Historical Society through Houghton Mifflin; 519 pgs.; blue boards; top edge gilt; other edges deckled. The blue cloth boards for this oversized book, measuring seven and one-half inches across by nine and three-quarters inches down, are lettered in gilt on the spine and front cover, unto which is blindstamped at the upper center the symbol for Houghton Mifflin Company. The privately printed edition, published in 1907, was confined to just 100 copies, in blue cloth boards with a leather spine label. There was also a *Limited Editions Club deluxe private issue, with a new Introduction by Henry Seidel Canby and with twelve original etchings by Samuel Chamberlain, confined to 1500 copies and individually numbered (this being number 336) and signed by the illustrator, in vermilion linen cloth boards stamped in gilt on spine with vermilion top stain and outside edge deckled; in a forest green cardboard slipcase with printed spine label inclusive of limitation number, published in 1942. The sequel to the author's earlier published *Mont-Saint-Michel and Chartres: A Study of Thirteenth-Century Unity*, was first published privately in 1904, also in blue cloth boards with a leather spine label. There followed a second edition, revised and enlarged, confined to 500 copies, in 1912, and the first trade edition, in half brown cloth and tan boards, was issued in 1913; the author's earlier *Mont-Saint-Michel and Chartres: A Study of Thirteenth-Century Unity* is also twice represented. * *Mont-Saint-Michel and Chartres A Study of Thirteenth-Century Unity; Introduction by Ralph Adams Cram* is the US 1st after the 1904 private printing and the 1912 revised, enlarged limited of 500 (one on-line antiquarian bookseller suggests that both the first private printing and the second enlarged edition, also privately printed, were each issued in sets of just 50 to 100 copies) book boards front cover. The boards for this oversized book, measuring seven and three-quarter inches wide by ten and one-half inches down, are tan textured paper panels backed in coffee brown and stamped in gilt on spine. There was also a *Limited Editions Club deluxe private issue, with a new Introduction by Francis Henry Taylor and and fifty-nine photogravures by Samuel Chamberlain, who signs each, individually numbered (this being number 540) and confined to 1500 copies, published in 1957; in gray heavy tweed cloth boards with a back leather spine label stamped in gilt; in the original cardboard slipcase marbled in shades of green; wine red top stain; other edges smooth cut

*1920 Albert J(ere) Beveridge, *The Life of John Marshall* [four volumes; *Vol I *Frontiersman, Soldier, Lawmaker,*

1755-1788 (506 pgs.) and *Vol. II *Politician, Diplomatist, Statesman, 1789-1801* (594 pgs.) both published in 1916; *Vol. III *Conflict and Construction, 1800-1815* (644 pgs.) and *Vol IV *The Building of the Nation, 1815-1835* (668 pgs.) both published in 1919; all published by Houghton Mifflin Company; a signed, limited "autograph edition" set of 500 copies in three-quarter brown morocco with raised bands, gilt-paneled spines, marbled end papers, gilt top edges, and with color frontispieces of Marshall in the four volumes, was published just after the first edition sets]

*1921 *The Americanization of Edward Bok: The Autobiography of a Dutch Boy Fifty Years After* (Charles Scribner's

Sons; 461 pgs; beige boards); preceded by fifty signed presentation copies, one dated on September 20, 1920; the sections include "The First Days in America," "The First Job\Fifty Cents a Week," "The Hunger for Self-Education," "Going to the Theatre with Longfellow," "A Plunge into Wall Street," "Starting a Newspaper Syndicate," "Association with Henry Ward Beecher," "Entering Scribner's," "Publishing Incidents and Anecdotes," "First Years as a Woman's Editor," "Successful Editorship," "Ladies' Home Journal," "Building a Magazine," "Theodore Roosevelt's Influence," "An Excursion into the Feminine Nature," "Cleaning Up the Patent-Medicine and Other Evils," "Women's Clubs and Woman Suffrage," "How Millions of People Are Reached," "A War Magazine and War Activities," "The End of Thirty Years' Editorship," "Where America Fell Short with Me," and "What I Owe to America"; in 1922 an edition was issued with an epilogue; 1250 copies of these were signed by the author; with an accompanying letter on Bok's personal stationery expressing his appreciation, also *No. 25 of 50 total author signed and inscribed presentation deluxe limited edition copies, with a lengthy note of appreciation to one who helped inspire the memoir

*1922 (Hannibal) Hamlin Garland, *A Daughter of the Middle Border* [the second in a series of four autobiographical

volumes all published by the Macmillan Company; this being 405 pgs. with 16 prefatory pages in a pictorial cloth; the jacket cover featuring a photograph of "Hamlin Garland's Homestead in Wisconsin," and the first part of the book's synopsis concluded on the front jacket flap, with no material on back panel or back flap; \$2.00 (printed slanted upwards on bottom of front flap); with a red and gold embossed covered wagon on the front book cover, red lettering on front cover and gilt lettering on side panel over the black boards; top edge light brown; published October, 1921; the first book in the series, **A Son of the Middle Border* (1917; 478 pgs., with illustrations by Alice Barber Stephens, and in decorated cloth and dust jacket in a *special limited signed edition) relating to the Garland family's westward trek, their stay in South Dakota, and the author's early period in Boston; the third in the series being **Trail-Makers of the Middle Border* (published October, 1926; 426 pgs.; illustrated by Constance Garland; *another copy signed and inscribed by Garland), and the fourth being **Back-Trailers from the Middle Border* (1928; 379 pgs.; illustrated by Constance Garland)]

*1923 Burton J(esse) Hendrick, *The Life and Letters of Walter Hines Page* (in three volumes; *I, 436 and ten

introductory pgs.; *II, 437 and eight introductory pgs.; both published in 1922; *III, published in 1925, includes his letters to Woodrow Wilson, from 1896 onward to March, 1918, inclusive of the Zimmermann Telegram and related correspondence; 431 pgs.; all issued by Doubleday, Page & Co.; blue cloth boards and gilt lettering; top edges gilt; all books illustrated; tissue-guarded frontispieces are in sepia); light blue plain dust jackets are blue-lettering over beige on spines; first two books should state "first edition after the printing of 377 deluxe copies" (by the French Binders of New York) which are three-quarters dark blue morocco and blue boards, with raised bands, marbled end papers and gilt tooling; 375 copies signed by the author; Page, born in Cary, near Raleigh, North Carolina, later relocated to Louisville, Kentucky in 1878 and the following year began to issue for a limited time the

review journal *The Age* ; was a partner with Doubleday, Page and Company and became United States ambassador to Great Britain prior to America's entry into the First World War, 1913-1917; illness forced his retirement and he died in December, 1918; these books simply summarize the first of Page's fifty-eight years, and instead emphasize his years as attaché in London; chapters include "The Old Place," "Southern College Life in the Seventies," "Shakespeare and Jefferson," "Apprenticeship in Journalism," "North Carolina and the 'Mummies,'" "The Forum," "Boston and the *Atlantic*," "Literature in an Industrial Democracy," "The Publisher as Citizen," and "The Struggle for Southern Education"

*1924 *From Immigrant to Inventor: The Autobiography of Michael Idvorsky Pupin* (Charles Scribner's Sons; 396 pgs; with sixteen pages of plate illustration and a duplicated letter to Dr. Pupin from President Warren Harding, as well as a frontispiece tissue-guarded plate portrait of the author; in the unspecified number limited edition publisher's deluxe binding in three-quarter blue morocco, with front and back cover blue textured cover boards also edged in blue morocco, gilt bordered, and gilt blocked and stamped over raised bands on the spine, with title, author, and year on the spine; top edge gilt and outside edge rough cut; with custom textured cream end papers in swirls of blue and red shades; these being released contemporary to the first printing and naturally absent a dust wrapper; the author was a professor of Electro-Mechanics at Columbia University, that profession so noted on the title page; published September, 1923)

*1925 Mark A(nton) DeWolfe Howe, *Barrett Wendell (1855-1921) and His Letters* (Atlantic Monthly Press; 350 pgs.;

thirteen illustrations)

*1926 Harvey (Williams) Cushing, M.D. (1869-1939), *The Life of Sir William Osler* (1849-1919) [two volumes; *Vol.

I being 685 pgs. with sixteen prefatory pages and *Vol. II being 728 pgs. with twelve prefatory pages and having forty-four plates, including tissue-guarded frontispiece portraits of Cushing, "the young professor at McGill," and with his son, in June, 1905; in blue cloth boards stamped in gilt on spine, with Oxford University Press insignia on bottom of spines; both published (and initially boxed; both volumes published at \$12.50) by Oxford University at the Clarendon Press; with, in later states, a "corrigenda and addenda" to the first printing [1925] laid in; first state volumes indicating on title page "Oxford at the Clarendon Press, 1925," and simply "Printed in England" on copyright pages; final pages in both volumes indicating "Printed in England at the Oxford University Press"; this presentation first indicating "Presented by Reverend H. W. Allison to H. Allison, 1940-11th Street W., Calgary, X-mas 1925" ; the last owner inscribing "S. J. Allen, 1 June 1984" ; included with this volume is typewritten letter from Wm. Tyrrell & Co., Limited, 780 Yonge Street, Toronto of Tyrrell's Book Shop "official agents for the Publications of the League of Nations," dated February 3, 1925; "Dear Sirs: There will be published shortly a book of unusual interest to Canadians, viz. "The Life of Sir William Osler" by his friend and disciple Harvey Cushing. It is more than a Biography being in some measure a part of the history of three countries—Canada, the United States and Great Britain. His profound influence pervaded the whole of the English-speaking world. His name was a talisman wherever medicine is taught, studied or practiced. The variety of his interests and his enormous powers of work, made his life a kaleidoscope of public activity. It is impossible to read fifty pages of the book without

realizing that Osler was indeed a very great man. The story begins in the early, almost Pioneer days of Ontario, passes through Toronto, Montreal, Philadelphia and Baltimore, and ends (though with much crossing and recrossing the Atlantic) in Oxford and London. It is a good deal diversified with literature, lightened by the kindness and humor which sprang out of many friendships, and everywhere warmed by a passionate devotion to suffering humanity and to the causes of Work and Knowledge. Although a professional life, it is not technical, and it may be read by a layman with almost the same interest and absorption which it will communicate to members of the Faculty. The layman will, perhaps, be even more struck than the professional by the picture which the life gives of the profession as a whole, and of its huge expenditure of talent, money and good-will, against the brute forces of disease and ignorance and dirt. Wherever he went he communicated with energy and enthusiasm as from an inexhaustible spring. He lifted his finger, and thousands of dollars flowed into the treasuries of medical research. Every page of the Biography illustrates and enforces Osler's rule of life: "To do the day's work well and not to bother about tomorrow." His genius lay in his extraordinary power of observing this rule and, without

apparent effort, of causing others to observe it. This was the secret of the wonderful life which is unfolded in these pages. We enclose order form which please sign and return at your early convenience.; Yours very truly, Wm. Tyrrell & Co., Limited" (then personally signed by William Tyrrell); the white slip order form is included, indicating both volumes published at a cost of \$12.50); Cushing was born in Cleveland, Ohio and was a Professor of Surgery at Johns Hopkins, Harvard, and Yale]; *a fine condition second set, in provenance of Montreal physician Charles Cowen Gurd) with his decorative ex libris stamp on the front free endpaper of Volume I with the French motto: "Un livre est un amie qui ne trompe jamais," translated as "A book is a friend who will trump you never."

*1927 Emory Holloway (1885-1977), *Whitman: An Interpretation in Narrative* (Alfred A. Knopf; 330 pgs., fifteen

prefatory pages; with twelve illustrations); also 140 copies printed on rag paper and signed by the author; these were 318 pgs.

*1928 Charles E(dward) Russell, *The American Orchestra and Theodore Thomas* (Doubleday, Page; 344 pgs.; top edge

gilt; \$5.00); Russell a Socialist candidate for both mayor of New York City and governor of New York state

*1929 Burton J(esse) Hendrick, *The Training of an American: The Earlier Life and Letters of Walter Hines Page, 1855- 1913* (Houghton Mifflin; 444 pgs.); original slipcased limited edition in imitation vellum backed cloth limited to 377 copies (*copy #191); top edge gilt; gilt lettered spine; uncut edges; light blue plain dustjacket with paper label on spine; tissue guarded frontispiece; 375 copies, signed by the author, issued in morocco by the French Binders of New York; this volume restores the details absent from Hendrick's earlier volumes on Page, and accordingly covers Page's years up to the Civil War and his place in the turbulent period following in the Southern regions of the United States

*1930 Marquis James, *The Raven: A Life Story of Sam Houston* (Bobbs-Merrill; 489 pgs.); initially slipcased; must

be a stated first; \$5.00; with twenty-five illustrations and maps; in maroon cloth boards gilt stamped on front cover and spine; in maroon and white dust jacket lettered in white, with a front panel rendering of Houston on the upper left; front and back flaps describe book and author; back panel lists other current Bobbs-Merrill titles

*1931 Henry James, *Charles William Eliot: President of Harvard University, 1869-1909* (in two volumes; both

Houghton Mifflin; 382 and 393 pgs.; with several appendices, including a bibliography of Eliot's principal writings in Volume II on pgs. 364-377 and an index on that volume's pages 379-393; with tissue-guarded frontispieces, being photographs of a young Eliot and his high-relief "signature" in *Volume I and the Louis Potter bust of the elderly Eliot in the Faculty Room at University Hall, Harvard University in *Volume II; with eighteen additional plate illustrations; in plum cloth boards lettered in gilt, with signature of Eliot on front panels, top edges gilt; in plain cream dustwrappers lettered in red on spines only; initially boxed in maroon boards with an overlapping cream and red label lettered in black with the Harvard University "veritas" symbol on front and a photograph of the Potter bust of Eliot at back; first printing indicated by title page Houghton Mifflin symbols in red ink and by matching title/copyright page dates; James is a son of the noted psychiatrist William James)

*1932 Henry F(owles) Pringle, *Theodore Roosevelt: A Biography* (Harcourt/Brace; 627 pgs.; lithograph portrait of

Roosevelt on front jacket drawn by S. J. Wood, as reproduced courtesy of New York's Harlow, McDonald and Company; book designed by Robert S. Josephy); a stated first; also published in the same year by Blue Ribbon Books

*1933 Allan Nevins, *Grover Cleveland: A Study in Courage* (Dodd, Mead, & Co.; 832 pgs. plus thirteen page

introductory; \$5.00); in orange-red buckram lettered in gilt on front cover and spine; illustrated with fifteen plates in addition to a frontispiece portrait of Cleveland; in sandy brown and deep red dust jacket lettered in black, with a front panel etching of Cleveland by Wofrner; front flap describes book, a part of Dodd & Mead's "American Political Leaders Series"; of which the back flap describes another book in that series, *Carl Schurz: Reformer* by Claude Moore Fuess, published at \$3.75; back panel lists others in the series of "American Political Leaders," whose general editor is Allan Nevins

*1934 (Fred) Tyler Dennett, *John Milton Hay: From Poetry to Politics* (Dodd, Mead, & Co.; 476 pgs.); part of Dodd

& Mead's "American Political Leaders" series, whose general editor is Allan Nevins

* 1935 Douglas Southall Freeman, *R. E. Lee* (four volumes; *Volume I being 647 pgs. with eleven prefatory pages;

*Volume II being 621 pgs. with eleven prefatory pages; *Volume III being 559 pgs. with thirteen prefatory pages; and *Volume IV being 594 pgs.; all published by Charles Scribner's Sons; initially boxed and in later editions

accompanied by a four hundred question study guide on Lee)

*1936 Ralph Barton Perry, *The Thought and Character of William James as Revealed in Unpublished Correspondence*

and Notes, Together with His Published Writings [two volumes; *Volume I *Inheritance and Vocation* (826 pgs.); Volume II **Philosophy and Psychology* (786 pgs.), both published by Little, Brown, & Co.; sixteen plates; leather spine labels; initially boxed]

*1937 Allan Nevins, *Hamilton Fish: The Inner History of the Grant Administration* (with an introduction by John

Bassett Moore; Dodd, Mead, & Co.; 932 pgs.; \$5.00)

*1938 Odell Shepard, *Pedlar's Progress: The Life of (Amos) Bronson Alcott* (wood-cut frontispiece by Percy Grassby;

four illustrations by Conrad G. Robillard; Little, Brown; 546 pgs.; \$3.75; #306 of “*This first edition, printed on all-rag paper, consists of five hundred numbered copies, four hundred and fifty of which are for sale and signed by the author*” as inscribed on final printed page; tissue-guarded frontispiece original two-color woodcut of Alcott by Percy Grassby, with a representative signature of Alcott; with thirteen other pages of illustrations; the edition is in marbled cream paper boards over brown cloth, stamped with gold lines and gold designs and printed paper label on spine; in glassine wrappers; the matching brown slipcase contains the paper label as well, which is also numbered [an extra paper label is sewn into the back of book]; top edges gilt; other edges are uncut; these limited copies contained laid-in promotional pamphlets; published May, 1937); the book was awarded the Little, Brown Centenary Prize for Non-Fiction (the publisher was established in 1837); also *first trade edition

and *Marquis James, *Andrew Jackson: Portrait of a President* [Volume II (1937; 627 pgs.; \$5.00) of the author's *The Life of Andrew Jackson*, Volume I being **Andrew Jackson: The Border Captain* (1933; 461 pgs.), both published by Bobbs-Merrill; both illustrated volumes combined by the publisher in a one-volume edition in 1938; 972 pgs.]

*1939 Carl Van Doren, *Benjamin Franklin* (The Viking Press, 845 pgs; top edge red; \$3.75; published 10/38); one

signed and inscribed copy; preceded by 625 *author signed & numbered slipcased three-volume sets; deckled edges, gilt tops, glassine covers, which were “first published in September 1938”; sets A and B are in the Library of Congress

*1940 Ray Stannard Baker, *Woodrow Wilson: Life and Letters, 1856-1918* [eight volumes, including Volume I **Youth,*

1856-1890 (1927; 335 pgs.), Volume II **Princeton, 1890-1910* (1927; 373 pgs.), Volume III **Governor, 1910-1913* (1931; 483 pgs), Volume IV **President, 1913-1914* (1931; 518 pgs.); Volume V **President, 1915-1917* (1935; 409 pgs.), Volume VI **Facing War, 1915-1917* (1937; 543 pgs.); Volume VII **War Leader, 1917-1918* (1939; 604 pgs.) and Volume VIII **Armistice, March 1 through March 11, 1918* (1939; 626 pgs.); gathered together as a set in

1939, all volumes being published by Doubleday, Page or Doubleday, Doran]

*1941 Ola Elizabeth Winslow, *Jonathan Edwards, 1703-1758* (Macmillan Company; 406 pgs.; \$3.50, which is

vertically printed along the bottom front flap; in cocoa linen cloth panels backed in ecru cloth, with a cocoa spine label lettered and line bordered in gilt, with the publisher name in cocoa at bottom of the spine; the coated paper dust wrapper, whose designer is not identified, features on the front panel the black and white frontispiece portrait illustration (now decoratively framed) of Jonathan Edwards, concerning which the frontispiece explains “*probably painted about 1740—traditionally assigned to John Smibert, but now believed by most authorities to be the work of Joseph Badger of Boston.*” The front panel and spine are in coffee brown and lettered in butter cream, whereas the butter cream back panel and flaps, which have wide tapered corners, are lettered in coffee brown; the front and back flaps describe the book and the author’s approach and back panel lists new MacMillan biographies

provenance: Mary Binney Montgomery Wheeler. Mary Binney Montgomery Wheeler died at 87 on Sunday, April 23, 1995 at her home in Ardmore, Pennsylvania. The French chateau had served as her base residence since her marriage to steel industry magnate John Pierce Wheeler in March of 1946. Yet she had grown up on the 750-acre Montgomery family estate in Radnor, in the region of Villanova, which was then, and surely remains, the quintessence of the socialites of great pedigree that define the tony suburbs known as the Philadelphia “Main Line.” Established in 1913 by Colonel Robert Leaming Montgomery, who founded the investment firm of Janney Montgomery Scott, with a fifty-room manor home in the manner of Georgian Revival, sitting properly on 17 acres but with scores more of surrounding acreage that could not be developed upon, the estate was named Androssan after the family’s celebrated ancestral castle in Androssan, Scotland. The Albermarle Estate became internationally famous with the production of first the 1939 play, and then the 1940 motion picture based upon it, of Philip Barry’s *The Philadelphia Story*. Barry had modeled his wildly alluring but ever rebellious and iconoclastic figure Tracy Lord, portrayed by the Bryn-Mawr educated actress Katherine Hepburn, for whom the play was written, after Mary Binney Montgomery’s sister Helen Hope Montgomery, who was born in 1904 and in 1923 married Edgar Scott, an investment banker and railroad baron heir. On her death on January 9, 1995, Helen’s extraordinary persona was once more commented upon the world over, having been a genuine beauty who maintained her size eight figure for the whole of her lifetime, ever appeared on listings of the best dressed by the New York Couture Group, and who associated internationally with both the most esteemed and the avant-garde. Sister Mary, however, was the more grounded, and was hailed upon her passing by Frank Dougherty, writing for *The Philadelphia Daily News* on April 26, 1995, as a “Renaissance Woman.”

Dougherty explained that “*she was accomplished in the fields of photography, dance, choreography, and music . . . and despite her family’s wealth and Philadelphia Social Register standing, she was uniquely individual.*” Dougherty elaborated: “*By the time she celebrated her 17th birthday, Wheeler had appeared as a (piano) soloist at Carnegie Hall, and had performed with Leopold Stokowski and the Philadelphia Orchestra. Her interest in choreography resulted in creation of The Montgomery Ballet, a company which performed from 1932 until the outbreak of World War II, when most of its male dancers entered the Armed Forces. During her career in dance, Wheeler served as ballet mistress with the Lyric Opera of Philadelphia, the Civic Grand Opera and the Robin Hood Dell (and) she*

maintained her own studio in the 2000 block of Walnut Street. Her interest in Indian Art . . . resulted in the amassing of one of the largest collections in this country of photographs from India and Sri Lanka.” Her surviving daughters, Mary Von Czoering and Joan Mackie, were adopted by Mary while still single, from an agency based in Chicago, and from them there are seven grandchildren. The above volume is uniquely graced by the fact that it includes the Montgomery bookplate having the decorative family crest with the motto “Garde Bien,” French for “Guard Us Well,” on the front free pastedown, and for the folded-out parchment sheet, situated just opposite, being pasted to the front free endpaper, in which in black ink by her own hand Mary Binney Montgomery Wheeler has traced her own genealogical line back to Jonathan Edwards himself,

*1942 (Robert) Forrest Wilson, *Crusader in Crinoline: The Life of Harriet Beecher Stowe* (J. B. Lippincott Co.; 706

pgs.; \$3.75, which is horizontally printed on bottom front flap, thirty illustrations of engravings and photographs; with decorative end papers by Weldon Bailey depicting emancipated slaves; with a frontispiece daguerreotype of Stowe by Southworth and Hawes; in mauve cloth boards with a gilt rendering of an open book and quill on front cover and a blue blocked label stamped in gilt on spine; in a black, lavender, gold and white dust jacket lettered in white, lavender, gold and black, with the frontispiece daguerreotype of Stowe duplicated on front panel in a gold frame; back panel describing author, with his portrait; front and back flaps describing book; top edge charcoal; this being the first state of the dust jacket)

*1943 Samuel Eliot Morison, *Admiral of the Ocean Sea: A Life of Christopher Columbus* [two volumes; *Volume I being

448 pgs. plus fourteen prefatory pages and *Volume II being 445 pgs. plus six prefatory pages; with maps and illustrations; these initially boxed; and an expurgated combined volume* (680 pgs.; top edge brown), both published simultaneously by Little, Brown, & Co.]; a *pristine set of the two-volume first, the books having royal blue top stains; in the rare original slipcase with front and back labels indicating the set price at \$10.00; a second set of the first two-volume printing, absent the slipcase; *a very rare first printing of the one-volume edition, issued simultaneously, with the \$3.50 price yet intact at top right of the front flap (only the price being present and the fact the the dust wrappers of the one-volume first trades are overall one-quarter inches wider, accounted for by the fact that their front flaps only are a full three inches wide rather than the two-and-three-quarter inch width of the front flaps of the book club copies can distinguish a book club from a first trade, as the books themselves are otherwise identical) in the provenance of noted husband-and-wife Latin scholars Drs. Henry and Anne Paolucci, as gifted by them to The Hackley School, a private college preparatory school based in Tarrytown, New York, with The Hackley School seal gilt embossed to the book’s front cover; *a second essentially fine copy of the one-volume printing, which has been clipped of its original price; and *two copies of the very quickly issued Book-of-the-Month Club edition, nearly identical to the true first trade printing but for the absence of the First Edition statement on the copyright page and of the \$3.50 price at top right of the front flap, with variant top stains in brown and black

*1944 (Fred) Carleton Mabee, *The American Leonardo: The Life of Samuel Finley Breese Morse* (introduction by Allan

Nevins; Alfred A. Knopf; 420 pgs., with fifteen-page index); twenty-one black and white illustrations; in green boards with gilt lettering; signed and inscribed by the granddaughter of Samuel F. B. Morse, Leila Livingston Morse

*1945 Russell Blaine Nye, *George Bancroft: Brahmin Rebel* (Alfred A. Knopf, Inc.; 340 pgs.); awarded the second

annual Alfred E. Knopf Fellowship for Biography

*1946 Linnie Marsh Wolfe (died September 15, 1945), *Son of the Wilderness: The Life of John Muir* (Alfred A. Knopf;

364 pgs. plus index)

*1947 *The Autobiography of William Allen White* [1868-1944; posthumously published with a final chapter *The Last*

Two Decades completed by his son, the journalist and novelist William Lindsay White (1900-73); the Macmillan Company; 669 pgs.; includes twenty pages of photographs; \$3.75; book designed by Stefan Salter; in red boards and gold stamping; with a World-Wide Photo of the author on front green jacket dustwrapper); first printing must be stated with point that on copyright page it must also include "printed in the U.S.A. by H. Wolff, New York"; simultaneous book club copies also stated first edition

*1948 Margaret (Antoinette) Clapp (1910-74), *Forgotten First Citizen: John Bigelow* (Little, Brown, & Co.; 390 pgs.;

\$4.00; jacket drawing by Samuel Bryant; published 6/47); a signed copy

*1949 Robert Emmet Sherwood, (*Franklin Delamo*) *Roosevelt and (Harry) Hopkins: An Intimate History* (Harper

& Brothers; 979 pgs.; \$6.00; stated first edition, letters I-X, published September, 1948)

*1950 Samuel Flagg Bemis (1891-1973), *John Quincy Adams and the Foundations of American Foreign Policy*

(Alfred A. Knopf, Inc.; 588 and fifteen prefatory pgs.; six illustrative plates and seven maps; \$7.50; top edge red; typography and binding design by W. A. Dwiggins; jacket design by Fred McCarroll; the jacket description being

A basic biography of America's greatest diplomatist to the eve of his election as sixth President of the United States, and an authoritative account of the origins and guiding principles of the nation's foreign policy); an advance review copy indicating publication date of September 12, 1949; the author was then Sterling Professor of Diplomatic History and Inter-American Relations at Yale University; the author's concluding historical narrative,, * *John Quincy Adams and the Union* was also published by Alfred A. Knopf in 1956; 546 pgs.

*1951 Margaret Louise Coit, *John Caldwell Calhoun: American Portrait* (Houghton Mifflin; 593 pgs.); an author signed

association copy with the date of publication, and several attending newspaper and magazine pieces on the author Ms. Clapp

*1952 Merlo J(ohn) Pusey, *Charles Evans Hughes* [two volumes sequentially numbered to 829 pgs. (*I, 1-409; *II, 411-

829) and nine pages of prefatory material, in a boxed set, the volumes thus evidently bereft of dust jackets; published by the Macmillan Company; illustrated with photographs and cartoons; the set \$15.00]; a stated first printing

*1953 David J(ohn) Mays (1896-??), *Edmund Pendleton, 1721-1803* (two volumes in a boxed set totaling 847 pgs.;

Harvard University Press; the set being \$15.00; Volume *I is 385 pgs., and Volume *II is 462 pgs.; both volumes bound in maroon buckram and stamped in gold on the spines; end papers in both books are maps of Tidewater, Virginia contemporaneous to the era of Pendleton, who, together with Thomas Jefferson and George Wythe revitalized Virginia statute laws, and who, as administrator of the John Robinson Estate, attempted to restore the more than £100,000 illegally secured for Robinson's cronies while he was Treasurer of Virginia in the notorious scandal of 1766; Volume I also contains the following appendices: Appendix I concerns Edmund Pendleton's *Autobiography* ; Appendices II and III list debtors to the Robinson Estate, Appendix IV concerns the general account of expenses, Appendix V is a general account of receipts and Appendix VI concerns sales of the Robinson Estate; Volume II also contains chapter notes, the bibliography, and an index; in cream wrappers lettered in maroon with a Thomas Sully oval portrait miniature of Pendleton by William Mercer, the only known rendering from life, on the front panels, also on the books' frontispieces; both books' front and back flaps contains publisher's notes on the book and its author; back panel of Volume I lists praise for the book from historians Julian Boyd and Carl Bridenbaugh; back panel of Volume II lists other than current histories published by Harvard University Press, whose address is indicated as Cambridge 38, Massachusetts; Volume I is signed on the first free endpaper by the Virginia based attorney author David J[ohn] Mays); second set* review copies

*1954 Charles Augustus Lindbergh, *The Spirit of St. Louis* (Charles Scribner's Sons; 562 pgs. \$5.00); published

September 14, 1953, after at least two hundred author signed presentation copies; includes a black and white photograph section following page 530; nine appendices, including *The Log of the 'Sprit of St. Louis'*, and a glossary; in blue cloth boards lettered in silver on spine with the airplane of the title stamped in silver on front cover; gray end papers "reproduced from an original aquatint by Burnell Poole titled *The Epic of the Air, November, 1931*, again portraying the title airplane quite solitary over ocean waters; top edge stained sea green; in a blue and white dust wrapper lettered in yellow, white and black, the front panel, extending over to the spine, depicting a starry night sky; the back panel duplicating the W. C. Persons photograph of Lindbergh NOTED AS "*Captain Lindbergh standing in front of his plane, the 'Spirit of St. Louis,' before his historic flight.*"; front and back flap describe book; back flap also includes synopsis and reviews of Lindbergh's *Of Flight and Life* ; jacket design by George W. Thompson; bottom of front flap also notes "*'The Spirit of St. Louis' in 1953 is the Book-of-the-Month Club selection in September; a condensation will appear in October*

'Reader's Digest'; published in England by John Murray, Ltd.; published in Canada by S. J. Reginald Saunders & co., Ltd. A condensation has appeared in 'The Saturday Evening Post' under the title '33 Hours to Paris.'" ; dedicated to Lindbergh's wife Anne Morrow Lindbergh, a celebrated author in her own right.

*1955 William S(mith) White, *The (Robert) Taft Story* (Harper & Brothers; 288 pgs.; jacket design by Miriam Woods);

published 2/54

*1956 Talbot Faulkner Hamlin, *Benjamin Henry Latrobe* (Oxford University Press; 633 pgs.; 36 prefatory pgs.; 36

illustrations of which two are in color; \$5.00)

*1957 John Fitzgerald Kennedy, *Profiles in Courage: Decisive Moments in the Lives of Celebrated Americans* (Harper

& Brothers; 266 pages, \$3.50; with a foreword by Allan Nevins and eight pages of photographs; stated first edition and Harper code M-E or December, 1955, copyright 1955, 1956; red, white and blue jacket; pristine copy in custom clamshell signed and inscribed by JFK to his United States Senate colleague, the then Senior Senator from Massachusetts Leverett Saltonstall; the clear provenance and authenticity of it coming from the Saltonstall family)

*1958 Douglas Southall Freeman (upon his death, the work completed by Mary Wells Ashworth and John Alexander

Carroll), *George Washington* [seven volumes, including *Volume I (1948; 549 and 26 prefatory pgs.) and *Volume II (1948; 464 and 7 prefatory pgs.) both called *Young Washington, 1732-1758*, slipcased together; *Volume III *Planter and Patriot, 1759-1775* (1951; 600 and 38 prefatory pgs.) and *Volume IV *Leader of the Revolution, 1776- 1777* (1951; 736 and 8 prefatory pgs.), slipcased together; *Volume V *Victory with the Help of France, 1778- 1783* (1952; 570 and 16 prefatory pgs.; slipcased), *Volume VI *Patriot and President, 1784-1792* (1957; 529 and fourteen p refatory pgs.; slipcased), and Volume *VII *First in Peace, 1793-1799* (1957; 729 and 24 prefatory pgs.; only in dust jacket), all published by Charles Scribner's Sons; the final three volumes cited for the Pulitzer Prize]

*1959 Arthur Walworth, *Woodrow Wilson* [two volumes in a boxed set consisting of **Woodrow Wilson: American*

Prophet (454 pgs.) and **Woodrow Wilson: World Prophet* (438 pgs.); both published by Longmans Green; jackets designed by Vincent Nucera; top edges deep blue; the set, \$15.00]

*1960 Samuel Eliot Morison, *John Paul Jones: A Sailor's Biography* (Little, Brown, & Co.; 453 pgs.)

*1961 David (Herbert) Donald, *Charles Sumner and the Coming of the Civil War* (Alfred A. Knopf; 415 pgs.)

1962 no award; the jury selected W. A. Swanberg's (1907-) *Citizen Hearst: A Biography of*

William Randolph

Hearst (1863-1951) (Charles Scribner's Sons; 555 pgs.) but the selection was blocked by the Columbia University trustees

*1963 Leon Edel, *Henry James* [ultimately five volumes; consisting of Volume I **The Untried Years, 1843-70* (1953;

350 pgs.), Volume II **The Conquest of London, 1871-81* (1962; 465 pgs.), Volume III **The Middle Years, 1882-95* (1962; 408 pgs.; author signed and inscribed), Volume IV **The Treacherous Years, 1895-1901* (1969; 381 pgs.), and Volume V **The Master, 1901-16* (1972; 391 pgs.; *also UK 1 st , author signed and inscribed); all published by J. B. Lippincott; volumes II and III cited for the Pulitzer Prize]

*1964 Walter Jackson Bate, *John Keats* (Belknap Press/Harvard University Press; 732 pgs.)

*1965 Ernest Samuels, *Henry Adams* [three volumes consisting of Volume I *The Young Henry Adams* (1948; 378 pgs.) Volume II **The Middle Years, 1871-1890* (1958; 514 pgs.) and Volume III * *The Major Phase* (1964; 687 pgs.); all published by Harvard University Press]

*1966 Arthur M(eier) Schlesinger, Jr., *A Thousand Days: John F. Kennedy in the White House* (Houghton Mifflin;

1,087 pgs.; front jacket photograph by Thomas N. Bethell; back panel photograph by Arthur Rickerby)

*1967 Justin Kaplan, *Mr. Clemens and Mark Twain: A Biography* (Simon & Schuster; 424 pgs.; 32 plates)

*1968 George F(rost) Kennan, *Memoirs, 1925-50* (Atlantic Monthly Press/Little, Brown, & Co.; 583 pgs.)

*1969 Benjamin L(awrence) Reid, *The Man from New York: John Quinn and His Friends* (Oxford University Press;

708 pgs.; with two sections of black and white plates and a frontispiece portrait of Quinn astride a horse in Central Park; in forest green and turquoise cloth boards stamped in silver on front cover and spine; in tan and cream dust jacket lettered in black, as designed, featuring front panel etching of Quinn, by Ronald Clyne; front and back flaps describe book and author; front flap includes homage to Quinn by Aline B. Saarinen; inscribed on front free endpaper to *Thomas G. Spencer from Charlotte Allen, January 26, 1969*); Quinn being a New York based lawyer and patron of the arts

*1970 T(homas) Harry Williams (1909-), *Huey Long* (Alfred A. Knopf; 884 pgs., fourteen page introductory

material; twenty-two pages of illustrations)

*1971 Lawrance R(oger) Thompson (1906-73), **Robert Frost: The Years of Triumph, 1915-38* [744 pgs.; \$15.00; jacket

design by P. J. Conkwright; an earlier volume being * *Robert Frost: The Early Years, 1874-1915* (1966; 643 pgs.); both published by Holt, Rinehart & Winston], and a later volume from the same publisher being, posthumously released, completed by a student assistant, R. H. Winnick, **Robert Frost: The Later Years, 1938-1963* (1976; 468 pgs.)

*1972 Joseph P. Lash (1909-), *Eleanor and Franklin: The Story of Their Relationship Based on Eleanor Roosevelt's*

Private Papers ; foreword by Arthur M. Schlesinger, Jr.; introduction by Franklin D. Roosevelt, Jr. (W. W. Norton & Co.; 765 pgs.)

*1973 W. A. Swanberg (1907-), (Henry Robinson) *Luce (1898-1967) and His Empire* (Charles Scribner's Sons; 529

pgs.)

*and citation to: James Thomas Flexner, *George Washington* [four volumes consisting of Volume I **The Forge of*

Experience, 1732-1775 (1965; 390 pgs.), Volume II **In the American Revolution, 1775-1783* (1968; 599 pgs.), Volume III **And the New Nation, 1783-1794* (1970; 466 pgs.), and Volume IV **Anguish and Farewell, 1793-1799* (1972; 554 pgs.); all published by Little, Brown, & Co.]

*1974 Louis Sheaffer, *(*Eugene*) *O'Neill, Son and Artist* [750 pgs; sequel to the author's *O'Neill, Son and Playwright*

(1968; 543 pgs.); both volumes published by Little, Brown & Co.]

*1975 Robert A(lan) Caro, *The Power Broker: Robert Moses and the Fall of New York* (being an exposé of the

controversial city planner); published by Alfred A. Knopf; 1,296 pgs.; top edge red; \$17.95; jacket design by Paul Bacon

*1976 Richard W(arrington) B(aldwin) Lewis, *Edith Wharton: A Biography* (Harper & Row; 592 pgs.)

*1977 John E. Mack (1929-), *A Prince of Our Disorder: The Life of T(homas) E(dward) Lawrence* (Little, Brown,

& Co.; 561 pgs.; \$15.00; jacket designed by Marge Anderson, featuring the photograph *Portrait of Lawrence of Arabia* from Shostal Associates Incorporated; published March, 1976; the author is a professor of psychiatry at Harvard Medical School and Director of Psychiatry at Cambridge Hospital, the author of a definitive textbook *Nightmares and Human Conflict* and the editor of *Borderline States in Psychiatry*

*1978 Walter Jackson Bate, *Samuel Johnson* (Harcourt, Brace & Co.; 648 pgs.)

*1979 Leonard Baker, *Days of Sorrow and Pain: Leo Baeck and the Berlin Jews* (Macmillan Company; 396 pgs.)

*1980 Edmund Morris, *The Rise of Theodore Roosevelt* (Coward, McCann & Geoghegan; 886 pgs.); *three volumes

*1981 Robert K(inloch) Massie, *Peter the Great: His Life and World* (Alfred A. Knopf; 909 pgs.; jacket painting by

Godfrey Kneller at Kensington Palace; jacket design by R. D. Scudellari)

*1982 William S(hield) McFeely, *(Ulysses Simpson) Grant: A Biography* (W. W. Norton & Co.; 592 pgs.; \$19.95;

jacket designed by Hugh O'Neill; jacket photography of Grant from the Library of Congress collection; signed by Warner Brothers executive Ted Rowland in 1981)

*1983 Russell Baker, *Growing Up* (a memoir, Congdon and Weed, distributed by St. Martin's Press; 278 pgs.); \$15.00

*1984 Louis R(udolph) Harlan, **Booker T(aliaferro) Washington: The Wizard of Tuskegee, 1901-15* [(562 pgs.or 548

pgs. with a fourteen-page introductory, \$25.00); an earlier volume being **The Making of a Black Leader, 1856-1901* (379 pgs.); both volumes, and the author's related work *The Booker T. Washington Tapes, 1889-1895* (1974; 618 pgs.); all published by Oxford University Press]

*1985 Kenneth Silverman, *The Life and Times of Cotton Mather (1663-1728)* (Harper & Row; 479 pgs.); \$29.95

*1986 Elizabeth Frank, *Louise Bogan: A Portrait* (Alfred A. Knopf; 462 pgs.; \$24.95; front-of-jacket photograph by

Herman Brühlmeier; back-of-jacket postcard photograph of Louise Bogan, circa 1900; jacket design by Gun Larson; also *1st printing signed and association copy between Frank and designer Larson

*1987 David J(effries) Garrow (1953-), *Bearing the Cross: Martin Luther King Jr. and the Southern Christian*

Leadership Conference, 1955-68 (Morrow Publishing Co.; 800 pgs.)

*1988 David (Herbert) Donald (1920-), *Look Homeward: A Life of Thomas Wolfe* (Little, Brown, & Co., 579 pgs.);

*also first printing, author signed, from "First Edition Circle" of Kroch's & Brentano's, Inc., in Chicago

*1989 Richard Ellmann (awarded posthumously), *Oscar Wilde* (Alfred A. Knopf; 680 pgs.; \$24.95; jacket design by

Sara Eisenman

*1990 Sebastian De Grazia, *(Niccolo) Machiavelli (1469-1527) in Hell* (Princeton University Press, 497 pgs. with a

seven- page introductory); \$29.95

*1991 Steven W. Naifeh (1952-) and Gregory White Smith, *Jackson Pollock: An American Saga* (New York: C.

N. Potter; distributed by Crown Publishers; 934 pgs. plus an introductory; copyrighted in 1989); \$29.95

*1992 Lewis B. Puller, *Fortunate Son: The Healing of a Vietnam Vet* (Grove Weidenfeld; 389 pgs.; \$21.95; jacket

design by Paul Gamarello; jacket photograph by Daniel Borris; the author committed suicide in 1995

*1993 David McCullough (1933-), *(Harry S) Truman: A Biography* (Simon & Schuster; 1,117 pgs.; \$30.00;

numerous black and white illustrations; jacket design and Truman illustration by Wendell Minor; back cover author photograph by William B. McCullough); published 5/92

*1994 David Levering Lewis (1936-), *W(illiam) E(dward) B(urghard) DuBois: Biography of a Race, 1868-1919*

(Henry Holt; 735 pgs.)

*1995 Joan D(oran) Hedrick (1944-), *Harriet Beecher Stowe: A Life* (Oxford University Press; 544 pgs.; the author

is a professor at Trinity College in Connecticut); \$35.00; published 10/93

*1996 Jack Miles, *God: A Biography* (Alfred A. Knopf; 446 pgs.; \$27.50; jacket design by Michael Bienut of

Pentagram); published 4/95

*1997 Frank McCourt (1930-), *Angela's Ashes: A Memoir* (Charles Scribner's Sons; 364 pgs.; published 9/96;

\$25.00; 650,000 copies in print as of April, 1997); also *advance review copy in softcover only author signed and inscribed; the author's sequel, **'Tis*, was published in May, 1999, and the final in the autobiographical trilogy, **Teacher Man* was first published in 2005

*1998 Katharine Graham (1918-), *Personal History* (Alfred A. Knopf; 642 pgs.\$29.95; jacket design by Carol

Devine Carson; front-of-jacket photograph by Lizzie Himmel); published February 11, 1997; *also signed and inscribed copy

*1999 A(ndrew) Scott Berg, (Charles Augustus) *Lindbergh* (Putnam Publishing Group; 628 pgs.; \$30.00; jacket design

by Lawrence Ratzkin); published 9/98; *two pristine copies, one of which is author signed

*2000 Stacy Schiff (19 -), *Véra (Mrs. Vladimir Nabokov): Portrait of a Marriage* (Random House; 456 pgs.;

\$27.95); jacket photograph by Philippe Helsman; jacket design by Andy Carpenter; provenance of Random House editor Anne Dyer Murphy; the Murphy signature with date (4/24/99; contemporary to the book's April, 1999 publication) in black ink on top right of the front free endpaper; with a typewritten letter to her also signed by Vera Nabokov. The Vera Nabokov letter, on her personal laid stationery, measuring five and three-quarter inches across by eight and one-quarter inches down, is signed in blue ink, with the date received by Anne Murphy of 2/26/71 in green ink at top right. It is in reference to Ms. Murphy's affiliation as an editor of Vladimir (Vladimirovich) Nabokov's (1899-1977) novel *Glory* as translated from the Russian by Dimitri Nabokov in collaboration with the author and published by McGraw-Hill Book Company (New York: 1971; 205 pages). Typewritten on February 23, 1971, the letter reads: "Dear Miss Murphy, We did get the book, and are terribly sorry not to have advised you at once. We have had, are still having, an awfully difficult time; visitors, correspondence, and on top of it [with hand correction] all assembling all the data for the income tax, made even more difficult by our cramped quarters where nothing has its appointed place. The book is lovely, all that VN hoped it would be. We think with great pleasure of your visit and hope you will come again. Please forgive our lack of organization which caused us to forget letting you know that the book had arrived. Cordially, Vera Nabokov [signature in blue ink]. VN would like to know when you plan to submit GLORY to 'The New Yorker.'"

*2001 David Levering Lewis, **W(illiam) E(dward) B(urghard) DuBois: The Fight for Equality and the American*

Century, 1919-1963 (Henry Holt & Company; 715 pgs.; \$35.00; sixteen pages of illustrations; gold stamped black spine over golden yellow paper boards; jacket design by Raquel Jaramillo; jacket photograph of DuBois by Corbis, The Bettmann Archive; book designed by Victoria Hartman); published 9/00; a sequel to the author's 1993 **W(illiam) E(dward) B(urghard) DuBois: Biography of a Race, 1868-1919* (Henry Holt; 735 pgs.), recipient of the 1994 Pulitzer Prize in biography

*2002 David McCullough (1933-), *John Adams* (Simon & Schuster; 751 pgs; forty pages of illustrations, some

in color; designed by Amy Hill; map on pgs. 184-85 by David Cain; with index; \$35.00; in brown boards backed in black and stamped in gold on spine with blind signature of John Adams on front cover; jacket designed by Wendell Minor, with front panel, lettered in white, featuring color painting *John Adams* by Gilbert Stuart, housed in the Washington, D.C. National Gallery of Art, with red ink John Adams signature; back panel author photograph in black and white by William B. McCullough; and below which is quotation by McCullough on the American Revolution; front and back flaps describe the book and author; published May, 2001; code 13579108642;)

*2003 Robert A(nthony) Caro, *Lyndon Johnson: Master of the Senate; The Years of Lyndon Johnson [Part III]*

New York: Alfred A. Knopf, 2002; 1072 pgs.; \$35.00; with thirty-two pages of photographs;

bound in black cloth boards stamped in gold; in a red dust jacket lettered in black, white, and gold and with a portrait of Lyndon Johnson on the spine from A.P. Wide World photo; back panel lists reviews for the earlier works in the author's comprehensive *The Years of Lyndon Johnson* Volume I **The Path to Power* (1982), and Volume II **Means of Ascent* (1990); this volume published April, 2002; continued with Volume IV **The Passage of Power* (2012); all jackets design by R. D. Scudellari; to be concluded with a fifth volume ;

*2004 William Taubman (1941-), *Khrushchev: The Man and His Era*

New York: W. W. Norton and Company, 2003; 876 pgs.; \$35.00; with two black-and-white photo sections; endpaper maps of the former Soviet Union; , a "Note on Russian and Ukrainian Usage," a preface and introduction constituting twenty pages of prefatory matter; in gray paper boards backed in orange-red and stamped in silver on spine and with author's "signature" stamped in silver on lower right of front cover; in a black and red dustwrapper lettered in white and gold and featuring a front panel photograph of Khrushchev taken by Yevgeny Umnov; back panel lists advance praise from Strobe Talbott, Anthony Lake, Constantine Pleshakov, and John Lewis Gaddis, professor of history at Yale University; front flap describes book and back flap describes author, with a photograph of him taken by Gigi Caesar; jacket design by Robin Locke Monda; stated first edition with full number line commencing with 1; published March, 2003

*2005 Mark Stevens (1951-) and Annalyn Swan (19 -), *De Kooning: An American Master*

New York: Alfred A. Knopf, 2004; 731 pgs., and seventeen pages of introductory material; \$35.00; illustrated, and with a color section; in gray paper boards, back in yellow, with De Kooning blind stamped on front board; lettered in black on spine; in a pale green dust wrapper lettered in yellow, white and black, with a photograph of the artist as rendered by Arnold Newman on front panel; back panel listing praise for the book; front and back flaps describing book and authors; photographs also by Arnold Newman; book designed by Iris Weinstein; jacket designed by Gabrielle Wilson; stated first edition ; published November, 2004

*2006 Kai Bird (19 -) and Martin J. Sherwin (19 -), *American Prometheus: The Triumph and Tragedy of J. Robert*

Oppenheimer (New York: Alfred A. Knopf, 2005; 722 pgs.; thirty-two page black-and-white photograph section and five illustration within the text; thirteen pages of introductory material; \$35.00; in gray paper boards backed in brown and stamped in silver on the spine in a white, red and back dust jacket lettered in black and white, with a front panel photograph of Oppenheimer by Alfred Eisenstadt; back panel lists *Advance Praise for 'American Prometheus'* ; front flap describes book and back flap describes authors, with their photograph by Claudio Vazquez; jacket spine includes youthful Oppenheimer photograph from Oppenheimer Archives/Corbis; jacket design by Stephanie Kloss; stated first edition; published April, 2005

*2007 Debby Applegate (19 -), *The Most Famous Man in America: The Biography of Henry Ward Beecher* (New

York: Doubleday Broadway Publishing Group, a division of Random House, Inc., 2006; 529 pgs., \$27.95; the last page being "A Note on the Author"; with a sixteen-page black and white photo section on Henry Ward Beecher (1813-87), his family, circle, associates, and environs; a frontispiece daguerreotype of Beecher, a photograph of Beecher speaking at Fort Sumter preceding the Introduction; book designed by Terry Karydes; in tawny brown boards backed in mint green and stamped in gilt on spine; in a brown, cream and white dust wrapper lettered in white, black and brown; with a front panel photograph, as colorized by Marc Yankus, of Henry Ward Beecher, reclining in thought, "*from the book 'The American Woman's Home' by Catharine E. Beecher and Harriet Beecher Stowe, Published New York, J. B. Ford and Co.; Boston, H. A. Brown & Co., 1869. Print courtesy Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library*"; back panel lists praise for the book from William Taubman, author of the Pulitzer Prize-winning *Khrushchev*, historian James MacGregor Burns, David S. Reynolds, author of *John Brown, Abolitionist*, Harry S. Stout, Jonathan Edwards Professor of American Christianity, Yale Divinity School, Joan D. Hedrick, Pulitzer Prize-winning author of *Harriet Beecher Stowe*, and historian Douglas Brinkley of Tulane University; front and back flap describe book, opening with a quote from Sean Wilentz, author of *The Rise of American Democracy*, noting that "*Debby Applegate has vividly brought Beecher and his entire era to life, in all of their piety, idealism, pomposity, and pride,*" the flap account concluding "*With the page-turning suspense of a novel and dramatic new historical evidence, Debby Applegate has written the definitive biography of this captivating, mercurial, and sometimes infuriating figure. In our own time, when religion and politics are again colliding and adultery in high places still commands headlines, Beecher's story sheds new light on the culture and conflicts of contemporary America.*"; back flap also describes author, a summa cum laude graduate of Amherst College and a Sterling Fellow at Yale University, from which she received her doctorate in American studies, and also includes her color photograph by Sandra Luckow; jacket design by Umi Kenyon; first edition stated with full number code commencing with "1"; published June, 2006

*2008 John Matteson (born on March 3, 1961, in San Mateo, California) *Eden's Outcasts: The Story of Louisa May*

Alcott and Her Father (New York: W. W. Norton and Company; 497 pgs.; with period photographs throughout and a frontispiece portrait of a page from Bronson Alcott's journals, noting that "outlines of his and Louisa's hands overlaps"; \$29.95); in puce boards backed in sea green and stamped in copper on spine; in a puce dust wrapper lettered in black, with a depiction of Garden of Eden apple branches from the front flap through the back panel, and front panel joining circular photographs of Louisa May Alcott and her father Bronson Alcott, courtesy of Getty Images; back panel lists praise from Megan Marshall, author of *The Peabody Sisters: Three Women Who Ignited American Romanticism*, Madeleine B. Stern, author of *Louisa May Alcott: A Biography*, and Lyndall Gordon, author of *Vindication: A Life of Mary Wollstonecraft*; front flap and back flap describe book, concluding "*This story of Bronson and Louisa's tense yet loving relationship adds dimensions to Louisa's life, her work, and the relationships of fathers and daughters.*"; front flap includes a review from Daniel Shealy, editor of *The Selected Letters of Louisa May Alcott*; back flap also includes review from Harriet Reisen, author and codirector of *The Louisa May Alcott Project*, and features a color photograph of the author, an associate professor of English at John Jay College, by Amy T. Zielinski; book designed by Charlotte Staub; production manager Anna

Oler; jacket designed by DesignWorks Group; first edition stated and first printing with full number sequence commencing with “1”; published August, 2007

*2009 Jon Meacham (born in Chattanooga, Tennessee in 1969- ; currently editor of *Newsweek* magazine), *American*

Lion: Andrew Jackson in the White House (New York: Random House; 487 pgs., including *A Note on the Text*, *Principal Characters*, *Prologue: With the Feelings of a Father*, *The White House, Washington, Winter, 1832-33*, *Author's Note and Acknowledgments*, *Notes*, *Bibliography*, *Index*, *About the Author*, *About the Type*; a section of black and white plates between pgs. 104 and 105; decorative end papers of the Andrew Jackson White House Inaugural, and a frontispiece of the Andrew Jackson White House; \$30.00; in tawny paper boards backed in black and stamped in gilt on spine; side pages uncut; in a lemon dust jacket lettered in black, white, and tawny brown, with the author's name in raised white letters and title in raised gold letters on front panel, with Thomas Sully's portrait of *Andrew Jackson, 1845* (Andrew W. Mellon Collection; image courtesy of the Board of Trustees, National Gallery of Art, Washington) in color filling the front panel; spine also featuring that same portrait at top, and Random House symbol at bottom; back panel lists Advance Praise for *American Lion* from Walter Isaacson, author of *Einstein: His Life and Universe*, Doris Kearns Goodwin, Pulitzer Prize-winning author of *Team of Rivals: The Political Genius of Abraham Lincoln*, Michael Beschloss, author of *Presidential Courage: Brave Leaders and How They Changed America 1789-1989*, Sean Wilentz, author of *The Rise of American Democracy: Jefferson to Lincoln*, Robert V. Remini, National Book Award-winning author of *Andrew Jackson: The Course of American Democracy, 1833-1845*, Tina Brown, author of *The Diana Chronicles*, and Daniel Walker Howe, Pulitzer Prize-winning author of *What Hath God Wrought: The Transformation of America, 1815-1848*; front flap begins with a quote from Doris Kearns Goodwin and carries over to the back flap, describing the book thus: “*Andrew Jackson, his close group of friends, and his tumultuous times are at the heart of this remarkable book about the man who rose from nothing to create the modern presidency. Beloved and hated, venerated and reviled, Andrew Jackson was an orphan who fought his way to the pinnacle of power, bending the nation to his will in the cause of democracy. Jackson's election in 1828 ushered in a new and lasting era in which the people, not distant elites, were the guiding force in American politics. Democracy made its stand in the Jackson years, and he gave voice to the hopes and fears of a restless, changing nation facing challenging times at home and threats abroad. To tell the sage of Jackson's presidency, acclaimed author Jon Meacham goes inside the Jackson White House. Drawing on newly discovered family letters and papers, he details the human drama—the family, the women, and the inner circle of advisers—that shaped Jackson's private world through years of storm and victory. One of our most significant yet dimly recalled presidents, Jackson was a battle-hardened warrior, the founder of the Democratic Party, and the architect of the presidency as we know it. His story is one of violence, sex, courage, and tragedy. With his powerful persona, his palpable bravery, and his mystical connection to the people, Jackson moved the White House from the periphery of government to the center of national action, articulating a vision of change that challenged entrenched interests to heed the popular will—or face his formidable wrath. The greatest of the presidents who have followed Jackson in the White House—from Lincoln to Theodore Roosevelt to FDR to Truman—have found inspiration in his example, and virtue in his vision. Jackson was the most contradictory of men. The architect of the removal of Indians from their native lands, he was warmly*

sentimental and risked everything to give more power to ordinary citizens. He was, in short, a lot like his country: alternatively kind and vicious, brilliant and blind, and a man who fought a lifelong war to keep the republic safe—no matter what it took. In ‘American Lion,’ Jon Meacham has delivered the definitive human portrait of a pivotal president who forever changed the American presidency—and America itself.”; back flap also includes an author color photo by Damien Donck and describes the author thus: “*Jon Meacham is the editor of ‘Newsweek’ and author of the ‘New York Times’ bestsellers ‘Franklin and Winston: An Intimate Portrait of an Epic Friendship’ and ‘American Gospel: God, the Founding Fathers, and the Making of a Nation.’ He lives in New York City with his wife and children.*” ; back flap also notes “*Also available from Random House Audio.*” and “*Join our nonfiction e-newsletter by visiting www.rh-newsletters.com ;* then notes publisher; jacket design by Tom McKeveny; book design by Victoria Wong; first edition stated with full number sequence concluding with “1”; published November, 2008.

*2010 T. J. Stiles (born in Kansas City, Missouri), *The First Tycoon: The Epic Life of Cornelius Vanderbilt* by T. J. Stiles

(born in Kansas City, Missouri) (New York: Alfred A. Knopf, a Borzoi Book, 2009; 719 pgs., and includes A Note About the Author, and A Note on the Type [set in Janson] on page 720; includes pages listing Illustrations and Maps, an Epilogue, Acknowledgments, Bibliographical Essay, Notes, Primary Source Bibliography, and Index; with two eight-page sections and one twenty-page section of glossy black-and-white photographs; outside edge uncut; \$37.50); in pale blue paper boards backed in brown and lettered and ruled in gilt on spine, with the publisher and insignia also stamped in gilt on bottom spine; in a cream dust wrapper designed by Stephanie Kloss, lettered in brown and black, with spine ribbed in off-colors of cream, pale blue and pale orange-red, ; front panel features Cornelius Vanderbilt, “*from an Engraving for American Book Note Co., New York, c. 1870, Private Collection*” ; and spine images from top to bottom are “*Fire on the Steamship ‘Lexington,’ January 13, 1840, by Currier and Ives, Courtesy of the Library of Congress, Washington, D.C.; Grand Central Station, 1872, and Cornelius Vanderbilt, 19th century, The Granger Collection, New York.*” ; bottom of spine also notes publisher and its insignia; back panel features advance praise for the book from Maury Klein, author of *The Life and Legend of Jay Gould* , Patricia O’Toole, author of *When Trumpets Call: Theodore Roosevelt After the White House* , James M. McPherson, author of *Battle Cry of Freedom: The Civil War Era* , and Joyce Appleby, author of *The Restless Revolution: A History of Capitalism* ; ISBN numbers and price follow along the barcode below; front flap describes book thus: “*A gripping, groundbreaking biography of the combative man whose genius and force of will created modern capitalism. Founder of a dynasty, builder of the original Grand Central, creator of an impossibly vast fortune, Cornelius ‘Commodore’ Vanderbilt is an American icon. Humbly born on Staten Island during George Washington’s presidency, he rose from boatman to builder of the nation’s largest fleet of steamships to lord of a railroad empire. Lincoln consulted him on steamship strategy during the Civil War; Jay Gould was first his uneasy ally and then sworn enemy; and Victoria Woodhull, the first woman to run for president of the United States, was his spiritual counselor. We see Vanderbilt help to launch the transportation revolution, propel the Gold Rush, reshape Manhattan, and invent the modern corporation—in fact, as T. J. Stiles elegantly argues, Vanderbilt did more than perhaps any other individual to create the economic world we live in today. In ‘The First Tycoon,’ Stiles offers the first complete, authoritative biography of this titan, and the first comprehensive account of the Commodore’s*

personal life. It is a sweeping, fast-moving epic, and a complex portrait of a great man. Vanderbilt, Stiles shows, embraced the philosophy of the Jacksonian Democrats and withstood attacks by his conservative enemies for being too competitive. He was a visionary who pioneered business models. He was an unschooled fist-fighter who came to command the respect of New York's social elite. And he was a father who struggled with a gambling-addicted son, a husband who was loving yet abusive, and, finally, an old man who was obsessed with contacting the dead. 'The First Tycoon' is the exhilarating story of a man and a nation maturing together: the powerful account of a man whose life was as epic and complex as American history itself."; back flap features a color photograph of the author by Joanne Chan and describes the author thus: "*T. J. Stiles has held the Gilder Lehrman Fellowship in American History at the Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library, taught at Columbia University, and served as adviser for the PBS series 'The American Experience.' His first book, 'Jesse James: Last Rebel of the Civil War,' won the Ambassador Book Award and the Peter Seaborg Award for Civil War Scholarship, and was a 'New York Times' Notable Book. He has written for 'The New York Times Book Review,' Salon.com, 'Smithsonian,' and the 'Los Angeles Times.' He lives in San Francisco.*" ; back flap then notes "*T.J. Stiles's 'Jesse James' is available in Vintage paperback. ,*" and again indicates the publisher with the Borzoi dog insignia and the website www.aaknopf.com; indicating also 42009 meaning that the book was published in April, 2009; first edition stated); two mint copies, one of which the author signs in black ink on the title page; the book was also awarded the National Book Award for the best in nonfiction on November 18, 2009.

*2011 Ron Chernow (born in 1949 in Brooklyn, New York) *Washington: A Life* (New York: The Penguin Press, 2010;

928 pgs.; \$40.00; published October, 2010); author signed

*2012 John Lewis Gaddis (born in 1941 in Cotulla, Texas) *George F. Kennan: An American Life* (New York: The Penguin

Press , 784 pgs. and two plate sections of black and white photographs; \$39.95; published on November 10, 2011); two copies, one *author signed

*2013 Tom Reiss (born in 1964 in Washington Heights, New York City, current resident of New York City), *The Black*

Count: Glory, Revolution, Betrayal and the Real Count of Monte Cristo (New York: Crown Trade Books, 2012; 414 pages (432 total pages), with maps by David Lindroth Inc.; \$27.00; published September 18, 2012); *two pristine copies, one author signed and dated

Histories

*1917 Jean Jules Jusserand, *With Americans of Past and Present Days* (Charles Scribner's Sons; 350 pgs.; blue boards

stamped in gold; top edge olive; the author was an ambassador of France to the United States); *two copies of the first printing, one near pristine; and a *copy of the fourth printing, author signed and inscribed in black ink on the front free endpaper association to Edmund Gosse, intimate friend to a wide coterie of celebrated authors and artists on both sides of the

Atlantic, reading: 'to my friend of many years Edmund Goose, owing to whom France, in these great days, is better known in England and England in France. With best souvenirs, Jusserand.' ; the provenance of this inscribed copy is from 1999 summer estate sale of the library of La Fayette Butler, a coal manufacturer, whose personal library plate sticker, lettered in white on blue, is neatly affixed to the top center of the front pastedown, reading "Fountain Lawn Library La Fayette Butler Hazleton, Pennsylvania," the original bookseller open book sticker, printed in deep blue on white, reading "Laurel Book Service, Catherine and Karl Geodecke, 33 West Third St., Hazleton, Penna." has been affixed to the bottom left of the rear pastedown.

*1918 James Ford Rhodes, *A History of the Civil War, 1861-1865* (the Macmillan Company; 454 pgs.; nine fold-out maps)

1919 no award

*1920 Justin H(arvey) Smith, *The War with Mexico, 1842-1848* (two volumes; *Vol. I being 572 pgs. and *Vol. II being 620 pgs.; with notes and index; "appendix\the sources" in Volume II on pgs 517-562; both volumes published by the Macmillan Company; initially a boxed set, the price per set noted on wrapper spines, \$10.00; both volumes in blue cloth boards stamped in black on front covers and spines; in cream dust wrappers lettered in black on front panels and spines; the front flaps noting the author as being "Formerly Professor of Modern History in Dartmouth College, member of Massachusetts Historical Society, etc.; Author of 'The Annexation of Texas', etc." ; back panel and flaps for both volumes are blank; noted on copyright pages, the dates matching title pages, "Set up and Printed, Published December, 1919")

*1921 (former) Rear Admiral William Sowden Sims (1858-1936; First World War Commander of U.S. Operations in

European Waters) in collaboration with Burton Jesse Hendrick, *The Victory at Sea* (Doubleday, Page; 410 pgs. with fourteen pages of introductory material)

*1922 James Truslow Adams, **The Founding of New England* [(1921; the Atlantic Monthly Press; 482 pgs. and sixteen

prefatory pages; one double and eleven single page maps); first of the author's trilogy concluded with **Revolutionary New England, 1691-1776* (1923; the Atlantic Monthly Press; 469 pgs.) and **New England in the Republic, 1776- 1850* (1926; Little, Brown & Co.; 438 pgs.)]

* 1923 Charles E(dward) Warren, *The Supreme Court in United States History, 1789-1918* [three volumes; *Vol. I 1789-

1821 (540 pgs. plus sixteen prefatory pages); *Vol II *1821-1855* (551 pgs. plus ten prefatory pages); *Vol. III *1856-1918* (532 pgs. plus ten prefatory pages); includes an appendix list of persons nominated as Chief Justice and Associate Justice of the Supreme Court, 1789-1921; initially a boxed set; a revised edition in two volumes, Vol. I *1789-1835* (814 pgs.) and Vol. II *1836-1918* (812 pgs.) was issued in 1926; all books published by Little, Brown, & Co.]

*1924 Charles H(oward) McIlwain (1871-1968), *The American Revolution: A Constitutional Interpretation* (the

Macmillan Co.; 198 pgs.)

*1925 Frederick Logan Paxson, *A History of the American Frontier, 1763-1893* (Houghton Mifflin; 598 and seventeen

prefatory pgs.; with maps; \$6.00); Paxson then being Professor of History at the University of Wisconsin; the front dust jacket reading *The first complete history of the American frontier. No previous book has yet told the whole story with a wide knowledge of the sources of information and a full appreciation of both its human interest and its meaning in reference to American national growth. On this frontier have been born the new American communities and here have taken place many of the experiments in social and political organizations upon whose hard lessons the American character has been built. On one side have been the retreating Indians, on the other, the homes of aggressive free democrats. The struggle begins with the colonies as they were in 1763, after they were well developed and when England made the attempt to restrict their further spread. It includes the continuing conquest of the wilderness and the perennial struggle of the newer communities to force the older to admit them into a full share of national control. It ends when, after 1893, the United States had lost much of its unique advantage in unlimited free resources, and the era of the frontier was closed.* ; the book being divided into the following sections: "Racial Strains," "The Germans," "The Scotch-Irish," "The Irish," "The Winning of the West," "The Purchase of Louisiana," "War with Mexico," "The Plains in the Civil War," and "The Disappearance of the Frontier"

1926 Edward Channing, *The War for Southern Independence, 1849-1865* [Volume VI, published in 1925, in the

author's *A History of the United States* ; the other volumes being Vol. I **A Planting of a Nation in the New World, 1000-1660* (1909; 550 pgs.); Vol. II **A Century of Colonial History, 1660-1760* (1910; 614 pgs.), Vol. III **In the American Revolution, 1761-1789* (1912); Vol. IV **Federalists and Republicans, 1789-1815* (1917); and Vol. V **The Period of Transition, 1815-1848* (192?), together which cover the whole of United States history to the conclusion of the country's Civil War; all volumes published by the Macmillan Company; the author was a professor of American History at Harvard]

1927 Samuel Flagg Bemis, (Thomas) *Pinckney's Treaty: A Study of America's Advantage from Europe's Distress,*

1783-1800 [the treaty itself was signed on October 27, 1795; Johns Hopkins University Press; 372 pgs.]; *first

revised edition in paperback only (New Haven, Connecticut: Yale University Press, 1960; 372 pgs.; \$1.75, printed on the bottom right edge of the front cover)

*1928 Vernon Louis Parrington (1871-1929), *Main Currents in American Thought: An Interpretation of American*

Literature from the Beginnings to 1920 [consisting of three volumes, including **The Colonial*

Mind, 1620-1800 (1927; 410 pgs.), **The Romantic Revolution in America, 1800-1860* (also 1927; 493 pgs; first printings of these two volumes having same title/copyright page dates), and **The Beginnings of Critical Realism in America, 1860- 1920* (1930; 429 pgs.; in fact this book covers the period only to 1900 as the work was not completed at the time of the author's death, with an Addenda for all subsequent authors and their works gleaned from the author's critical notes, as edited by his colleague at the University of Washington, E. H. Eby); all books published by Harcourt, Brace and Company; each volume's bottom edges untrimmed; each volume being \$4.00; also the **one-volume edition, with blue pages separating the three volumes, published in 1930]*

*1929 Fred A(lbert) Shannon, *The Organization and Administration of the Union Army, 1861-1865* (two volumes, *Vol.

I being 323 pgs. and *Vol. II being 348 pgs.; books with deckled sides and top edges gilt; in a boxed set, published in Cleveland, Ohio by the Arthur H. Clark Co.); second **review set with publication *prospectus*

*1930 Claude H(alstead) Van Tyne (1869-1930; awarded posthumously), *The War of Independence: American Phase Being the Second Volume of a History of the Founding of the American Republic* [1929; 518 pgs.; \$5.00]; Part I being **The Causes of the War of Independence: Being the First Volume of a History of the Founding of the American Republic* (1922; 499 pgs.); both volumes published by Houghton Mifflin; **two copies of Volume I, one an essentially fine first printing; another an equally fine first printing of the Peter Smith library reprint edition in 1951, as duplicated from the 1921 original book page plates, with the customary library hard boards in orange and stamped in black on the spine*

* 1931 Bernadotte Everly Schmitt (1886-1969), *The Coming of the War, 1914* (1930; Charles Scribner's Sons; the book

itself in two volumes boxed together; **Volume I 539 pgs and a two-page author Preface, dated from Chicago [the author being a Professor of History at the University of Chicago] on May 19, 1930, on pgs. v through viii; *Volume II has 515 pgs, and includes an Appendix on pgs. 483-492, contrasting the Austro-Hungarian Note to Serbia, 25 July 1914, The Serbian Reply, 25 July 1914, and Comments of the Austro-Hungarian Government, 28 July 1914; and an Index on pgs. 493-515; \$10.00 per two-volume set); in wine red cloth boards stamped in gilt on the spines only, with title, author and publisher noted and with line borders at top and bottom, Volume I noted with a single*

star and Volume II noted with two stars; both volumes have the requisite Scribner's seal and letter A designation on copyright pages; both volumes have top and bottom edges cut and outside edges uncut; in wine red heavy paper dust jackets lettered in black; the front panels also have pyramidal designs in black at bottom, bordering the publisher Charles Scribner's Sons; the spines have also the one and two stars designation, like the spine book boards, to differentiate the volumes, as well as noting the title, author, and publisher, with line borders; the back panels of both volumes list *Outstanding Books on World Affairs* [at bottom noting *Published by Charles Scribner's Son, New York*]: *The World Crisis, 1911-14, 1915, 1916-1918* by The Rt. Hon. Winston Churchill, "*The four volumes of Mr. Churchill's world-famous history of the war are here presented in one volume of 800 pages. The author has made condensations and elisions chiefly in the lengthy memoranda and minutes which were so*

extensive a feature of the original volumes.” ; The Aftermath by The Rt. Hon. Winston Churchill, author of The World Crisis , etc. “ ‘The Aftermath’ will be read when the ‘standard histories’ are only referred to. . . . His pen moves with a freedom and a sweep that fairly fascinates, with an ease and sureness that proclaim him a master of phrase and figure.”—The American Historical Review ; My Life: An Attempt at an Autobiography by Leon Trotsky, “Those who bury themselves in lives of Napoleon are indulging in a sentimental excursion into times that have gone. Those who reach to-day for ‘My Life,’ by Leon Trotsky, get a glimpse of the power of social forces that proved too big even for the man who helped unchain them. . . . This book tells exactly what Lenin and Trotsky hoped for Russia, what they got, and what it gave them.”—Harry Hanson in the New York World ; My Autobiography by Benito Mussolini, “A remarkable human document. . . . the narrative of Fascist growth and adventure is informing and exciting. . . .it rings with sincerity. . . . The extraordinary history of Italy in this decade becomes credible after reading, and the issues which must be met in the future more understandable.”—Henry Seidel Canby in The Saturday Review of Literature ; Memoirs of Prince Max of Baden, authorized translation from the German , two volumes, “The salience of the memoirs is not in the personal aspect; it is in the revealing picture it gives of the breakdown of the German military machine and the German home front. Prince Max writes always with restraint, yet he gives us passages which in their dramatic intensity have no match outside Carlyle’s ‘French Revolution.’”—Sunday Times (London) ; Field-Marshal Earl Haig by Brigadier-General John Charteris, “It is by the points emphasized in this book that Haig will stand or fall. Haig is not only described but expressed. We are permitted, as it were, to serve under him at headquarters, to share his company and to breathe the atmosphere of unquestioning devotion with which he was surrounded. As a biography it is an achievement.”—New York Times ; The Restless Pacific by Nicholas Roosevelt, “A wonderfully detailed and informing survey of the factors at work in the problem which the Pacific presents to both Europe and America.”—Boston Transcript ; front and back flaps of both volumes, after noting the price per two-volume set of \$10.00 at the top of the front flaps, describe the books thus: “This epochal work is based on more than ten years of intensive study, including four visits to Europe. The author has not only made use of the innumerable memoirs and the thousands of documents released from the archives since the close of the war (including Austro-Hungarian documents published in December, 1929), but he has discussed the problems involved with the principal specialists in England, France, Germany, Austria, Hungary, and Yugoslavia. Moreover, he has interviewed many of the survivors among the statesmen and diplomatists who were in power in July, 1914. The book is the fullest account in any language of the immediate origins of the war; that is, from the murder at Sarajevo on 28 June, 1914, to the outbreak of the general European war early in August. The backgrounds of the conflict are sketched in two introductory chapters; the Austro-Hungarian documents, which are here utilized for the first time in any book, have enabled the author to write with precision of certain points about which only surmise was hitherto possible. For the crisis of July, 1914, the book provides what is not to be found elsewhere, an analysis of the military situation and its direct bearing on the diplomatic negotiations, an analysis which leads to some surprising conclusions, such as that the German general staff was less concerned by the Russian mobilization than by the activity of the Belgians at Liege. The events following the Russian mobilization, which are frequently passed over as being of relatively little importance, are studied in detail, and in the final chapter the efforts of the two belligerent groups to win over the Balkan states are fully examined. Incidentally, it may be noted that the American diplomatic documents have

sometimes provided interesting details not mentioned in the correspondence of the European governments. In general, the book rejects the thesis of the extreme 'revisionists' that the Entente Powers were primarily responsible for the war, and while not exonerating Russia and France, presents the view that the Central Powers were chiefly to blame." ; the flap edge tapering of the dust wrappers for both volumes may have been done after the book's publication; in a black textured cardboard slipcase with an orange-red paper label lettered in black indicating title, author, and publisher, affixed to an upper-right side, opposite the opening; the second in the author's trilogy, the others being **England and Germany, 1740-1914* (Princeton University Press; 1916; 524 pgs.), and **Triple Alliance and Triple Entente* (Henry Holt & Co., 1934; 131 pgs.).

**England and Germany, 1740-1914* (Princeton University Press; 1916; 524 pgs.; with an eleven-page Introduction and a seven-page concluding Appendix); in mauve buckram boards with cream paper labels printed in black affixed to the upper front cover and spine; no top stain, all edges smooth cut; stated fourth printing, in October, 1918, the first being published in April of 1916

**Triple Alliance and Triple Entente* (Henry Holt & Co., 1934; 131 pgs., with a two-page Preface, a four-page concluding Appendix on *The Growth of Armaments* ; and concluding *Bibliographical Note* ; in blue slate cloth boards lettered and lined in silver on the front cover and spine, with the front cover also bordering in silver a title and author surname label on the upper left; the boards measuring just five inches across by seven and one-half inches down; no top stain; all edges smooth cut; the most recent to the time of the book's first publication (as revealed in the listing facing the title page) in the Berkshire Studies in European History, with Richard A. Newhall, Laurence B. Packard, and Sidney H. Packard, General Editors; that this is the first printing is determined by the fact that there are no additional printings noted on the copyright page beyond the 1934 publication year, and by the fact that the listing of The Berkshire Studies in European History places this volume last

*1932 (former) General John Joseph Pershing (Commander-in-Chief of the American Expeditionary Forces during

World War I), *My Experiences in the World War* (two volumes in a boxed set; *Volume I, 400 pgs and *Volume II, 436 p gs; both published by Frederick A. Stokes; includes "thirty-two pages of notable illustrations from photographs," frontispieces tissue-guarded, and pull-out maps; top edges gilt and untrimmed side and bottom edges; the set, \$10.00; stated first editions; printed March 10, 1931); *also Author's Autograph Edition #1526 of 2100 copies, author signed, in original slipcase and publisher's box, with 1918 John Joseph Pershing Victory Medal

*1933 Frederick Jackson Turner (awarded posthumously), *The Significance of Sections in American History* (with an

introduction by Max Farrand; Henry Holt & Co.; 339 pgs.; in the second state dust wrapper)

*1934 Herbert (Sebastian) Agar, *The People's Choice: From (George) Washington to (Warren G.) Harding: A Study*

in Democracy (Houghton Mifflin; 314 pgs.; \$3.50; illustrated with black and white

photographs of the presidents); a history of American elections; the author was an attaché at the American embassy in London); and a *second copy, in fine condition absent the dust wrapper

*1935 Charles McLean Andrews, *The Colonial Period of American History* [honoring Volume II of ultimately four

volumes; Volume I *The Colonial Period* (first published in 1934 and several times reprinted; 551 pgs.), Volume II, *The Settlements Part I* (1934; 407 pgs.), covering Rhode Island, Connecticut, Maryland, and Barbados; Volume III *The Settlements Part II* (1937; 354 pgs.), covering Jamaica, New Netherland, the Jerseys, the Carolinas, and Pennsylvania; Volume IV, *England's Commercial and Political Policy* (1938; 477 pgs.; a pristine copy in its original dust wrapper); all volumes published by Yale University Press; the author, who taught at Yale University, was once the president of the American Historical Association]; also a *second set of the four volumes, all in first printing, with Volume IV also in its original dust wrapper

1936 Andrew C(unningham) McLaughlin, *A Constitutional History of the United States* (Appleton-Century; 833 pgs.);

the boards are deep blue slate material stamped in gilt and with gilt rules at top and bottom of the spine, and with the symbol for the publisher Appleton Century in gilt at center of the front cover, which is blind rule bordered and triple line blind ruled at top and bottom. The symbol embraces a tree whose trunk includes the dates 1825, 1870, and 1933, respectively indicating the founding year of the publisher Appleton and of Century and the year of their union, with the Latin motto “*Inter Folio Fructus*” translated as “*These Leaves Yield Fruit,*” cascading down on either side from the center and the publisher name cascading up from either side of the bottom center. The above measures six inches wide by nine inches long and measures one and five eighth inches across the top covers, as opposed to the Student's Edition, bound in maroon boards and absent the publisher symbol on the center of the front cover, which measures a more compact five and one-half inches wide by eight and three-eighth inches long and about one and one half inches across the top covers. The Student's Edition first appears in 1936, with the copyright remaining 1935, and while the pages of Contents and the text itself remain the same, the Preface in that edition includes three additional paragraphs in which the author sets forth “to expose more clearly the method of treatment that I followed in the composition of this volume.”; *a fine copy of the second printing, with the number 2 in parentheses following the last of the text, but the first to be printed in 1936, indicated by the date 1936 on title page, but with the date 1935 on the copyright page; the true first indicates 1935 also on the title page but is an anomaly for Appleton-Century first editions in that there is no usual 1 in parenthesis following the last of the text; * also a fine condition copy of the ninth printing of the Student's Edition; The boards are maroon hard cloth material lettered and with top and bottom lines in gilt on the spine and with the front cover having a blind-stamp border.; in both first trade and Student's Edition there is no top stain and all edges are smooth cut

*1937 Van Wyck Brooks, *The Flowering of New England, 1815-1865* [1936; 550 pgs.; top edge golden brown; \$4.00; part of the five-volume *New England: Makers and Finders*, which also includes *New England: Indian Summer, 1865-1915* (1940; 557 pgs.; also the *limited author signed edition) *The World of Washington Irving* (1944; 495 pgs.), *The Times of Melville and Whitman* (1947; 489 pgs.), and *New England: The Confident Years, 1885-1915*

(1952; 376 pgs.); all published by E.P. Dutton & Co.]

*1938 Paul Herman Buck, *The Road to Reunion, 1865-1900* (Little, Brown, & Co.; 320 pgs.; \$3.25; stated first edition;

on the era of reconstruction; the author was a professor of history at Harvard)

* 1939 Frank Luther Mott, *A History of American Magazines, 1741-1905* [three volumes; I, *1741-1850** (1930; 848 pgs.);

II, *1850-1865* (1938; 608 pgs.); III, *1865-1885** (1938; 649 pgs.); subsequently boxed together; a sequel was **Sketches of Twenty-one Magazines, 1885-1905* (1957); all published by Harvard University Press]

*1940 Carl August Sandburg, *Abraham Lincoln: The War Years* (four volumes; *Volume I 660 pgs.; *Volume II 655

pgs.; *Volume III 673 pgs.; Volume *IV 515 pgs.; top edges bright yellow; typography by Robert Josephy; a fine boxed set; and copy of *first printing consisted of 525 deluxe and signed copies, all on rag paper; 520 of which were for public sale; these were in brown cloth boards, with three-quarter crimson paneled morocco leather marbled sides; top edges gilt) the earlier work in two volumes, **Abraham Lincoln: The Prairie Years* published 1926; author complimentary copy, including "With the compliments of the author" card, dated from Chicago and inscribed to a family who assisted him, "*Mitchell, Hilary, Rose Dawson: May you good friends and neighbors, who helped on the work of doing this book, have health, luck, peace, and all blessings of earth. Carl Sandburg Chicago 1926*"'; and its *limited first "large paper" printings consisted of 260 copies numbered and signed in Volume I by the author; in blue cloth boards with half-leather backing, in plain blue dustwrappers with matching slipcases; first state: *ears* rather than *eyes* on pg. 175, line 9 (only twelve sets existing uncorrected) all published by Harcourt/Brace

*1941 Marcus Lee Hansen (awarded posthumously), *The Atlantic Migration, 1607-1860: A History of the Continuing*

Settlement of the United States (Harvard University Press; 391 pgs.; includes illustrations)

*1942 Margaret (Kernochan) Leech, *Reveille in Washington, 1860-1865* (Harper Brothers; 484 pgs.; top edge gray;

\$3.50); published April, 1941; two copies of the trade, *one of the exceedingly rare true first printing, with the First Edition statement and correct Harper & Brothers letter code of D-Q, denoting first publication in April of 1941, but absent its dust wrapper; *another having the first printing dust wrapper with the front flap price of \$3.50, but upon a book that was published in June of 1941 with the corresponding letter code of F-Q, and of course absent the First Edition statement on the copyright page; and *two copies, without prices on the dust wrappers, nor with First Edition statement and Harper & Brothers letter codes, of course Book-of-the-Month Club copies, released almost immediately after the first trade printing

*1943 Esther Forbes, *Paul Revere and the World He Lived In* (Houghton Mifflin Co.; 510 pgs.; endpaper maps of

Boston by Samuel Hanks Bryant, 1941; \$3.75); published 5/42

*1944 Merle (Eugene) Curti, *The Growth of American Thought* (Harper & Brothers; 848 pgs.; includes illustrations)

*1945 Stephen Bonsal, *Unfinished Business: A secret diary kept at behest of President Wilson at Versailles, and used*

by him to check his own memory (with an introduction by Hugh Gibson; the author's World War I memoirs; Doubleday, Doran; 313 pgs.; top edge red); must be a stated first edition; *also author signed review copy

* 1946 Arthur M(eier) Schlesinger, Jr. (1917-2007), *The Age of (Andrew) Jackson* (a comparative analysis between the

Jackson era and that of Franklin Delano Roosevelt's New Deal, in the acknowledgments, Professor Schlesinger notes that "This book is the outgrowth of a series of lectures entitled "A Reinterpretation of Jacksonian Democracy" delivered at the Lowell Institute in Boston in the fall of 1941," and in the Foreword, Professor Schlesinger comments "*In the days of Jackson, as in all periods of rapid social adjustment, there was a close correspondence between the movement of politics and the movement of ideas. This work attempts to examine the politics more or less in terms of the ideas; and, in the course of the study, it has seemed that Jacksonian democracy, which has always appeared an obvious example of Western influence in American government, is not perhaps so pat a case as some have thought; that its development was shaped much more by reasoned and systematic notions about society than has been generally recognized; and that many of its controlling beliefs and motives came rather from the East and South than from the West.*" ; Boston ; ; Boston: Little, Brown & Co.. 577 pgs.; \$5.00; in mint green boards lettered and blocked in gilt on front cover and lettered and barred in gilt with the Little Brown insignia also stamped on spine; in a beige, cream, coffee, and mint green dust jacket lettered in brown and mint green with a mint leaf also on the front panel [the jacket drawing by Lester M. Peterson], which also has the blurb "*A penetrating interpretation of a period when financial and industrial forces first gravely threatened America" heritage of equal opportunity. The author treats the conflict with brilliant insight, describing the social and ideological factors, and showing the relationship of this first crucial battle to the continuing struggle for democracy. A skillful blend of history and biography written in a masterly fashion.*" ; back panel describes the author, and his first work, a published honors thesis, thus: "*Mr. Schlesinger was born in Columbus, Ohio, and grew up in an academic family which migrated from Ohio State University to the University of Iowa and finally to Harvard. He graduated from Harvard summa cum laude in 1938. In 1939 his honors thesis was published under the title ORESTES A. BROWNSON: A PILGRIM'S PROGRESS. This book received widespread and quite resounding acclaim...*" , then are listed reviews of that work from Henry Steele Commager, in *The New York Times Book Review*, Odell Shepard, in *American Historical Review* , and Charles Willis Thompson, in *The New York Sun* ; the concluding paragraph relates: "*Later as a Junior Fellow at Harvard, Mr. Schlesinger collected the material for, and wrote, THE AGE OF JACKSON. He has been working for some time in the Office of Strategic Services, first here and later abroad. Although he is about to enter the service, it is likely that he will be reassigned to his present duties as Deputy Commissioner of the OSS in the Paris Office.*" ; front and back flaps describe the book thus: "*Only in the very widest possible sense could this book be called a*

biography of Andrew Jackson. The figure of Jackson looms large in its pages because his impact on his era had such a permanent influence on American democracy. This volume embraces that whole era from its inception to its present influence upon the history of our country. If it is biographical, it is also the historical, cultural, economic and political life of the United States as it grew and burgeoned from Jefferson's day to the violent early eruptions of financial and industrial forces which threatened our heritage of equal opportunity. The author offers an interpretation of democracy's future through a brilliant study of its strident past. In his Foreword, the author stresses the new urgency given to the question of the meaning of democracy by the present world crisis; and he poses some questions of his own: What range of possibilities has democracy unfolded in the past? What methods has it found legitimate? What have been its values and resources? The heritage of Andrew Jackson is 'his unending contribution to the vitality of our democracy. We look back on his amazing personality, we review his battles because the struggles he went through, the enemies he encountered, the defeats he suffered and the victories he won are part and parcel of the struggles, the enmities, the defeats and the victories of those who have lived in all the generations that have followed.' [quoting Franklin D. Roosevelt]. In the pages of this book a whole century comes to light: its ideologies, its controversies, its great personalities. We begin with the end of the Jeffersonian agricultural era; we see the slow but inevitable rise of industrialism and its radical effects on the national economy. The author shows the development of the Workingman's Party, Locofocoism, the Whig Counterreformation, the relation of Jacksonian democracy to law, industrialism, religion and literature; the beginnings of the Free Soil movement. We see the Bank War in all its unbelievable violence; the struggle over the hard-money issue; the intensity of sectional disputes. Jackson himself, Van Buren, Amos Kendall, Fanny Wright and countless other figures of the past come to life amidst issues that are deeply akin to those of our day. The author believes that if American democracy is to endure, its moods, methods, and purposes in regard to the present much bear a vital relation to its attacks on similar crises of its past. He believes in democracy—particularly because of its flexibility, its powers of compromise, its safeguarding against revolution. And he makes us see how the simpler problems of Jackson's day reached down to the roots of democracy and were solved by a forging together of beliefs and motives from all sections of the country." ; stated first edition; published September, 1945)

*1947 James Phinney Baxter III, *Scientists Against Time: A History of the Office of Scientific Research and*

Development During World War II (Little, Brown & Co.; 473 pgs.; \$5.00; frontispiece is of an atomic explosion); Baxter having been Deputy Director of the O.S.S.

1948 Bernard (Augustine) DeVoto, *Across the Wide Missouri with an Account of the Discovery of the Miller*

Collection by Mae Reed Porter [on the Rocky Mountain fur trade; Houghton Mifflin Co.; 483 pgs.; \$10.00; includes 96 pgs. of watercolors (32 in color) featuring those by Alfred Jacob Miller, Bodmer, and George Catlin; part of the author's trilogy on settlement history; the others being **The Year of Decision, 1846* (1943; Little, Brown & Co.; 524 pgs.) and **The Course of Empire* (1952; Houghton Mifflin; 647 pgs.)]

*1949 Roy Franklin Nichols, *The Disruption of American Democracy, 1856-1861* (the Macmillan Co.; 612 pgs.); absent

the dust wrapper

*1950 Oliver W(aterman) Larkin, *Art and Life in America: From the Revolution to the Civil War* (Rinehart & Co.; 547

pgs.)

*1951 Roscoe Carlyle Buley, *The Old Northwest: Pioneer Period, 1815-1840* (two volumes; *632 and *686 pgs.; in tan

cloth boards with gilt stamped red labels on spines; in glassine dust wrappers; issued together in a red moiré-like board box; the books stating “*Published by the Indiana Historical Society as part of its contribution to the observance of the Sesquicentennial of Indiana Territory in 1950*,” published in 1951 by the Indiana University Press; for the Indiana Historical Society copies, a price is not indicated on the box of the original release, and Volume 27 [1950] of the *Indiana History Bulletin* notes the following: “*This marks the first time since the prizes were established in 1917 that a historical society has published a winner. Naturally the Society’s officers were delighted, and all members can be proud of the distinction conferred on the Society. To Dr. Buley, professor of history at Indiana University, goes primary honors and the prize of \$500, of course. It is a complete victory for the state—a book largely about Indiana, by a native Hoosier, and published by the state’s Historical Society. Three thousand copies of the book were printed, the cost underwritten by Lilly Endowment, Incorporated. About 1700 copies were given free to members who requested the book after being notified of it last summer. About 50 copies went out for review, and approximately 750 have been sold, leaving less than 500 on hand before the prize was announced. Those copies are in the hands of the Society’s agent for national sales, The Towers, 142 North Madison Avenue, LaGrange, Illinois. There are no copies available from the office of the Historical Society. Reprinting will be considered if the demand warrants. The recognition given Dr. Buley climaxes twenty years of work in compiling ‘The Old Northwest.’ Although he receives no royalty from the Historical Society, he has been helped in his extensive research by an Alfred A. Knopf Fellowship, a Newberry Library grant, and the Graduate School of Indiana University. A Pulitzer Prize Award came to Indiana last in 1932 to the ‘Indianapolis News’ for meritorious public service. In 1928 the ‘Indianapolis Times’ received the prize. The book was distinctly a ‘dark horse’ in the contest. Up to the time the announcement was made only three magazines and ten newspapers had reviewed it. (The scholarly quarterlies are always a year behind in noticing new books.) A straw poll of twenty-three newspaper critics made by the ‘Saturday Review of Literature’ revealed that none of them guessed ‘The Old Northwest’ would take the prize in history. Yet the book prevailed over some very stiff competition in the field of history published last year.”)*

*1952 Oscar Handlin, *The Uprooted: The Epic Story of the Great Migrations That Made the American People* (Little,

Brown & Co.; 310 pgs.; jacket design by Jeanyee Wong); review copy, with advance slip and publisher letter, in the provenance of celebrated film director George Cukor, with his decorative ex libris plate

*1953 George Dangerfield (born 1925, British subject, then American citizen), *The Era of Good Feelings: America*

Comes of Age in the Period of Monroe and Adams Between the War of 1812 and the Ascendancy of Jackson (Harcourt, Brace & Co.; 530 and fourteen prefatory pgs.; \$6.00); a stated first; back jacket author photograph by Shreve Ballard

*1954 Bruce (Lee) Catton, **A Stillness at Appomattox* [1953; 438 pgs.; part three of the author's Civil War trilogy *The*

Army of the Potomac, the others being ** Mr. Lincoln's Army* (1951; 363 pgs.) and **Glory Road: The Bloody Route from Fredericksburg to Gettysburg* (1952; 395 pgs.); all published by Doubleday & Co.];

and

*Franklin Library limited signed edition; Franklin Center, Pennsylvania, 1977; 553 pgs.; with "A Special Message to Subscribers from Bruce Catton" preceding title page; signed by Catton in green ink and tissue guarded on recto preceding limitation page; in genuine green leather and hubbed spine, with gilt decorations all around, also gilt lettering on spine; all edges gilt; olive green moiré end papers; matching olive green sewn-in silk ribbon marker; with "Notes of the Editor" illustrated brochure on book and author

*1955 Paul (Vincent O'Shaughnessy) Horgan, *Great River: The Rio Grande in American History* [two volumes in a

boxed set with box painting by Horgan; Volume I *Indians and Spain* (447 pgs.) and Volume II *Mexico and the United States* (1,020 pgs.); Rinehart & Co.; attending first edition "R" colophons present, and without book club copy dots on lower back panels; top edges gold; four maps; these books as boxed were evidently bereft of dust jackets]; preceded by 1,000 limited edition* copies signed by the author, with the exclusive inclusion of twenty water paintings by the author; such editions are also noted for their top edges being gilt; Horgan, awarded a 1947 Guggenheim for his extensive research, expended some fourteen years through the book's completion, and the work was to be rendered as a part of a series to be collectively titled "Rivers of America"

* 1956 Richard Hofstadter, *The Age of Reform: From (William Jennings) Bryan to F.D.R. (Franklin Delano Roosevelt),*

1890- 1940 (Alfred A. Knopf; 328 pgs.)

*1957 George F(rost) Kennan, **Russia Leaves the War: The Americans in Petrograd and The Bolshevik Revolution*

(1957; 544 pgs.), which, together with **Decision to Intervene* (1958; 513 pgs.) forms *Soviet-American Relations, 1917-1920* (both published by Princeton University Press)

* 1958 Bray Hammond (former secretary of the Federal Reserve Board), *Banks and Politics in America: From the*

Revolution to the Civil War (Princeton University Press; 771 pgs.)

*1959 Leonard D(uppee) White (awarded posthumously, the author having died on February 23, 1958), **The Republican*

Era, 1869-1901 [with the assistance of Jean Schneider; 1958; 406 pgs.; part of the author's *Studies in Administrative History 1789-1901* ; the others being **The Federalists, 1789-1801* (1956; 538 pgs.); *first printing copy, absent the dust wrapper and *third printing (1959) with dust wrapper, **The Jeffersonians, 1801-1828* (1951; 572 pgs.), and **The Jacksonians, 1829-1861* (1954; 593 pgs.); all published by the Macmillan Company]

*1960 Margaret Kernochan Leech, *In The Days of (William) McKinley* (Harper & Brothers; 686 pgs.; \$7.50; jacket

design by Ben Feder); published 9/59

*1961 Herbert Feis (1893-1972), *Between War and Peace: The Potsdam Conference* (Princeton University Press; 367

pgs.); sequel to the author's 1957 **Churchill, Roosevelt, Stalin: The War They Waged and the Peace They Sought* (Princeton University Press; 692 pgs.)

*1962 Lawrence H(enry) Gipson, **The Triumphant Empire: Thunder-Clouds Gather in the West, 1763-1766* [(1961);

Vol. X in the author's *The British Empire Before the American Revolution , 1748-1776* ; the others being Vol. I **The British Isles and American Colonies: Great Britain and Ireland, 1748-1754* (272 pgs.); Vol. II **The British Isles and American Colonies: The Southern Plantations, 1748-1754* (383 pgs.); Vol. III **The British Isles and American Colonies: The Northern Plantations, 1748-1754* (347 pgs.); these first three volumes* collectively called **Provincial Characteristics and Sectional Tendencies in the Era Preceding the American Crisis* and all published simultaneously in 1936 and revised in 1958 and 1960; Vol. IV **North America, South of the Great Lakes Region 1748- 1754* ; Vol. V **Zones of International Friction: The Great Lakes Frontier, Canada, the West Indies, India, 1748-1754* ; Vol. VI **The Great War for the Empire: The Years of Defeat, 1754-1757* ; Vol. VII **The Great War for the Empire: The Victorious Years, 1758-1760* ; Vol. XIII **The Great War for the Empire: The Culmination, 1760-1763* ; Vol. IX **The Triumphant Empire: New Responsibilities within the Enlarged Empire 1763-1766* (1956); Vol. XI **The Triumphant Empire: The Rumbling of the Coming Storm, 1766-1770* (1965); Vol. XII **The Triumphant Empire: Britain Sails Into the Storm, 1770-1776* (1965); Vol. XIII **The Triumphant Empire: The Empire Beyond the Storm, 1770-1776* which includes *A Summary of the Series and Historiography* (1967; 454 pgs.); Vol. XIV **A Bibliographical Guide to the History of the British Empire, 1748-1776* (1968); and Vol. XV **A Guide to Manuscripts Relating to the History of the British Empire, 1748-1776* (1970; 490 pgs.); all published by Alfred A. Knopf]

*1963 Constance M(cLaughlin) Green, **Washington, Village and Capital, 1800-1878* [445 pgs; concluded with the

author's **Washington, Capital City, 1879-1950* (1963; 558 pgs.), both published by Princeton University Press]

*1964 Sumner Chilton Powell, *Puritan Village: The Formation of a New England Town* (an account of Sudbury,

Massachusetts; Wesleyan University Press; 215 pgs.)

*1965 Irwin Unger, *The Greenback Era: A Social and Political History of American Finance, 1865-1879* (Princeton

University Press; 467 pgs.; a revised doctoral dissertation from Columbia University; the author taught at the University of California at Davis)

*1966 Perry Miller, *The Life of the Mind in America: From the Revolution to the Civil War* (Harcourt, Brace,

Jovanovich; 338 pgs.); chapters are “The Evangelical Basis,” “The Legal Mentality,” and “Science—Theoretical and Applied”

*1967 William H. Goetzmann, *Exploration and Empire: The Explorer and the Scientist in the Winning of the American*

West (Alfred A. Knopf; 656 pgs.; the work, which began as a doctoral dissertation ten years earlier, chronicles the era from the time of the Lewis and Clark expedition; the author was a professor of history at Cornell)

*1968 Bernard Bailyn, *The Ideological Origins of the American Revolution* (Harvard University Press; 343 pgs.)

*1969 Leonard W(illiams) Levy, *Origins of the Fifth Amendment: The Right Against Self-Incrimination* (Oxford

University Press; 561 pgs.)

*1970 Dean Acheson, *Present at the Creation: My Years in the State Department* (W. W. Norton & Co.; 798 pgs.; signed)

*1971 James MacGregor Burns, (Franklin Delano) *Roosevelt: The Soldier of Freedom, 1940-1945* [722 pgs.; \$10.00;

with 36 cartoons and 35 photographs; jacket designed by Hal Siegel; an author inscribed copy, dated February, 1971; note that there were simultaneous Book-of-the-Month club copies designated as “first edition”s with price of \$10.00 included; part two of the author’s Franklin Delano Roosevelt history including *Roosevelt: *The Lion and the Fox* (1956; 553 pgs.); both published by Harcourt, Brace, Jovanovich]

*1972 Carl N(eumann) Degler, *Neither Black Nor White: Slavery and Race Relations in Brazil and the United States*

(the Macmillan Company; 302 pgs.; in wraps; the author is the first African-American to win a Pulitzer in history)

*1973 Michael Kammen, *People of Paradox: An Inquiry Concerning the Origins of American Civilization* (Alfred A.

Knopf; 316 pgs.)

*1974 Daniel J(oseph) Boorstin, *The Americans: The Democratic Experience* [717 pgs.; Part

III of the author's series

of histories which includes Volume I **The Americans: The Colonial Experience* (1958; 434 pgs.) and Volume II **The Americans: The National Experience* (1965; 517 pgs.); all published by Random House]

*1975 Dumas Malone, (Thomas) *Jefferson and His Time* [six-volume history includes **Jefferson the Virginian* (1948; 484

pgs), author signed, inscribed, and dated contemporary to publication; **Jefferson and the Rights of Man* (1951; 523 pgs.), **Jefferson and the Ordeal of Liberty, 1793-1801* (1962; 545 pgs.), **Jefferson the President: First Term, 1801-1805* (1970; 539 pgs.), **Jefferson the President: Second Term, 1805-1809* (1974; 704 pgs.), and **Jefferson: The Sage of Monticello, 1809-1826* (1981; 551 pgs.), with attending literature; all published by Little, Brown, & Co.]

*1976 Paul (Vincent O'Shaughnessy) Horgan, (Juan Baptista) *Lamy of Santa Fe: His Life and Times* (Farrar, Straus

& Giroux; 523 pgs.; top edge burgundy; \$15.00; cover painting by Lamy; *an edition of large size and containing twelve color plates, in marbled boards, was limited to 500 copies, 490 for sale, all signed by the author; these each costing \$150, stating “ *The limited edition of LAMY OF SANTA FE consists of five hundred large-paper copies in slipcases, containing twelve color plates from field-research sketches by the author. The first 10 copies, hors commerce, are lettered A to J, and the remaining copies are numbered 1 to 490. This is copy #233.* ”); the title figure having been the inspiration for Willa Cather's 1927 novel *Death Comes for the Archbishop*)

*1977 David M(orris) Potter (awarded posthumously), completed by Don Edward Fehrenbacher, *The Impending Crisis,*

1848-1861 (part of *The New American Nation* series; published by Harper & Row; 638 pgs.)

*1978 Alfred D(upont) Chandler, Jr., *The Visible Hand: The Managerial Revolution in American Business* (Harvard

University/ Belknap Press; 608 pgs.)

*1979 Don E(dward) Fehrenbacher (1920-), *The Dred Scott Case: Its Significance in American Law and Politics*

(two volumes in one; Part I *Slavery, Law and Politics* ; Part II *The Dred Scott Case in Historical Perspective* ; Oxford University Press; 741 pgs., with a seven-page introductory); \$25.00

*1980 Leon F(rank) Litwack, *Been in the Storm So Long: The Aftermath of Slavery* (Alfred A. Knopf, Inc.; 672 pgs.)

*1981 Lawrence A(nthony) Cremin, **American Education: The National Experience, 1783-1876* [(1980; 606 pgs.);

Volume II in the author's historical trilogy, Volume I being *American Education: The Colonial Experience, 1607- 1783* (1970; 688 pgs.; revised to 1786 in 1972); and Volume III being *American Education: The Metropolitan Experience, 1876-1980* (1988; 684 pgs.); all published by Harper & Row]

*1982 Comer Vann Woodward, *Mary Chesnut's Civil War* (the author's edition of the Civil War diarist's memoirs; Yale

University Press; 886 pgs.)

* 1983 Rhys Isaac, *The Transformation of Virginia, 1740-1790* (University of North Carolina Press; published for the

Institute of Early American History and Culture, Williamsburg, Virginia; 451 pgs.)

1984 no award

*1985 Thomas K(incaid) McCraw, *Prophets of Regulation: Charles Francis Adams, Louis D. Brandeis, James M.*

Landis, Alfred E. Kahn (Harvard University/Belknap Press; 387 pgs. plus a nine-page introductory); \$20.00

*1986 Walter A. McDougall (1946-), *The Heavens and the Earth: A Political History of the Space Age* (Basic

Books; 555 pgs.; \$25.95; in blue cloth boards lettered in gold gilt on spine; in black dust jacket, designed by William Davis, lettered in blue, white, and gold, and featuring on the front panel a rocket ship launching, photograph courtesy of the United States Air Force; the back panel contains advance reviews from William H. McNeill, Professor of History at the University of Chicago; Major General John B. Medaris, retired, former Commanding General of the United States Army Missile Command; John Noble Wilford, of *Science* 85 ; James M. Beggs, Administrator, NASA; Jeffrey Hart, Senior Editor, *National Review* ; and William Appleman Williams, Professor of History, Oregon State University; front and back flaps describe the book; front flap includes review by Charles Maier, Professor of History at Harvard University; back panel also describes the author and includes a photograph by Nikolaus Hohmann; first printing indicated by number code descending from 10 to 1; published 6/85); also *a second copy of the US 1 st printing, not in fine condition (with some 43 pages of highlighting), but with an extraordinary provenance, described by the original bookseller thus: “ *Signed by Walter A. McDougall and warmly inscribed by him to Lee Saegesser (Chief Archivist in NASA's History Division). Saegesser's work address on ffep, along with datestamp. Laid in are 2 pieces of paper; a promotional piece from publisher, and copy of a review by R. Cargill Hall. Copyright date has been written on title page .*”

* 1987 Bernard Bailyn (with the assistance of Barbara Wolfe), *Voyagers to the West: A Passage in the Peopling of*

America on the Eve of the Revolution (Alfred A. Knopf; 667 pgs. plus a twenty-seven page introductory); a pristine copy; *the other essentially fine copy is a most unusual example of an author inscription; indeed a unique association copy inscribed by Professor Bailyn while

being hosted at Christ's College in Cambridge, England in November of 1986, just one month after the above book's publication, to Sir John Plumb (whom Bailyn addresses as "Jock").

Plumb was born on August 20, 1911 at Leicester, England and died on October 21, 2001, having been one of the most influential of historians on both sides of the Atlantic, and a seminal, indeed transformative figure at Christ's College, becoming its Master from 1978 to 1982, having earlier served, from 1966, as a Professor of Modern English History there. He became a Fellow of the British Academy in 1968, being knighted in 1982. His several publications included *England in the Eighteenth Century* (1950), *Studies in Social History* (1955), *The Italian Renaissance* (1961; revised 1987 and 2001), *The Death of the Past* (1969), *In the Light of History* (1972), *The Commercialization of Leisure* (1974), *Royal Heritage: The Treasures of the British Crown* (1977), *The Making of a Historian* (1988), and *The American Experience* (1989). His eclectic approach to broad scholarship included a comprehensive understanding of Flemish painting and porcelain, and he was a devoted collector of silver, paintings and other fine art, and was a connoisseur of wine. In his older years the once devoted socialist became a fierce advocate of the conservatism of Prime Minister Margaret Thatcher, whose American counterpart was of course President Ronald Reagan. His former student, Neil McKendrick, one of many accomplished historians profoundly influenced by Plumb, wrote a lively obituary in London's *The Guardian* newspaper, noting that Plumb "will, of course, be remembered best by historians for the impact of his work on what is known as 'Plumb's century,' but in London and New York (and in Cambridge and academia at large) he will, perhaps, be remembered even more for his ebullient personality, which expressed itself not only in his erudition but in his enthusiasm and his enjoyment of the good things in life. . . . Plumb was a formidable fundraiser. He did not scruple to flatter or cajole or bully his friends into stumping up for the charities he believed in. He claimed to have raised more than three million pounds for Christ's alone. About a third came from his own pocket, and his intentions in his will confirmed where his ultimate loyalties lay. His not inconsiderable fortune will go to promote the two things which have dominated his life--Christ's Church, Cambridge, and the study of history. Although twice engaged, he remained unmarried." ; Just preceding this volume was the publication of Professor Bailyn's * *The Peopling of British North America: An Introduction* (New York: Alfred A. Knopf, as distributed by Random House, 1986; 177 pages; published May 12, 1986; a stated First Edition). Although Professor Bailyn touched upon the themes of the above work in a few subsequent studies, the next full-bodied work in the projected series did not appear until 2012. See also the images for * *The Barbarous Years: The Peopling of British North America; The Conflict of Civilizations, 1600-1675* (New York: Alfred A. Knopf, 2012; 614 pages and fifteen pages of introductory material; \$35.00; published November 6, 2012; a stated First Edition)

*1988 Robert V(ance) Bruce, *The Launching of Modern American Science, 1846-1876* (Alfred A. Knopf, 446 pgs.)

*1989 James M(unro) McPherson, *Battle Cry of Freedom: The Era of the Civil War* (Part VI of *The Oxford History of the United States* ; Oxford University Press; 904 pgs. plus nineteen-page introductory)

*and Taylor Branch, *Parting the Waters: 1954-1963* Part I of three in the author's *America in the (Martin Luther) King*

Years (all New York; Simon & Schuster; Part I, 1988; 1,064 pgs.; Part II **Pillar of Fire* , 1998; 746 pgs.; Part III **At Canaan's Edge* , 2006; 1,039 pgs.)

*1990 Stanley Karnow: *In Our Image: America's "Empire" in the Philippines* (Random House; 494 pgs.); \$24.95

*1991 Laurel Thatcher Ulrich, *A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785-1812* (Alfred

A. Knopf; 444 pgs.); \$24.95

*1992 Mark E(dward) Neely, Jr., *The Fate of Liberty: Abraham Lincoln and Civil Liberties* (Oxford University Press;

278 pgs. plus a seventeen-page introductory); published 5/92; \$24.95

*1993 Gordon S(tewart) Wood, *The Radicalism of the American Revolution: How a Revolution Transformed a*

Monarchical Society into a Democratic One Unlike Any That Had Ever Existed (Alfred A. Knopf; 447 pgs.); \$27.50

1994 no award

*1995 Doris Kearns Goodwin, *No Ordinary Time: Franklin and Eleanor Roosevelt: The Home Front In World War*

II, 1941-1945 (Simon & Schuster; 759 pgs.; jacket designed by Bernadette Evangelist of Robert Anthony, Inc.; \$30.00); published 9/94; signed by the author

*1996 Alan Taylor (Jane Garrett, editor), *William Cooper's Town: Power and Persuasion on the Frontier of the Early*

American Republic (Alfred A. Knopf; 550 pgs.; the author is a professor at the University of California at Davis); published 5/95; \$35.00

*1997 Jack N. Rakove (1947-), *Original Meanings: Politics and Ideas in the Making of the Constitution* (Alfred

A. Knopf; 439 pgs.); published 4/96; \$35.00 (this price must be present, otherwise indicating book club copies); in cream paper boards, backed in pale green cloth; stamped in pale green gilt along spine and author's initials on front panel; in cream dust wrapper, lettered in black, with the jacket oval painting being a detail of Helen Clark Chandler's *The Signing of the Constitution* ; jacket designed by Marty Blake; front and back flaps describing the book; black and white photograph of the author by Linda Cicero on back flap; back panel lists advance praise from Stanley N. Katz of the American Council of Learned Studies, Sanford Levinson of the University of Texas Law School, Robert Middlekauff of the University of California at Berkeley, H. Jefferson Powell of Duke University School of Law, Cass R. Sunstein of the University of Chicago Law School, and Gordon S. Wood of Brown University

*1998 Edward J(ohn) Larson, *Summer for the Gods: The Scopes Trial and America's*

Continuing Debate Over Science

and Religion (Basic Books; 318 pgs.; \$25.00; jacket design by Carin Goldberg Design); published 7/97; \$25.00

*1999 Edwin G. Burrows (1943-) and Mike (Michael L.) Wallace, *Gotham: A History of New York City to 1898*

(Oxford University Press; 1,416 pgs.; \$49.95; jacket design by Kathleen M. Lynch; jacket illustration being the 1850 *Bachman's Bird's-Eye View of New York and Brooklyn*); published 11/98; *a second fine copy, not as pristine as the above, owing to a minimally faded dust wrapper spine and to the boards not being as tight, signed and inscribed in green marker by Wallace to fellow author Milton Goldin on the right side of the two-page title, reading: "For Milton Goldin, a fellow laborer in the historical vineyards! [misspelled as "vinyards"] Best regards, Mike Wallace." Goldin is the author of *The Music Merchants* (New York: The Macmillan Company, 1969; 242 pgs.) and *Why They Give: American Jews and Their Philanthropies* (New York: The Macmillan Company, 1976; 261 pgs., including four leaves of plate illustrations), and has contributed articles to several historical journals, including "Financing the SS," on how the notorious organization was in part financed by the plunder of Jewish assets, and "Sweet Charity," on the history of American philanthropy, for the on-line *History Today*.

*2000 David M(ichael) Kennedy (1947-), *Freedom from Fear: The American People in Depression and War,*

1929- 1945 (Part IX of *The Oxford History of the United States* ; Oxford University Press; 956 pgs.; \$39.95; jacket designed Kathleen M. Lynch; jacket photograph by AP Wide World Photos; the author is Professor of History and Stanford University); published 6/99

*2001 Joseph J. Ellis (19 -), *Founding Brothers: The Revolutionary Generation* (Alfred A. Knopf; 288 pgs.;

\$26.00; white spine stamped in gold over maroon paper boards with a blind deboss of the seven figures depicted on the front jacket cover in clockwise direction from top left are James Madison, Alexander Hamilton, Aaron Burr, George Washington, John Adams, Benjamin Franklin and Thomas Jefferson); jacket design by Gabriele Wilson;

published 10/00; concerning the interconnected lives of John Adams, Aaron Burr, Benjamin Franklin, Alexander

Hamilton, Thomas Jefferson, James Madison, and George Washington, as they formed a union based on notions of gentry and principle; the author is Ford Foundation Chairperson in American History at Mount Holyoke College

*2002 Louis Menand , *The Metaphysical Club: A Story of Ideas in America* (Farrar, Straus, & Giroux; 546 pgs and

twelve pages of introductory material; illustrated; \$27.00; book in red paper panels over blue backing stamped on spine in silver, with front panel author initials also in silver, designed by Cassandra J. Pappas; white jacket designed by Susan Mitchell, with wraparound color

photograph of the Fort Sumpter Flag, with book reviews and book description on both flaps and author description on back flap and additional reviews on back panel; black high relief lettering on front panel; published April, 2001; stated first)

*2003 Rick Atkinson, *An Army at Dawn: The War in North Africa, 1942-1943* being Volume I of *The Liberation*

Trilogy (New York: Henry Holt & Company; 681 pgs.; \$30.00; two sections of black and white plates; end papers depicting "Mediterranean and European Theaters in World War II"; with maps of battle campaigns and strategies throughout; in orange paper boards backed in blue; lettered in gilt on spine and with the author's signature on front board; in cream, burnt orange and blue dustjacket depicting soldiers pushing through North Africa on front panel, courtesy of U.S. Army Signal Corps Archives; jacket design by Raquel Jaramillo; back panel lists advance praise for *An Army at Dawn*; front and back flaps describe book and author, whose photograph on back panel is by Sigrid Estrada; stated first edition with full number code beginning with "1"; also an *author signed copy, price-clipped; and Volume II of *The Liberation Trilogy* **The Day of Battle: The War in Sicily and Italy, 1943-1944* (New York: Henry Holt & Company; 793 pgs.; \$35.00; two sections of black and white plates; endpapers depicting "Mediterranean and European Theaters in World War II"; with maps by Gene Thorp of battle campaigns and strategies throughout; in cream paper boards backed in gray and stamped in gilt on spine, with the author signature in gilt on the front cover; in a white and back dust wrapper designed by Raquel Jaramillo that features a front panel and spine photograph from the National Archives of the Allied campaign through Italy, with the title lettering appearing in raised gold on the front panel and spine; the author lettering in raised gold on the front panel and in white on the spine; the lettering on the remaining dust wrapper in white, back and gold, with the white flaps in black and a black and white photograph of the author by Sigrid Estrada on the back flap; published October, 2007, so noted on the bottom right of the front flap; this copy *signed by the author in black ink on the title page; no top stain, all edges smooth cut; the final volume in the author *The Liberation Trilogy*, according to the back flap of the dust wrapper on *The Day of Battle*, "will recount the climactic struggle for Western Europe, from the eve of the Normandy invasion through the fall of Berlin." ; Volume III, **The Guns at Last Light: The War in Western Europe, 1944-1945* (New York: Henry Holt & Company; 896 pgs.; \$40; published May 14, 2013; stated first edition with full number line concluding with 1); signed by the author on the title page

*2004 Steven Hahn (1951-), *A Nation Under Our Feet: Black Political Struggles in the Rural South from Slavery*

to the Great Migration (Cambridge, Massachusetts: Harvard University Press, 2003; 610 pgs.; \$35.00); section of black-and-white photographs; in gray paper boards quarter backed in deep gray cloth and stamped in silver on spine; gray end papers; in a dustjacket in shades of gray and pale purple lettered in light green, auburn and black; with front panel jacket art, a detail of Aaron Douglas' *Aspects of Negro Life: An Idyll of the Deep South, 1934*; the design by Annamarie Why; back panel lists reviews from race relations historians Ira Berlin, Evelyn Higginbotham, David W. Blight, and Tera Hunter; front flap describes book; back flap briefly describes author as the Roy F. and Jeanette P. Nichols Professor in American History at the University of Pennsylvania, and includes the website for The Belknap Press of Harvard University Press; published September, 2003; first printing,, according to the design of

Harvard University Press, in which date of title page and copyright page agree and in which there are no other printings indicated; winner also of the 2004 Columbia Bancroft Prize in history, awarded March 17, and which monetary sum was for the first time since the award's inception in 1948 increased from \$4,000 to \$10,000

*2005 David Hackett Fischer (1935-), *Washington's Crossing* (New York: Oxford University Press, 2004; 564 pgs.

including ten pages of introductory material; \$35.00; with black and white illustrations including maps, portraits and photographs; in royal blue cloth boards gilt lettered on spine; in a color dust jacket lettered in red and white; the front panel featuring Eastman Johnson's [1824-1906] rendition of Emanuel Leutze's [1816-68] celebrated 1851 canvas *Washington Crossing the Delaware*; back panel lists praise for the book; front flap describes book and back flap the author, which includes a photograph of him by Judy Fischer; published February, 2004; full number code inclusive of "1."

*2006 David M. Oshinsky (1944-), *Polio, An American Story: The Crusade That Mobilized the Nation Against The*

Twentieth Century's Most Feared Disease (New York: Oxford University Press, 2005; 342 pgs. and eight pages of introductory material; with a sixteen page section of black-and-white photographs; \$30.00; in light brown paper boards backed in black cloth and stamped in silver on the spine; in a black and white dust jacket lettered in white, black, and brown; with a wraparound front and back panel photograph of Salk polio vaccine inoculations in Protection, Kansas, April, 1957 (a courtesy of the March of Dimes Birth Defects Foundation); back panel also lists *Advance Comments on 'Polio, An American Story'*; front and back flap describe book; back flap also describes author, the George Littlefield Professor of History at the University of Texas at Austin, with his photograph by Don Rogers; with full number sequence concluding with "1"; published April, 2005; *three copies, all pristine; one in the variant dust wrapper in which the spine of the wraparound photograph has a distinctly a black-and-white tone, rather than sepia, as is the remainder of the wraparound photograph. It is uncertain whether this is a first state point or simply a variant issue. In any event, all other details of the dust wrapper, book boards, contents and edges, are identical to the US 1st printing with the all sepia wraparound photograph on the dust wrapper, also *a pristine copy of the US 1st printing more in keeping with the above first issue, with the dust wrapper having a more distinctive black-and-white tone to the spine, author signed, inscribed and dated in black ink on the title page reading "*For Patricia: A woman who knows history--with great respect & affection, David M. Oshinsky 4/25/05,*" contemporary to the time of publication indeed in April of 2005

and a citation to Edmund S(ears) Morgan (1916-), "*for a creative and deeply influential body of work as an*

American historian that spans the last half century."

*2007 Gene Roberts (19 -) and Hank Klibanoff (19 -), *The Race Beat: The Press, The Civil Rights Struggle,*

and the Awakening of a Nation (New York: Alfred A. Knopf, 2006; 518 pgs., \$30.00; plus

“About the Authors,” and “A Note on the Type”; with a sixteen-page center section of black and white photographs; in creamy white boards backed in black and lettered in silver on spine; in a cream and white dust jacket lettered in black; with a front panel black and white photograph, courtesy of Jim Parks, depicting, “left to right, Rev. Fred Shuttlesworth,

Rev. Ralph David Abernathy, and Rev. Martin Luther King, Jr., being interviewed by AP reporter Jim Parks during

their 1966 negotiations to get the Birmingham Police Department to hire black officers” ; back panel lists advance praise from historians, journalists, and a political official, Diane McWhorter, David Halberstam, Haynes Johnson, Congressman John Lewis, Mark Bowden, and Cynthia Tucker; front flap describes book, concluding “Meticulously researched and vividly rendered, ‘The Race Beat’ is an unprecedented account of one of the most volatile periods in our nation’s history, as told by those who covered it.” ; back flap describes authors, including their black and white photographs, courtesy the University of Maryland for Mr. Roberts, and the Atlanta Journal Constitution for Mr. Klibanoff; stated first edition; published November, 2006.

*2008 Daniel Walker Howe (born in Ogden, Utah, on January 10, 1937), *What Hath God Wrought: The Transformation*

of America, 1815-1848 (Oxford and New York: Oxford University Press, 904 pgs.; with a twelve-page photograph section and maps and charts throughout; \$35.00; a part of the series *The Oxford History of the United States* , of which James M. McPherson’s *Battle Cry of Freedom: The Civil War Era* , and general editor David M. Kennedy’s *Freedom from Fear: The American People in Depression and War, 1929-1945* , were both previously awarded Pulitzer Prizes in history); in orange-red ribbed paper boards backed in black and stamped in gold on the spine; in a black, blue, and red dustwrapper lettered in white, black, red, and cream, with a front panel and spine image in color of the Whig Political Banner, California, 1840, Terrance J. Kennedy, courtesy of Fenimore Art Museum, Cooperstown, New York, as photographed by Richard Walker; back panel lists reviews of the book from *Publishers Weekly* (starred review), James M. McPherson, author of *Battle Cry of Freedom* , Mark A. Noll of the University of Notre Dame, James T. Kloppenberg of Harvard University, Kathryn Kish Sklar, author of *The Emergence of Women’s Rights within the Antislavery Movement* , and Elliott West of the University of Arkansas; front and back flaps describes book, concluding thus: “Howe’s story of American expansion culminates in the bitterly controversial but brilliantly executed war waged against Mexico to gain California and Texas for the United States. By 1848 America had been transformed. What Hath God Wrought provides a monumental narrative of this formative period in United States history.” ; back flap also describes the author, Rhodes Professor of American History Emeritus, Oxford University, and Professor of History Emeritus, University of California, and includes a black-and-white photograph of him by Julie Franken; noted on back flap as well is the website for Oxford University Press, www.oup.com; jacket designed by Rachel Perkins; first printing with full number sequence commencing with “1”; published September, 2007; *three mint first printing copies

*2009 Annette Gordon-Reed (born circa 1957- ;she was in the first grade in the Conroe, Texas district in 1963; she

is currently a professor at both New York Law School and Rutgers College, having been educated at Dartmouth College and Harvard Law School; her previous study was *Thomas Jefferson and Sally Hemings: An American Controversy* (Charlottesville: University Press of Virginia; 288 pgs.)

**The Hemingses of Monticello: An American Family* (New York: W. W. Norton & Company, 2008; 798 pgs.; \$35.00; in tawny cream speckled boards backed in black with gilt lettering on spine; with *The Hemings Family Tree I* on front paste-downs and *The Hemings Family Tree II* on back paste-downs; with *Chronology of the Hemings Family* on pgs. 11-13; a Preface on pgs. 15-17; and in Introduction on pgs. 21-32; followed by a pictorial overleaf of *Jefferson's Elevation of the First Monticello* ; eight pages of black-and-white photographic plates following page 256, and eight additional pages of black-and-white photographic plates following page 512; Acknowledgments on pgs. 663-67; Notes on pgs. 669-736; Selected Bibliography on pgs. 737-53; and the Index on pgs. 755-98; title page includes the two-page frontispiece *Painting of Monticello* from the front pane of the dust jacket; in a tawny cream and black dust wrapper lettered in black, tawny cream, mint green and white, with a front panel top color photograph of a *Painting of Monticello, c. 1825, Watercolor on Paper, Musée de Blérancourt, Courtesy of Reunion des Musées Nationaux / Art Resource, New York* , with a front panel background *Detail from Thomas Jefferson's Farm Book, Courtesy Massachusetts Historical Society* ; spine repeats this *Painting of Monticello* just under the author name at top and includes the publisher Norton symbol at bottom ; back panel lists Praise for *The Hemingses of Monticello* from Edmund S. Morgan, author of *American Slavery* , Joseph J. Ellis, author of *American Sphinx* , David Levering Lewis, author of *W. E. B. Du Bois* , David W. Blight, author of *A Slave No More* , Peter Onuf, author of *Jefferson's Empire: The Language of American Nationhood* , and John Hope Franklin, author of *From Slavery to Freedom* ; back panel also includes the publisher's website at www.wwnorton.com; front flap, following a quote by historian Edmund S. Morgan "We have had other studies of master-slave relationships, but none has penetrated to the depth of this one," and back flap, describe the book thus: "In the mid-1700s the English captain of a trading ship that made runs between England and the Virginia colony fathered a child by an enslaved woman living near Williamsburg. The woman, whose name is unknown and who is believed to have been born in Africa, was owned by the Eppeses, a prominent Virginia family. The captain, whose surname was Hemings, and the woman had a daughter. She was named Elizabeth. So begins 'The Hemingses of Monticello,' Annette Gordon-Reed's 'riveting history' of the Hemings family, whose story comes to vivid life in this brilliantly researched and deeply moving work. Gordon-Reed, author of the highly acclaimed historiography 'Thomas Jefferson and Sally Hemings: An American Controversy,' unearths startling new information about the Hemingses, Jefferson, and his white family. Although the book presents the most detailed and richly drawn portrait ever written of Sarah Hemings, better known by her nickname Sally, who bore seven children by Jefferson over the course of their thirty-eight-year liaison, 'The Hemingses of Monticello' tells more than the story of her life with Jefferson and their children. The Hemingses as a whole take their rightful place in the narrative of the family's extraordinary engagement with one of history's most important figures. Not only do we meet Elizabeth Hemings—the family matriarch and mother to twelve children, six by John Wayles, a poor English immigrant who rose to great wealth in the Virginia colony—but we follow the Hemings family as they become the property of Jefferson through his marriage to Martha Wayles. The Hemings-Wayles children, siblings to Martha, played pivotal roles in the life at Jefferson's estate. We follow the Hemingses to Paris, where James Hemings trained as a chef

in one of the most prestigious kitchens in France and where Sally arrived as a fourteen-year-old chaperone for Jefferson's daughter Polly; to Philadelphia, where James Hemings acted as the major domo to the newly appointed secretary of state; to Charlottesville, where Mary Hemings lived with her partner, a prosperous white merchant who left her and their children a home and property; to Richmond, where Robert Hemings engineered a plan for his freedom; and finally to Monticello, that iconic home on the mountain, from where most of Jefferson's slaves, many of them Hemings family members, were sold at auction six months after his death in 1826. As 'The Hemingses of Monticello' makes vividly clear, Monticello can no longer be known only as the home of a remarkable American leader, the author of the Declaration of Independence, nor can the story of the Hemingses, whose close blood ties to our third president have been expunged from history until very recently, be left out of the telling of America's story. With its emphatic and insightful consideration of human beings acting in almost unimaginably difficult and complicated family circumstances, 'The Hemingses of Monticello' is history as great literature. It is a remarkable achievement." ; back flap includes an author photograph in color by Jerry Bauer, and comments on her thus: "*Annette Gordon-Reed is a professor of law of New York Law School and a professor of history at Rutgers University. She is the author of 'Thomas Jefferson and Sally Hemings: An American Controversy'; editor of 'Race on Trial: Law and Justice in American History'; and coauthor with Vernon Jordan of 'Vernon Can Read: A Memoir.'* Gordon-Reed is a graduate of Dartmouth College and Harvard Law School. She lives with her family in New York City."

; jacket design by Debra Morton Hoyt; book manufacturing by RR Donnelly, Harrisonburg, Virginia; book design by Chris Welch; Production manager: Andrew Marasia; stated first edition, with full number sequence commencing with 1 and ending in 0; *two mint condition copies, one *signed by the author in black marker on the title page, and containing four stapled pages from the publisher attending the author's national tour, including a front-and-back description from the W. W. Norton & Company, Inc. *Book News*, *Sample Interview Questions for Annette Gordon-Reed, author of 'The Hemingses of Monticello'*; *Advance Praise for 'The Hemingses of Monticello'*, and a listing of dates, places, addresses for the author's talk and signing book tour, commencing in Cambridge, Massachusetts at the Harvard Book Store on Friday, September 19, 2008, and concluding in New York City, New York at the New York Historical Society on Tuesday, October 14, 2008, with the author's contact listed as Winfrida Mbewe

*2010 Liaquat Ahamed (born in Kenya, a Harvard graduate and a former investment manager, having worked for the World

Bank in Washington, D.C., and the New York firm of Fischer Francis Trees and Watts), *Lords of Finance: The Bankers Who Broke the World* (New York: The Penguin Group, 2009; 576 pages [564 pages of text plus Contents and Figures list] \$32.95; also published in paperback from the same publisher at \$11.70); with black and white photographs of the four "Lords of Finance" Great Britain's *Montagu Norman on the 'Duchess of York,' August 15, 1931* (frontispiece), Germany's *Hjalmar Schacht* (facing page 35), the United States' *Benjamin Strong in 1914*

(facing page 47), and France's *Émile Moreau* (facing page 63), and the additional black and white photographs of *Maynard Keynes's Wedding, 1925* (facing page 155), *Strong, Strong's daughter Katherine, and Norman at Biarritz, 1925* (facing page 243), *Schacht, Strong, Norman, and [Charles] Rist* [Professor of Law at the Sorbonne and monetary specialist] *on*

the Terrace at the New York Fed, July 1927 (facing page 291), Wall Street, Black Tuesday, October 29, 1929 (facing page 347), Norman and Schacht, 1935 (facing page 395), and Schacht with Adolf Hitler (facing page 479); Introduction through page 16, with several monetary charts, an Epilogue from page 497 through 505, Acknowledgments, Notes, Bibliography, and Index; in gray paper boards backed in deep gray in black and lettered and ruled in gilt on spine, in a pale green, pale gray and white dust wrapper lettered in black, pale green, and pale gold, with the front panel depicting the four key banking officials of the Germany, France, Great Britain and the United States in the years leading toward the First World War through the Wall Street collapse in October 1929, Dr. Hjalmar Schacht and Émile Moreau © Bettmann/Corbis; Montagu Norman © Hulton Archive/Getty Images; Benjamin Strong, Jr. © Bettmann/Corbis. Printed in USA (as noted running parallel on the fold of the back flap) standing atop a figure of the globe; spine also notes publisher at bottom; back panel lists Advance Praise for "Lords of Finance": "In this fascinating book Liaquat Ahamed offers us the best of his talents as economist, historian, biographer, and financier. 'Lords of Finance' is a brisk, original, incisive, and entertaining account of a crucial time in the world's economic history that continues to affect us all today. Anyone who wants to understand the origins of the economic world we live in would do well to read this book."—Michael Beschloss, author of 'Presidential Courage: Brave Leaders and How They Changed America.'; "Here is one of those rare books—authoritative, readable and relevant—that puts the 'story' back into history. What a story it is. It stars four quirky, mysterious, and headstrong central bankers, masters of the universe in their era. Unlucky and unwise as they were powerful, they presided over a global economic debacle that led to a world war. And what a storyteller they found in Liaquat Ahamed. He weaves a spellbinding, richly human, cinematic narrative about a pivotal episode in the last century that resonates with the headlines of today."—Strobe Talbott, President, Brookings Institution, and author of 'The Great Experiment: The Story of Ancient Empires, Modern States and the Quest for a Global Nation'; bottom ISBN barcode with \$32.95 price; front flap notes price at top right (US \$32.95; Canada \$36.00) and on bottom right 0109, meaning that the book was published in January of 2009, and continued over to the back flap describes the book thus: "With penetrating insights for today, this vital history of the world economic collapse of the late 1920s presents unforgettable portraits of the four men whose personal and professional actions as heads of their respective central banks changed the course of the twentieth century. It is commonly believed that the Great Depression that began in 1929 resulted from a confluence of events beyond any one person's or government's control. In fact, as Liaquat Ahamed reveals, it was the decisions taken by a small number of central bankers that were the primary cause of the economic meltdown, the effects of which set the stage for World War II and reverberated for decades. In 'Lords of Finance,' we meet the neurotic and enigmatic Montagu Norman of the Bank of England; the xenophobic and suspicious Émile Moreau of the Banque of France; the arrogant yet brilliant Hjalmar Schacht of the Reichsbank; and Benjamin Strong of the Federal Reserve Bank of New York, whose facade of energy and drive masked a deeply wounded and overburdened man. After the First World War, these central bankers attempted to reconstruct the world of international finance. Despite all their differences, they were united by a common fear—that the greatest threat to capitalism was inflation—and a common vision—that the solution was to turn back the clock and return the world to the gold standard. For a brief period in the mid-1920s they appeared to have succeeded. The world's currencies were stabilized and capital began flowing freely across the globe. But beneath the veneer of boomtown prosperity, cracks began to appear in the

financial system. The gold standard that all had believed would provide an umbrella of stability proved to be a straitjacket, and the world economy began that terrible downward spiral into what is known as the Great Depression. As yet another period of economic turmoil makes headlines today, the Great Depression and the year 1929 remains the benchmarks for true financial mayhem. Offering a new understanding of the global nature of financial crises, 'Lords of Finance' is a potent reminder of the enormous impact that the decisions of central bankers can have, their fallibility, and the terrible human consequences that can result when they are wrong." ; back flap includes a color photograph of the author © by Philip Birmingham, and describes the author thus: "Liaquat Ahamed has been a professional investment manager for twenty-five years. He has worked at the World Bank in Washington, D.C., and the New York based partnership of Fischer Francis Trees and Watts, where he served as chief executive. He is currently an adviser to several hedge fund groups, including the Rock Creek Group and the Rohatyn Group; a director of Aspen Insurance CO.; and is on the board of trustees of the Brookings Institution. Ahamed has degrees in economics from Harvard and Cambridge universities." ; back flap then notes *The Penguin Press* a member of Penguin Group (USA) Inc., 375 Hudson Street, New York, N. Y. 10014 ; finally noting website at www.penguin.com; book designed by Marysarah Quinn; copyright page indicates full number sequence commencing with "1"; published January, 2009; also the recipient of the 2009 Financial Times/Goldman Sachs Business Book of the Year; signed and inscribed by the author in blue ink on the lower part of the title page thus: "For Larry James Gianakos. The quintessential Pulitzer Prize collector, and of so much more, and of efforts to create a national philanthropic foundation from this lifelong passion. With best wishes, Liaquat Ahamed."

*2011 Eric Foner (born on February 7, 1943 in New York City; currently on the History faculty of Columbia University),

The Fiery Trial: Abraham Lincoln and American Slavery (New York: W. W. Norton & Company, 2010; 494 pgs.; \$29.95; published October, 2010);

*2012 Manning Marable (born in Dayton, Ohio on May 15, 1950 and died on April 1, 2011, after a long bout with an

inflammatory lung disease, just three days before the publication of this book, on which he had labored for some twenty years ; thus, there are no author signed copies of the first edition), *Malcolm X: A Life of Reinvention* (New York: Viking/The Penguin Group; 594 pgs., with a plate section of black and white photographs; \$30.00; published on April 4, 2011; the book was nominated in the biography category for 2012, but moved by the Pulitzer Prize Board to the history category, in which it was considered the finest in that category for the previous year)

*2013 Fredrik Logevall (born in Stockholm, Sweden in 1963, then relocating to Västerås, emigrated with his family to

Vancouver, Canada, graduated with his MA in history and the University of Oregon and with his Ph.D. in foreign relations history from Yale University in 1993), *Embers of War: The Fall of an Empire and the Making of America's Vietnam* (New York: Random House, 2012; 839 pgs. (864 total pages); \$40.00; stated first with full number line ending in 1; published August 21, 2012); *two pristine copies

Poetry

[The prizes of 1918 and 1919 were presented by Columbia University under the auspices of the American Poetry Society.]

*1918 Sara Teasdale, *Love Songs* (the Macmillan Company; 1917; 91 pgs., \$1.75; published September, 1917; in baby

blue cloth boards stamped in gilt on the upper center front board, with a decorative laurel wreath accented by an equidistant four roses, with the title and author also in gilt and framed in a gilt border; the spine also noting in gilt title and author at top and publisher as *Macmillan* at bottom, with gilt line borders, and a triangular gilt accent below the author; the title pages features the title and laurel wreath in orange and is otherwise lettered in black, appearing opposite a Macmillan imprint page; a dedication poem *To E.* appears facing the copyright page, and a Prefatory Note appears on page vii; there are three pages of Contents; the first poem in the text proper in *Barter* and the concluding poem is *A November Night* ; includes three pages of publisher ads, the first with praise for the author's 1915 collection *Rivers to the Sea* , published at \$1.25, and in leather at \$1.60; a page for *The New Poetry: An Anthology* , edited by Harriet Monroe and Alice Corbin Henderson, both editors of the magazine *Poetry* , *The New Poetry* published at \$1.75, and *Yzdra: A Tragedy in Three Acts* by Lewis V. Ledoux, published at \$1.25; and a page noting the publications of Edwin Arlington Robinson's *Merlin* , published at \$1.25, Ralph Hodgson's *Poems* , published at \$.75, and John Curtis Underwood's *War Flames* , published at \$1.35; all noting the then Macmillan address at 64-66 Fifth Avenue, New York; in a cream dust wrapper whose center front panel duplicates the printing, laurel wreath design and line bordering of the center front board, but with deep blue lettering and design and yellow background and borders; the spine notes title and author at top and publisher Macmillan at bottom, also in deep blue; the front flap notes *Books by Sara Teasdale: Helen of Troy and Other Poems, Rivers to the Sea, Love Songs, Flame and Shadow* , with book price of \$1.75 at bottom right, and otherwise reads: *What some critics have said about Sara Teasdale's poetry: Louis Untermeyer, in "The New Era of American Poetry": "Her poems contain more sheer singing than those of any other living American poet."; Marguerite Wilkinson, in "The New York Times": "Here is another steel-strong, defiant intellect, answering the riddle of the universe with song."; Lee Wilson Dodd, in "The Yale Review": "Few Americans (or, for that matter, English) poets have attained an equal clarity and distinctive grace."; Jessie B. Rittenhouse, in "The New York Times": "Her lyrics will far outlast this period and become part of that legacy of pure song which one age leaves to another."; William Marion Reedy, in "Reedy's Mirror": "Here is sheer song with the artlessness that is almost impeccable artistry."; Padraic Colum, in "The New Republic": "This singer does not know how to be affected. It is delightful to get a book of poems that have come out of the heart." ; top edge gilt; other edges rough-cut; some poetry has been reprinted from periodicals; some copies, devoid of their original wrappers, were then enclosed in an olive green morocco slipcase*

provenance: bookstore of *Paul Elder & Co. San Francisco* , so stamped on bottom left of inside back cover

*1919 Margaret Widdemer, *The Old Road to Paradise* (Henry Holt; 124 pgs.; \$1.50)

*and Carl August Sandburg, *Cornhuskers* (Henry Holt; 147 pgs.; first points being that folio 3 is

so numbered and that in the book list opposite the title page the author's *Chicago Poems* appears with a \$1.30 price)

*1922 Edwin Arlington Robinson, *Collected Poems* (the Macmillan Company; 591 pgs.); two hundred boxed two-volume

sets were numbered and signed by the author, with canvas backed boards and paper labels on spines; these were published by The Brick Row Book Shop, Incorporated, New York; first trade author signed and inscribed; also published in 1921

*1923 Edna St. Vincent Millay, cited for three publications

eight sonnets from **American Poetry 1922: A Miscellany* (New York: Harcourt, Brace & Company, 205 pgs.; with ten preliminary pages including four pages of *A Foreword*); containing also new poems by, the Foreword notes being listed in order of their seniority, Amy Lowell, Robert Frost, Carl Sandburg, Vachel Lindsay, James Oppenheim, Alfred Kreyborg, Sara Teasdale, Louis Untermeyer, John Gould Fletcher, Jean Starr Untermeyer, "H.D." (for Hilda Doolittle), Conrad Aiken, as well as Edna St. Vincent Millay, then the youngest of those represented; the boards are cherry red paper panels backed in black linen cloth, stamped in gilt on the spine, with the full title printed in black in three separate lines at the top center of the front cover; the dust wrapper is of peach paper stock lettered and line blocked in black, with the front panel having three parallel lines near the top of which intersect the publisher's stylized initials, for Harcourt Brace & Company; the front flap describes the book, noting it to be "*the second in a series of biennial collections* (the first published in 1920), *which it is hoped it will become, like 'Georgian Poetry' in England, a recognized feature of American letters. It is not the organ of any school; it has no editor; it is no one person's choice which forms it*" ; the spine notes the title at top and publisher at bottom. The back panel is blank and the back flap lists "*The Latest Poetry*" from the publisher; all inside flap edges are tapered, but not uniformly, and in this copy the top right of front flap and likely the top left of the back flap have been clipped of the original price; no top stain, all edges smooth cut; provenance signature in pencil at top of the front free endpaper reading "*To Peggy From Grace Hoffman White, Petersham (Massachusetts) 1924.*" and bookstore stamp of "*The Venturer Bookshop 29 Warrenton Street, Boston,*" with a ship vessel at sea printed in black on white on bottom right of the front pastedown; While the front panel of the dust wrapper lists the included poets in no apparent order, the book's "A Foreword" explains that the contents follows their order by way of seniority, with the youngest presented last, and indeed that order, even to the month and day of each poet's birth was strictly adhered to. The poets included, with their birth and now death dates following, in order of their seniority are: Amy Lowell (1874-1925), Robert Frost (1874-1963), Carl Sandburg (1878-1967), Vachel Lindsay (1879-1931), James Oppenheim (1882-1932), Alfred Kreyborg (1883-1966), Sara Teasdale (1884-1933), Louis Untermeyer (1885-1977), John Gould Fletcher (1886-1950), Hilda Doolittle (who ever utilized her initials "H.D."; 1886-1961), Jean Starr Untermeyer (the former wife of Louis Untermeyer; 1886-1970), Conrad Aiken (1889-1973), and Edna St. Vincent Millay (1892-1950); the above copy is missing the first four pages of the Bibliography, although this volume appears to have been printed this way, the absent pages not having been pulled out; with auction lot slip #568 of 46 volumes sold through Waverly Auctions, 4931 Cordell Avenue, Bethesda, Maryland 20814, telephone (301) 951-8883, and contemporary newspaper clip (no evidence of which newspaper or date

on the reverse side) of poem by Robert A. Peel

* *A Few Figs from Thistles: Poems and Sonnets* [re-issued with additions, after the first 1920 edition (32 pgs.; in the first printing on the title page “the publisher’s seal separates the last three lines of type”); published by Harper & Brothers, 1922; 39 pgs.], and

**The Ballad of the Harp Weaver* (20 unnumbered pgs.; the first edition, stated on verso of title page, consisted of 500 copies and was printed by Flying Cloud Press, measuring 7 x 5³/₈, with 20 unnumbered pages in stapled paper wraps over which were orange paper wrappers; illustrated with a frontispiece rendering of a lady seated on a rocker with a child on her lap and three other graphic renderings); all of the above were first published by Frank Shay Publishers, situated in New York City at #4 Christopher Street, “in the shadow of old Jefferson Market”

*1924 Robert (Lee) Frost, *New Hampshire: A Poem with Notes and Grace-Notes* (Henry Holt; 113 pgs., \$2.50;

illustrated with woodcuts by J. J. Lankes; quarter forest green cloth over black paper boards, black stamping on front board; gilt lettering on spine; gold end papers; stated “printed October 1923”, the first edition consisted of 5,350 copies of which Frost himself signed and numbered 350 copies; also review copies); first trade author signed and inscribed

*1925 Edwin Arlington Robinson, *The Man Who Died Twice* (the Macmillan Company; 79 pgs.; \$1.25 [visible

vertically placed on dust jacket upper front flap]; in maroon cloth boards with paper labels lettered in black on front panel and spine; in a yellow dust jacket lettered in brown, describing the verse narrative as “*In this new poem Mr. Robinson tells how Fernando Nash, having signed away his birthright and wasted his genius and his years, became at forty five ‘a penitent Hercules.’ The poem is entirely typical of Mr. Robinson’s genius in its ironical philosophy and its austere technique*” ; also *one of 500 slipcased large paper issues numbered and signed by the author preceded the first trade printing)

*1926 Amy Lowell, *What’s O’Clock* (Houghton/Mifflin; 240 pgs.; \$2.25; in pale blue paper boards backed in blue cloth,

with cream paper labels lettered in black on front cover and spine; in cream dust jacket the front panel featuring a description of the volume reading “*This volume of poems, written during the last four years of Miss Lowell’s life, while she was engaged on her monumental biography of John Keats, contains some of her finest and most diversified work; ranging from the superb apotheosis of New England life in “Lilacs” to the racily humorous glimpse of one of Mr. John Keat’s days given in the “View of Teignmouth in Devonshire,” and from the depth and richness of “East, West, North, and South of a Man” to the stark simplicity of “Evelyn Ray,” as well as a quote from Robert Morss Lovett of The New Republic “Amy Lowell’s poetry is alive because she lived in it. It was her adventure and her passion, her reality infused with romance....In her the pioneering blood of her forbears surged again, though she was a pioneer in things of the mind.*” and but for the front flap price, the dust wrapper otherwise blank; the release date being on August 21, 1925; advance presentation copies released; the author, a daughter of Lawrence Lowell, a president of Harvard University, died in May, 1925); this copy includes a contemporary newspaper piece on the volume and author

*1927 Leonora (von Stosch) Speyer, *Fiddler's Farewell* (Alfred A. Knopf; 113 pgs.; \$2.00; in shades of blue striped

paper boards backed in black with a pale blue paper label lettered in black on spine; top edge smoky blue; in a cream dust jacket lettered in black with quadripartite depiction of the author by Kahil Gibron along the front panel and beyond the spine unto the back panel; back panel describes book and contains a review from Padraic Colum in *The Freeman* of Mrs. Speyer's earlier 1921 poetry collection *The Canopic Jar* ; front and back flaps list *Recent Borzoi Poetry* ; at the top of the back flap being listed as well *Fiddler's Farewell* ; an extraordinary copy in that Mrs. Speyer indeed indicates that she is the quadripartite likeness of the front panel, writing just below that image "*This drawing of me, by K-G- for my book. Leonora Speyer* ; she also signatures below its first page of poetry)

*1928 Edwin Arlington Robinson, *Tristram: A Poem* (1927; the Macmillan Company; 210 pgs.; "set up and

electrotyped by T. Moret and Sons; the first point being that on page 86, line 2 the word appear as *rocks* ; also *one of 350 slipcased copies signed by the author); the last in the author's Arthurian trilogy, the others being **Merlin: A Poem* (1917; the Macmillan Company; 168 pgs.; the first point being on page 79, line 8, reading ...*with only philosophy*); also *author signed and inscribed presentation copy; and **Lancelot: A Poem* (1920; New York: T. Seltzer; 184 pgs.; the first point being that the binding is green, but this copy being from the US 1st printing special edition of 450 copies for the Lyric Society New York)

*1929 Stephen Vincent Benêt, *John Brown's Body* (Doubleday, Doran & Co.; 377 pgs.; jacket and title page illustration

by Sandford; top edge burnt red; \$2.50; also the *author signed limited edition in original slipcase #78 of 201 copies, numbers 10 through 201 for sale)

*1930 Conrad (Potter) Aiken, *Selected Poems* (Charles Scribner's Sons; 361 pgs.; green cloth spine over decorated

boards; uncut side edges; Aiken *signed 210 numbered, specially bound and slipcased copies of the first edition; also the *revised edition, signed and inscribed by the author in 1961)

* 1931 Robert (Lee) Frost, *Collected Poems* (Henry Holt & Co.; 349 pgs.; \$5.00; all published prior poems and six

additional; first points being that the imprint *Holt* appear and that on page 128 the word appear as *laces*)

*1932 George S. Dillon, *The Flowering Stone: New Poems and Other Poems* (The Viking Press; 62 pgs.; \$1.75); with

attending contemporary newspaper report and review

*1933 Archibald MacLeish, *Conquistador* (Houghton/Mifflin; 114 pgs.; \$2.50; includes a fold-out map, "Route of the

Conquistadors" of areas in the *Conquest of New Spain* after Bernal Díaz del Castillo; in

auburn boards silver stamped with a plant design on front cover and lettered in silver on spine; in a cream dust wrapper lettered in red and black featuring a front panel rendering of the arrival and conquest of the *conquistadors* as depicted by Henry Stratos; back panel describes the book, an "Argument" as based on Diaz del Castillo's account; front flap describes the book, with praise from Ernest Hemingway; back flap describes the author and lists his books; the first edition consisted of just one thousand copies).

*1934 Robert Hillyer, *The Collected Verse* (Alfred A. Knopf; 190 pgs.; \$2.00; in white and cream cloth boards with a

sort of Native American tepee patterning in shades of blue; gilt stamped over black on spine; top edge stained charcoal blue; facing the half-title page is a review by *The Boston Transcript* of the Hillyer novel *Riverhead* ; in lavender dust jacket lettered in blue; the front panel blocked on either side with blue parallel lines and displaying a floral basket below the author's name; the back panel describes the author, then an Associate Professor of English at Harvard, "born in East Orange, New Jersey, in 1895. He is the tenth generation in direct descent from John Hillyer, one of the founders of Windsor, Connecticut....Mr. Hillyer's chief fame, however, rests on the eight volumes of poetry which he has published at various intervals during the past sixteen years." ; front flap describes book, and ends with a note on then current Alfred A. Knopf pricing "This book will not appear in a cheaper edition before the summer of 1935. Whether it does so appear at that time or later will depend on how large a sale it enjoys during the first year it is on sale. Usually it is possible to produce cheap editions only of those books that sold widely at the original price." ; the back flap describes *Collected Poems of Elinor Wylie* , published by Knopf at \$3.50; with glowing reviews from Carl Van Doren ["All together they make up one of the most brilliant collections of verse ever written in English by any woman"], Louis Untermeyer in *The Saturday Review of Literature* , Isabel Paterson in the *New York Herald Tribune* , and Percy Hutchison in *The New York Times*); a mint copy;

and

*a signed copy, inscribed thus: "For Harriet and Bill Brown, Robert Hillyer, 24 December 1933"

*1935 Audrey Wurdemann, *Bright Ambush* (John Day; 76 pgs.; \$2.50; typography by Richard Ellis; in green cloth

boards lettered in gold on the spine; top stamped pale green; in pale green dustjacket with black print, including drawing of foliage; a title page signed copy*; a 1935 edition with additional poems, many copies also signed by the author, was published by Reynal & Hitchcock, Inc.)

*1936 Robert P(eter) T(ristram) Coffin, *Strange Holiness* (the Macmillan Company; 101 pgs.; \$2.00); *also author signed

and inscribed copy

*1937 Robert (Lee) Frost, *A Further Range* (Henry Holt & Co.; 102 pgs.; \$2.50; maroon boards, front and spine gilt

stamped; top edge burgundy; dust jacket maroon and cream; preceded by 803 author signed, numbered and slipcased copies* in light brown cloth boards with leather labels, bereft of dust jackets

*1938 Marya Zaturenska, *Cold Morning Sky* (dedicated to Muriel Rukeyser; the Macmillan Company; 62 pgs.; \$1.50; in ___ green cloth boards with a design in gold stamped in front and lettered in gold on spine; a stated first printing, first published September, 1937; in a cream dust wrapper with green stripes, a black star on front and back stars on spine, lettered in black; back panel lists "new Macmillan books" in poetry; only front flap is lettered, describing the author and her work, whose first book of poems *Threshold and Hearth* received the Shelley Award for 1934; Ms. Zaturenska was married to Horace Gregory)

*1939 John Gould Fletcher, *Selected Poems* (Farrar & Rinehart, Inc.; 237 pgs.); two copies, one a first absent a wrapper,

and another a second printing retaining the first printing wrapper

*1940 Mark Van Doren, *Collected Poems: 1922-1938* (Henry Holt & Co.; 384 pgs.; 200 copies of limited, slipcased,

numbered and author signed first edition, this being copy #164; inscribed by the author as a gift to Randolph Cox, dated 10/11/62; Van Doren was the father of Charles Van Doren, the handsome youth whose intellectual capacity was seemingly unbeatable as a panelist on 1950s quiz shows, until it was revealed that he had been briefed and the programs rigged)

*1941 Leonard Bacon, *Sunderland Capture and Other Poems* (Harper & Brothers; 61 pgs.; black cloth boards; green

dust jacket printed in red); author signed and inscribed, with attending literature

*1942 William Rose Benêt, *The Dust Which Is God: A Novel in Verse* (E. P. Dutton & Co.; 559 pgs.; in black boards

lettered in gilt, with author's [whose narrative is semi-autobiographical] signature across the front and parallel lines across the bottom and spine; in a dust jacket with red lettering on a gray background, depicts a man holding onto the sun with one hand and onto a tree bearing a single red apple with the other; *also 246 advance reading copies (of which this is #216) each personally signed by the author, with a frontispiece photograph of the author by Mina Turner; the author indicates that "*The character of Sylvia is quite obviously modeled upon the late Elinor Wylie, but the circumstances of Sylvia's life are her own and the invention of the author; at times a faint approximation to the life of the original.*"

*1943 Robert (Lee) Frost, *A Witness Tree: New Poems* (Henry Holt & Co.; 91 pgs.; \$2.00; frontispiece rendering of Frost

by Enit Kaufman; in blue-green cloth weave boards stamped in gilt on front cover and spine; title and author boxed in gilt on front cover; in a blue-green dust jacket with a front panel portrait of a tree in shrouded foliage, bordered in brown and lettered in red and white; jacket designed by Alan Haemer; front flap describes book and back flap describes author, duplicating the frontispiece rendering; back panel is blank; stated first printing, author signed

and inscribed)

and

*a second author signed copy (formerly library, absent the whole dust wrapper, with the flaps pasted in): inscribed thus: *'Robert Frost of Vermont, lest you forget him.'*

* 1944 Stephen Vincent Benét (awarded posthumously), *Western Star* (Farrar & Rinehart; 181 pgs.; \$2.00; deckled

edges; in black cloth boards stamped in gold; in a cream and brown lettered jacket following the book cover design); this having been intended as the first book of a longer narrative poem

*1945 Karl (Jay) Shapiro, *V-Letter and Other Poems* (Reynal & Hitchcock, Inc.; 63 pgs.; beige cloth boards lettered in

black and red); author signed, the copy belonging to Leonora Speyer, who also signs, with her annotations

1946 no award

*1947 Robert (Traill Spence) Lowell, Jr., *Lord Weary's Castle* (Harcourt/Brace; 69 pgs.; \$2.50; black cloth boards; gold

lettered spine; this limited edition is confined to two hundred and fifty copies and contains thirty-two new poems and ten from the author's previous limited printing, confined to two hundred and fifty copies, *Land of Unlikeness* ; *Lord Weary's Castle* published October 31, 1946)

*1948 W(ystan) H(ugh) Auden (British born naturalized American citizen), *The Age of Anxiety: A Baroque Eclogue*

(Random House; 138 pgs.; \$2.50; green boards; spine stamped gold; top edge red; cream, red and black lettered

jacket designed by Andor Braun; published July 11, 1947; stated first printing); also review copies; the basis for Leonard Bernstein's 1948 *Symphony No. 2: 'The Age of Anxiety'*

*1949 Peter Viereck, *Terror and Decorum: Poems, 1940-1948* (Charles Scribner's Sons; 110 pgs.; green cloth boards;

illustrated); a review copy with attending publisher slip

*1950 Gwendolyn Brooks, *Annie Allen* [Harper & Brothers; 60 pgs.; black cloth boards; maroon and pink dust jacket;

with author signed and inscribed presentation card; frontispiece of the author, the first to win a literary Pulitzer Prize, by African American artist Ernest Alexander; Ms. Brooks died, after receiving several national distinctions, on December 2, 2000; the poem has been described as a "small *Spoon River* for the Negro"; the original dust jacket reads " *Annie Allen* has the qualities that made the earlier book (*A Street in Bronzeville*) unique and fresh; direct vision

that dares to make its own connections, a sense of story and drama, and a skilled craftsmanship which handles the ballad form and modern idiom with equal authority”]

*1951 Carl (August) Sandburg, *Complete Poems* (Harcourt Brace & Co.; 676 pgs.; author signed)

*1952 Marianne Moore, *Collected Poems* (first published in Great Britain by Faber & Faber in an edition of 1500 copies

(although the first run, but for forty copies, was later recalled); subsequently published in the United States by the Macmillan Company; 180 pgs.; \$3.00; orange cloth over boards; author signed)

* 1953 Archibald MacLeish, *Collected Poems, 1917-1952* (Houghton/Mifflin; 407 pgs.; author signed)

* 1954 Theodore Roethke, *The Waking: Poems, 1933-1953* (Doubleday & Co.; 120 pgs.; 1,500 copies of first printing)

* 1955 Wallace Stevens, *Collected Poems* (Alfred A. Knopf, Inc.; 534 pgs.; this first edition, author signed, was limited

to 2500 copies)

*1956 Elizabeth Bishop (1911-79), *Poems: North and South, A Cold Spring* (Houghton/Mifflin; 95 pgs.; the first edition

was limited to 2,000 copies)

*1957 Richard (Purdy) Wilbur, *Things of This World* (Harcourt/Brace; 381 pgs.; \$3.00; in blue cloth boards; several

signed and inscribed copies; the author was a professor of English at Wesleyan University); with poem “The Playboy” typewritten on the author’s personal stationery, author signed, dated and located in 1981

*1958 Robert Penn Warren, *Promises: Poems, 1954-1956* (Random House; 84 pgs.; review copy author signed and

inscribed)

* 1959 Stanley Kunitz, *Selected Poems, 1928-1958* (Little, Brown & Co.; 116 pgs.); author signed and inscribed

*1960 W(illiam) D(ewitt) Snodgrass, *Heart's Needle* (Alfred A. Knopf, Inc.; 62 pgs.; first edition limited to 1,500

copies; author signed)

*1961 Phyllis McGinley, *Times Three: Selected Verse from Three Decades* (The Viking Press; 304 pgs.; jacket design

by Janet Halverson; top edge light green; \$5.00)

*1962 Alan Dugan, *Poems* (foreword by Dudley Fitts; #57 in the Yale Series of Younger Poets; Yale University Press;

61 pgs.; in white dust jacket; the author was a New York based molder of anatomical models for medical instruction); there was also a simultaneous paperback issue

*1963 William Carlos Williams, *Pictures from Brueghel and Other Poems* (New Directions; 184 pgs.; a paperback)

*1964 Louis Simpson, *At the End of the Open Road* (Wesleyan University Press; 72 pgs.; in wraps)

*1965 John Berryman (1914-72), *Seventy-seven Dream Songs* (Farrar, Straus & Giroux; 84 pgs.)

*1966 Richard Eberhart, *Selected Poems, 1930-1965* (New Directions; 116 pgs.; in softcover only); paperback only review

copy author signed with advance slip

*1967 Anne Sexton, *Live or Die* (Houghton/Mifflin; 90 pgs; Sexton committed suicide in 1974)

* 1968 Anthony (Evan) Hecht, *The Hard Hours: Poems* (illustrated by Leonard Baskin; Atheneum; advance review copy

by Oxford University Press in London, England; 40 pgs.)

*1969 George Oppen, *Of Being Numerous* (New Directions; 64 pgs.; author signed); the author is a Brooklyn based

member of the Objectivist Group)

* 1970 Richard Howard, *Untitled Subjects: Poems* (Atheneum; 88 pgs.; paperback only), author signed and inscribed

*1971 William S(tanley) Merwin (1927-), *The Carrier of Ladders* (Atheneum; a paperback; 138 pgs.)

*1972 James Wright, *Collected Poems* (Middletown, Connecticut: Wesleyan University Press; 215 pgs.)

*1973 Maxine W(inokur) Kumin (1925-), *Up Country: Poems of New England, New and Selected* (illustrated by

Barbara Swan; Harper & Row; 83 pgs.); author signed, inscribed, and dated association to fellow poet Joseph Bruchac

*1974 Robert (Traill Spence) Lowell, Jr., *The Dolphin* (Farrar, Straus & Giroux; 78 pgs.; jacket design by Charles

Skaggs); \$6.95

*1975 Gary S(herman) Snyder (1930-), *Turtle Island* (New Directions; 114 pgs.)

* 1976 John Ashbery, *Self-Portrait in a Convex Mirror* (the Viking Press; 83 pgs.; in the rare first state; author signed)

*1977 James (Ingram) Merrill, *Divine Comedies: Poems* (Atheneum; 136 pgs.); pristine copy, author signed

*1978 Howard Nemerov, *Collected Poems* (University of Chicago Press; 516 pgs.); with a publisher's advance card

inviting persons to a reception honoring Nemerov at Chicago's Gotham Book Mart Gallery at 41 West 57 th Street, Chicago, under the auspices of both the University of Chicago Press and the Gotham Book Mart, on the publication of the book on Monday, September 26, 1977; as well as an announcement from New York City's The Poetry Center, at 1395 Lexington Avenue, the 92 nd Street YM-YWHA in New York City, inviting persons to poetry readings by Nemerov, as introduced by Richard Howard, on December 18, 1978; author signed and inscribed, association copy to his mentor Elbert Lenrow, Nemerov's professor at the New School for Social Research, whose classes were likewise attended by Jack Kerouac and Allen Ginsberg; to Lenrow, whose pencil notations appear on several pages, NEMerov has inscribed in black marker on the title page: "*For Elbert, who must share a fair part of the responsibility for all this. Howard.*"

*1979 Robert Penn Warren, *Now and Then: Poems, 1976-1978* (Random House; 75 pgs.; author signed)

*1980 Donald Rodney Justice, *Selected Poems* (Atheneum; 137 pgs.; in wraps; author signed)

*1981 James Schuyler, *The Morning of the Poem* (Farrar, Straus & Giroux; 117 pgs.; author signed and inscribed, in

Italian)

*1982 Sylvia Plath (awarded posthumously), *Collected Poems* (with an introduction by Ted Hughes; Harper & Row;

351 pgs.)

*1983 Galway Kinnell, *Selected Poems* (Houghton/Mifflin; 148 pgs.; 200 copies of the first edition were numbered and

signed by the author); author signed and inscribed

* 1984 Mary Oliver (1935-), *American Primitive* (Little, Brown & Co.; 88 pgs.; author born in Maple Heights, Ohio);

the softcover first printing, although simultaneously issued in a very limited hardcover printing as well

*1985 Carolyn Kizer, *Yin: New Poems, 1984* (BOA Editions Ltd.; 85 pgs.); author signed and inscribed

*1986 Henry Taylor, *The Flying Change: Poems* (Baton Rouge: Louisiana State University Press, 1985; 55 pgs.;

simultaneously issued in both hardcover ISBN #0-8071-1263-1, and softcover ISBN #1-8071-1264-X; this being the exceedingly rare hardcover original of a very limited total first printing by Louisiana State University Press; no price indicated on dust wrapper, although the softcover's back indicates \$8.95 price at bottom left and ISBN number over barcode at bottom center); the boards are olive gray tweed cloth over cardboard lettered in deep red on the spine; dusty rose endpapers; the wheat gray heavy paper dust wrapper (the book itself having been designed by Albert Crochet, so noted on the copyright page) has front and back orange-red labels lettered and bordered in wheat gray, the spine lettered in orange-red and black, the back cover also lettered in orange-red and black; with the back and front panels motif of gray running horses, reflecting the first passage in the author's title poem: "*The canter has two stride patterns, one on the right lead and one on the left, each a mirror image of the other*"; the wheat-gray flaps are lettered in black and orange-red, devoid of a price (as has been often the case with university press publications) with the back flap including a black and white photograph of the author, sporting beard and mustache and donning a wide brim hat, taken by Sandra Ehrenkranz.; signed by the author in black ink on the title page; no top stain, all edges smooth cut; in the provenance of Oklahoma based book collector Larry Owens, as noted by ABAA antiquarian bookseller Sawtooth Books of Boise, Idaho, whose original listing is included; and the *eleventh printing of the Louisiana State University Paperback Edition; author signed, inscribed, dated and placed; the laminated softcovers (the book itself having been designed by Albert Crochet, so noted on the copyright page) are gray with front and back red labels lettered and bordered in white, the spine lettered in red and black, the back cover also lettered in black; with the back and front covers motif of gray running horses, reflecting the first passage in the author's title poem: "*The canter has two stride patterns, one on the right lead and one on the left, each a mirror image of the other.*"; the black lettered "*Winner of The Pulitzer Prize for Poetry*" silver seal on the lower center of the front cover was of course added later; the back cover indicates \$8.95 price at bottom left and ISBN number over barcode at bottom center; no top stain, all edges smooth cut; the author inscribes in black ink on the title page, thus "*For Alicia With thanks and best wishes-- Henry Taylor 6/25/96 Wesleyan,*" referring to the period when the author was teaching at the Writers Conference of Wesleyan College in Middletown, Connecticut in 1996.

* 1987 Rita (Frances) Dove (Akron, Ohio born later United States Poet Laureate), *Thomas and Beulah: Poems* (Carnegie

Mellon University Press; 79 pgs.; twice author signed and also inscribed)

* 1988 William Meredith (1919-), *Partial Accounts: New and Selected Poems* (Alfred A. Knopf, Inc.; 192 pgs.;

\$16.95); author signed, alongside signature of his life partner Richard Harteis, with typewritten association letter from Harteis and documentation on the posthumous William Meredith Foundation production of *Marathon: A Story of Endurance and Friendship*

*1989 Richard (Purdy) Wilbur, *New and Collected Poems* (Harcourt, Brace, Jovanovich; 416 pgs.); author signed

*1990 Charles Simic (b. Yugoslavia in 1938), *The World Doesn't End: Prose Poems* (San Diego: Harcourt, Brace,

Jovanovich; 74 pgs.; author signed and inscribed; also in softcover); \$17.95

*1991 Mona (Jane) Van Duyn, *Near Changes: Poems* (Alfred A. Knopf, Inc.; 69 pgs.; author signed) \$18.95

*1992 James (Vincent) Tate, *Selected Poems* (Middletown, Connecticut: Wesleyan University Press; 256 pgs.)

*1993 Louise (Elizabeth) Gluck (1943-), *The Wild Iris* (Hopewell, N.J.: Ecco Press; 63 pgs.); \$19.95; a signed copy

*1994 Yusef Komunyakaa (James Willie Brown, Jr.), *Neon Vernacular: New and Selected Poems* (Wesleyan University

Press; 178 pgs.; in paperback only); author signed and inscribed

*1995 Philip Levine (1928-), *The Simple Truth: Poems* (Random House; 69 pgs.); published 6/96; \$20.00; author

signed

*1996 Jorie Graham (1951-), *The Dream of the Unified Field: Selected Poems, 1974-1994* (Ecco Press; 199 pgs.;

\$23.00; in gold cloth backing over green paper panels, stamped in green on spine; in a white, black and gold dust wrapper designed by Michael Ian Kaye, featuring on the front panel the color illustration of Bartolo De Fredi's 1356 *The Creation of Eve* ; back panel includes reviews by John Ashbery; Calvin Bedient of *The Threepenny Review* ; and Helen Vendler of *The New Republic* ; front flap describes the collection; back flap describes the author and includes an author photograph by Emily Galvin; first edition stated with a number code beginning with 9 and descending to one; published 11/95) ; also another *pristine copy of the first printing hardcover, signed in ink by the author on the full title page

* 1997 Lisel Mueller, *Alive Together: New and Selected Poems* (Louisiana State University Press; 223 pgs.); published

6/97; \$24.95

*1998 Charles Wright (1935-), *Black Zodiac* (Farrar, Straus & Giroux; 85 pgs.; in gray paper panels over black

binding stamped in black on spine; white and brown jacket is lettered in white; with wraparound jacket art of black and red inscriptions and symbols called "*Autobiographical Essay*" by Huai Su of the T'ang Dynasty, as housed in the National Palace Museum , Taiwan, Republic of China; jacket design by Cynthia Krupat; front flap lists reviews and assessments

of the author's *oeuvre* ; back flap describes the author); published 4/97; \$22.00

*1999 Mark Strand (1934-), *Blizzard of One: Poems* (Random House; 64 pgs.; front-of-jacket collage by the author;

jacket design by Abby Weintraub); published 4/98; \$21.00; the author is a former Poet Laureate of the United States and currently teaches within the Committee on Social Thought at the University of Chicago

*2000 C(harles) K(enneth) Williams (1936-), *Repair: Poems* (Farrar, Straus & Giroux; 69 pgs.; \$21.00; jacket

painting by Jed Mauger Williams; jacket design by Cynthia Krupat; the author is a professor at Princeton); published 6/99; also *another pristine copy of the first printing hardcover, signed in ink by the author on the full title page

*2001 Stephen Dunn (1939-), *Different Hours* (W. W. Norton & Company; 121 pgs.; \$22.00; a stated first; red

cloth spine stamped in gold; gray paper boards; black dust jacket with rose motif; book composed by Sue Carlson and designed by Lovedog Studio); published 9/00; also *a pristine copy of the 2nd printing, author signed, inscribed, and dated in blue ink on the front free endpaper, reading "*For Kim (Brewsaugh)--Stephen Dunn 7/28/01 Brunswick, Me. (Maine).*" In later E-mail correspondence (see the accompanying images), Ms. Brewsaugh, now of Bruzabooks based in Chapel Hill, North Carolina, wrote "*I worked with Dunn at a writers conference in Maine and that was my only copy. I am glad it has a very good home. I was teaching at the Stonecoast Writers Conference at Bowdoin (College, based in Brunswick, Maine) when I had the book signed. I attended Stonecoast once as a participant and once as a teacher. Stonecoast is a great gathering. This happens to be the first book from my personal collection that I've sold. This summer I will be traveling for an extended period of time so I need to thin the herd.*"

*2002 Carl Dennis, *Practical Gods* (Penguin Poets soft-cover; 77 pgs. and eleven page introductory; pgs.; \$17.00;

stated on front panel "*winner of the 2000 Ruth Lilly Poetry Prize*" ; blue book designed by M. Paul; cover design by Maggie Payette, featuring the cover art of Jacopo Tintoretto's 1576 *Mercury and the Graces* , in the Palazzo

Ducale, Venice, Italy)

*2003 Paul Muldoon, *Moy Sand and Gravel: Poems* (New York: Farrar, Straus & Giroux; 107 pgs.; \$22.00; in red

paper boards stamped in gilt on spine, with author initials on front cover; in dust jacket with full wraparound painting *The Fox* (1937), by John Luke (1906-75), reprinted by permission of The Trustees of the National Museum and Galleries of Northern Ireland; front flap describes book; back flap describes author, with a photograph by Jerry Bauer; book and jacket designed by Gretchen Achilles; stated first edition with full number sequence commencing with "1"

*2004 Franz Wright (1953-), *Walking to Martha's Vineyard: Poems* (New York: Alfred A. Knopf, 2003; 75 pgs.;

\$23.00; in black paper boards backed in forest green and stamped in silver on spine; soft yellow green endpapers; in pictorial dustjacket with a front panel color photograph of tree-lined walk by Terri Weifenbach; back panel lists advance praise for *Walking to Martha's Vineyard* by William Kennedy and Lucie Brock-Broido; and for the author's *The Beforelife*, a finalist for the 2003 Pulitzer prize in poetry, from Ethan Paquin of the *Boston Review* and Daniel Guillory of *Library Journal*; front flap describes book and back flap describes author, with his photograph taken by J. D. Sloan; published October, 2003; a stated first edition; the author was born in Vienna,

Austria and raised in various parts of the United States

*2005 Ted Kooser (1939-), *Delights and Shadows* (Port Townsend, Washington: Copper Canyon Press, 2004; 87 pgs., with twelve pages of introductory material; \$15.00); in green wrappers (soft-cover) lettered in white; featuring the front panel cover art *August Night at Russell's Corners* by George C. Ault; back cover describes book and author, featuring a photograph of him by Kathleen Rutledge; book and cover designed by Valerie Brewster, scribe typography; first published in May, 2004, with a small printing (first printing copies for Copper Canyon Press have number sequences ending in "2"; including signed copies (inscribed on title page beneath the author name) from among the second printing (ending in "3"), in May, 2005, when Mr. Kooser born in Ames, Iowa, was appointed by Librarian of Congress James H. Billington to serve a second term as Poet Laureate Consultant in Poetry, at the same time he had also been awarded the 2005 Pulitzer Prize in poetry

*2006 Claudia Emerson (1957-), *Late Wife: Poems* (in the Southern Messenger Poets series as edited by Dave Smith;

Baton Rouge: Louisiana State University Press; 54 pgs. and eight pages of introductory material; simultaneous issue of 750 *soft-cover (\$16.95) and 250 *hardcover (\$26.95) first printing copies; stated first printing; published September, 2005; the title refers to the sonnets of the final section in which the protagonist speaks to her second husband, whose first wife succumbed to cancer; hardcover in beige cloth boards stamped in copper on spine; in a mocha dustwrapper lettered in white and black; front panel features the painting *Green Comforter and Lamp* by David Graeme Baker; back panel features praise for the poet and *Late Wife* from fellow poets Mark Jarman, Deborah Pope, Henry Taylor, and Betty Adcock; front flap describes book; back flap describes author, with her photograph by Barry Fitzgerald; book and jacket designed by Barbara Neely Bourgoyne; stated first printing; soft-cover, slightly smaller in size, duplicates the front and back panels of hardcover, and is also a stated first printing; also a *review copy, also in paper cover, with the publisher's review slip laid in and the contact Barbara Outland listed, and noting the publication date as September, 2005, with appropriate stamping on inner covers "review copy—not for resale."

*2007 Natasha Trethewey (1966-), *Native Guard: Poems* (Boston and New York: Houghton Mifflin, 2006; 51 pgs., the last page listing "Acknowledgments"; hardcover \$20.00, with simultaneous soft-cover issues; in black boards lettered in gilt on spine; book designed by Melissa Lotfy; in a cream, brown, gray, black, olive and white dust jacket lettered in black, white, brown and red; the background front panel illustration being a "diary page reproduced in

‘Thank God My Regiment’s an African One: The Civil War Diary of Colonel Nathan W. Daniels (Louisiana State University Press, 1998)’ which on the front flap is explained, after a quote of high praise from Rodney Jones, thus: “*Growing up in the Deep South, Natasha Trethewey was never told that in her hometown of Gulfport, Mississippi, black soldiers had played a pivotal role in the Civil War. Off the coast, on Ship Island, stood a fort that had once been a Union prison housing Confederate captives. Protecting the fort was the second regiment of the Louisiana Native Guards—one of the Union’s first official black units. Trethewey’s new book of poems pays homage to the soldiers who served and whose voices have reverberated through her own life. The title poem imagines the life of a former slave stationed at the fort, who is charged with writing letters home for the illiterate or invalid POWs and his fellow soldiers. Just as he becomes the guard of Ship Island’s memory, so Trethewey recalls her own childhood as the daughter of a black woman and a white man. Her parents’ marriage was still illegal in 1966 Mississippi. The racial legacy of the Civil War echoes through elegiac poems that honor her mother and the forgotten history of her native South. ‘Native Guard’ is haunted by the intersection of national and personal experience. As David Madden writes, Trethewey ‘serves our profound need for that rare thing—artistically fine Civil War poetry that expresses ways the war and Reconstruction affect all Americans to this very day. She is our Native Guard.’*”; back flap describes author, whose *Domestic Work* was selected by another African-American Pulitzer winner and Poet Laureate Rita Dove, as the premiere recipient of the Cave Canem Poetry Prize; included is a color photograph of the author by Jim Rou; jacket designed by Michaela Sullivan; full number sequence concluding in “1”; published March, 2006

*2008 Robert Hass (born in San Francisco, California on March 1, 1941) *Time and Materials: Poems Time and Materials:*

Poems, 1997-2005 (New York: Ecco Press, An Imprint of HarperCollins Publishers, 2007; 88 pgs.; \$22.95); in burnt red textured cloth boards with an “Ecco” blindstamped on lower right of front board; stamped in gold gilt on spine; in an orange-red, brown, white and black dust jacket lettered in white, red and coffee; with front panel images described on back flap thus: “*Top row, left to right: flower ©Rozet/Jupiterimages; bird ©The Granger Collection, New York; leaf © Krebs/Jupiterimages. Middle row, left to right: bird ©The Granger Collection, New York; flower ©Rozet/Jupiterimages. Bottom row, left to right: flowers ©The Granger Collection, New York; Calm de Soir, Cote d’Azur by Ivan Fedorovich Choultse, courtesy of Waterhouse and Dodd, London, UK/The Bridgeman Art Library*”; first image in the second row and second image in the third row are brocade images; back panel features a black and white portrait of the author by Margaretta K. Mitchell, 2001; front flap, in describing the San Francisco based poet, notes that “*The works here look at paintings, at Gerhard Richter as well as Vermeer, and pay tribute to his particular literary masters, friend Czeslaw Milosz, the great Swedish poet Tomas Tranströmer, Horace, Whitman, Stevens, Nietzsche, and Lucretius. We are offered glimpses of a surprisingly green and vibrant twenty-first-century Berlin; of the demilitarized zone between the Koreas; of a Bangkok night, a Mexican desert, and an early summer morning in Paris, all brought into a vivid present and with a passionate meditation on what it is and has been to be alive. ‘It has always been Mr. Hass’s aim,’ the New York Times Book Review wrote, ‘to get the whole man, head and heart and hands and everything else, into his poetry.’ Every new volume by Robert Hass is a major event in poetry, and this beautiful collection is no exception.*”; back flap describes the author thus: “*Robert Hass was born in San Francisco and lives in Berkeley, California, where he teaches at the University of California. He served as Poet Laureate of the United States from*

1995 to 1997. A MacArthur Fellow and a two-time winner of the National Book Critics Circle Award, he has published poems, literary essays, and translations. He is married to the poet Brenda Hillman.” ; back flap also notes “Visit www.AuthorTracker.com for exclusive updates on your favorite authors.” ; jacket design by Laura Klynstra; book designed by Gretchen Achilles; stated first edition with full number sequence concluding with 1; published October, 2007.; also *uncorrected proof, not for sale, so noted on the front cover of these paperback only copies, otherwise duplicating the front panel of the published hardcover dustjacket; the white spine and back cover are lettered in black; back cover notes: “*The first book in ten years from one of our most distinguished living poets. Robert Hass’s new poems are grounded in the beauty and energy of the physical world and the bafflement of the present moment in American culture. This work is breathtakingly immediate, stylistically varied, redemptive, and wise. Every new book by Robert Hass is a major event in poetry, and this beautiful collection is no exception.*” ; back cover also describes author, as does the dustjacket back flap of the hardcover first; it likewise quotes from the *New York Times Book Review* : “*It has always been Mr. Hass’s aim to get to the whole man, head and heart and hands and everything else, into his poetry.*” ; back cover then provides the statistics for the forthcoming book, set for publication in October, 2007, and its marketing campaign with the note that “*Reviewers are reminded that changes may be made in this proof copy before books are printed. If any material from the book is to be quoted in a review, the quotation should be checked against the final bound book. Dates, prices, and manufacturing details are subject to change or cancellation without notice.*” ; *signed by the author in black ink below his name on the title page.

and

*Philip Schultz (born in Rochester, New York, in 1945) *Failure: Poems* (New York: Harcourt, Inc., 105 pgs

inclusive of last two pages of acknowledgments; \$23.00); in tan boards stamped in black on spine; in a blue-green and tan dustjacket lettered in black with a front panel photo by Ito Akihiro/Getty Images of a bent nail imbedded in the ground; cover design by Jennifer Jackman; back panel lists advance praise for *Failure* from National Book Award winner Gerald Stern, Tony Hoagland, and Floyd Collins of *The Gettysburg Review* ; front flap describes the book thus: “*A driven immigrant father, an old poet, Isaac Babel in the author’s dreams—Philip Schultz gives voice to failures in poems that are direct and wry. He evokes other lives, too—family, beaches, dogs, the pleasures of marriage, New York City in the 1970s (‘when nobody got up before noon, wore a suit, or joined anything’)—and a mind struggling with revolutions both interior and exterior. Failure is a superb new collection from one of America’s great poets.*” ; front flap also features the Norman Mailer quote: “*Philip Schultz is a hell of a poet, one of the very best of his generation, full of slashing language, good rhythms, surprises, and the power to leave you meditating in the cave of his poems.*” ; back flap describes author and features a black and white photograph of him by Monica Banks; book designed by Cathy Riggs; first edition stated and first printing with full letter sequence beginning with “A”; published November, 2007

*2009 W(illiam) (Stanley) Merwin (born in New York City on September 30, 1927- ; currently resides in Hawaii,

dedicated to conservation efforts there and elsewhere), *The Shadow of Sirius* (Port Townsend, Washington: Copper

Canyon Press; 117 pgs., \$22.00); the last page being about the author; with additional pages in which the publisher acknowledges individuals supporting this publication, and a page explaining the publisher's symbol, explained thus: "*The Chinese character for poetry is made up of two parts: 'word' and 'temple.' It also serves as a pressmark for Copper Canyon Press. Since 1972, Copper Canyon Press has fostered the work of emerging, established, and world-renowned poets for an expanding audience. The press thrives with the generous patronage of readers, writers, booksellers, librarians, students and funders—everyone who shares the belief that poetry is vital to language and living.*" ; a page colophon on typesetting and design; in gray cloth boards with the author's signature blindstamped on the front cover and lettered in silver on spine; in a gray dust wrapper lettered in deep gray, black and white; front panel has title in white running horizontally and the author's name running vertically; spine includes the Copper Canyon Chinese character symbol at bottom; back panel features the author's poem "*Just This*" and notes the publisher, ISBN stamp and price, also noting the book design by Valerie Brewster, and the back flap author photo by Mark Hanauer; front flap describes the book, by "*W.S. Merwin, winner of the National Book Award and the Pulitzer Prize,*" thus: "*The nuanced mysteries of light, darkness, temporality, and eternity interweave throughout Merwin's newest collection of poems. 'I have only what I remember,' he admits, and his memories are focused and profound—well-cultivated loves, the distinct qualities of autumnal light, memories of Pennsylvania miners, a conversation with a boyhood teacher, and 'our long evenings and astonishment.' From the universe's chiaroscuro shadows, Merwin once again calls upon the language of surprise to illuminate existence. He is writing at the peak of his powers.*" ; front flap lists praise from *The Washington Post Book World* , *The Nation* , *The Atlantic Monthly* , and poet Edward Hirsch; back flap includes black and white photo of the author by Mark Hanauer, and describes him thus: "*W. S. Merwin, poet and activist, has worked for the past thirty years to transform a onetime pineapple plantation in Hawaii into a refuge for native plants. His last two books of poems were honored with major literary awards: 'Migration' (2005) won the National Book Award, and 'Present Company' (2005) was awarded the Library of Congress's Bobbitt National Prize for Poetry.*" ; back flap then lists praise for *Migration* from the *Los Angeles Times Book Review* , and from the National Book Award Judges' Citation, and praise for *Present Company* from the *Library Journal* ; first printing stated and full number sequence ending in 2, as is proper tradition denoting a first printing for this publishing house; book includes publisher's business reply card, with no postage necessary if mailed in the United States, seeking for reader comments and permission to quote from those comments; *two mint copies, each having the business reply card

*2010 Rae Armantrout (born in Vallejo, California on April 13, 1947), *Versed* (Middletown, Connecticut: Wesleyan

University Press; 121 pgs., with a descriptive note on the author on page 126; \$22.95): consisting of the books *Versed* and *Dark Matter* ; in sea green paper boards backed in hunter green and stamped in gilt on spine, which also notes the publisher; in a sea green, black and pale orange dust jacket lettered white, black, pale orange and sea green; front panel features an original color illustration by Peter Ciccariello, depicting a robotic image against a scorched earth and pale blue-green horizon; back panel features praise for the author's earlier volume

of verse, *Next Life*, from *Publishers Weekly*, *Library Journal*, Angie Mlinko of *Poetry* magazine, Stephen Burt of *The New York Times Book Review*, and Andrew Klubocar of *Poetic Front*; it also includes the publisher logo and ISBN bar code; jacket spine includes author, title and publisher; front flap describes the book and author thus: "*Rae Armantrout has always organized her collections of poetry as though they were works in themselves. 'Versed' brings two of these sequences together, offering readers an expanded view of the arc of her writing. The poems in the first section, 'Versed,' play with vice and versa, the perversity of human consciousness. They flirt with error and delusion, skating on a thin ice that inevitably cracks. 'Metaphor forms / a crust / beneath which / the crevasse / of each experience.'* 'Dark Matter,' the second section, alludes to more than the unseen substance thought to make up the majority of mass in the universe. The invisible and unknowable are confronted directly as Armantrout's experience with cancer marks these poems with a new austerity, shot through with her signature wit and stark unsentimental thinking. Together, the poems of 'Versed' part us from our assumptions about reality, revealing the gaps and fissures in our emotional and linguistic constructs, showing us ourselves where we are most exposed." ; back flap includes a color photograph of the author by Nancy Wolfing and describes the author thus: "*Rae Armantrout is a professor of writing and literature at the University of California, San Diego, and the author of ten books of poetry.*" ; this description is repeated on page 126, but for the fact that it notes eight rather than the ten books of poetry which with this publication is the correct total; copyright page also notes that "*This project is supported in part by an award from the National Endowment for the Arts.*" and "*Wesleyan University Press is a member of the Green Press Initiative. The paper used in this book meets their minimum requirement for recycled paper.*" and includes the attending logos, noting also the website for the publisher at www.wesleyan.edu/wespress, and while not specifying first edition, includes the full number sequence concluding with "1"; the jacket is absent a price, although the scanned bar code would reveal the book's being \$22.95; *two mint copies, one having affixed on the front panel the seal *National Book Award* finalist for the year 2009.

*2011 Kay Ryan (born on September 21, 1945 in San José, California; raised in towns of the San Joaquin Valley and

Mojave Desert; long a resident in Marin County, California; the sixteenth Poet Laureate consultant to the Library of Congress, 2008-2010, and a Chancellor of the American Academy of Poets since 2006), *The Best of It: New and Selected Poems* (New York: Grove/Atlantic Press, Inc., 2010; 270 pgs.; \$24.00; published March, 2010); author signed

*2012 Tracy K. Smith (born on April 16, 1972, a native of Falmouth, Massachusetts, raised in northern California in a

family with Alabama origins, and currently resident of Brooklyn, New York) *Life on Mars: Poems* (Minneapolis, Minnesota: The Graywolf Press, 2011; 75 numbered pages, besides about the author and book design and composition pages; in softcover only, \$15.00; published on May 10, 2011; four copies, two of the first printing, one of which has been signed by the author in black marker on the title page; printings after the first do not include the statement "First Graywolf Printing, 2011")

*2013 Sharon Olds (born in 1942 in San Francisco; a celebrated iconoclastic poet who refused an invitation by then First

Lady Laura Bush to the National Book Festival in Washington, D.C., responding in an open letter published in *The Nation* on October 10, 2005, reading in part: “*So many Americans who have felt pride in our country now feel anguish and shame, for the current regime of blood, wounds and fire. I thought of the clean linens at your table, the shining knives and the flames of the candles, and I could not stomach it.*”), *Stag’s Leap* (New York: Alfred A. Knopf, 2012; 89 pgs. (112 total pages); \$26.95; hardcover edition ISBN number 9780307959904; simultaneous issue of softcover ISBN number 9780375712258; stated first edition; published September 4, 2012); *two copies, both pristine; hardcover US first printing; and softcover UK first printing in English wraps, which is author signed

General Non-Fiction

[*The prizes of 1960 and 1961 were designated as “special Pulitzer prizes.”*]

*1960 Garrett Mattingly, *The Armada* (Houghton/Mifflin; 443 pgs.)

*1961 *The American Heritage Picture History of the Civil War* (American Heritage Publishing; 630 pgs.); *two copies

one a later printing signed and inscribed by editor Bruce Patton

*1962 Theodore H(arold) White (1915-86) , **The Making of the President, 1960: A Narrative History of American Politics*

in Action (New York: Atheneum, 1961; 400 pgs.; \$6.95); first in a series of five narratives on United States Presidential campaigns; *also a fine copy, in a second state dust wrapper (notice of the Pulitzer Prize win on the front panel) author signed and inscribed in blue ink on the half title page thus: ‘for Bobby Coven (?), with all best wishes and all affection and high hope as he sets out, Teddy/ Theodore H. White’; later reprinted by Harper & Brothers (New York, 2009; 400 pgs.) as part of their *Perennial Political Classics Edition*; **The Making of the President, 1964: A Narrative History of American Politics in Action* (New York: Atheneum, 1965; 431 pgs.), author signed and inscribed to Karl Hess, a speech writer for the 1964 GOP Presidential candidate, Arizona Governor Barry M(orris) Goldwater; Hess being referenced on pages 118, 214, and 320, the inscription in blue ink on the first half title page reading “*For Karl Hess, with the greatest admiration and respect, Theodore H. White*”; the second in the series; **The Making of the President, 1968: A Narrative History of American Politics in Action* (New York: Atheneum, 1969; 459 pgs.); the third in the series; **The Making of the President, 1972: A Narrative History of American Politics in Action* (New York: Atheneum, 1973; 391 pgs.), a pristine copy; the fourth in the series; and **America in Search of Itself: The Making of the President, 1956-1980* (New York: Harper & Row, 1982; 465 pgs.); author signed in red marker on the first blank page following the front map endpapers; the final in the series, both a distillation of the above four volumes and the additional narratives on the United States Presidential campaigns of 1956, 1976, and 1980; later reprinted and bound in leather by The Easton Press (Norwalk, Connecticut, 1986; 465 pgs.) as part of their series *The Library of the Presidents*

*1963 Barbara W(ertheim) Tuchman, *The Guns of August* (the Macmillan Company; 511 pgs.; author signed)

*1964 Richard Hofstadter, *Anti-Intellectualism in American Life* (Alfred A. Knopf, Inc.; 434

pgs.; \$6.95; published

4/63; in blue cloth boards stamped in gold with the author's initials on front; top stamped in orange red; in black and red dust jacket designed by Herbert H. Johnson, with federal eagle symbol in gray, lettered in white and gray, with reviews of Hofstadter's *The American Political Tradition* [1948] and *The Age of Reform: From Bryan to Roosevelt* [1955] at back; front flap describes the book and back flap regards the author)

*1965 Howard Mumford Jones, *O Strange New World: American Culture: The Formative Years* (the Viking Press;

464 pgs.)

*1966 Edwin Way Teale, **Wandering Through Winter: An Adventurous Twenty Thousand Mile Journey Through the*

North American Winter [370 pgs.; Part IV of the naturalist's seasonal tetralogy, the others being **North with the Spring: A Naturalist's Record of a Seventeen Thousand Mile Journey with the North American Spring* (1951; 366 pgs.), **Autumn Across America: A Naturalist's Record of a Twenty Thousand Mile Journey Through the North American Autumn* (1956; 386 pgs.), and **Journey Into Summer: A Naturalist's Record of a Nineteen Thousand Mile Journey Through the North American Summer* (1960; 366 pgs.); all published by Dodd and Mead]

1967 David Brion Davis, *The Problem of Slavery in Western Culture* (Cornell University Press; 505 pgs.); and its sequel

**The Problem of Slavery in the Age of Revolution*

*1968 Will and Ariel Durant, *Rousseau and Revolution, 1715-1789* [1967; 1,091 pgs.; *US 1st trade signed by both

authors, and *first Book-of-the-Month Club copy; Volume X in the authors' series *The Story of Civilization*, the others being ** Our Oriental Heritage* (1935; 1,049 pgs.; including *publisher's dummy copy and *self-published copy), **The Life of Greece* (1939; 754 pgs.; a third printing), *Caesar and Christ* (to 325 A.D.; 1944; 751 pgs), **The Age of Faith, 325-1300* (1950; 1,196 pgs.), **The Renaissance, 1304-1576* (1953; 776 pgs.), **The Reformation, 1300-1564* (1957; 1,025 pgs.), **The Age of Reason Begins, 1558-1648* (1961; 729 pgs.), **The Age of Louis XIV, 1648-1715* (1963; 802 pgs.), **The Age of Voltaire, 1715-1756* (1965; 898 pgs.), and, published later, **The Age of Napoleon, 1789-1815* (1975; 872 pgs.); this last signed by both authors (Ariel signing only her first name) in blue ink on the page facing the title all published by Simon & Schuster]

*1969 René (Jules) Dubos, *So Human an Animal: How We Are Shaped by Surroundings and Events* (Charles Scribner's

Sons; 267 pgs.; the author being a microbiologist at Rockefeller University)

and *Norman Mailer, *The Armies of the Night, History as a Novel, The Novel as History* (New American Library; 288

pgs; concerning the October, 1967 protest marches on the Pentagon; the photograph on the back of the book shows Mailer in a protest march with Robert Lowell, Marcus Raskin, Noam Chomsky, Sidney Lens, and Dwight MacDonald)

*1970 Erik H(omburger) Erikson (1902-), *Gandhi's Truth: On the Origins of Militant Non-Violence* (W. W. Norton

& Co.; 474 pgs.)

*1971 John (Willard) Toland, *The Rising Sun: The Decline and Fall of the Japanese Empire, 1936-1945* (Random

House; 954 pgs.; a two-volume selection of The Literary Guild released at the same time was a total 1,181 pgs.)

*1972 Barbara W(ertheim) Tuchman, (General Joseph W.) *Stillwell and the American Experience in China, 1911-1945*

(the Macmillan Company; 621 pgs.)

*1973 Frances Fitzgerald, *Fire in the Lake: The Vietnamese and the Americans in Vietnam* (Random House; 491 pgs.);

and *Robert Coles, M.D., **Migrants, Sharecroppers, and Mountaineers* (1971; 654 pgs.) and **The South Goes North*

(1971; 687 pgs.) [part of the psychiatrist's series *Children of Crisis* ; other volumes being **Children of Crisis: A Study of Courage and Fear* (1967; 416 pgs.), **Eskimos, Chicanos and Indians* (1977; 587 pgs.) and **Privileged Ones: The Well-Off and Rich in America* (1977; 583 pgs.); all published by Little, Brown & Co.; the first two volumes signed and inscribed by the author to celebrated novelist William Styron]

*1974 Ernest Becker (awarded posthumously), *The Denial of Death* (New York: The Free Press; 314 pgs.); the book

in part concerns the work of philosopher Søren Aahye Kierkegaard (1813-55)

*1975 Annie Dillard, *Pilgrim at Tinker Creek* (a tone poem nature study; Harper & Row; 271 pgs.; a signed copy)

*1976 Robert N. Butler (1927-), *Why Survive?: Being Old in America* (Harper & Row; 496 pgs.)

*1977 William W. Warner, *Beautiful Swimmers: Watermen, Crabs, and the Chesapeake Bay* (Little, Brown/Atlantic

Monthly Press; 320 pgs.)

* 1978 Carl Sagan, Ph.D. (an exobiologist), with wife Ann Druyan, *The Dragons of Eden: Speculations on the Evolution*

of Human Intelligence (Random House; 263 pgs.)

*1979 Edward O(sborne) Wilson, *On Human Nature* (Harvard University Press; 260 pgs.)

*1980 Douglas R(ichard) Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid: A Metaphorical Fugue on Minds*

and Machines in the Spirit of Lewis Carroll (Basic Books; 777 pgs.)

*1981 Carl E(mil) Schorske, *Fin-de-Siècle Vienna: Politics and Culture* (Alfred A. Knopf; 378 pgs.; includes material

on Klimt, Josef Hoffmann, Kokoschka, Schoenberg, and Freud)

*1982 Tracy Kidder, *The Soul of a New Machine* (Little, Brown/Atlantic Monthly Press; 293 pgs.)

*1983 Susan Sheehan (1937-), *Is There No Place on Earth for Me?* (study of paranoid schizophrenic Sylvia Frumkin,

seventeen years in an institution; published in Boston by Houghton Mifflin, 1982; 333 pgs., including a Foreword by Dr. Robert Coles on pgs. xi-xv; a single page concluding Afterward by the author, dated December, 1981, noting that “*Shortly after ‘Is There No Place on Earth for me?’ ran in four issues of ‘The New Yorker’ in the spring of 1981, Sylvia Frumkin’s condition improved and she returned home to live.*” and preceding Acknowledgments on pgs. vii-viii; \$14.95; in light gray boards backed in sea green cloth and stamped in silver on spine; blue-gray end papers; in a light green, tawny brown and white dust jacket lettered in tawny brown, white and black; front panel depicts a home with tiled floors and infinitely intersecting room entrances; back panel has advance praise for the book from Anthony Lewis, “*What Susan Sheehan has done here fills me with awe as a journalist. She has penetrated to the heart of a human being and of a social problem, showing us both in their anguish and fascination. I could not put the book down.*” ; back panel also includes a black and white photo of Sheehan by Tom Victor; front and back flap describe book, concluding “*By providing us with the dramatic and humorous side of Miss Frumkin’s life as well as describing the frightening and horrible aspects of her experiences in and out of mental institutions, Susan Sheehan has given us a much greater understanding of the mental patient as individual*” ; back flap also describes author, noting that she “*won a National Mental Health Association Award for this work.*” ; full number sequence concluding with “1” ; the author is the wife of Neil Sheehan, the 1989 Pulitzer winner for nonfiction for his 1988 *A Bright Shining Lie: John Paul Vann and America in Vietnam*

*1984 Paul Starr (1949-), *The Social Transformation of American Medicine: The Rise of a Sovereign Profession*

and the Making of a Vast Industry (Basic Books; 514 pgs.; \$24.95) The boards are cream tweed cloth stamped in copper on spine. The laminate dust wrapper is black on the front panel, spine, and back panel, where it is lettered in yellow, white, and red, with red blocking, and is white on the flaps, there lettered in black, red and yellow, with red and orange blocking; as designed by William Davis, so noted on the bottom of the back flap, it features a front panel painting in detail of “*The Agnew Clinic*” by Thomas Eakins, with a surgery being performed before medical students and peers, which the bottom of the back flap notes as “*reproduced by kind permission of the University of Pennsylvania School of Medicine.*” ;

with \$24.95 price at top right of the top flap, and number at bottom right ending in 983, meaning first publication in September of 1983, although the book itself was copyrighted in 1982, and uncredited black and white photograph of the author on the back flap; essentially fine copies of both the *first (with the full number line concluding with 1 on the copyright page) and *second printing; the first printing provenance signature in black ink on top right of the front free endpaper, reading “D. F. Trist, M.D.”

*1985 Studs (Louis) Terkel, *The Good War: An Oral History of World War II* (Pantheon Books; 591 pgs.; \$19.95;

jacket design by Louise Fili; jacket illustration by Craig De Camps)

*1986 J. Anthony Lukas (1933-), *Common Ground: A Turbulent Decade in the Lives of Three American Families*

(Alfred A. Knopf, Inc., released through Random House; 659 pgs.; author signed and inscribed)

and *Joseph Lelyveld, *Move Your Shadow: South Africa, Black and White* (Random House/Times Books; 390 pgs.;

author signed and inscribed)

*1987 David K(arr) Shipler (1942-), *Arab and Jew: Wounded Spirits in a Promised Land* (Random House/Times

Books; 596 pgs.)

*1988 Richard Rhodes, *The Making of the Atomic Bomb* (Simon & Schuster; 886 pgs., plus forty-two pages of plates;

\$22.95; in black paper panels backed in black cloth stamped in gilt on spine; red end papers; in red, black and white dust jacket, lettered in white and black, depicting atomic bomb explosion at Los Alamos; jacket designed by Lawrence Ratzkin; front and back flaps describe book; back flap includes author photograph by Mary Rhodes; back panel lists advance praise for *The Making of the Atomic Bomb*); with Simon & Schuster full number sequence

*1989 Neil Sheehan, *A Bright Shining Lie: John Paul Vann and America in Vietnam* (Random House; 861 pgs.;

\$24.95; jacket art and design by John Sposato)

*1990 Dale Maharidge and Michael Williamson, *And Their Children After Them: The Legacy of “Let Us Now Praise*

Famous Men”--James Agee, Walker Evans, and the Rise and Fall of Cotton in the South (Pantheon Books; 263 pgs; the book concludes in pages mapping Waynesville, Alabama; signed by both authors)

*1991 Edward O(sborne) Wilson and Bert Holldobler (1936-), *The Ants* (Harvard

University/Belknap Press; 732

pgs.)

*1992 Daniel Yergin, *The Prize: The Epic Quest for Oil, Money and Power* (Simon & Schuster; 877 pgs.; plus two

sections of black and white photographs; \$24.95; in blue paper panels backed in tan cloth, stamped in gilt on spine; in gold and white dust jacket lettered in blue, red and black; jacket designed by Robert Anthony; front flap describes book; back flap includes advance praise from Michael E. Porter, Professor at the Harvard Business School and Pulitzer Prize winner Justin Kaplan, and describes the author, with a photograph taken by Isaiah Wyner; back panel lists advance praise for *The Prize* ; with Simon & Schuster full number sequence

*1993 Garry Wills (1934-), *Lincoln at Gettysburg: The Words That Remade America* (Simon & Schuster; 317 pgs.);

author signed and inscribed

*1994 David Remnick, *Lenin's Tomb: The Last Days of the Soviet Empire* (Random House; 576 pgs.); \$25.00

*1995 Jonathan Weiner, *The Beak of the Finch: A Story of Evolution in Our Time* (Alfred A. Knopf; 332 pgs.);

published 5/94; \$25.00

*1996 Tina Rosenberg, *The Haunted Land: Facing Europe's Ghosts After Communism* (Random House; 437 pgs.); *review

copy with attending literature and *another copy author signed and inscribed

*1997 Richard Kluger, *Ashes to Ashes: America's Hundred-Year Cigarette War, the Public Health, and the Unabashed*

Triumph of Philip Morris (Alfred A. Knopf; 832 pgs.; \$35.00; in gray paper panels over black cloth backing stamped in gold on spine and with author initials on front; in a maroon, white, and gold dust wrapper lettered in black and maroon, as designed by Barbara de Wilde, with a front jacket photograph by Geoff Spear of a burning cigarette; back panel describes the book; front and back flaps describes the book; back flap describes the author and includes his photograph as taken by Marion Ettlinger; published 4/96; includes first edition statement)

*1998 Jared Diamond, *Guns, Germs, and Steel: The Fates of Human Societies* (W.W. Norton & Company; 480 pgs.;

\$35.00; jacket design by Calvin Chu; front panel features the 1845 painting by Sir John Everett, *Pizarro Seizing the Inca of Peru*); published 3/97

*1999 John A. McPhee (1931-), *Annals of the Former World* (Farrar, Straus & Giroux; 696 pgs.; \$35.00; jacket

design by Cynthia Krupat; jacket art depicts John Clerk's 1787 *Map and section, Rambling Ridge, Tayside*); published 5/98

*2000 John W. Dower (19 -), *Embracing Defeat: Japan in the Wake of World War II* (W. Norton & Company;

676 pgs.; \$29.95; jacket photograph *Japanese Kneeling and Weeping Before a Radio* "they are listening to the Emperor's surrender broadcast, the scene with which the book opens"; courtesy of Kyōdō Tsūshin; jacket design by Timothy Hsu; the author is a professor of history at M.I.T.); published 3/99

*2001 Herbert P. Bix (19 -), *Hirohito and the Making of Modern Japan* (Harper Collins; 800 pgs.; \$35.00; maps

by Paul Pugliese; sixteen pages of photographs; jacket photographs of Hirohito by Hutton-Deutsch Collection Corbis; Bettmann/Corbis; book designed by Jackie McKee); published 8/00

*2002 Diane McWhorter, *Carry Me Home; Birmingham, Alabama: The Climactic Battle of the Civil Rights Revolution*

(Simon & Schuster; 704 pgs.; \$35.00; in gray paper panels over black backing; spine stamped in gold; paper end papers of "Downtown Birmingham" and "Birmingham and Vicinity"; with a portfolio of forty-seven photographs; black, white, red, gray, and gold jacket design, with front panel title gold letters raised, by Michael Accordino; jacket front panel photograph of Birmingham riots by Bettmann/Corbis archives; back panel author color photograph by Tannen Maury; code 13579108642; published 3/01; later revised that same year and then issued in soft cover)

*2003 Samantha Power (1970-), *"A Problem from Hell": America and the Age of Genocide* (New York: Basic

Books; 610 pgs.; \$30.00; illustrated throughout text; in cream paper boards backed in black; lettered in gilt on spine; black end papers; in white and burnt red dust jacket lettered in black, gold and white, with front panel photograph of a man bowing in homage in a graveyard; back panel lists advance positive reviews; front and back flaps describe book and author, with a back flap photograph by Tsar Fedorsky; jacket designed by Brad Foltz; with full sequence number code concluding with "1"; two copies, *one a pristine first printing; another *an equally pristine first printing, signed, inscribed and dated by the author in the month and year of publication in black marker on the title page thus: "4-17-02 For Rick, with gratitude for your interest in solving the problem from hell., Regards, Samantha Power"; Power inscribing to the above left a quote from Nobel Literature Laureate Joseph Brodsky thus: "'People Die.' Joseph Brodsky."

*2004 Anne Applebaum (1964-), *Gulag: A History* (New York: Doubleday, 2003; 677 pgs.; \$35.00; with maps,

photographs and a black-and-white photograph section; half title page photograph of a *Gulag* ; in gray paper boards backed in brown and stamped in silver on spine; book designed by Nicola Ferguson; in a white dust jacket lettered in gray mortar and light blue; front panel

photograph of the Vorkuta Watchtower from Garf Russian State Archives; back panel lists advance praise for *Gulag* including Drs. Zbigniew Brzezinski and Henry A. Kissinger; jacket designed by Amy C. King; front and back flap describes book and back flap also describes author, with her photograph by Art-Foto; stated first edition with full number sequence commencing with 1; published April, 2003

*2005 Steve Coll (19 -), *Ghost Wars: The Secret History of the CIA, Afghanistan, and bin Laden, from the Soviet*

Invasion to September 10, 2001 (New York: Penguin Group, 2004; 695 pgs. and seven pages of introductory material; \$29.95; in two-tone blue-gray panels backed in black; with author initials in a silver rectangle on front cover and lettered in silver on spine; in a black and gray dust wrapper with raised letters in gray and red featuring on front panel a *Northern Alliance Soldier Guarding Prisoners*, copyright by Alex Majoli, Magnum Photos; back panel listing praise for the book; front and back flaps describing book and author and back flap including an author photograph by Lauren Shay Lavin; book designed by Amanda Dewey; jacket designed by Darren Haggu; published in February, 2004; a full number sequence including "1"

*2006 Caroline Elkins (1969-), *Imperial Reckoning: The Untold Story of Britain's Gulag in Kenya* (New York: Henry

Holt and Company, 2005; 475 pgs. and sixteen pgs. of introductory material; \$27.50; black and white illustrations throughout the text; in cream paper boards backed in forest green and gilt stamped on spine; in cream dust wrapper with a burnt orange spine; lettered in white, green, black and red; with a front panel photograph of British officers overseeing a Kenyan gulag [from Popperfoto/Retrofile]; back panel lists *Advance Praise for 'Imperial Reckoning'*; front and back flaps describe book; back flap also describes author, with her color photograph by Debi Milligan, and includes a critical review by Robert Tignor, Princeton University Rosengarten Professor of Modern and Contemporary History; jacket designed by John Candell; book designed by Fritz Metsch; maps by James Sinclair; stated first edition with number code 13579108642; published January, 2005

*2007 Lawrence Wright (1947 -), *The Looming Tower: Al-Qaeda and the Road to 9/11* (new York: Alfred A. Knopf,

2006; 469 pgs., plus a page on photographic credits; \$27.95; with a 16-page section of black and white photographs, and a map, following the Contents pages, of the Mideast area covering the Al-Qaeda areas of infiltration; in gray boards backed in black and lettered in silver on spine; in a gray, orange-yellow and white dust jacket lettered in orange-yellow, white and black, with a front panel photographic assembly, courtesy of Reuters/Corbis, of "*Osama bin Laden and His Sixteen al-Qaeda Members*"; back panel lists advance praise from Dan Rather, Robert A. Caro, Gary Sick, *Publishers Weekly*, and *Kirkus Reviews*; front and back flaps describes book, concluding "*Brilliantly conceived and written, 'The Looming Tower' draws all elements of the story into a galvanizing narrative that adds immeasurably to our understanding of how we arrived at September 11, 2001. The richness of its new information, and the depth of its perceptions, can help us deal more wisely and effectively with the continuing terrorist threat.*"; back flap also describes author, and includes his black and white photograph by Kenny Braun; stated first edition; published August, 2006

*2008 Saul Friedländer (born in Prague, Czechoslovakia on October 11, 1932), **The Years of Extermination: Nazi*

Germany and the Jews, 1939-1945 (New York: HarperCollins; 870 pgs.; \$39.95; a sequel to the author's **The Years of Persecution: Nazi Germany and the Jews, 1933-1939*); in black paper boards stamped in silver on spine; in a white, black, and gray dustwrapper lettered in black, white, and orange red, with a front panel photograph by Raymond Depardon/Magnum Photos of a Nazi concentration camp; back panel lists comments from the German translation of *The Years of Extermination* by *Focus*, *Der Spiegel*, *Tages-Anzeiger*, *Frankfurter Allgemeine Zeitung*, *Neue Züricher Zeitung*, and *Süddeutsche Zeitung*; front flap describes book thus: "*With The Years of Extermination, Saul Friedländer completes his major historical work on Nazi Germany and the Jews. The book describes and interprets the persecution and murder of the Jews throughout occupied Europe. The enactment of German extermination policies and measures depended on the cooperation of local authorities, the assistance of police forces, and the passivity of the populations, primarily of their political and spiritual elites. This implementation depended as well on the victims' readiness to submit to orders, often with the hope of attenuating them or surviving long enough to escape the German vise. This multifaceted study—at all levels and in different places—enhances the perception of the magnitude, complexity, and interrelatedness of the many components of this history. Based on a vast array of documents and an overwhelming choir of voices—mainly from diaries, letters, and memoirs—Saul Friedländer avoids domesticating the memory of these unprecedented and horrific events. The convergence of these various aspects gives a unique quality to The Years of Extermination. In this work, the history of the Holocaust has found its definitive representation.*"; back flap describes the author, whose youth was spent in the France of Nazi occupation, a professor of history at UCLA and a professor emeritus at Tel Aviv University; back flap also advises to proceed to www.AuthorTracker.com for further information on favorite authors, and lists the HarperCollins Publishers' website, www.harpercollins.com; book designed by Joseph Rutt; jacket designed by Roberto De Vicq De Comptich; first edition stated with full number sequence concluding with "1"; published April, 2007

*2009 Douglas A. Blackmon (raised in the Mississippi Delta in 1954-), *Slavery by Another Name: The Re-Enslavement*

of Black Americans from the Civil War to World War II (New York: Doubleday, 2008; 468 pgs.; with a frontispiece portrait and eight pages of black and white stills following page 276, also with an Introduction, Epilogue, Notes, Selected Bibliography and Index; \$29.95; in black paper boards backed in orange-red and lettered in silver on spine with the publisher's insignia also stamped in silver at bottom; in a black and white dust wrapper lettered in white, black and red; back panel lists advance praise from David J. Garrow, Jay Winik, David Levering Lewis, Andrew Young, Charles J. Ogletree, Jr., Harriet A. Washington, author of *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*, Herb Boyd, author of *We Shall Overcome: The History of the Civil Rights Movement As It Happened*, and Bill Cosby, who comments " "Urgent, definitive, powerful; the most important work of history published in a very long time.""; front and back flaps describe book thus: "*In this groundbreaking historical exposé, Douglas A. Blackmon brings to light one of the most shameful chapters in American history—an 'Age of Neoslavery' that thrived from the aftermath of the Civil War through the dawn of World War*

II. Under laws enacted specifically to intimidate blacks, tens of thousands of African Americans were arbitrarily arrested, hit with outrageous fines, and charged for the costs of their own arrests. With no means to pay these ostensible 'debts,' prisoners were sold as forced laborers to coal mines, lumber camps, brickyards, railroads, quarries, and farm plantations. Thousands of other African Americans were simply seized by southern landowners and compelled into years of involuntary servitude. Government officials leased falsely imprisoned blacks to small-town entrepreneurs, provincial farmers, and dozens of corporations—including U.S. Steel—looking for cheap and abundant labor. Armies of 'free' black men labored without compensation, were repeatedly bought and sold, and were forced through beatings and physical torture to do the bidding of white masters for decades after the official abolition of American slavery. The neoslavery system exploited legal loopholes and federal policies that discouraged prosecution of whites for continuing to hold black workers against their wills. As it poured millions of dollars into southern government treasuries, the new slavery also became a key instrument in the terrorization of African Americans seeking full participation in the U.S. political system. Based on a vast record of original documents and personal narratives, *'Slavery by Another Name'* unearths the lost stories of slaves and their descendants who journeyed into freedom after the Emancipation Proclamation and then back into the shadow of involuntary servitude. It also reveals the stories of those who fought unsuccessfully against the re-emergence of human labor trafficking, the modern companies that profited most from neoslavery, and the system's final demise in the 1940s, partly due to fears of enemy propaganda about American racial abuse at the beginning of World War II.

'Slavery by Another Name' is a moving, sobering account of a little-known crime against African-Americans, and the insidious legacy of racism that reverberates today." ; back flap also has a black and white photograph of the author by Michael A. Schwarz Photography, and describes the author thus: "Douglas A. Blackmon is the Atlanta Bureau Chief of the 'Wall Street Journal.' He has written extensively on race, the economy, and American society. Reared in the Mississippi Delta, he lives in downtown Atlanta with his wife and children." ; back flap then comments: "Visit www.slaverybyanothername.com for more images, primary research materials, interviews, and teaching aids related to this book and the re-enslavement of African Americans in the nineteenth and twentieth centuries." ; it then lists www.slaverybyanothername.com and www.doubleday.com; jacket designed by Rex Bonomelli; book design by Ellen Cipriano; first edition stated, with full number sequence commencing with "1."

*2010 David E(mmanuel) Hoffman (born in Palo Alto, California and raised in Delaware; now a contributing editor for

The Washington Post), *The Dead Hand: The Untold Story of the Cold War Arms Race and Its Dangerous Legacy* (New York: Knopf Doubleday Publishing Company, 578 pgs., including a Prologue, Introduction, Epilogue, Acknowledgments, Endnotes, Index, Text and Illustration Permissions; and About the Author; with two sets of eight-page black and white glossy stills, following page 178 and page 386; with a two-page map, preceding the inner half-title page, *Key Sites in 'The Dead Hand,'* as designed by Gene Thorp; book design by Michael Collica; \$35.00; published September, 2009); the title is a reference to a Soviet nuclear defense program with the capacity to engender automatically triggered strikes in retaliation; thus "The Dead Hand"; in black paper boards backed in black and lettered in silver on spine, which includes the publisher and its logo at bottom; in a sky blue-gray, orange and white dust jacket lettered in white, orange and black, with a front panel extended over to the spine color

photograph © RIA-Novosti, jacket design @ PracherDesigns, depicting the launch of a nuclear weapon, leaving behind and orange, gray and black cloud debris, with a trio interlocking blue-gray circles around the missile head; front panel has raised letters, with orange blacking of the subtitle and top of front panel and on spine, which also features the publisher and its logo below; back panel lists *Praise for 'The Dead Hand'*: from John Le Carré “*A stunning feat of research and narrative. Terrifying.*” ; Rajiv Chandrasekaran, author of *Imperial Life in the Emerald City: Inside Iraq's Green Zone* , “*'The Dead Hand' is a brilliant work of history, a richly detailed, gripping tale that takes us inside the Cold War arms race as no other book has. Drawing upon extensive interviews and secret documents, David Hoffman reveals never-before-reported aspects of the Soviet biological and nuclear programs. It's a story so riveting and scary that you feel like you are reading a fictional thriller.*” ; Steve Coll, author of *Ghost Wars* and *The Bin Ladens* , “*In 'The Dead Hand,' David Hoffman has uncovered some of the Cold War's most persistent and consequential secrets—plans and systems designed to wage war with weapons of mass destruction, and even to place the prospective end of civilization on a kind of automatic pilot. The book's revelations are shocking; its narrative is intelligent and gripping. This is a tour de force of investigative history.*” ; Rick Atkinson, Pulitzer Prize-winning author of *An Army at Dawn* , “*An extraordinary and compelling story, beautifully researched, elegantly told, and full of revelations and the superpower arms race in the dying days of the Cold War. 'The Dead Hand' is riveting.*” ; and Michael Dobbs, author of *One Minute to Midnight: Kennedy, Khrushchev, and Castro on the Brink of Nuclear War* , “*No one is better qualified than David Hoffman to tell the definitive story of the ruinous Cold War arms race. He has interviewed the principal protagonists, unearthed previously undiscovered archives, and tramped across the military-industrial wasteland of the former Soviet Union. He brings his characters to life in a thrilling narrative that contains many lessons for modern-day policy makers struggling to stop the proliferation of weapons of mass destruction. An extraordinary achievement.*” ; back panel then has, at lower left, barcode with ISBN number and US and Canada book price; front flap lists US and Canada prices (\$35 and \$43.00, respectively), highlights a quote by Steve Coll, “*A tour de force of investigative history,*” and describes the book thus (as extended over to the back flap): “*'The Dead Hand' is the suspense-filled story of the people who sought to brake the speeding locomotive of the arms race, then rushed to secure the nuclear and biological weapons left behind by the collapse of the Soviet Union—a dangerous legacy that haunts us even today. The Cold War was an epoch of massive overkill. In the last half of the twentieth century, the two superpowers had perfected the science of mass destruction and possessed nuclear weapons with the combined power of a million Hiroshimas. What's more, a Soviet biological warfare machine was ready to produce bacteria and viruses to sicken and kill millions. In 'The Dead Hand,' a thrilling narrative history that draws on new archives and original research and interviews, David E. Hoffman reveals how presidents, scientists, diplomats, soldiers, and spies confronted the danger and changed the course of history. 'The Dead Hand' captures the inside story in both the United States and the Soviet Union, giving us an urgent and intimate account of the last decade of the arms race. With access to secret Kremlin documents, Hoffman chronicles Soviet internal deliberations that have long been hidden. He reveals that weapons designers in 1985 had a massive 'Star Wars' program on the desk of Soviet leader Mikhail Gorbachev to compete with President Reagan, but Gorbachev refused to build it. He unmasks the cover-up of the Soviet biological weapons program. He tells the exclusive story of one Soviet microbiologist's quest to build a genetically engineered super-germ; it would cause a mild illness, a deceptive*

recovery, then a second, fatal attack. And he details the frightening history of the doomsday machine known as the Dead Hand, which would launch a retaliatory nuclear strike if the Soviet leaders were wiped out. When the Soviet Union collapsed, the dangers remained.

Soon rickety trains were hauling unsecured nuclear warheads across the Russian steppe; tons of highly enriched uranium and plutonium lay unguarded in warehouses, and microbiologists and bomb designers were scavenging for food to feed their families. 'The Dead Hand' offers fresh and startling insights into Reagan and Gorbachev, the two key figures of the end of the Cold War, and draws colorful, unforgettable portraits of many others who struggled, often valiantly, to save the world from the most terrifying weapons known to man." Back flap then features a color photograph of the author by Carole F. Hoffman, and describes the author thus: "David E. Hoffman is a contributing editor at the 'Washington Post,' where he previously served as White House correspondent, Moscow bureau chief, and assistant managing editor for foreign news. He is the author of 'The Oligarchs: Wealth and Power in the New Russia.' HE lives in Maryland." ; the book, author, and publisher websites then follow: www.thedeadhandbook.com, www.davidhoffman.com, and www.doubleday.com. A stated first edition, with full number sequence commencing with "1" on the copyright page. Two *mint copies, one signed on the first half-title page by the author in blue ink

*2011 Siddhartha Mukherjee (born in 1970 in New Delhi, India; attended St. Columba's School and Stanford University;

was a Rhodes Scholar to Oxford University, where he earned his Ph.D. in immunology; attended Harvard Medical School, where he trained as an intern; an oncology fellow at Massachusetts General Hospital; currently Assistant Professor of Medicine at Columbia University Medical Center and a practicing cancer physician), *The Emperor of All Maladies: A Biography of Cancer* (New York: Scribners and Simon & Schuster Adult Publishing Group, 2010; 571 pgs.; \$30.00; published November, 2010);

*2012 Stephen (Jay) Greenblatt (born on November 7, 1943, in, raised in, and yet a resident of Cambridge, Massachusetts,

John Cogan Professor of the Humanities of Harvard University; a forerunner of the school of "cultural poetics" called the "New Historicism"), *The Swerve: How the World Became Modern* (New York: W. W. Norton & Co., Inc., 2011; 356 pgs., including a plate section of color photographs; \$26.95; published on September 26, 2011; concerning the discovery in 1417 by antiquarian book scholar Poggio Bracciolini, of the Latin poet Lucretius' *On the Nature of Things* , whose revolutionary theme of universe of its own design, unencumbered by the directives of any god or gods, and that matter contains particles "colliding and swerving in new directions," {from the front flap of the dust jacket }, manifestly impacted the seminal thinkers who inculcated its meanings, and by which, accordingly "the world became modern"; two copies, both signed by the author in black ink on the title page)

*2013 Gilbert King (19??-), *Devil in the Grove: Thurgood Marshall, The Groveland Boys, and the Dawn of a New*

America (New York: Harper Collins, 2012; 434 pgs.; \$26.99; published March 6, 2012; centering around the sensational trial of four black men, Ernest Thomas, Charles Greenlee, Samuel Shepherd, and Walter Irvin, accused of rape in Lake County, Florida in 1948; and of

seminal Civil Rights trial lawyer and later Supreme Court Justice's Thurgood Marshall's cardinal role in seeking after the exoneration of the four defendants); *two pristine copies

Music

1943 William Howard Schuman, *Secular Cantata No. 2: A Free Song* [the composer was a professor at Sarah Lawrence

College in Bronxville, New York; then head of New York City's Juilliard School of Music, 1945-1961 (Juilliard and Philadelphia's Curtis Institute were both founded in 1924); first performed by the Boston Symphony Orchestra]

1944 Howard Hanson, *Symphony No. 4, Opus 34* (performed by the Boston Symphony Orchestra on December 3, 1943)

1945 Aaron Copland, *Appalachian Spring* (the ballet written for and presented by Martha Graham and group,

commissioned by Mrs. E. Coolidge, first presented at the Library of Congress, Washington, D.C., in October, 1944)

1946 Leo Sowerby, *The Canticle of the Sun* (commissioned by the Alice M. Ditson Fund, first performed by the Schola

Contorum in New York, April, 1945)

1947 Charles Ives (awarded posthumously), *Symphony No. 3* (first performed by Lou Harrison's Chamber Orchestra

in New York, April, 1946)

1948 Walter Piston, *Symphony No. 3* (first performed at the Boston Symphony Orchestra in Boston, January, 1948)

1949 Virgil Thomson, *Louisiana Story* (score for the Robert Flaherty 1948 documentary film concerning a Cajun

family's drilling for an oil well)

1950 Gian-Carlo Menotti, *The Consul* (an opera in three acts which was produced for Broadway's Barrymore Theatre;

the composer was born on Lake Lugano, Cadigliano, and came to America in 1938)

1951 Douglas S. Moore, *Giants in the Earth* (first produced by Columbia Opera Workshop on March 28, 1951; based

on part of the Ole Edward Rolvaag trilogy, the other parts being *Their Father's God*, and *Peder Victorious*)

1952 Gail Kubik, *Symphony Concertante* (first performed at New York City's Town Hall on January 7, 1952)

1953 no award

1954 Quincy S. Porter, *Concerto for Two Pianos and Orchestra* (first performed by the Louisville Symphony Orchestra

on March 17, 1954; the work was commissioned under a grant of the Rockefeller Foundation for new American compositions for orchestra, or soloists and orchestra; the composer was a professor of music at Louisiana State University)

1955 Gian-Carlo Menotti, *The Saint of Bleecker Street* (an opera first performed at New York City's Broadway

Theatre on December 27, 1954; then presented on NBC television; its Broadway run closed on April 2, 1955)

1956 Ernst Toch, *Symphony No. 3* (first performed by the Pittsburgh Symphony Orchestra on December 2, 1955; the

composer was born in Vienna in 1907)

1957 Norman Dello Joio, *Meditations on Ecclesiastes* (music for a ballet first performed at the Juilliard School of

Music on April 20, 1956)

1958 Samuel Barber, the score to *Vanessa: An Opera in Four Acts* (libretto by Gian-Carlo Menotti; first performed

at New York City's Metropolitan Opera House on January 15, 1958)

1959 John La Montaine, *Concerto for Piano and Orchestra* (first performed in Washington, D.C. by the National

Symphony on November 25, 1958; the composer is a New York native)

1960 Elliott Carter, *Second String Quartet* (first performed at New York City's Juilliard School of Music on March

25, 1960)

1961 Walter Piston, *Symphony No. 7* (first performed by the Philadelphia Orchestra on February 10, 1961, and

commissioned by the Philadelphia Orchestra Association)

1962 Robert Ward, *The Crucible: An Opera in Three Acts* (libretto by Bernard Stambler; based on the play by Arthur

Miller; first performed at the New York City Center on October 26, 1961 by the New York City Opera Company; the composer is a Nyack, New York based music editor)

1963 Samuel Barber, *Piano Concerto No. 1* (premiered with the Boston Symphony at

Philharmonic Hall on September

24, 1962)

1964 no award

1965 no award; recommended citation to the life work of Edward Kennedy “Duke” Ellington denied by Pulitzer Prize

board

1966 Leslie Bassett, *Variations for Orchestra* (first performed in the United States by Eugene Ormandy and the

Philadelphia Orchestra at the Academy of Music in Philadelphia on October 22, 1965)

1967 Leon Kirchner, *Quartet No. 3* (first performed by the Beaux Arts Quartet in Town Hall on January 27, 1967; the

work utilizes extensive use of a tape recorder; the composer has taught at Harvard University)

1968 George Crumb, *Echoes of Time and the River* (an orchestral suite first performed on May 26, 1967 by the

Chicago Symphony Orchestra at Mandel Hall, University of Chicago, having been commissioned by the University in connection with the celebration of its seventy-fifth anniversary; based on the Thomas Wolfe novel *Of Time and the River: A Legend of Man's Hunger in His Youth*)

1969 Karel Husa, *String Quartet No. 3* (first performed at the Goodmar Theatre in Chicago on October 14, 1968 by

the Fine Arts Quartet; the composer was a native of Czechoslovakia who left to come to the United States in 1946; he was director of the symphony at Cornell University)

1970 Charles W. Wuorinen, *Time's Encomium* (premiered in its entirety at the Berkshire Music Festival on August

16, 1969)

1971 Mario Davidovsky, *Synchronisms No. 6 for Piano and Electronic Sound* (premiered on August 19, 1970 at the

Berkshire Music Festival; the composer was an associate professor of music at City College in New York)

1972 Jacob Druckman, *Windows* (premiered by the Chicago Symphony on March 16, 1972 at Orchestral Hall, Chicago)

1973 Elliott Carter, *String Quartet No. 3* (premiered by the Juilliard String Quartet at Tully Hall, Lincoln Center, New

York City, on January 23, 1973)

1974 Donald S. Martino, *Notturmo* (a chamber music piece commissioned by the Walter W. Naumburg Foundation

and first performed May 15, 1973 at Alice Tully Hall, New York City, by Speculum Musicae)

and a citation to the life work of Roger Huntington Sessions

1975 Dominick Argento, *From the Diary of Virginia Woolf* (a song cycle for medium voice and piano, commissioned

by the Schubert Club of St. Paul, premiered on January 5, 1975 in Orchestra Hall, Minneapolis)

1976 Ned Rorem, *Air Music: Ten Études for Piano and Orchestra* (first performed by the Cincinnati Symphony

Orchestra on December 5, 1975)

and a citation to the life work of Scott Joplin

1977 Richard Werneck, *Visions of Terror and Wonder for Mezzo-Soprano and Orchestra* (premiered at the Aspen

Music Festival, July 19, 1976; it was commissioned by the Festival's Conference on Contemporary Music, with assistance from the National Endowment for the Arts)

1978 Michael Colgrass, *Déjà Vu for Percussion Quartet and Orchestra* (commissioned by the New York Philharmonic

and premiered by that orchestra on October 20, 1977)

1979 Joseph Schwantner, *Afirtones of Infinity* (first performed by the American Composers Orchestra on January 29,

1979 in Alice Tully Hall in New York City)

1980 David Del Tredici, *In Memory of a Summer Day* (a work for soprano solo and orchestra, inspired by works of

Charles Lutwidge Dodgson alias Lewis Carroll, particularly his *Alice in Wonderland* and *Alice Through the Looking-Glass* ; commissioned by the St. Louis Symphony for its one hundredth anniversary and premiered by that orchestra on February 23, 1980; the composer is openly gay)

1981 no award

1982 Roger Huntington Sessions, *Concerto for Orchestra* (first performed by the Boston Symphony Orchestra on

October 23, 1981, Seiji Ozawa, conductor)

and a citation to the life work of Milton Babbitt

1983 Ellen Taaffe Zwilich, *Symphony No. 1: Three Movements for Orchestra* (commissioned by the American

Composers Orchestra and premiered by that orchestra on May 5, 1982 in Alice Tully Hall, New York City)

1984 Bernard Rands, '*Canti del Sole*' for Tenor and Orchestra (premiered by the New York Philharmonic on June

8, 1983)

1985 Stephen Albert, *Symphony--RiverRun* (premiered by the National Symphony Orchestra on January 17, 1985);

and a citation to the life work of William Howard Schuman

1986 George Perle, *Wind Quintet IV* (premiered on October 2, 1985 at Merkin Concert Hall in New York City)

1987 John Harbison, *The Flight into Egypt* (premiered by the Cantata Singers and Ensemble on November 21, 1986,

at the New England Conservatory in Boston)

1988 William Bolcom, *Twelve New Études for Piano* (first complete performance by Marc-Andre Hamelin, pianist,

on March 30, 1987 at Temple University, Philadelphia, Pennsylvania)

1989 Roger Reynolds, *Whispers Out of Time* (premiered on December 11, 1988 at Buckley Recital Hall, Amherst

College, Massachusetts)

1990 Mel Powell, *Duplicates: A Concerto for Two Pianos and Orchestra* (premiered by the Los Angeles Philharmonic

on January 26, 1990)

1991 Shulamit Ran, *Symphony* (commissioned by the Philadelphia Orchestra and premiered by that orchestra on

October 19, 1990)

1992 Wayne Peterson, *The Face of the Night, The Heart of the Dark* (premiered on October 17, 1991 by the San

Francisco Symphony)

1993 Christopher Rouse, *Trombone Concerto* (premiered December 30, 1992, in New York City

by the New York

Philharmonic)

1994 Gunther Schuller, *Of Reminiscences and Reflections* (premiered on December 2, 1993, in Louisville, Kentucky;

performed and commissioned by the Louisville Orchestra)

1995 Morton Gould, *Stringmusic* (the work was composed for Mstislav Rostropovich and was first presented by the

National Symphony Orchestra in 1994)

1996 George Walker, *Lilacs* (for voice and orchestra; based on Walt Whitman's poem *When Lilacs Last in the Dooryard*

Bloomed ; first presented with the Boston Symphony Orchestra on February 1, 1996; the composer is the first African-American to win a Pulitzer in music)

1997 Wynton Marsalis, *Blood on the Fields* (three-hour oratorio by the jazz trumpeter, “exploring the jazz experience

in poems and songs”; the first jazz composition so honored, and the first composition honored in which sections of the music were not entirely written down)

1998 Aaron Jay Kernis (1959-), *String Quartet No. 2: Musica Instrumentalis*

and a citation to the life work of George Gershwin

1999 Melinda Wagner, *Concerto for Flute, Strings and Percussion* (premiered on May 30, 1998 by the Westchester

Philharmonic in Purchase, New York

and a citation to the life work of Edward Kennedy “Duke” Ellington, “commemorating the centennial year of his

birth, in recognition of his musical genius, which evoked aesthetically the principles of democracy through the medium of jazz and thus made an indelible contribution to art and culture.”

2000 Lewis Spratlan, *Life Is a Dream, Opera in Three Acts: Act II, Concert Version* (libretto by James Maraniss;

premiered on January 28, 2000 by Dinosaur Annex in Amhurst, Massachusetts)

2001 John Corigliano, *Symphony No. 2 for String Orchestra* (premiered on November 30, 2000 at Symphony Hall in

Boston, Massachusetts by the Boston Symphony Orchestra; the composer is openly gay)

2002 Henry Brant, *Ice Field* (music published by Carl Fischer; premiered on December 12, 2001 at Davies Symphony

Hall in San Francisco, California by the San Francisco Symphony Orchestra)

2003 John Adams, *On the Transmigration of Souls* (music published by Boosey & Hawkes; premiered on September

19, 2002 by the New York Philharmonic Orchestra at Avery Fisher Hall in New York City)

2004 Paul Moravec, *Tempest Fantasy* (premiered on May 2, 2003, as composed for the Trio Solisti and clarinet soloist David Krakauer, at the Morgan Library in New York City)

2005 Steven Stucky, *Second Concerto for Orchestra* (music published by the Theodore Presser Company; premiered on

March 12, 2004 by the Los Angeles Philharmonic Orchestra at the Walt Disney Concert Hall in Los Angeles, California)

2006 Yehudi Wyner, *Piano Concerto: 'Chiavi in Mano'* (music published by Associated Music Publishers, Inc.;

premiered on February 17, 2005 by the Boston Symphony Orchestra);

and a special citation to Thelonious Monk (1917-1982) "*for a body of distinguished and innovative musical*

composition that has had a significant and enduring impact on the evolution of jazz."

2007 Ornette Coleman, *Sound Grammar* (recording released September 12, 2006);

and a posthumous special citation to John Coltraine (1926 -1967) "*for his masterful improvisation, supreme*

musicianship and iconic centrality to the history of jazz."

2008 David Lang, *The Little Match Girl Passion* (published by G. Schirmer, Inc.; co-commissioned by the Carnegie Hall

Corporation and the Perth Theater and Concert Hall; premiered on October 25, 2007 in Zankel Hall at Carnegie Hall, New York City)

and a special citation to Bob Dylan, "*for his profound impact on popular music and American culture, marked by*

lyrical compositions of extraordinary poetic power."

2009 Steve Reich, *Double Sextet* (published by Boosey & Hawkes; premiered on March 26, 2008 in Richmond, Virginia)

2010 Jennifer Higdon, *Violin Concerto* (published by Lawdon Press; premiered in Indianapolis, Indiana on February 6,

2009; commissioned by the Indianapolis Symphony, the Toronto Symphony, the Baltimore Symphony, and the Institute of Music, Philadelphia)

and a posthumous special citation to the late Hank Williams, who died on January 1, 1953 ,
“for his craftsmanship as

a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.”

2011 Zhou Long, *Madame White Snake* (premiered on February 26, 2010 by the Boston Opera at the Cutler Majestic Theatre)

2012 Kevin Puts, *Silent Night: Opera in Two Acts* (with a libretto by Mark Campbell; commissioned and premiered by the

Minnesota Opera in Minneapolis on November 12, 2011; published by Aperto Press)

2013 Caroline Shaw, *Partita for Eight Voices* ; recording released on October 30, 2012 by New Amsterdam Records

Pulitzer Prize

Original Inscriptions

[Joseph Pulitzer died on October 29, 1911; first awards were presented on June 4, 1917]

Journalism

meritorious public service (receives a gold medal whose obverse depicts Benjamin Franklin above which is

inscribed "honoris causa" ("for the cause of honor") and below which is inscribed "awarded by Columbia University to _____"; the reverse side depicts a man at a printing press, below which is inscribed "Joseph Pulitzer Medal" and above which reads "for the most disinterested and meritorious public service rendered by a United States newspaper during the year"

general reporting (awarded \$1,000; later \$500, then again \$1,000 with separate categories; then \$3,000 in 1996; then

\$5,000; as of 2001, \$7,500, and in 2004, \$10,000): "for the best example of a reporter's work during the year, the test being strict accuracy, terseness and the accomplishment of some public good commending public attention and respect"; in 1936 the inscription was altered to read also "news stories prepared under the pressure of edition time, that redound to the credit of journalism."; later made into categories citing local reporting "under pressure of deadline," and "without pressure of deadline"; also "national reporting."

editorial writing (awarded \$500, later \$1,000; then \$3,000 in 1996; then \$5,000; as of 2001, \$7,500, and in 2004,

\$10,000): “for the best editorial written during the year, the test being clearness of style, moral

purpose, sound reasoning, and the power to influence public opinion in (what the writer believes to be) the right direction"; later was added the line "due account being taken of the whole volume of the writer's editorial work during the year."

editorial cartooning (as of 1922; awarded \$500, later \$1,000; then \$3,000 in 1996; then \$5,000; as of 2001, \$7,500, and

in 2004, \$10,000): "for the best cartoon published in any American newspaper during the year, the determining qualities being that the cartoon shall embody an idea made clearly apparent, shall show good drawing and striking pictorial effect, and shall be helpful to some commendable cause of public importance, due account being taken of the whole volume of the artist's newspaper work during the year.:"

correspondence (as of 1929 up to the World War II years; for both foreign and domestic; awarded \$500 and later

\$1,000) "for the best example of correspondence during the year, the test being clearness and terseness of style, preference being given to fair, judicious, well-balanced and well-informed interpretive writing which shall make clear the significance of the subject covered in the correspondence or which shall promote international understanding and appreciation."

telegraphic reporting (from 1942 through the World War II years; awarded \$1,000): "for a distinguished example of

telegraphic reporting on international affairs published in daily newspapers in the United States")

feature photography and spot photography (from 1942, awarded \$500, then \$1,000; then \$3,000 in 1996; then \$5,000;

as of 2001, \$7,500 and in 2004, \$10,000) for photography both professional and amateur

Letters

novel (awarded \$1,000, then \$500, then again \$1,000; then \$3,000 in 1996; then \$5,000; as of 2001, \$7,500, and in 2004,

\$10,000): "for the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood"; in 1929 was included the clause "preferably one which shall present the whole atmosphere of American life"; in 1937 the inscription was referred to as "the most distinguished novel of last year"; in 1938 the inscription read "for a distinguished novel published during the year by an American author preferably dealing with American life."

play (embracing the past theatrical season in New York City, recently including outside New York City as well;

awarded \$1,000, then \$500, then again \$1,000; then \$3,000 in 1996; then \$5,000; as of 2001, \$7,500, and in 2004,

\$10,000): "for the best original play, performed in New York, which shall best represent the

educational value and power of the stage in raising the standard of good morals, good taste and good manners"; as of 1930 the inscription read "for the original American play performed in New York which shall best represent in marked fashion the educational value and power of the stage."

history (awarded \$2,000, then \$1,000, then \$500, then again \$1,000; then \$3,000 in 1996; then \$5,000; as of 2001,

\$7,500, and in 2004, \$10,000) "for the best book (published during the year) upon the history of the United States."

biography (awarded \$1,000, then \$500, then again \$1,000; then \$3,000 in 1996; then \$5,000; as of 2001, \$7,500, and

in 2004, \$10,000): "for the best American biography (published during the year) teaching patriotic and unselfish service to the people, illustrated by an eminent example, excluding, as too obvious, the names of George Washington and Abraham Lincoln"; the last clause in the inscription was subsequently omitted.

verse [as of 1922 (volumes of verse were presented awards in 1918 and 1919 by Columbia University under the

auspices of the American Poetry Society); awarded \$1,000, then \$500, then again \$1,000; then \$3,000 in 1996; then \$5,000; as of 2001, \$7,500, and in 2004, \$10,000]: "for the volume of verse published during the year by an American author"

general nonfiction [as of 1962 (citations for general nonfiction made in 1960 and 1961); awarded \$500, then \$1,000;

then \$3,000 in 1996; then \$5,000; as of 2001, \$7,500, and in 2004, \$10,000]: "for a general nonfiction book (published during the year) "not eligible for consideration in any other category"

Music

music (as of 1943; following scholarships in music for travel abroad; awarded \$500, then \$1,000; then \$3,000 in 1996;

then \$5,000; as of 2001, \$7,500, and in 2004, \$10,000): original citation read "for distinguished musical composition by an American in any of the larger forms, including chamber, orchestral, choral, opera, song, dance, or other forms of musical theatre, which has had its first performance in the United States during the year"; later reference was "for distinguished music composition (during the past season)"

Pulitzer Prize Presentation Dates

1. 6/4/17 Monday, commencement at Columbia, which is the case through 1922
2. 6/3/18
3. 6/2/19

4. 6/7/20
5. 6/6/21
6. 6/5/22
7. 5/13/23 Sunday
8. 6/4/24 Wednesday
9. 5/4/25 “the first Monday in May,” which is the case through 1976
10. 5/3/26
11. 5/2/27
12. 5/7/28
13. 5/6/29
14. 5/5/30
15. 5/4/31
16. 5/2/32
17. 5/1/33
18. 5/7/34
19. 5/6/35
20. 5/4/36
21. 5/3/37
22. 5/2/38
23. 5/1/39
24. 5/6/40
25. 5/5/41
26. 5/4/42
27. 5/3/43
28. 5/1/44
29. 5/7/45
30. 5/6/46

31. 5/5/47
32. 5/3/48
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51. 5/1/67
52. 5/6/68
53. 5/5/69
54. 5/4/70
55. 5/3/71
56. 5/1/72
57. 5/7/73

58. 5/6/74
59. 5/5/75
60. 5/3/76
61. 4/18/77 Monday
62. 4/17/78 Monday
63. 4/16/79 Monday
64. 4/14/80 Monday
65. 4/13/81 Monday
66. 4/12/82 Monday
67. 4/18/83 Monday
68. 4/16/84 Monday
69. 4/24/85 Wednesday
70. 4/17/86 Thursday
71. 4/16/87 Thursday
72. 3/31/88 Thursday
73. 3/30/89 Thursday
74. 4/12/90 Thursday
75. 4/9/91 Tuesday
76. 4/7/92 Tuesday
77. 4/13/93 Tuesday
78. 4/12/94 Tuesday
79. 4/18/95 Tuesday
80. 4/9/96 Tuesday
81. 4/7/97 Monday
82. 4/14/98 Tuesday
83. 4/12/99 Monday at 3:00 P.M. in the World Room, on the third floor at Columbia's Graduate School of Journalism
84. 4/10/00 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate

School of Journalism

85. 4/16/01 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

86. 4/8/02 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

87. 4/7/03 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

88. 4/5/04 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

88. 4/4/05 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

89. 4/17/06 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

90. 4/16/07 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

91. 4/7/08 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

92. 4/20/09 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

93. 4/12/10 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

94. 4/18/11 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

95. 4/16/12 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism

96. 4/15/13 Monday at 3:00 P.M. in the World Room, on the third floor of Columbia's Graduate School of Journalism