

Michael Pyron, Bookseller, ABAA/ILAB
Fine and Antiquarian Books

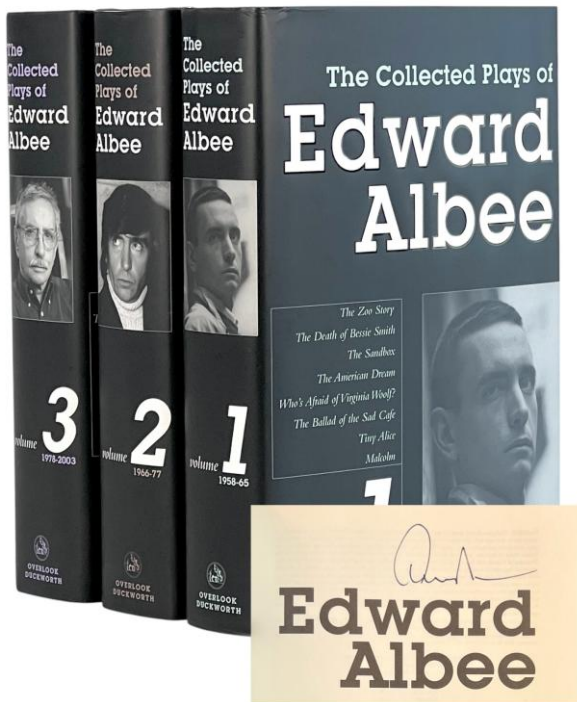
Literature – October 2026

A short list of literature (ie. a diversion while I prepare for the Boston book fair)

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Item #1

1) Albee, Edward. [*Collected Plays of Edward Albee \(3 Volumes, Complete\)*](#). Woodstock, NY: Overlook Duckworth, 2004, 2005. Octavo. 637; 669; 700, [4] pp. All first editions, first printings. All signed by Albee on the title. Volume 1: 1958-1965; Volume 2: 1966-1977; and Volume 3: 1978-2003. Volumes 1 & 2 in publisher's cloth; Volume 3 in textured paper over boards; all in dust jackets. A very nice set without wear to speak of; dust jackets are similarly sharp with prices intact. A comprehensive collection of the work of one of the great American playwrights of the 20th century, winner of three Pulitzers and two Tonys. Uncommon signed.

\$500

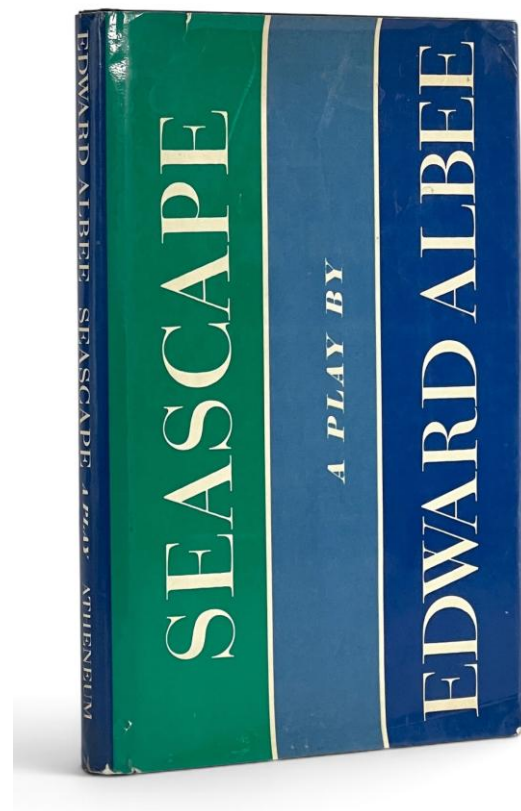
2) Albee, Edward. [*Seascape \(with TLS from Albee's assistant\)*](#). New York: Atheneum, 1975. Octavo. [10], 135, [4] pp. First edition, first printing. Signed by Albee on the half title. As issued,

in

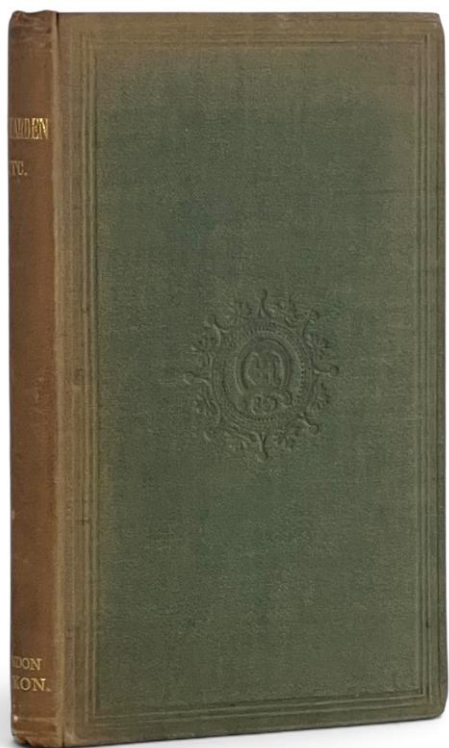
publisher's cloth with dust jacket. A bright copy with just a little bit of soiling to the top edge of the textblock; dust jacket shows minor edgewear; price intact on the front flap.

Laid in is a TLS from William Martin, assistant to Albee on Barr-Woodward Productions letterhead dated June 2, 1975. The letter is to a Donald E. Burns extending Albee's thanks for his "participation in the production of the play" and sending him a copy of *Seascape*. We've been unable to determine the nature of Burn's participation without success. Still, an interesting association copy of one of Albee's three Pulitzer Prize-winning plays.

\$125



Item #2



Item #3

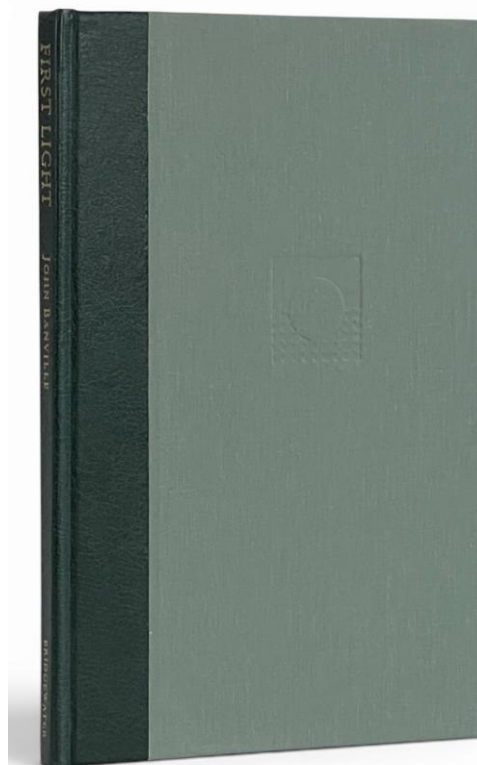
3) [Arnold, Matthew] Tennyson, Alfred. [\[Association Copy\] Enoch Arden, etc.](#) London: Edward Moxon & Co., 1864. Small octavo. [4], 178 pp., adverts. First edition, first variant. As issued, in green, embossed cloth. Spine and perimeter of the boards are sunned; only light wear to the binding; contents clean.

Originally printed with the title "Idylls of the Hearth," Tennyson changed titles to "Enoch Arden" on the eve of publication. No other changes were made and to it was a fairly straightforward pivot for Moxon. Few copies with the original title made their way into commerce, but this present edition is the first thus. No changes in the text. This copy comports with what Tinker describes as the "first variant." Advertisements dated "August, 1864." It was presented to Frances Arnold by her husband, Matthew Arnold, with brief dated inscription on the front free endpaper. A very nice association by one of Tennyson's contemporaries. Wise 107; Tinker 2083. \$350

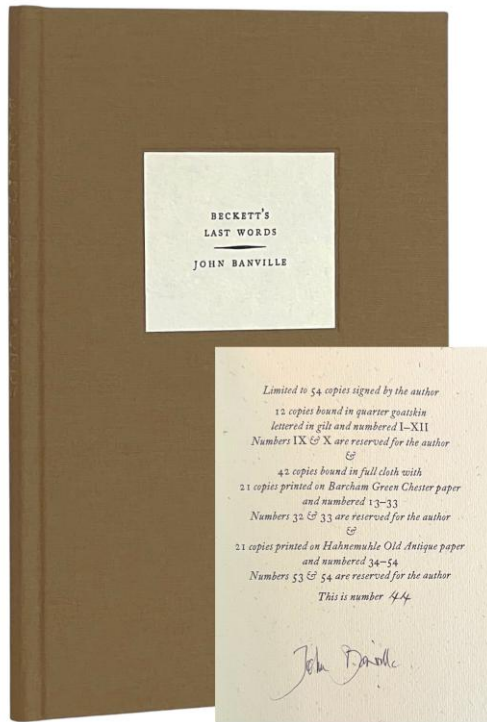
4) Banville, John. [First Light](#). London: Bridgewater Press, 2006. Octavo. 51 pp. Limited edition, numbered XII of 12 copies, signed by Banville. As issued, in quarter morocco with cloth over boards. An exceptionally bright copy.

This is the first chapter of what would become Banville's *The Infinities*, here issued in a limited edition. The entire limitation is 138 copies including the regular numbered segment of 100 copies and a lettered segment of 26. *The Infinities* wouldn't be published for another three years.

\$350



Item #4



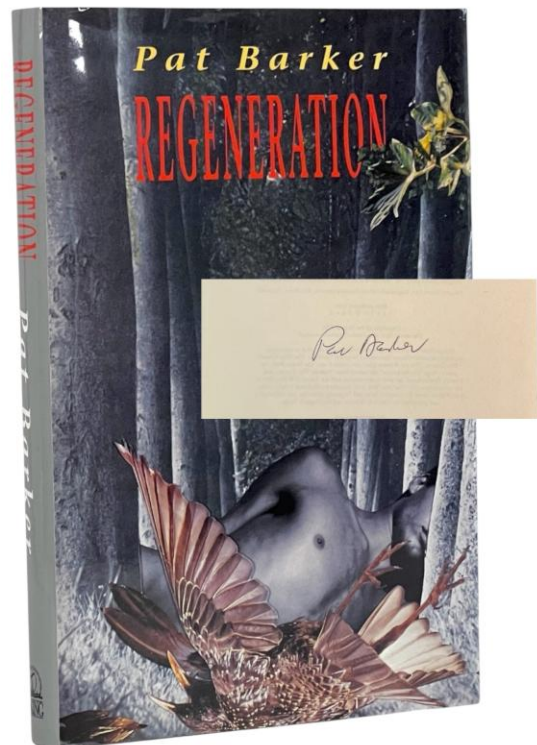
Item #5

5) Banville, John. [*Beckett's Last Words*](#). Oxford: Joe McCann, 2006. Octavo. 32, [3] pp. Limited edition, number 44 of 54 copies, signed by Banville at the colophon. As issued in cloth with printed paper title label on the front cover. An exceptionally bright, clean copy; clean throughout. An extremely uncommon first appearance of this essay that would be delivered as a lecture in 2008. The 54 copies included several segments: 12 bound in quarter morocco; 21 printed on Barcham Chester Paper and numbered 13-33 and this segment printed on Hahnemuhle Old Antique Paper and numbered 34-54. The final two copies of each segment were reserved for the author. OCLC identifies 9 institutions reporting ownership meaning this already limited edition is even scarcer in commerce.

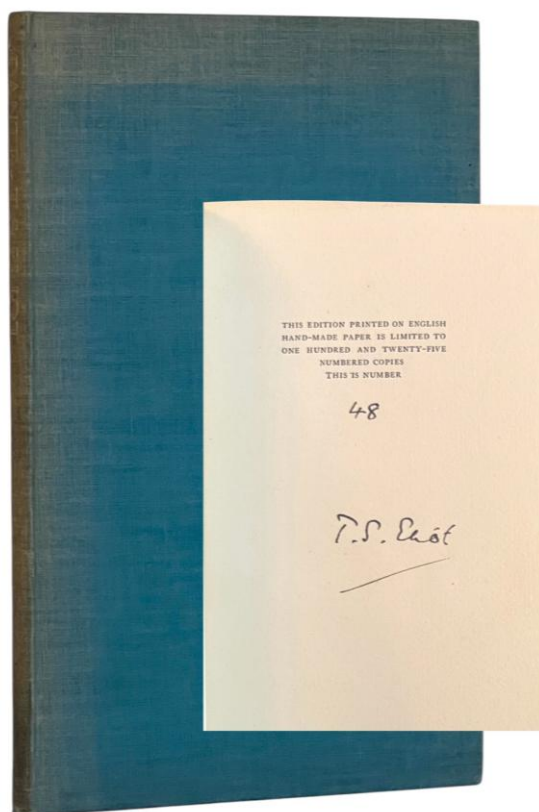
\$375

6) Barker, Pat. [*Regeneration*](#). London: Viking, 1991. Octavo. [4], 252 pp. First edition, first printing. Signed by Barker on the title page. As issued, in publisher's boards with dust jacket. An exceptionally nice copy with only a hint of sunning to the top of the boards; dust jacket is very crisp; price intact on the front flap. The first book in Barker's Regeneration Trilogy.

\$350



Item #6



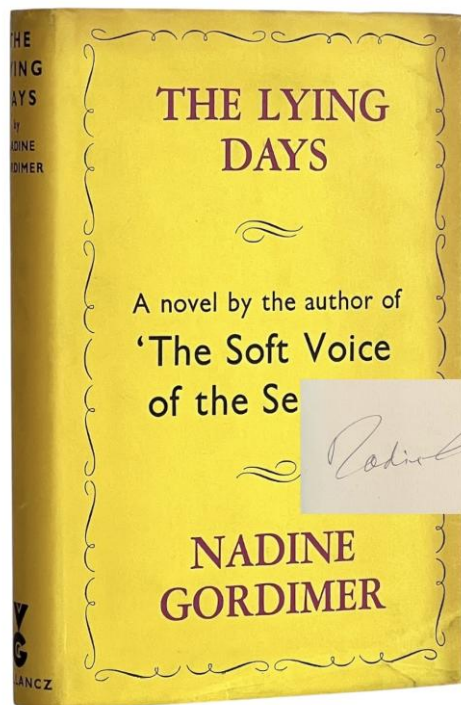
Item #7

7) Eliot, T. S. [*Dante: The Poets on the Poets - No. 2*](#). London: Faber & Faber, 1929. Octavo. 69 pp. Limited edition, number 48 of 125 copies, signed by Eliot. In publisher's teal cloth, lacking the glassine wrapper; partially unopened textblock. Sunning to the top portion of both boards and the spine; only touches of rubbing; contents clean. A beautifully printed edition on handmade paper and signed by the Nobel laureate and among the most influential poets of the 20th century. Gallup A13.b.

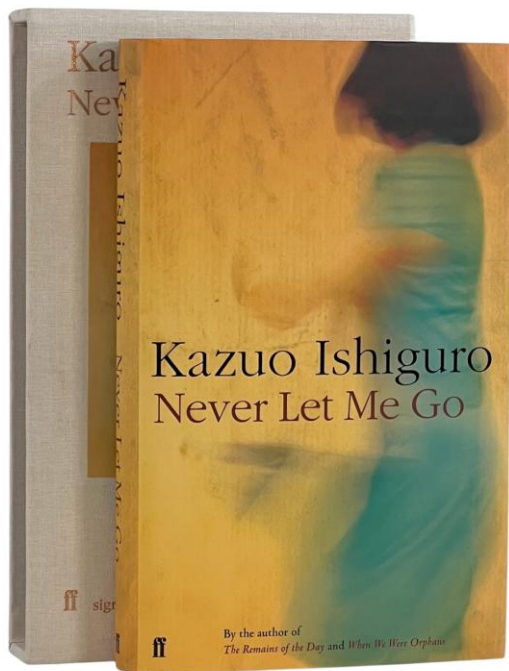
\$2,000

8) Gordimer, Nadine. [*The Lying Days*](#). London: Victor Gollancz, 1953. Octavo. 367 pp. First edition, first printing. Signed by Gordimer on the title page. As issued, in paper over boards with dust jacket. Spine ends are a bit softened; minor and even toning to the textblock edges and perimeter of the leaves; dust jacket is a bit toned at the spine with some very minor soiling; price intact. Quite a nice copy of the South African Nobel Prize-winning author's first novel, here signed by the author.

\$150



Item #8



Item #9

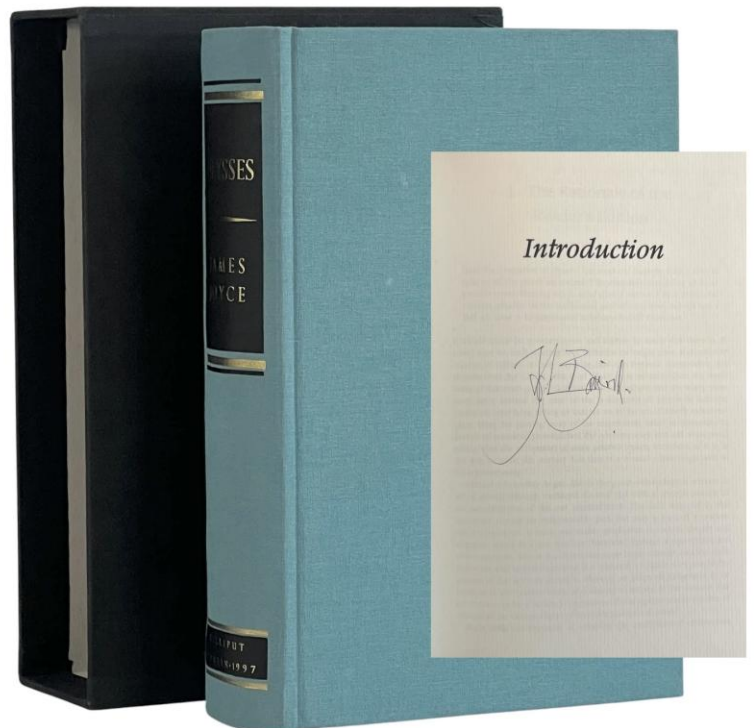
9) Ishiguro, Kazuo. *Never Let Me Go*. London: Faber and Faber, 2005. Octavo. [8], 263, [1] pp. Limited edition, number 605 of 1000 copies signed and hand-numbered by Ishiguro. In publisher's boards with dust jacket, all housed in publisher-issued slipcase. An exceptionally nice copy of the book and jacket with only trivial softening to the spine ends; price intact on the front flap; slipcase is a trifle soiled, but still in Very Good+ or better condition. A wonderful copy

\$425

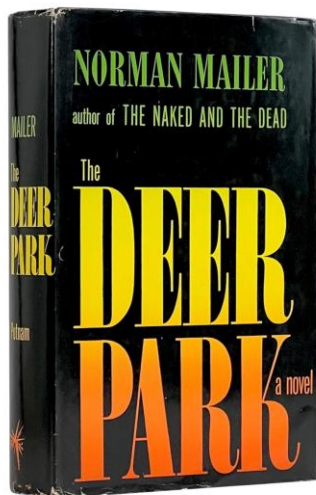
10) Joyce, James | foreword by John Banville; edited by Danis Rose. *Ulysses*. Dublin: Lilliput Press, 1997. Octavo. [4], lxxxiii, [1], 739, [2] pp. Limited edition, number 861 of 1000 copies. This copy signed by Banville. As issued, in full cloth and housed in slipcase. Very faint spots on the front cover else Fine or very nearly; contents clean; slipcase with only trivial rubbing and is in Very Good+ to Near Fine condition.

An exceptional and controversial edition, touted by the Rose as a "Reader's Edition," Joyce's text is preceded by a lengthy introduction by Danis outlining the editorial process and decisions made in this edition. At the conclusion of the book are two chronologies of *Ulysses*—the conception and the composition. A notable edition of one of the 20th centuries most influential works. Here signed by Banville, not on the inserted bifolium containing the limitation page and his Foreword, but on the Introduction leaf.

\$500



Item #10



Item #11

11) Mailer, Norman. [*The Deer Park*](#). New York: G. P. Putnam's Sons, 1955. Octavo. [8], 375 pp. First edition, first printing. Signed by Mailer on the title page. As issued, in publisher's cloth with dust jacket. A bright copy with only trivial shelf-rubbing to the binding; textblock edges are uniformly toned; contents clean; dust jacket shows only minor rubbing to the extremities; quite crisp with the price intact on the front flap. Ahearn notes that jacket is seen in two variants: one with that authors name in orange with the color slowly shifting to green by the time is get to "Park," the other is the reverse, as in this instance. There is no known priority. Ahearn, *APG*, 004b. \$250

12) Mailer, Norman. [*The Deer Park* \[Typescript of Chapter 1 & 2 with TLS from Mailer\]](#). Typescript. 13 ll. Signed by Mailer at the top of the first page. Some toning to the page edges but generally clean and without wear. Accompanying these first 2 chapters are 1) catalog of Bernice Weiss, Rare Books (Catalogue Fifty-Four, 1978) whence it was purchased. 2) Correspondence between Weiss and collector David E. Belch. And 3) correspondence between Belch and Mailer.

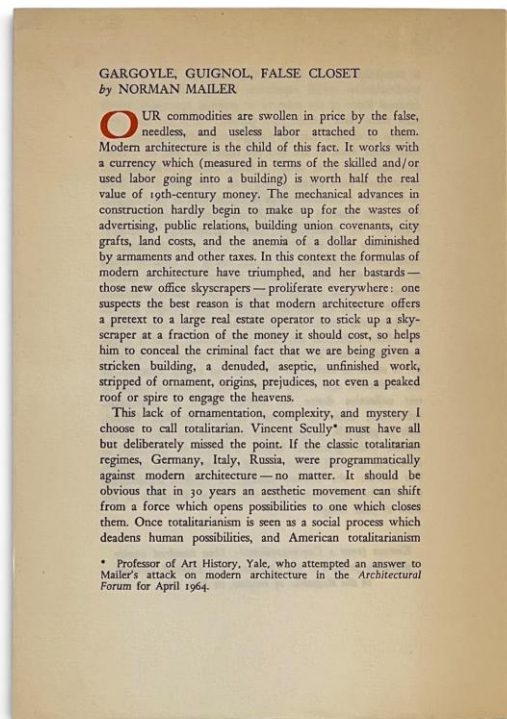
An interesting grouping that tells a story. The typescript was purchased from Weiss in 1978 (catalog present). Belch wrote to Weiss inquiring about the nature of the typescript (letter not present but contents surmised based on Weiss's reply) and Weiss explained in a postcard reply that she didn't purport it to be a typescript done by Mailer, that it was just a typescript of the first 2 chapters, and signed by Mailer (this postcard is included). Belch then reached out to Mailer about the nature of the typescript and why it appeared to have been done up on two different typewriters as well as inquiring about the authenticity of the signature (an early photocopy of this 1978 letter is present). Mailer responds in a TLS noting that he probably didn't type these chapters, that his typescripts are



Item #12

"invariable worked over," and that he doesn't have a recollection of these. As to his signature he admits that the first name "is indisputably mine," while the Mailer is a little odd. "I sometimes scribble my name that way but not that often and the falling off at the end of the 'er' is not characteristic, but then again, not impossible." He suggests that he would say it is his signature if "asked literally in court." Finally, a letter from Weiss, on letterhead again being willing to take the typescript back but that with the correspondence from Mailer, she suspects Belcher would just as soon keep it because "both items make an interesting set." We couldn't agree more!

\$200



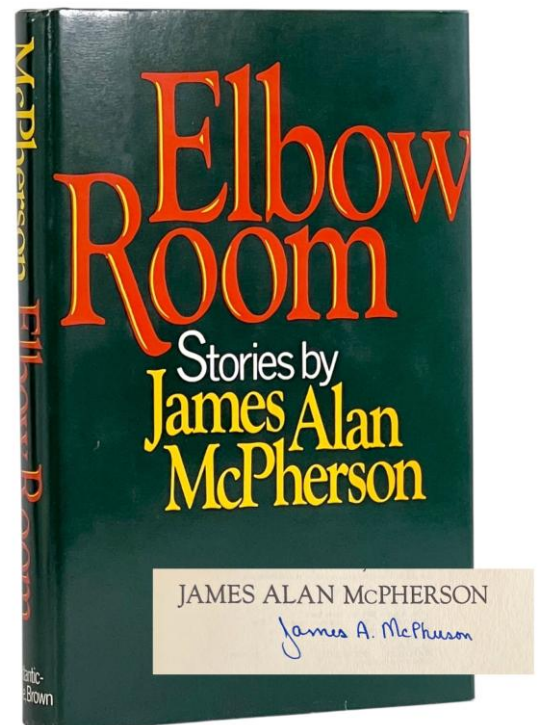
Item #13

14) McPherson, James Alan. [*Elbow Room*](#). Boston: Atlantic Monthly Press Book | Little, Brown and Company, 1977. Octavo. [10], 241 pp. First edition, first printing. Signed by McPherson. As issued, in publisher's paper over boards with dust jacket. Very minor softening to the spine ends, but generally, a very crisp copy in a similarly sharp dust jacket with only a hint of rubbing to the edges at the spine; price intact on the front flap. A marvelous copy of McPherson's Pulitzer Prize-winning collection of short stories, the first time the prize was awarded to an African-American.

\$1,500

13) Mailer, Norman. [*Gargoyle, Guignol, False Closet*](#). Dublin: Dolmen Press, 1964. Octavo-sized bifolium. [2], [2 (blank)] pp. Limited edition, one of 100 copies. As issued, an unbound bifolium. Toning to the upper and fore-edge margin, otherwise Fine or nearly. A response to Yale professor of Art History Vincent Scully, who answered Mailer's criticism of modern architecture in *Architectural Forum* (April 1964). Mailer's initial critique appeared in *Esquire* (August 1963). Remarkably uncommon in commerce. All the more so as institutions hold nearly a quarter of the edition according to OCLC reporting.

\$350



Item #14



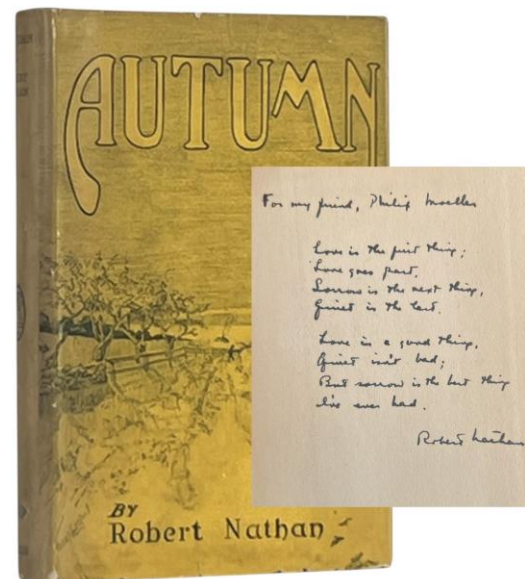
Item #15

15) Mrabet, Mohammed | translated by Paul Bowles; illustrated by Philip Taaffe. *Chocolate Creams and Dollars*. New York: Inanout Press, 1992. Square octavo. 186, [3] pp., illus. Limited edition, number 13 of 100 copies, signed by Mrabet, Bowles, and Taaffe, with an original monoprint signed by Taaffe. As issued, in publisher's boards with dust jacket, print is in a four-fold envelope, all housed in a lidded box with printed paper title label on the top. The binding and dust jacket are exceptionally sharp, as are the print and the envelope; the box has very minor soiling and is in Very Good+ condition. Remarkably uncommon in commerce. American artist Philip Taaffe was born in Elizabeth, NJ in 1955. He studied art at Cooper Union, has been included in exhibitions at Carnegie International, and Whitney Biennials; his work is held at the Whitney, MoMA, San Francisco Museum of Art, etc.

\$1,000

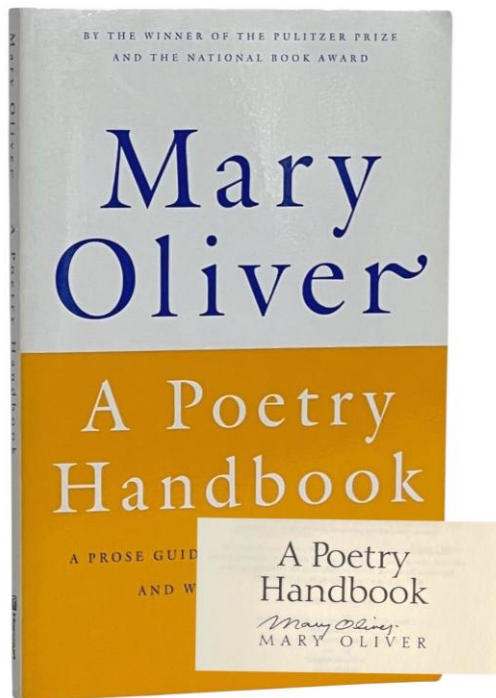
16) Nathan, Robert [Philip Moeller]. *Association Copy* *Autumn* [ALS to Philip Moeller]. New York: Robert M. McBride & Company, 1921. Octavo. [8], 198 pp. First edition, first printing. Signed and inscribed with poem on the front free endpaper. As issued, in full cloth with dust jacket. An exceptionally bright copy, clean throughout; dust jacket presents nicely with minor edgewear and darkened spine; a good deal of early conservation work to the back in order to support closed tears and edgewear.

This copy with a wonderful poem inscribed to Philip Moeller: "For my friend, Philip Moeller / Love is the first thing; / Love goes past. / Sorrow is the next thing, / Grief is the last. / Love is a good thing, / Grief isn't bad; / But sorrow is the best thing / I've ever had. / Robert Nathan." Accompanying this copy are two ALS from Nathan. One is addressed to Moeller and is asking for him to look at Lillian Kopeloff, the director of biochemical laboratory at the New York State Hospital because she wanted to be an actress. The second letter is not addressed to anyone, but notes having seen and liked his play but feels there's a novel he isn't writing but should. Presumably this is also to Moeller. Wonderful and playful letters. Both are housed inside a single envelope addressed to Moeller and postmarked 1918. As Kopeloff was not appointed director until 1922, we presume this envelope dates the second letter. A fantastic association copy of Nathan's second book. Laurence A2.a.



Item #16

\$350



Item #17

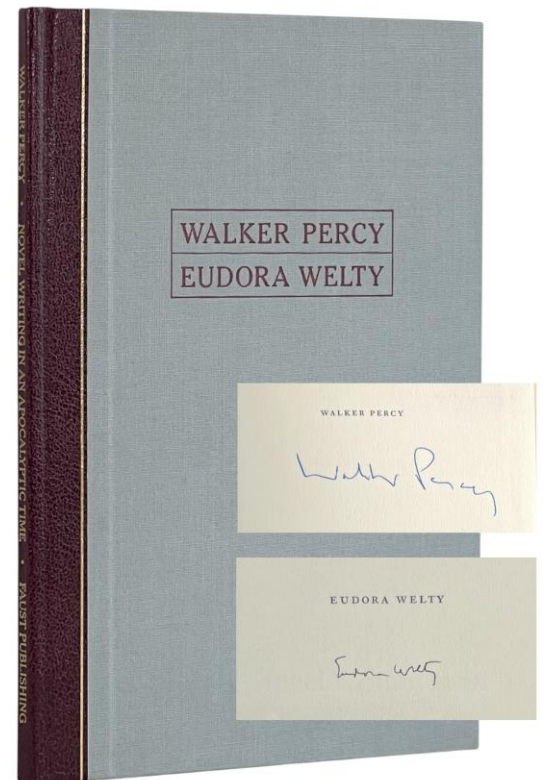
17) Oliver, Mary. [*A Poetry Handbook*](#). Orlando, FL: A Harvest Original / Harcourt, Inc., c. 1994. Octavo. viii, [2], 130 pp. 31st printing. Signed by Oliver on the title page. Trade paperback. A bright fresh copy with only trivial shelfwear; light pencil underlining and marginal bracketing to the first 30 pages, otherwise clean. A guide to writing poetry by one of the most beloved American poets whose accolades include the Pulitzer Prize and National Book Award. Signed books are relatively uncommon.

\$300

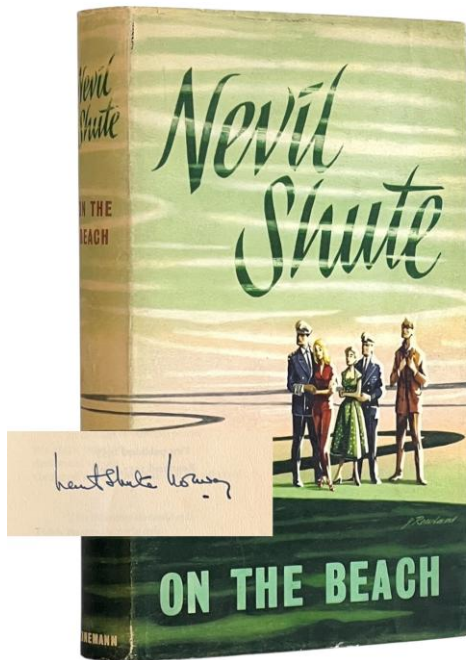
18) Percy, Walker | foreword by Eudora Welty. [*Novel Writing in an Apocalyptic Time*](#). New Orleans: Faust Publishing, 1986. Octavo. [12], 28, [4] pp., ports. Limited edition, number 83 of 100 copies, signed by Percy and Welty. As issued, backed in maroon morocco with printed cloth over boards. A beautiful copy without wear. Fine or very nearly.

Notable address by Percy at Millsaps College in Jackson, MS on the occasion of the inauguration of the Eudora Welty Chair of Southern Studies. In it, Percy offers a distinctive vision of the role of the novelist. In addition to the 100 copies of the deluxe edition, there was a regular edition of 300 copies bound in full cloth. This belonged to Ray A. Roberts, Welty's friend and sometimes editor. His bookplate on the front pastedown. Hobson A.1.14.

\$600



Item #18

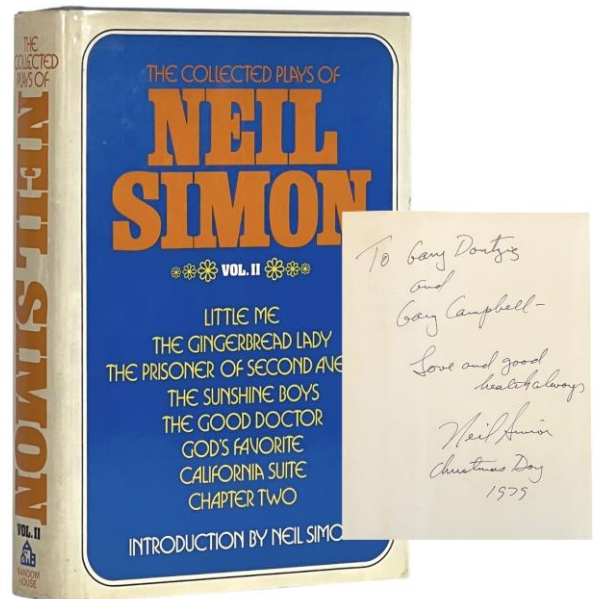


Item #19

19) Shute, Nevil. [On the Beach](#). London: Heinemann, 1958. Octavo. [6], 312 pp. Early reprint. Signed by Shute on the title page. In publisher's cloth with a dust jacket. A very nice copy without appreciable wear to the binding or dust jacket; previous owner name on the front free endpaper; price intact on the front flap. Signed copies of Shute's best known, post-apocalyptic masterpiece are uncommon, even early reprints such as this.

\$450

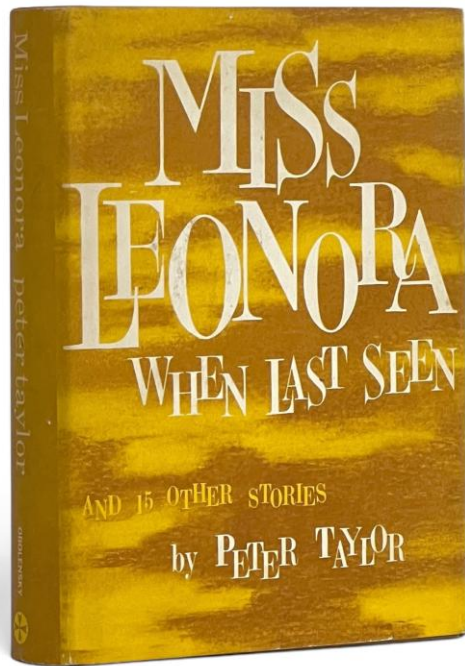
20) Simon, Neil [Gary Dontzig]. [\[Association Copy\] The Collected Plays of Neil Simon: Volume II](#). New York: Random House, 1979. Octavo. [8], 737, [2] pp. First edition, first printing. Signed and warmly inscribed by Simon on the front free endpaper. As issued, in full cloth with dust jacket. The binding is a little sunned at the boards edges and the head of the spine is softened; foxing to the top edge, but generally, a Very Good or better copy in lightly edgeworn dust jacket that is a trifle toned; price intact on the front flap.



Item #20

A nice collection of some early plays by the decorated American playwright. This volume contains: "Little Me," "the Gingerbread Lady," "The Prisoner of Second Avenue," "The Sunshine Boys," "The Good Doctor," "God's Favorite," "California Suite," and "Chapter Two." A wonderful and warm Christmas Day inscription by Simon to actor, screenwriter, and producer, Gary Dontzig and his partner Gary Campbell. Dontzig and Simon worked together on Dontzig's television production of "The Good Doctor."

\$300



Item #21

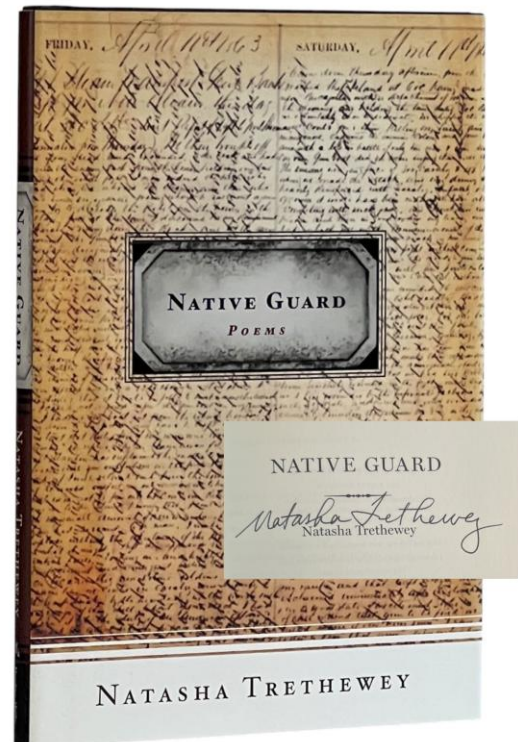
21) Taylor, Peter. [*Miss Leonora When Last Seen and Fifteen Other Stories*](#) [ALS laid in]. New York: Ivan Obolensky, 1963. Octavo. [10], 398 pp. First edition, first printing. Signed and inscribed by Taylor with ALS. As issued, in full cloth with dust jacket. Foxing to the covers with some foxing and toning to the spine; very little in the way edgewear; contents are clean; dust jacket with some minor foxing as well some perceptible toning to the rear panel; price intact on the front flap.

A very nice copy of this fairly early Taylor collection that is signed and inscribed by Taylor to a Bill Starr in 1982. Accompanying this is a lengthy ALS by Taylor to Starr dated August 10, 1977. In it Taylor apologizes for the lengthy delay in response and notes he is sorry to have missed Starr who was going to be in Charlottesville, but a couple of weeks before Taylor returned. This inscribed copy is proof that they did in fact cross paths eventually. Wright A6a.

\$350

22) Trethewey, Natasha. [*Native Guard*](#). Boston: Houghton Mifflin Company, 2006. Octavo. [10], 51 pp. First edition, first printing, signed by Trethewey on the title page. A very fresh copy in similarly sharp dust jacket; price intact on the front flap. A beautiful, signed copy of Trethewey's Pulitzer Prize winning collection of poetry, not to be mistaken for the post-Pulitzer reissue with a CD.

\$125



Item #22



Item #23

23) Welty, Eudora | woodcut by Ann Carter Pollard. [Retreat](#). [Winston-Salem, NC]: Palaemon Press Limited, 1981. Octavo. [16] pp., illus. Limited edition, numbered 3 of 7 copies with an original woodcut by Pollard mounted to the verso of the title page; signed by Welty and Pollard at the colophon. As issued in linen-backed, patterned-paper boards. Bound with a slight backwards lean; contents clean; Fine or very nearly.

The full edition of this work was 248 copies. The regular edition being 150 copies signed by Welty; 40 copies of the regular edition numbered in lowercase Roman numerals "for distribution by the author and publisher." The more deluxe version was of 50 copies numbered in Roman numeral capitals which include an aquatint by Pollard, signed by both Pollard and Welty. The portion of the edition not noted in the colophon was 7 copies that contained a special woodcut by Pollard, mounted on the verso of the title page. This present copy is from that edition. Polk notes that an additional AP copy of this edition make for 8 copies, bringing the full edition 248. There is some variation to paper covering the boards. The story originally appeared in *River*, a small periodical published in Oxford, MS in 1937. A

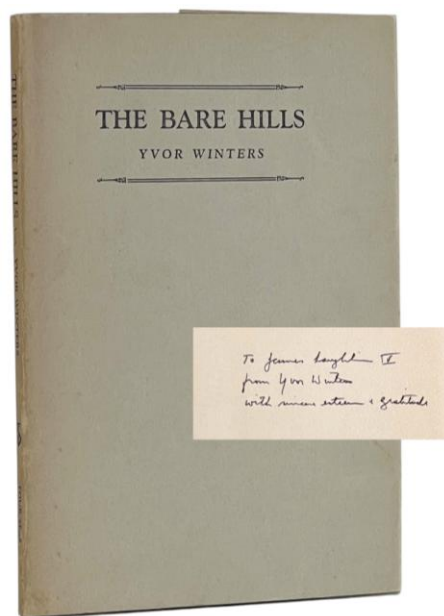
beautiful copy of the rarest segment of the edition. This belonged to Ray A. Roberts, Welty's friend and sometimes editor. His bookplate on the front pastedown. Polk A30:1d.

\$750

24) Winters, Yvor [James Laughlin IV]. [\[Association Copy\]](#) [The Bare Hills: A Book of Poems](#). Boston: Four Seas Company, 1927. Octavo. 162, [1] pp. First edition. Signed and inscribed. As issued, in publisher's boards with dust jacket. The binding is quite nice with limited shelfwear; one page with a notable ink stain, else the contents are clean; dust jacket is quite crisp with price intact on the front flap.

This copy is inscribed by Winters to James Laughlin, who in 1936 founded New Directions Publishing, among the most important literary publishers of its time. It would be nice to say Laughlin devoured the book, but the textblock remains partial unopened. Still, Laughlin was impressed enough with Winters's poetry that New Directions issued many volumes by the poet. A very nice literary association. Powell, *Yvor Winters*, 20.

\$450



Item #24