

A handwritten signature of Norman Mailer in black ink, written in a cursive style.

## COLLECTING NORMAN MAILER

ALLEN AHEARN

HE WAS CONDEMNED AND PRAISED BY THE CRITICS, and always controversial. You either liked his take on the world and his fiction and essays, or you didn't. It has been said that good art provokes strong feelings—positive or negative. Well, if that is the measure, I would say that Norman Mailer was definitely a good artist. Others must agree because, in my experience, many book collectors value the first editions of Norman Mailer's books.

Mailer was a man with a myth that surrounded him, and now, after his death, he has become somewhat of a legend—the tough guy who would take on anyone. Considering his importance in the canon of American literature, collecting first editions of his work seems like a reasonable investment for an admirer of his work (at least that is what we tell ourselves to rationalize buying first editions). I will therefore attempt to explain first edition collecting, outline the collectible Mailer books and how to identify them, and give an estimate of the retail prices in the market for fine copies of his books. It should be noted that the retail prices discussed below are for unsigned copies of his books and that signed copies would be higher priced, depending on the book. His signature would add \$40 or \$75 to inexpensive common books and hundreds of dollars to scarce books. It is difficult to put a fixed percentage on the increase.

A little background: Norman Mailer obtained an engineering degree from Harvard University in 1943 and attended the Sorbonne in Paris in 1947–48. He served in the Army during World War II, from 1944 to 1946. He was the Co-Editor of *Dissent* magazine from 1952 to 1963 and a contributing editor

thereafter. He was a co-founder and the namer of the *Village Voice*. Mailer famously ran for mayor of New York City in 1969. He won a Pulitzer Prize and National Book Award for non-fiction with *The Armies of the Night* in 1969 and a Pulitzer in fiction for *The Executioner's Song* in 1980.

Mailer has been a presence on the American literary scene since the 1940s. He was a man of his times, who wrote on or contributed to all the subjects that we, collectively, have been involved in the last seventy years: WW II, movies and plays (commentary and production), race relations, politics, architecture, bullfighting, prize fighting, Kennedy and his assassination, Vietnam, the space program, protests, sex, feminism, cancer, government, literature (including criticism), killers, the Bushes, Iraq, God, reincarnation, etc., etc. His was an amazing output, spanning over seven decades.

There is more to be said than the scope of this article allows about the man so many expected would write the "Great American Novel." He certainly wanted to write a great novel the acclaimed writers who have preceded him would admire and might have read with pleasure. Many believe he did write the "Great American War Novel"—*The Naked and the Dead*.

Now, if you like Mailer, you probably have many of his books in your library. The question is, are you a collector or just an accumulator? Most of the world's book buyers are accumulators who often have piles of books for which they feel no great attachment, and may not have even read. Book collectors start as readers. This point may seem obvious, but, it is important to keep in mind—the majority of book collectors collect authors or subjects they are currently reading, or have read and enjoyed. In fact, perhaps "enjoyed" is really not descriptive enough. Collectors do not just enjoy these books; they feel an affinity with the author and admire the author as one of the best in the field. The author expresses the collector's thoughts and inchoate insights in ways the collector would, if he or she had the talent.

Book readers become book collectors when they find that books have become important as objects that they wish to own, admire, and enjoy at their leisure. This is an essential point, for most readers are content with reading a library copy or a paperback reprint and have no desire to go beyond this point. In order to understand the drive of a book collector, one must understand that most people are attracted to book collecting for three reasons, the first of which I have covered above: the love of the book as an object, the true enjoyment or fun of the search, and the economics or investment potential (that they will at least hold their value). From our experi-

ence with readers who have made the transition to collectors, all three motivations exist in varying degrees.

My wife, Pat, and I have been around the book trade for over fifty years. We started as collectors in the 1950s, issued a few catalogs every year in the 1960s and early 1970s, and opened the Quill & Brush as a book and art store in 1976. We've been selling books full-time ever since. A tribute to fellow bookseller Jim Lorson in the 2008 Fall/Winter issue of the *Antiquarian Booksellers' Association of America Newsletter* brilliantly elucidates the evolution from book collector to seller for so many of us. Roger Gozdecki, owner of Anthology Rare Books in California, observed: "Booksellers aren't born, they are seduced. At some point in life, often middle age, a certain type of bibliophile willingly foregoes a stable long-term relationship with their putatively finite book collection, in order to engage in a seemingly infinite succession of intense and preferably fast affairs with what will henceforth be called 'inventory.'" Somewhat like a mid-life crisis for couples, and we, coincidentally, were in our forties when we opened our first store.

Over the years we have been associated with the book trade, it has gone through many changes. Gone are the huge bookstores in major cities. By the 1970s, when we became more involved in the trade, most of the legendary stores were gone. Locally, for example, Lowdermilks in Washington closed at the end of the 1960s, and there was no successor. In most cases, smaller shops moved into the area, but there was no longer a large central establishment. At present there are large used bookstores, but, with the exception of those who own their buildings—such as the Strand in New York City—most stores are now located outside of large cities. Unfortunately, rents in the cities or even in close-in suburbs are unreasonable for the large space necessary to house the inventory of a general used bookstore.

Over the past three decades, the book trade was slowly evolving, but nothing could have prepared us for the changes in the last ten years. The Internet has drastically and irrevocably changed the way we sell books and the way collectors and other book purchasers buy their books. Although the Internet has been around awhile (we have been on it with a home page since 1995), it was only in 2000 that the number of books on line increased dramatically. Books that previously may have taken years to track down can now be located in an instant using the internet. At the beginning of 1998, Advance Book Exchange (ABE) had 1,500 "dealers" or subscribers on line, listing a cumulative total of approximately 4,000,000 out-of-print books. By the

middle of 1999, the numbers were up to 4,500 and 12,000,000, respectively. Now, we believe, they advertise 13,500 subscribers with about 110,000,000 books.

There is no doubt that the availability of so many books has reduced the prices of common books. In the far-off past of 1997, a collector's or dealer's book-buying universe was defined by the dealer and auction catalogs received, the stocks in the local stores, and books seen in bookstores on visits to other towns or cities. Now, with so many books on the internet, one can see almost the total availability of titles world-wide.

Book prices are set by supply and demand. If the supply goes up drastically, as it has, demand is sated and prices go down. So, if there are two hundred copies in fine condition of a certain first edition, the prices of these books will be priced less than comparable copies ten years ago.

For those interested in collecting Norman Mailer, this change is good, because many of Mailer's later first editions were printed in relatively large quantities and can be purchased for less than published prices, in some cases. In our list of Mailer titles below, for instance, we may have an estimated retail value of \$15 to \$75 per book, but copies may be found on eBay or one of the book sites for far less. Of course, you may have to work a little to ensure the seller really has what is advertised.

Before we go much further into technical details, let me reiterate what most of you probably know. A first edition is the first printing of a book. It is true that a first edition may have one or more printings and that a second edition will normally be noted only if there are actual changes, usually major, in the text. But for a collector, a first printing is the only true first edition.

Within the first printing there can be differences that make the earlier books in the printing more valuable than the later books in the same printing. These differences are identified by "points," such as different dust jackets on *The Naked and the Dead*, below.

If it is difficult to explain book collecting in general, the reason for collecting first editions is even more difficult to explain to those who are not afflicted with the mania. Bob Wilson, in his book *Modern Book Collecting*, deals with the question when he comments on book collecting in general:

A great many people over a great many decades, have written pamphlets, whole books even, to justify the collecting of books. This seems to me to be an unnecessary exercise. If you are predisposed to collect books, you don't

need any *ex post facto* justification for having done so. And on the other hand, if you are not convinced before you start, the chances are that no argument is going to win you over (xiii).

In his book *This Book-Collecting Game*, A. Edward Newton puts it as well as anyone has:

Book-collecting, it's a great game. Anybody with ordinary intelligence can play it: there are, indeed, people who think that it takes no brains at all; their opinion may be ignored. No great amount of money is required, unless one becomes very ambitious. It can be played at home or abroad, alone or in company. It can even be played by correspondence. Everyone playing it can make his own rules—and change them during the progress of the game. It is not considered 'cricket' to do this in other games. (34)

With that advice we'll move on to the list of Mailer's books. This list is one in our series of Author Price Guides, which are really bibliographical checklists with estimated retail prices. The bulk of the bibliographical information furnished herein was provided by J. Michael Lennon, Norman Mailer's archivist, authorized biographer and friend, and is used with his permission; he is referred to as "ref[erence] a" below. The printing quantities are estimates furnished by Mailer. We would also like to thank Thomas Fiske and Charles Michaud for their assistance.

In addition to the items listed below there are a number of publicity handouts, position papers and notes to workers that were generated during the NYC mayoral campaign. We have seen these catalogued in the \$50 to \$100 range. How many of these, if any, were actually written by Mailer is unclear but they would certainly reflect his thoughts and opinions and would presumably have been approved by him.

A few abbreviations are used to denote the publisher's practice of identifying first printings:

- NVA indicates "no value assigned," as we think it is rare or unobtainable
- [o] or [ ] indicates we are not sure if the item actually states first edition/printing as we've never had a copy

- [1] indicates the copyright page of the first printing states first printing/ edition or First published . . .
- [2] indicates the book was a limited edition and this fact is stated in the book
- [3] indicates that the copyright page has a series of numbers beginning with “1”
- [4] indicates a Random House printing which had “First edition” on copyright page and the numbers “2 3 4 5 6...” (on the second printing they took the “First edition” slug off)
- [5] indicates that the first printing has an “R” in a circle on the copyright page. This is how Rinehart identified their first editions. They took the “R” off on later printings but never changed the copyright page in any other way

The prices listed below are estimated retail prices based on the copy being in fine condition. The first number is an estimate of the book without the dust-wrapper and the second is the book in its dustwrapper. As you can see, the largest value is for copies in dustwrappers, which are the objects that are most subject to wear, as books are normally found to be in very good to fine condition.

- 001a: THE FOUNDATION. Privately published, California, NVA.  
1943–44. Mimeographed copies of the work which was then published as “A Calculus at Heaven” in *Cross-Section: A Collection of American Writing*, edited by Edwin Seaver. New York: L. B. Fisher, 1944, and later reprinted in *Advertisements for Myself*.
- 002a: THE NAKED AND THE DEAD. Rinehart, New York, \$3,000.  
1948. [5] 500 copies. (Malcom Bell 10/98.) Advance reading copy bound in red and black paperwraps with flaps as in final dustwrapper, but glued to the spine.
- 002b: THE NAKED AND THE DEAD. Rinehart, New York/  
Toronto (1948). [5] 25,000 copies (of which possibly 10,000 copies were in the first state dustwrapper). Black boards with white lettering. First state dustwrapper has introductory blurb by Stanley Rinehart comparing Mailer favorably with Hemingway, and others. The sec-

ond state dustwrapper has review blurbs on front and rear flaps from *The New York Herald Tribune*, *the New Yorker*, *the Philadelphia Inquirer* and several other publications. (Malcom Bell 10/98) Both are priced \$4.00.

First-issue dustwrapper: \$300/2,000.

Second-issue dustwrapper: \$300/750.

- 002c: THE NAKED AND THE DEAD. Wingate, London, 1949. [2] 13 copies numbered I-XIII, out of 253 copies. Collector's Book Club issue, using sheets of first English edition and issued simultaneously with it. In full wine leather, issued without dustwrapper. \$1,750.
- 002d: THE NAKED AND THE DEAD. Wingate, London, 1949. [2] 240 numbered copies. Collector's Book Club issue, using sheets of first English edition and issued simultaneously with it. In full leather, issued without dustwrapper. \$1,250.
- 002e: THE NAKED AND THE DEAD. Wingate, London (1949). [1] \$40/250.
- 002f: THE NAKED AND THE DEAD. Franklin Library, Franklin Center, Pennsylvania, 1979. [2] 10,000 copies. Signed by Mailer, Includes "A special message to subscriber from Norman Mailer". \$175.
- 003a: BARBARY SHORE. Rinehart, New York, 1951. [5] \$750.  
Advance copy. Perfect bound in wraps used for trade edition dustwrapper. Copies with both variants of dustwrapper also noted (see below).
- 003b: BARBARY SHORE. Rinehart, New York/Toronto, no date. [5] 20,000 copies. First issue with the page numeral "48" printed in clear and unbroken type (Alphabet Bookshop 12/00). Black boards with white lettering. Two dustwrappers on first edition apparently issued simultaneously: red and black; green and black. \$50/350.
- 003c: BARBARY SHORE. Jonathan Cape, London (1952). [ ] \$20/125.

- 003d: BARBARY SHORE. Jonathan Cape, London (1971). [ ] \$10/40.  
Adds "Note from the Author" by Mailer reprinted from  
*Advertisements for Myself*.
- 004a: THE DEER PARK. G. P. Putnam's Sons, New York (1955). \$1,000.  
[ ] Uncorrected galley proofs in narrow quarto wraps  
with printed label.
- 004b: THE DEER PARK. G. P. Putnam's Sons, New York, 1955. NVA.  
[ ] A presumed special presentation issue? Apparently a  
special advance copy, prepared for the author for presen-  
tation, with a tipped-in leaf in front. In the copy noted  
Mailer has written a full-page inscription to an individ-  
ual who made critical suggestions on seeing an early  
draft version of the book. The inscription is dated Sep-  
tember 1955, prior to the publication date. Issued in dust-  
wrapper. (Cultured Oyster Books 6/99.)
- 004c: THE DEER PARK. G. P. Putnam's Sons, New York (1955). \$25/125.  
[o] 25,000 copies. Black cloth with green lettering. Two  
dustwrappers noted on first editions: author's name in  
orange, word "Park" in green, first issue per Lepper, page  
285 (Intro to 75 Modern Authors, 1976); and reverse of  
this.
- 004d: THE DEER PARK. Wingate, London (1957). [1] \$15/100.
- 004e: THE DEER PARK. Shakespeare Head Press (Pty.) Ltd.  
(Sydney, 1957). [ ] First Australian edition from the  
English sheets. (Bertram Rota 5/98.) \$15/75
- 004f: THE DEER PARK. (Berkley, New York, 1976.) [ ] Wraps. \$35.  
"Berkley Windhover Edition, NOVEMBER, 1976." A  
3264. New preface and notes by Mailer. The "Notes" con-  
sist of "Fourth Advertisement for Myself: The Last Draft  
of *The Deer Park*" and "Postscript to the Fourth Adver-  
tisement for Myself", both reprinted from *Advertisements  
for Myself*.
- 005a: THE WHITE NEGRO. City Lights Books (San Francisco, \$350.  
1957). [o] Black and white wraps,  $8\frac{5}{8} \times 5\frac{3}{4}$  inches. Front  
cover: 35¢.
- 005b: THE WHITE NEGRO. City Lights Books (San Francisco, \$50.  
1957). Later printing (front cover): 50¢.

- 005c: THE WHITE NEGRO. City Lights Books (San Francisco, 1957). Later printings (front cover): 75¢, \$1.00 and without a price. \$15.
- 006a: [Promotional statement about Vance Bourjaily's *The Violated*]. Dial, New York (1958). [0] Single sheet. \$125.
- 007a: ADVERTISEMENTS FOR MYSELF. G. P. Putnam's Sons, New York (1959). [0] Advance uncorrected proof (galleys). Perfect bound in tall dark green wraps with label on front. \$750.
- 007b: ADVERTISEMENTS FOR MYSELF. G. P. Putnam's Sons, New York (1959). [0] 10,000 copies (a& b). Red and black cloth, red and gold lettering. \$15/100.
- 007c: ADVERTISEMENTS FOR MYSELF. G. P. Putnam's Sons, New York (1959). [0] 10,000 copies. Variant and presumed later binding of light green paper over boards (J. Michael Lennon). \$10/60.
- 007d: ADVERTISEMENTS FOR MYSELF. Andre Deutsch (London, 1961). [ ] New edition. Abridged (by about 40 pages). Black cloth with gold lettering, in red, black and orange dustwrapper. \$15/100.
- 007e: ADVERTISEMENTS FOR MYSELF. Berkley (New York, 1976). [ ] Wraps. Copyright page: "G. P. Putnam's Sons/Berkley Windhover Edition, DECEMBER 1976". B 3282. New edition with a new preface by Mailer. \$35.
- 008a: DEATHS FOR THE LADIES AND OTHER DISASTERS. G. P. Putnam's Sons, New York (1962). [0] 5,000 copies. Black and white cloth with white lettering in black and white dustwrapper. \$50/250.
- 008b: DEATHS FOR THE LADIES AND OTHER DISASTERS. G. P. Putnam's Sons, New York (1962). [0] Simultaneously published in wraps. \$75.
- 008c: DEATHS FOR THE LADIES AND OTHER DISASTERS. Andre Deutsch (London, 1962). [ ] Wraps. No hardbound U.K. edition (David Rees 2/92). \$75.
- 008d: DEATHS FOR THE LADIES AND OTHER DISASTERS. New American Library (New York, 1971). [1] Wraps. Signet Book W4853. Adds an introduction by Mailer. \$35.

- 009a: THE PRESIDENTIAL PAPERS. G. P. Putnam's Sons, \$35/300.  
New York (1963). [0] Advance edition dustwrapper is purple and white with orange and white lettering. No blurbs, text (except title, author) or photos. Book the same.
- 009b: THE PRESIDENTIAL PAPERS. G. P. Putnam's Sons, \$35/175.  
New York (1963). [0] 10,000 copies. First and second impression dustwrappers have photo of Mailer in J.F.K. style rocker.
- 009c: THE PRESIDENTIAL PAPERS. Andre Deutsch (London, 1964). [ ] New preface by Mailer from the special preface to Bantam edition. \$15/75.
- 009d: THE PRESIDENTIAL PAPERS. Bantam, New York \$35.  
(1964). [1] Wraps. Copyright page: "A Bantam Book | published May 1964". S2727. Contains "Special Preface to Bantam Edition" (noting J.F.K.'s death).
- 009e: THE PRESIDENTIAL PAPERS. Berkley Windover, New \$25.  
York (1976). [ ] "Berkley Windhover Edition, OCTOBER, 1976." Wraps. A 3243. New edition. Adds another new preface by Mailer.
- 010a: GARGOYLE, GUIGNOL, FALSE CLOSET. (Dolmen \$450.  
Press, Dublin, 1964.) [2] 100 copies. Single sheet, folded, containing two pages. Scarce. Reprinted from *Architectural Forum*, 120 (April 1964), pages 96–97.
- 011a: AN AMERICAN DREAM. Dial Press, New York, 1965. [ ] \$1,500.  
Uncorrected proof in ring-bound wraps (Ralph Sipper 10/03).
- 011b: AN AMERICAN DREAM. Dial Press, New York, 1965. [0] \$15/100.  
50,000 copies. Red, white and blue dustwrapper containing head shot of Mailer's fourth wife, Beverly Bentley. Blue cloth spine and gray boards, silver lettering; or full blue cloth. (Thomas Fiske believes that blue cloth is second. Charles Michaud has seen a blue cloth first that was inscribed in month of publication {3/65}.) Published March 15, 1965.
- 011c: AN AMERICAN DREAM. Andre Deutsch (London, \$250.  
1965). [ ] Uncorrected proof in blue printed wraps (Dalian Books 5/90).

- 011d: AN AMERICAN DREAM. Andre Deutsch (London, 1965). [ ] \$12/75.
- 011e: AN AMERICAN DREAM. Warner Brothers (Los Angeles, 1966). [ ] Screenplay by Mann Rubin based on the novel by Mailer. Pinned self-wraps with printed label dated 3/1/66 (Serendipity Books). \$400.
- 012a: CANNIBALS AND CHRISTIANS. Dial Press, New York, 1966. [o] Review copies in pictorial wraps. Lepper's Bibliographical Introduction to Seventy-Five Modern American Authors states: "Review copies, consisting of gathered signatures laid into the trade dustwrapper and held together by rivets, preceded publication (Waiting For Godot Books 5/07). Also described as review copy consisting of gathered signatures, ring-bound. Also spiral-bound quarto printed galleys with changes on slips pasted over original (Joseph The Provider 9/90. The same?). Also noted as clasp-bound folded and gathered sheets sent out for review prior to publication. (Ken Lopez 9/99.) \$600.
- 012b: CANNIBALS AND CHRISTIANS. Dial Press, New York, 1966. [o] 10,000 copies (b and c). First issue has color photograph of Vertical City (Lego Block architectural model built by Mailer), same as on dustwrapper, photo tipped-in on page opposite title page (frontis). \$25/100.
- 012c: CANNIBALS AND CHRISTIANS. Dial Press, New York, 1966. [o] With printed photograph as frontis. \$5/35.
- 012d: CANNIBALS AND CHRISTIANS. Andre Deutsch (London, 1967). [ ] Maroon cloth, gold lettering. \$12/60.
- 012e: CANNIBALS AND CHRISTIANS. Granada, London/Toronto/New York (1979). [ ] Wraps. Panther book. Abridged edition. \$25.
- 013a: THE DEER PARK A PLAY. Dell, New York (1967). [1] Wraps. Preceded Dial edition per Lepper page 286. \$40.
- 013b: THE DEER PARK A PLAY. Dial, New York, 1967. [1] Black cloth with gold lettering. In red, white and black dustwrapper. \$25/150.

- 013c: THE DEER PARK A PLAY. Weidenfeld & Nicolson, London (1970). [1] \$12/75.
- 014a: THE BULLFIGHT. CBS Legacy Collection/MacMillan (New York, 1967). [0] 5,000 copies. Maroon boards with gold lettering. In white dustwrapper. Housed in a clear plastic box. Accompanied by 33 1/3 rpm record of Mailer reading from the text and a poem by Garcia Lorca. Text contains bull-fight photos. Very scarce with record. (Full leather (burgundy) binding in dustwrapper (Fine Books 1/92). Price with record but without box/and with box: \$150/300.
- 014b: THE BULLFIGHT. CBS Legacy Collection/MacMillan (New York, 1967). [0] Issued without record or box. \$25/100.
- 015a: THE SHORT FICTION OF NORMAN MAILER. Dell (New York, 1967). [1] Wraps. 10,000 copies. "First Dell Printing—May 1967." #7850. (Also see 042a.) \$45.
- 015b: THE SHORT FICTION OF NORMAN MAILER. Dell (New York, 1967). [ ] Wraps. First edition, Canadian issue with "Printed in Canada" on verso of title (David Mason 10/04). \$30.
- 015c: A SELECTION FROM THE SHORT FICTION OF NORMAN MAILER. Shohakusha, Tokyo, 1968. [ ] English language edition containing three stories set in Japan and the Philippines: *The Paper House*, *The Language of Men* and *The Dead Gook*. Edited by Iwao Iwamoto (J. Michael Lennon). \$250.
- 016a: WHY ARE WE IN VIETNAM? G. P. Putnam's Sons, New York (1967). [ ] Uncorrected proof in ring-bound cardstock covers,  $8 \times 10\frac{1}{2}$  inches. Label on front cover. Printed on rectos only; no dedication page. (Ken Lopez 11/98.) \$500.
- 016b: WHY ARE WE IN VIETNAM? G. P. Putnam's Sons, New York (1967). [1] 50,000 copies. Blue cloth, gold lettering, red, white and black dustwrapper. Includes a dedication to six of Mailer's friends. The name of one of these friends, Buzz Farbar, was misspelled as Buzz Farber. This edition was apparently recalled and the dedication page excised. The dedication was restored in three \$750/800.

American paperback printings but does not appear in the hardback “first” editions. However, corrected tipped-in dedications do show up in some copies (see below). With error.

- o16c: WHY ARE WE IN VIETNAM? G. P. Putnam’s Sons, New York (1967). [1] With tipped-in corrected dedication page (Thomas Fiske and Charles Michaud). \$75/100.
- o16d: WHY ARE WE IN VIETNAM? G. P. Putnam’s Sons, New York (1967). [1] Without dedication page. \$5/35.
- o16e: WHY ARE WE IN VIETNAM? Weidenfeld & Nicolson, London (1969). [ ] \$10/60
- o16f: WHY ARE WE IN VIETNAM? Putnam/Berkely (New York, 1977). [ ] Wraps. “G.P. Putnam’s Sons | Berkely Windhover Edition, January, 1977.” Adds a new preface by Mailer. \$25.
- o17a: THE ARMIES OF THE DEAD. New American Library, New York (1968). [ ] Narrow galleys, ring-bound, with original title. \$750.
- o17b: THE ARMIES OF THE NIGHT *History as a Novel, the Novel as History*. New American Library (New York, 1968). [1] 35,000 copies. Published May 6, 20 years to the day after *The Naked and The Dead*. Black cloth, white lettering, in white, red and black dustwrapper. Pulitzer Prize and National Book Award for non-fiction in 1969. First published in a somewhat different form in *Harper’s*, March 1968 (Part I), and *Commentary*, April 1968 (Part II). \$25/125.
- o17c: THE ARMIES OF THE NIGHT. Weidenfeld & Nicolson, London (1968). [1] Light green cloth with black lettering, in white and black dustwrapper. \$15/100.
- o18a: THE IDOL AND THE OCTOPUS POLITICAL WRITINGS ... ON THE KENNEDY AND JOHNSON ADMINISTRATIONS. Dell (New York, 1968). [1] Wraps. 10,000 copies. “First Printing—June, 1968.” #3952. Most these selections appeared previously in *The Presidential Papers* (item 009) and *Cannibals and Christians* (item 012). \$40.

- 019a: MIAMI AND THE SIEGE OF CHICAGO AN INFORMAL HISTORY OF THE REPUBLICAN AND DEMOCRATIC CONVENTIONS OF 1968. New American Library (New York, 1968). [1] Wraps. "First Printing, October 1968." Signet Special Q3785. \$40.
- 019b: MIAMI AND THE SIEGE OF CHICAGO *An Informal History of the Republican and Democratic Conventions of 1968*. World, New York/Cleveland (1968). [1] 15,000 copies. "First printing, October 1968." Black cloth with red lettering, in red, white and blue dustwrapper. Assume issued simultaneously. \$10/75.
- 019c: MIAMI AND THE SIEGE OF CHICAGO *An Informal History of the American Political Conventions of 1968*. Weidenfeld & Nicolson, London (1968). [ ] New title. \$15/75.
- 020a: NATIONAL BOOK AWARD IN ARTS & LETTERS 1969 ACCEPTANCE SPEECH. (National Book Awards, New York, 1969.) [0] Two sheets, stapled. \$250.
- 021a: RUNNING AGAINST THE MACHINE. Doubleday, Garden City, New York, 1969. [ ] Edited by Peter Manso. Compilation of papers and articles from the Norman Mailer-Jimmy Breslin New York Democratic mayoral primary. Several speeches and articles by Mailer not published elsewhere. Also one paragraph dedication by Mailer to campaign staff. Simultaneously published in cloth and wrappers. Red cloth with black lettering, in black dustwrapper with red and white lettering. \$15/60.
- 021b: RUNNING AGAINST THE MACHINE. Doubleday, Garden City, New York, 1969. [ ] Wraps. \$35.
- 022a: A FIRE ON THE MOON. Weidenfeld & Nicolson, London (1970). [0] [But 1971] Published September 1971 (J. Michael Lennon). \$15/75.
- 022b: OF A FIRE ON THE MOON. Little, Brown, Boston (1971). [1] 25,000 copies. Green cloth with gold lettering. Copyright 1970, published January 1971. Preceded the English edition. \$10/50.

- 022c: OF A FIRE ON THE MOON. Little, Brown, Boston (1971). \$75/125.  
[1] 500 copies. (Gemini Fine Books 2/94.) With signed tipped-in leaf (Waiting For Godot 4/90).
- 023a: KING OF THE HILL. New American Library (New York, 1971). [1] Wraps. "First Printing, April 1971." Signet Special N 4787. \$40.
- 024a: MAIDSTONE *A Mystery*. New American Library (New York, 1971). [1] Wraps. "FIRST PRINTING, OCTOBER 1971." Signet Film Series W4782. \$50.
- 025a: THE PRISONER OF SEX. Little, Brown, Boston/Toronto (1971). [ ] Uncorrected proof in orange printed wraps. Preceded publication (Waiting For Godot Books 9/93). \$300.
- 025b: THE PRISONER OF SEX. Little, Brown, Boston/Toronto (1971). [1] 10,000 copies. Green boards with gold lettering. In gold and white dustwrapper. Note: inside front flap of dustwrapper contains price (\$5.95 on first edition only). \$5/35.
- 025c: THE PRISONER OF SEX. Weidenfeld & Nicolson, London (1970). [ ] Actually published September 3, 1971 (J. Michael Lennon) \$10/40.
- 026a: THE LONG PATROL, 25 YEARS OF WRITING ... \$25/75.  
World/Times Mirror, New York (1971). [1] Edited by Robert F. Lucid. Selections from 13 of Mailer's works.
- 027a: EXISTENTIAL ERRANDS. Little, Brown, Boston/Toronto, 1972. [ ] Uncorrected proof in yellow-orange wraps (Boston Book Co. & Book Annex 10/92). \$200.
- 027b: EXISTENTIAL ERRANDS. Little, Brown, Boston/Toronto (1972). [1] 10,000 copies. Yellow and black boards with gold lettering. In white dustwrapper. \$5/35.
- 028a: ST. GEORGE AND THE GODFATHER. New American Library (New York, 1972). [1] Wraps. "First printing, September, 1972." Signet special W5122. Book did not appear until late October 1972 (J. Michael Lennon citing the author). \$40.
- 028b: ST. GEORGE AND THE GODFATHER. Arbor House, New York (1983). [3] First hardback edition. Copyright 1972 but rear flap of dustwrapper has "9-83" so, assume 1983 publication. \$5/35.

- 028c: ST. GEORGE AND THE GODFATHER. Arbor House, New York (1983). [3] Wraps. Copyright 1972 but rear cover has "9-83" so, assume 1983 publication. Issued simultaneously with the Arbor House hardcover issue (Quill & Brush 2/03). \$15.
- 029a: MARILYN, A PREVIEW. Grosset & Dunlap, New York (1972). [ ] Twelve-page promotional pamphlet (Astoria Books 4/90). \$50.
- 029b: MARILYN, A BIOGRAPHY. Grosset & Dunlap, New York, 1973. [2] Limited signed edition in white cloth and publisher's black clam shell case. Signed by Lawrence Shiller (the book's "producer") as well as Mailer. No limitation quantity stated. \$600/750.
- 029c: MARILYN, A BIOGRAPHY. (Grosset & Dunlap, New York, 1973.) [1] 100,000 copies. Tan cloth with gold lettering. (There were also 125,000 Book Club copies.) \$35/100.
- 029d: MARILYN, A BIOGRAPHY. (Hodder & Stoughton, London, 1973.) [ ] \$25/75.
- 029e: MARILYN, A BIOGRAPHY. Grosset & Dunlap, New York, 1974. [1] "First printing paperback edition, 1974" stated. Bound in the embossed cloth of first edition and has the first edition dustwrapper loosely fitted (Tall Stories 6/95). \$25/50.
- 029f: MARILYN, A BIOGRAPHY. Warner, New York, 1975. [1] Wraps. Includes new final chapter "The Murder File". \$40.
- 030a: THE 1974 MARILYN MONROE DATEBOOK. Alskog (Los Angeles, 1973). [0] Spiral bound wraps. \$60.
- 031a: THE FAITH OF GRAFFITI. Alskog/Praeger, New York, 1974. [2] Limited to 350 copies. Signed by all three contributors (Mailer, Mervyn Kurlansky and Jon Naar, photographers). Fourteen-inch folio in cloth slipcase. \$150/250.
- 031b: THE FAITH OF GRAFFITI. Alskog/Praeger, New York (1974). [1] Brown cloth in green dustwrapper. The title and copyright page are the same and appear twice, on the verso of the front free endpaper and the recto of the rear free endpaper. \$25/75.

- 031c: THE FAITH OF GRAFFITI. Alskog/Praeger, New York (1974). [1] Wraps. \$35.
- 031d: WATCHING MY NAME GO BY. (Mathews Miller Dunbar, London, 1974.) [1] New title. \$25/125.
- 031e: WATCHING MY NAME GO BY. (Mathews Miller Dunbar, London, 1974.) [1] Wraps. \$30.
- 032a: THE FIGHT. Little, Brown, Boston/Toronto (1975). [1] 20,000 copies. Black cloth, silver lettering. \$25/100.
- 032b: THE FIGHT. Hart-Davis, MacGibbon, London (1976). [0] \$15/75.
- 033a: GENIUS AND LUST *A Journey Through the Major Writings of Henry Miller*. Grove, New York (1976). [ ] Uncorrected proof in ring-bound printed wraps. Text printed on rectos only. Two volumes. The original, discarded title, "Cosmic Demon," is imprinted on every page of the preliminaries and text. (Ralph Sipper 10/03.) \$400.
- 033b: GENIUS AND LUST *A Journey Through the Major Writings of Henry Miller*. Grove, New York (1976). [1] \$20/60.  
Tan cloth, blue lettering. 80 pages of commentary by Mailer, 500 pages of Miller excerpts. Dustwrapper drawing of Miller by Norris Church Mailer (his sixth wife).
- 034a: SOME HONORABLE MEN POLITICAL CONVENTIONS 1960–1972. Little, Brown Boston/Toronto (1976). [1] 10,000 copies. Original preface, rest of book reprinted for *Presidential Papers*, *Cannibals*, *Miami* and *St. George*. Blue cloth with silver lettering. In black and white dust-wrapper. \$10/50.
- 035a: TRIAL OF THE WARLOCK. Playboy, Shueisha, Japan, 1977. [ ] \$100/250.  
Screenplay adaptation of J.K. Huseman's 1891 novel *La-Bas*. The Japanese volume was translated from the *Playboy* issue of December 1976. Gray-brown cloth, red and white dustwrapper. The only cloth bound edition.
- 036a: A TRANSIT TO NARCISSUS. Howard Fertig, New York, 1978. [1] \$200.  
Uncorrected proof in cream colored wraps. A facsimile of the original typescript.

- 036b: A TRANSIT TO NARCISSUS. Howard Fertig, \$50/150.  
New York, 1978. [1] 1,000 copies. Tan cloth with black  
lettering.
- 037a: THE EXECUTIONER'S SONG. Little, Brown, Boston/ \$300.  
Toronto (1979). [1] Uncorrected proof in blue wraps.  
Also seen in two volumes (Gemini Fine Books 2/94).
- 037b: THE EXECUTIONER'S SONG. Little, Brown Boston/ \$12/60.  
Toronto (1979). [1] 100,000 copies. Blue cloth, silver and  
gold lettering. In blue, black and gold dustwrapper.  
Pulitzer Prize in Fiction for 1980.
- 037c: THE EXECUTIONER'S SONG. Hutchison (London, \$12/60.  
1979). [ ] (Ref.b.)
- 037d: THE EXECUTIONER'S SONG. The Execution's Song \$300.  
Production Co., Los Angeles, 1981. [0] 197 pages (only  
rectos numbered). Green wraps, pin bound. Shooting  
draft of screenplay, September 25.
- 037e: THE EXECUTIONER'S SONG. Lawrence Schiller Pro-  
ductions, Holly-wood, 1981. [ ] Punch-bound quarto  
sheets in printed covers (Antic Hay 5/91).
- i. 150 pages. Feature draft \$300.
- ii. 196 pages. Corrected second draft \$250.
- iii. 197 pages. Shooting draft \$250.
- 038a: CRIME AND PUNISHMENT: GARY GILMORE. Fir- \$50.  
ing Line/Southern Educational Communications Asso-  
ciation, Columbia (1979). [ ] Pictorial wraps. Contains  
the text of a television interview with Mailer by William  
F. Buckley, Jr., and Jeff Greenfield, broadcast on 4  
November 1979. (Joseph The Provider Books 5/99.)
- 039a: OF A SMALL AND MODEST MALIGNANCY \$200/250.  
WICKED AND BRISTLING WITH DOTS. Lord John  
Press, Northridge, 1980. [2] An unknown number of  
signed copies designated in type "This is a Presentation  
copy". Gilt cloth and decorated boards in slipcase.
- 039b: OF A SMALL AND MODEST MALIGNANCY \$200/250.  
WICKED AND BRISTLING WITH DOTS. Lord John

- Press, Northridge, 1980. [2] 26 signed and lettered copies. Full leather in slipcase.
- o39c: OF A SMALL AND MODEST MALIGNANCY \$150/200.  
WICKED AND BRISTLING WITH DOTS. Lord John Press, Northridge, 1980. [2] 100 signed and numbered copies. Deluxe edition on Curtis Rag and bound in leather. Issued without dustwrapper in slipcase. First appeared in *Esquire* November 1977.
- o39d: OF A SMALL AND MODEST MALIGNANCY \$75/100.  
WICKED AND BRISTLING WITH DOTS. Lord John Press, Northridge, 1980. [2] 300 signed and numbered copies on Mohawk Superfine and bound in cloth. Issued without dustwrapper. In slipcase.
- o40a: OF WOMEN AND THEIR ELEGANCE. Simon & \$300.  
Schuster, New York (1980). [ ] Loose pages with sample photograph laid in publisher's box with differences from published book (George Robert Minkoff 6/90).
- o40b: OF WOMEN AND THEIR ELEGANCE. Simon & \$25/75.  
Schuster, New York (1980). [3] Photographs by Milton H. Greene.
- o40c: OF WOMEN AND THEIR ELEGANCE. Hodder & \$25/75.  
Stoughton, London/Sydney/Auckland/Toronto (1980). [ ] Sheets of the American edition. (Ref.b.)
- o41a: PIECES AND PONTIFICATIONS. Little, Brown, \$300.  
Boston/Toronto (1982). [1] Uncorrected proof in blue wraps with "Pontification" misspelled on title page.
- o41b: PIECES AND PONTIFICATIONS. Little, Brown, \$150.  
Boston/Toronto (1982). [1] Bound uncorrected proof in tan wraps with price (\$22.95) and 448 pages. Also noted in cream wraps (Lame Duck Books 9/91).
- o41c: PIECES AND PONTIFICATIONS. Little, Brown, \$5/45.  
Boston/Toronto (1982). [1] Purple cloth with silver lettering in white, green and purple dustwrapper.
- o41d: PIECES. Little, Brown, Boston/Toronto (1982). [1] Blue \$30.  
wraps. Republished in two volumes.
- o41e: PONTIFICATIONS. Little, Brown, Boston/Toronto \$30.  
(1982). [1] White wraps. Edited by Michael Lennon.

- 041f: PIECES AND PONTIFICATIONS. New English Library \$10/40.  
(London, 1983). [1] Black cloth with gold lettering. In red,  
tan, white and black dustwrapper. (Ref.b.)
- 042a: THE ESSENTIAL MAILER. New English Library (Kent, \$15/60.  
1982). [1] "This collection first published in Great Brit-  
ain by ... in 1982." First British edition of *The Short  
Fiction of Norman Mailer* and *Existential Errands*,  
which are combined in this edition. Green-blue cloth  
with silver lettering. In red, white, blue and black dust-  
wrapper.
- 042b: THE ESSENTIAL MAILER. New English Library (Kent, \$30.  
1982). [ ] Wraps. Assume simultaneous.
- 043a: ANCIENT EVENINGS. Little, Brown, Boston/Toronto \$250.  
(1983). [ ] Uncorrected proof. Two volumes. Offset from  
typescript. 1,746 pages (Christopher Stephen's 11/91) with  
many differences from final book
- 043b: ANCIENT EVENINGS. Little, Brown, Boston/Toronto \$100.  
(1983). [ ] Uncorrected proof in yellow wraps with \$19.95  
price and 704 pages noted on cover.
- 043c: ANCIENT EVENINGS. Little, Brown, Boston/Toronto \$125/250.  
(1983). [2] 350 signed and numbered copies. Issued with-  
out dustwrapper. In slipcase.
- 043d: ANCIENT EVENINGS. Little, Brown, Boston/Toronto \$5/45.  
(1983). [1] 100,000 copies. Black cloth with gold and red  
lettering. In red, black and gold dustwrapper.
- 043e: ANCIENT EVENINGS. Macmillan, London, 1983. [ ] \$75.  
Uncorrected proof in yellow wraps (Dalian 5/90).
- 043f: ANCIENT EVENINGS. Macmillan, London, 1983. [ ] \$10/50.
- 044a: THE LAST NIGHT. Targ Editions, New York, 1984. [2] \$100/125.  
250 signed and numbered copies. Black and white  
boards. In plain white dustwrapper.
- 045a: TOUGH GUYS DON'T DANCE. Random House, New \$60.  
York (1984). [4] Uncorrected proof in yellow wraps.
- 045b: TOUGH GUYS DON'T DANCE. Franklin Library, \$50.  
Franklin Center, 1984. [2] Signed "limited" first edition.  
In full brown leather with "Special Message from the  
Author" not in Random House edition.

- o45c: TOUGH GUYS DON'T DANCE. Random House, New York (1984). [2] 350 signed and numbered copies. Issued without dustwrapper. In slipcase. \$50/75.
- o45d: TOUGH GUYS DON'T DANCE. Random House, New York (1984). [4] 100,000 copies. Black cloth with gold lettering. In black, yellow and gold dustwrapper. \$5/15.
- o45e: TOUGH GUYS DON'T DANCE. Michael Joseph, London (1984). [ ] (Ref.b.) \$5/25.
- o45f: TOUGH GUYS DON'T DANCE *A Screenplay*. Cannon Films, no place, 1986. [ ] 116 pages (only recto numbered). Blue wraps, pin bound. Draft 4.2 by Mailer, October 11, 1986. \$250.
- o46a: FRAGMENT FROM VIETNAM *A Play in One Act*. Eurographica, Helsinki (1985). [2] 12 author's copies. Edited by Rolando Pieraccini. Blue-gray wraps. Also contains Mailer's self-interview from the *New York Times Book Review* (17 September 1967, pages 4–5, 40). \$400.
- o46b: FRAGMENT FROM VIETNAM *A Play in One Act*. Eurographica, Helsinki (1985). [2] 350 signed and numbered copies Card wraps. In dustwrapper (Richard Budd Books 2/95). \$275.
- o47a: HUCKLEBERRY FINN, ALIVE AT 100. Caliban Press (Montclair), 1985. [2] 50 numbered copies. Casebound in boards. \$450.
- o47b: HUCKLEBERRY FINN, ALIVE AT 100. Caliban Press (Montclair), 1985. [2] 200 numbered copies. Sewn in red crimson wraps. \$200.
- o48a: 48TH INTERNATIONAL PEN CONGRESS PRESS KIT. New York, 1986. January 12–18. [ ] Includes 11-page speech by Mailer. Loose sheets stapled in gray folder. \$100.
- o49a: CONVERSATIONS WITH NORMAN MAILER. University Press of Mississippi, Jackson/London (1988). [3] 1,571 copies. (Publisher's records.) Edited by J. Michael Lennon. \$20/60.
- o49b: CONVERSATIONS WITH NORMAN MAILER. University Press of Mississippi Jackson/London (1988). [3] 3,578 copies. (Publisher's records.) Wraps. Issued simultaneously. \$25.

- 050a: HARLOT'S GHOST. Random House, New York (1991). \$200.  
[4] Advance uncorrected proof. In glossy wraps using publisher's device as pattern. Gives tentative publication date of October 15, 1991.
- 050b: HARLOT'S GHOST. Random House, New York (1991). \$150/200.  
[2] 300 signed and numbered copies. Issued without dustwrapper. In slipcase. Published at \$200.
- 050c: HARLOT'S GHOST. Random House, New York (1991).  
[4] 186,000 copies (PW). Issued in two dustwrappers (gray and red). Reportedly there were only 250 of the red dustwrapper (Bev Chaney 2/92). James Pepper Rare Books, 1/97 calls the "brilliant pinkish-red" dustwrapper a trial dustwrapper and indicates there were only approximately 30 copies. However, an article in PW states Mailer "had approved the original gray dustwrapper. It continued to outsell the strawberry four to one ..." (Lennon believes that Mailer meant in one or two stores. He was told by Mailer's agent that there were 150 of the red.) Published August 1991 at \$30. Also noted a copy inscribed by Mailer: "I never liked the dark gray jacket of this book, so I convinced the powers that be at Random House to give me a red jacket for the last few copies." This inscription would seem to contradict previous reports that the jacket was done as a trial before deciding on the gray version. (Jeff Hirsh Books 9/98.)
- In red dustwrapper: \$5/60.  
In gray dustwrapper: \$5/15.
- 050d: HARLOT'S GHOST. Michael Joseph, London (1991). \$75.  
[ ] Advance partial proof in glossy wraps, 345 pages. (Nicholas Burrows Books 2/93.)
- 050e: HARLOT'S GHOST. Michael Joseph, London, 1991. \$8/40.  
[1]
- 051a: HOW THE WIMP WON THE WAR. Lord John Press, Northridge, 1992. [2] 26 signed and lettered copies. Issued without dustwrapper. \$350.

- 051b: HOW THE WIMP WON THE WAR. Lord John Press, Northridge, 1992. [2] 275 signed and numbered copies. Issued without dustwrapper. \$200.
- 052a: OSWALD'S TALE. Franklin Library, Franklin Center, 1996. [2] Signed limited edition in full leather. Contains a special message(Waverley Books 10/96). \$125.
- 052b: OSWALD'S TALE. Random House, New York, 1995. [ ] \$100.  
Uncorrected proof. In blue and white patterned wraps (Waverley Books 6/95).
- 052c: OSWALD'S TALE. Random House, New York (1995). [4] \$5/20.  
Published May 1995 at \$30.00. Note: the Book-of-the-Month Club in unpriced dustwrapper does not have ISBN number above bar code on back of dustwrapper and the book itself is in a Little Brown binding, although the sheets and title page are Random House and also state first.
- 052d: OSWALD'S TALE. Little, Brown, London, 1995. [4] \$6/30.  
(Nicholas Pounder 11/95.)
- 053a: PICASSO *Portrait of Picasso as a Young Man*. Atlantic, New York, 1996. [ ] \$400.  
Uncorrected proof in yellow, brown and red wraps. Noted with six glossy reproductions of paintings laid in. Proof withdrawn by Mailer who was dissatisfied with the quality of most reproductions (J. Michael Lennon).
- 053b: PICASSO *Portrait of Picasso as a Young Man*. Little Brown/Atlantic, New York, 1996. [ ] \$5/20.
- 054a: THE GOSPEL ACCORDING TO THE SON. Random House, New York (1997). [1] Published at \$22.00. \$5/20.
- 054b: THE GOSPEL ACCORDING TO THE SON. Little, Brown and Company (London, 1997). [ ] \$60.  
Uncorrected proof in pictorial wraps. (Bev Chaney, Jr. 10/98)
- 054c: THE GOSPEL ACCORDING TO THE SON. Abacus/Little, Brown, London, 1997. [ ] \$5/30.
- 055a: THE TIME OF OUR TIME. Random House, New York (1998). [ ] \$150.  
Uncorrected proof blue and white wraps. (Ken Lopez 5/98)
- 055b: THE TIME OF OUR TIME. Random House, New York (1998). [4] 25,000 copies signed by the author on a tipped-

in leaf and issued as “A Signed First Edition” (so printed on the dustwrapper). After Mailer signed 25,000 sheets, sales of the book picked up to such an extent that Random House printed and bound another 5,000–10,000 copies, as below. (J. Michael Lennon 4/99)

- 055c: THE TIME OF OUR TIME. Random House, New York, 1998. [4] Approximately 5,000–10,000 copies. Lacks the tipped-in leaf signed by Mailer. The dustwrapper lacks statement “A Signed First Edition”. In all other respects identical to the above. (J. Michael Lennon 4/99.) Published at \$39.50. \$5/25.
- 055d: THE TIME OF OUR TIME. Little, Brown and Co. London, 1998. [ ] \$5/30.
- 056a: SELF-PORTRAIT. Parchment Gallery Graphics, Charleston, West Virginia, 1998. [2] 20 signed, unnumbered copies. Printer’s proof, 8 × 11 inches on 80 lb. laid text, partially cotton paper with image in red ink with a dark brown border and light tan inner (simulated mat) border; with colophon page in white envelope (Quill & Brush 5/07). \$75.
- 056b: SELF-PORTRAIT. Parchment Gallery Graphics, Charleston, West Virginia, 1998. [2] 100 signed and numbered copies. Single sheet, printed on recto only, on 8 × 11 inch sheet, reproducing, photolithographically, a pen drawing on Arches paper in red ink. A fine copy, with separate colophon leaf which states [in part]: “This is a reproduction of a pen drawing [by Norman Mailer] on Arches paper in red ink. The image is produced actual size, in honor of Mr. Mailer’s visit to the University of Charleston February 4, 1998.” Issued in protective folder and mailing envelope (Waiting For Godot Books 5/07). \$50.
- 057a: INTO THE MIRROR: THE LIFE OF MASTER SPY ROBERT P. HANSSEN. HarperCollins, New York 2001. [ ] Novelistic adaptation of the screenplay by Mailer and Lawrence Schiller. \$5/25.
- 058a: THE SPOOKY ART: SOME THOUGHTS ON WRITING. Random House, New York (2003). [ ] Uncorrected \$60.

- proof in glossy blue and white patterned wraps (Revere Books 1/03).
- o58b: THE SPOOKY ART: SOME THOUGHTS ON WRITING. \$3/15.  
Random House, New York (2003). [4] Also states "*First Edition*". Published January 21, 2003 at \$24.95.
- o58c: THE SPOOKY ART: SOME THOUGHTS ON WRITING. \$4/20.  
Little, Brown/Time Warner, London, 2003.  
[ ]
- o59a: WHY ARE WE AT WAR? Random House, New York, 2003.  
[ ] Wraps. Published at \$7.99.
- o60a: MODEST GIFTS: POEMS AND DRAWINGS. Random \$15.  
House, New York, 2003. [4] Wraps. Published October 21, 2003 at \$14.95.
- o61a: NORMAN MAILER'S LETTERS, 1963–1966, ON AN AMERICAN DREAM. \$150.  
Sligo Press, Shaverton, Pennsylvania, 2004. [2] 110 signed and numbered copies (and 10 copies issued hors commerce and 40 copies for presentation). Published at \$150.00.
- o62a: NORMAN MAILER'S PROVINCETOWN: THE WILD WEST OF THE EAST. \$1,000.  
Provincetown Arts Press/The Provincetown Repertory Theatre [Provincetown] 2005. [2] 10 signed copies marked "Presentation Copy" in ink, handwritten. The limitation is not stated. Cloth. Issued without dustwrapper.
- o62b: NORMAN MAILER'S PROVINCETOWN: THE WILD WEST OF THE EAST. \$750.  
Provincetown Arts Press/The Provincetown Repertory Theatre [Provincetown] 2005. [2] 26 signed and lettered copies. Cloth. Issued without dustwrapper.
- o62c: NORMAN MAILER'S PROVINCETOWN: THE WILD WEST OF THE EAST. \$50.  
Provincetown Arts Press/The Provincetown Repertory Theatre [Provincetown] 2005. [2] 1,000 copies. Wraps.
- o63a: THE BIG EMPTY ... Nation Books, New York, 2006. [3] \$7.  
Also states "First printing February 2006". Wraps. Written with John Buffalo Mailer. Published February 2006 at \$14.95.

- o64a: THE CASTLE IN THE FOREST. Random House, New York, 2007. [ ] Advance reading copy in pictorial wraps (Waverley Books 1/07). \$35.
- o64b: THE CASTLE IN THE FOREST. Random House, New York (2007). [3] Also states "First Edition". Published 23 January 2007 at \$27.95. \$3/15.
- o64c: THE CASTLE IN THE FOREST. Little, Brown, London, 2007. [ ] Published 15 February 2007 at £17.99. \$4/20.
- o64d: THE CASTLE IN THE FOREST. Easton Press, Norwalk, Connecticut, 2007. [2] A signed limited edition in full leather. Signed "Certificate of Authentication" laid in. Issued without dustwrapper. \$150.
- o65a: ON GOD; AN UNCOMMON CONVERSATION (with Michael Lennon). Random House, New York, 2008. [4] Published 4 November 2008 at \$26.95. \$25.
- o65b: ON GOD; AN UNCOMMON CONVERSATION (with Michael Lennon). Random House, New York, 2008. [4] Wraps. Published 4 November 2008 at \$16.00. \$7.

#### INTRODUCTIONS AND SELECTED APPEARANCES:

- o66a: THE WESTERN DEFENCES. Allan Wingate, London, 1951. [ ] Edited by Brigadier J. G. Smyth. Contains Mailer's "The Defense of the Compass," pages 134–144, an early and almost completely different version of "The Meaning of Western Defense" in *Advertisements for Myself* (1959). \$100/250.
- o67a: VIEWS OF A NEARSIGHTED CANNONEER. Excelsior Press, New York (1961). [ ] Wraps. Foreword by Mailer, written by Seymour Krim. Krim's first book. \$10/40.
- o68a: THE BEARD. Coyote (San Francisco), 1967. [2] 40 specially bound copies. Signed by the author, Michael McClure. Foreword by Mailer. \$175.
- o68b: THE BEARD. Coyote (San Francisco), 1967. [1] 5,000 copies. Wraps. \$30.
- o69a: THE END OF OBSCENITY | THE TRIALS OF LADY CHATTERLEY, TROPIC OF CANCER and FANNY

- HILL. Andre Deutsch (London, 1969). [o] Foreword by Mailer. Written by Charles Rembar.
- o69b: THE END OF OBSCENITY | THE TRIALS OF LADY CHATTERLEY, TROPIC OF CANCER and FANNY HILL. Bantam, Toronto/New York/London (1969). [1] Wraps. Copyright page: "Bantam edition published September 1969". Q5236. New edition. \$20.
- o70a: THIS IS MY BEST *In the Third Quarter of the Century*. Doubleday, New York, 1970. Edited by Whit Burnett. Contains 2-page letter (pages 99–100) from Mailer prefacing Mailer's choice "Deborah" from *An American Dream*, pages 100–110. Never reprinted. \$15/60.
- o71a: STING LIKE A BEE *The Muhammad Ali Story*. Abelard-Schuman, London/New York/Toronto, 1971. [o] Preface by Mailer written by Jose Torres. \$15/75.
- o71b: STING LIKE A BEE *The Muhammad Ali Story*. Curtis Books, New York, 1971. [ ] Wraps. \$20.
- o72a: THE JOKER. Warner (New York, 1974). [1] Wraps. Introduction by Mailer. Written by Jean Malaquais. Translated by Herma Briffault. \$25.
- o73a: FICTION WRITER'S HANDBOOK. Harper & Row, New York/Evanston/San Francisco/London (1975). [1] Preface by Mailer. Written by Hallie and Whit Burnett. \$10/35.
- o74a: ST. PATRICK'S DAY WITH MAYOR DALEY AND OTHER THINGS TOO GOOD TO MISS. Seabury, New York (1976). [o] Foreword by Mailer. Written by Eugene Kennedy. \$10/40.
- o75a: PAPA A PERSONAL MEMOIR. Houghton Mifflin, Boston, 1976. [3] Preface by Mailer. Written by Gregory H. Hemingway. \$10/40.
- o76a: FIRST FLOWERING *The Best of the Harvard Advocate*. Addison-Wesley, Massachusetts/California/London/Amsterdam/Ontario/Sydney (1977). [3] Preface by Mailer. Edited by Richard M. Smoley. From "Our Man at Harvard" in *Esquire*, April 1977. \$15/60.
- o77a: SOON TO BE A MAJOR MOTION PICTURE. G. P. Putnam's Sons, New York (1980). [o] Introduction by Mailer. \$15/60.

- Written by Abbie Hoffman. Reprinted with changes as foreword to *The Best of Abbie Hoffman*.
- o77b: SOON TO BE A MAJOR MOTION PICTURE. G. P. Putnam's Sons, New York (1980). [o] Wraps. Issued simultaneously. \$25.
- o78a: THE LAW OF THE LAND *The Evolution of Our Legal System*. Simon & Schuster, New York, 1980. By Charles Pembar (Mailer's first cousin). Contains a court deposition by Mailer defending his father from charges of being disloyal and a leftist, pages 370–375. Never reprinted. \$25/75.
- o79a: IN THE BELLY OF THE BEAST *Letters from Prison*. Random House, New York (1981). [3] (Also states "First Edition".) Introduction by Mailer. Written by Jack Henry Abbott. \$10/35.
- o79b: IN THE BELLY OF THE BEAST *Letters from Prison*. Hutchison, London, 1982. [ ] Introduction by Mailer. Written by Jack Henry Abbott. (Ref.b.) \$10/40.
- o80a: DEAR MUFFO *35 Years in the Fast Lane*. Stein and Day, New York (1982). [1] Foreword by Mailer. Written by Harold Conrad. \$10/40.
- o81a: OSWALD'S GAME. W. W. Norton, New York (1983). [ ] Foreword by Mailer. Written by Jean Davison. \$10/50.
- o82a: AFTER THE LAST GENERATION *A Critical Study of the Writers of Two Wars*. Arbor House, New York (1985). [3] Wraps. Written by John W. Aldridge. With an introduction by Mailer. \$20.
- o83a: DISCRIMINATIONS *Essays & Afterthoughts*. DaCapo Press (New York, 1985). [ ] Wraps. Introduction by Norman Mailer. Written by Dwight MacDonald (originally by Grossman in 1974. This is the first with Mailer introduction). \$25.
- o84a: MESSAGES: NEW AND SELECTED POEMS BY LUKE BREIT. Q.E.D. Press, Fort Bragg, California (1989). [ ] Wraps. Introduction by Mailer (J. Michael Lennon). \$20.
- o85a: PRESENCES: PHOTOGRAPHS OF HEATON HALL. Stamperia Artistica Nazionale Editrice, Torino (1991). [ ] \$60.

- Forward by Mailer. Photographs by Beverly Anoux Pabst (J. Michael Lennon).
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