22 collections

An Exhibition From
The Matthew J. and Arlyn Bruccoli Collections

In the Thomas Cooper Library
University of South Carolina
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27 October 2005 – 3 January 2006

In the Thomas Cooper Library
University of South Carolina
In gratitude:

C.E. Frazer Clark, Jr.
George Terry
John Cook Wyllie
“Matthew and his goddam books.”

—Joseph M. Bruccoli

Everything you do connects if you are good at what you do. One of the ways you establish your values is by what you spend money on. Book collecting is an expression of the bookman’s taste, judgment, determination, and knowledge. Bookmanship is not a hobby: it is a way of life.

These author collections mainly document my belief in the writers and in their work. Money is necessary, but it is not the most important element in booking. Writing a check for an expensive book or even purchasing a ready-made collection is buying—not collecting. A bookman builds a collection one book at a time. The best acquisitions are the discoveries of books that the dealers don’t know about or don’t bother with.

I began serious collecting by spending my father’s money. He had never read a book and regarded books as a waste of time, yet he bankrolled what he believed was my cruel derangement: “Matthew will get the money when I’m dead, anyhow. I want to have the pleasure of watching him spend it while I’m alive.” When I showed him my purchases, he would ask me, “Why do you buy old books?” Only new books—and new cars—were good enough for his son.

Not all of my collections represent my bets on enduring literary stature. Some were motivated by the challenge of assembling the books. Some were motivated by friendship: friends buy and read their friends’ books. Book collecting brought me the pleasure and stimulation of knowing Nicholson Baker, Stanley Burnshaw, Richard Clayton (William Haggard), Robert Coover, James Dickey, Irvin Faust, George Garrett, Joe Gores, George Greenfield, Joseph Heller, George V. Higgins, John Iggulden, John Jakes, Wallace Markfield, Kenneth Millar (Ross Macdonald), Gerald Petievich, George Plimpton, and Budd Schulberg. There is no other endeavor on which I could have invested time and money that would have yielded so much pleasure and so many personal and professional benefits. I never paid too much for a book or a manuscript or a letter. The ones that keep me awake are the ones I failed to buy.

Serious bookmanship is a vast collaboration. Collecting books resulted in my close working relationships with collectors, dealers, and even librarians. Absent
bookmen: Fraze Clark (of Brucoli Clark), Charles Feinberg (the Whitman collector), Peter Keisogloff (Cleveland dealer), John S. Van E. Kohn (7 Gables), Hy Kritzer (Kent State University Library), Charley Mann (Penn State University Library), Linton Massey (Faulkner collector), Jack Neiburg (Boston dealer), Michael Papantonio (7 Gables), Bob Samsell (a blind collector), B. George Ulizio (collector), Henry Wenning (New Haven dealer), and John Cook Wyllie (the best librarian that ever did it). I studied textual bibliography under the great Fredson Bowers—who disdained book collectors. Collecting F. Scott Fitzgerald brought me Scottie Fitzgerald: the whole thing would have been worth while just to have had her. There were, of course, assorted nuts, crooks, and incompetents, but the percentage of good guys has been remarkably high.

I learned more in bookshops than I learned in classrooms or in libraries. It is mandatory for a serious collector to handle multiple copies of a title in order to recognize variants. Moreover, bookshops provide opportunities for discoveries of books and writers the collector hadn’t known about before. Bookmen can sense the presence of an undiscovered diamond in a bookshop: see Clark’s Seventh Rule. Sometimes the best book in the place is the one you didn’t know you were looking for until you found it. Shelf proximity can be instructive. Fraze began collecting Ernest Hemingway because he noticed Hemingway books when he was looking for Hawthorne; and the more Hemingways he saw, the more he understood the opportunities and challenges: see Clark’s Fourth Rule. He also found some good Dashiell Hammetts. In the old days—the Fifties and Sixties—the bookshop proprietors were repositories of bibliographical data and book history. In Cleveland, Peter Keisogloff provided seminars on the antiquarian book trade in return for bottles of White Seal. Seven Gables at 3 West Forty-sixth Street was the best rare-book school in America, as well as the best bookmen’s club.

Bookmanship brought me Frazer Clark—the best book acquirer I ever knew and the best friend I ever had. Fraze found great books for me, and he provided most of the laughter and excitement. These are Clark’s Rules:

1. Answer every letter.
2. Go see it.
3. Why not?
4. Pay attention.
5. Don’t sell after the sale. When you’ve made the deal, shut up.
6. “Two axioms regarding auction decisions have guided my own adventures [a favorite Fraze word] in the gallery. The first axiom can be summarized as ‘Things aren’t as expensive as they seem’; and the second axiom, having to do with material you really need, is ‘Buy it now and worry about how to pay for it later’” (Hawthorne at Auction).
7. The good hunters get the meat.
My rules supplement Fraze’s rules:

1. Books and writers matter more than anything and anybody else.
2. Books are where you find them.
3. If you’ve never seen it before, you may never see it again. Buy it. (Courtesy of Charles Feinberg.)
4. Books cost more today than they did yesterday, but tomorrow they’ll cost even more. (Courtesy of Charles Feinberg.)
5. You never regret buying a book.
6. You’ll regret the ones you don’t buy.
7. Collections are for use. They should be used to make more books.
8. There are no book cases in a coffin. You are the temporary custodian of your collection. Find a good permanent home for it while you’re alive; otherwise somebody will botch it after you die. But don’t expect gratitude from librarians.

Fraze and I formed the Brucoli Clark imprint to publish reference books and limited editions of authors we admired. He was my luck. It’s no fun without him.

Without my collections I could not have written biographies and bibliographies or edited volumes of my authors’ writings. A university library—no matter how good—is inadequate for a bibliographer’s requirements. Another professional benefit from my collections is utilizing them for teaching. The best students respond to seeing, touching, and using the real thing. Students who do not respond to examining Fitzgerald’s revisions on his manuscripts are God’s problem.

I was trained by John Cook Wyllie, curator of rare books at the University of Virginia. He made me a bookman and a bibliographer. Mr. Wyllie taught me these principles:

1. There is no such thing as a duplicate copy until it is proven to be one by bibliographical examination, but you ought to have multiple copies anyhow.
2. A proper bibliographical description includes evidence for the history of the production, publication, reception, and reputation of the book.
3. The aim of collecting an English-language author is to acquire every state or issue of every printing of every edition of every work by the author. This rationale serves two main functions: to provide evidence of the textual transmission of the works and to document the writer’s career.
4. There is no substitute for handling books.

Accordingly, I am a completist. The rationale for completion is provided by Mr. Wyllie’s Third Principle. My impossible goal is to acquire every printing of every English-language edition for every book by the author, as well as first book appearances (bibliography B items) and periodical publications. My Fitzgerald collection comes closest to completion; most of my other author collections are restricted to every American and British first printing. High-spot collectors—those who buy expensive famous books—are investors or conspicuous consumers or hobbyists.
Completist collections must be kept together and placed in a research library. I irresponsibly broke up two author collections when librarians refused gift/purchase deals. That was before I understood that it is the collector's responsibility and satisfaction to give his books to a library, if necessary. My father believed that you don't own something until you give it away. A completist's collection is a bad investment for him: it is rarely sellable to a library because library-school graduates are terrified by the threat of duplication (see Mr. Wyllie's First Principle). Except for ten miraculous years with George Terry, dean of libraries at the University of South Carolina, I have spent my academic career in mortal combat with library administrators. George was not a bookman, but he had an innate sense—perhaps a vision—of what a great library should be, and he understood the uses of research collections. I'll never find another one like him. When everything else is online in virtual libraries run by virtual librarians, actual books, manuscripts, and documents will be required for the kinds of research that only the real thing supports. (Elizabeth Sudduth, head of Special Collections Processing Services at the Thomas Cooper Library, is provisionally exempted from my animadversions on librarians.)

The twenty-two collections described here came to the Thomas Cooper Library as an expression of our admiration and affection for George Terry—who never attended library school. Neither did Mr. Wyllie. George was responsible for bringing my most comprehensive collections to the Cooper library: the Matthew J. and Arlyn Bruccoli Collection of F. Scott Fitzgerald and the Joseph M. Bruccoli Great War Collection, which have their own published catalogues. Before George took over, I built major collections for John O'Hara, Ring Lardner, Raymond Chandler, and Ross Macdonald to support my work on them. These collections are now in university libraries—but not in the Thomas Cooper Library.

It is obligatory for collectors to acknowledge the support of their wives—sometimes truthfully. My Arlyn has spent her postnuptial travels booking with me. She has never objected to my solo trips. She has never complained about my expenditures. She has never protested our donations to libraries. She once blew our eating money on a copy of Taps at Reveille in dust jacket. We retain two major collections: James Gould Cozzens and John le Carré. There are more gestating: Nicholson Baker, Christopher Buckley, Robert Olen Butler, Daniel Fuchs, Alan Furst, Gwyn Griffin, Charles McCarr, and Thomas Wolfe. There will be more.

This exhibition is selective and personal. Each item was chosen on the basis of my feelings about it or my happy memory of the circumstances of its acquisition: thus the inclusion of books inscribed for me. Some of my favorite manuscripts and books are Fitzgerald-related: it all started with him. My collections overlap: thus George Garrett's essay on The Great Gatsby and James Dickey's poem about F. Scott Fitzgerald.

—M.J.B.
21 August 2005
ARMED SERVICES EDITIONS

The Armed Services Editions (ASEs) of World War II were the greatest book giveaway in history: 1,322 titles totaling 123 million copies were distributed between 1943 and 1947. John Cook Wyllie showed me the first ASE I ever touched. My initial intention was to find the two Fitzgeralds: The Great Gatsby and The Diamond as Big as the Ritz and Other Stories. This quest required searching through piles of ASEs in used-paperback emporia, and I bought the interesting titles I found during my digging for Fitzgerald. They were two-for-a-quarter in skid-row junk shops. Now some titles bring $500. Inevitably I decided to assemble a complete set. After forty-five years I have 1,312 titles: ten to go.

FROM THIS COLLECTION


F. Scott Fitzgerald. The Diamond as Big as the Ritz and Other Stories, ASE 1043. Wrappers. Bruccoli, AA 2. This collection was not a republication; it was one of the ASE “made books.”

STANLEY BURNshaw (1906–2005)

At the 1997 memorial event for James Dickey on the University of South Carolina Horseshoe, I noticed an unaccompanied elderly man—he was ninety years old—and seated him in the reserved section. I knew that Stanley Burnshaw was a poet Jim spoke about respectfully, but I didn’t know much more than that. Stanley had flown from New York and was flying back that evening. I took him home, fed him, drove him to the airport, and made a cherished friend.

Among greater distinctions, Stanley Burnshaw is the last survivor of the American authors who were in Paris during the Twenties. I commenced collecting him to read the books and to enjoy owning them. Stanley is a lovely man and an American literary treasure as author, editor, and publisher.

—— FROM THIS COLLECTION ——


André Spire and his Poetry: Two Essays and Forty Translations. Philadelphia: Centaur Press, 1933. Inscribed in 1933 and reinscribed for MJB.


Stanley Burnshaw
(photograph by Susan Oken)
C.E. Frazer Clark, Jr. (1925-2001)

C.E. Frazer Clark, Jr., co-founder of Brucoli Clark, was the best Nathaniel Hawthorne collector and bibliographer. He also built a notable Ernest Hemingway collection. His magnificent Hawthorne collection was not kept together because of librarian opacity. He was unable to donate his Hawthorne collection because he had gone into debt to acquire it.

Fraze enjoyed sharing his collections. He mounted exhibitions, wrote articles, and gave talks about his authors; he founded and edited *The Nathaniel Hawthorne Journal* and co-edited *The Fitzgerald-Hemingway Journal.*

After his death, Brucoli Clark Layman (BCL) acquired Fraze's Hawthorne and Hemingway research files and correspondence from his widow; this material—supplemented by my Clark collection—was presented to the Thomas Cooper Library to initiate an ongoing collection, supported by BCL, memorializing Frazer Clark's bookmanship.

--- FROM THIS COLLECTION ---


"Hawthorne" poster poem [1965], No. 147 of 150; 32" x 22". Signed by Robert Lowell.


*Frazer Clark's bookplate*

*Fraze in his Bloomfield Hills library*
ROBERT COOVER (b. 1932)

In 1969 I heard Robert Coover's books being praised by my friends at the University of Iowa. I was unfamiliar with his work, but it is a good rule to read anything recommended by people you trust. You can tell whether a writer is worth reading from his admirers and detractors. Accordingly, I bought a copy of The Universal Baseball Association to read on the plane; then I commenced buying and reading everything he published. Bob and I became friends, and he permitted me to publish limited editions of his work. He was writer-in-residence at USC in fall 1998.

FROM THIS COLLECTION


James Dickey was the greatest writer associated with the University of South Carolina, and he had the best literary mind I've encountered. Maxine Dickey was responsible for the first Bruccoli Clark book when she offered us publication rights to *Exchanges*, and Jim appointed me his literary personal representative. My efforts to acquire Jim's papers for the Thomas Cooper Library were thwarted by two librarians: one because "Dickey writes dirty books"; the other because "Dickey never won the Nobel Prize." So James Dickey's manuscripts and correspondence went to Emory. But George Terry and I made sure that Jim's library of some 18,000 volumes was kept together at the Thomas Cooper Library. There wasn't even a systematic effort to acquire Jim's books for the library while he was alive; therefore I built the collection that I gave to USC.

--- FROM THIS COLLECTION ---


*Deliverance* movie poster signed by Dickey.

Oil portrait of Dickey by Ken Hari given to MJB by Maxine Dickey.


Matthew J. Bruccoli, Joseph Heller, and James Dickey in the Thomas Cooper Library during the 1996 F. Scott Fitzgerald Centenary celebration (photograph by Gene Crediford)

Dickey collection bookplate

Draft page from “Entering Scott’s Night”
I first met Irvin Faust when I interviewed him in 1977 after reading Willy Remembers. That morning encounter lasted all day and through dinner. I subsequently published one of his novels; when he sends me his work-in-progress, I confiscate it. Irv is a greatly gifted writer who has had bad luck with agents and publishers. When literary history catches up with him, researchers will find much of what they need at the Thomas Cooper Library.

--- FROM THIS COLLECTION ---


"Scott Fitzgerald Has Left the Garden of Allah" (n.d.). Printout TS for unpublished story. Inscribed for MJB.

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_For Matt Bruccoli,
Loyal Friend, astute critic... Here is my first effort in print... part of a Columbia T.C. dissertation... with admiration, Irv Faust 2005_

_Faust's inscription to MJB in Entering Angel's World_
GEORGE GARRETT (b. 1929)

I first encountered George Garrett in 1960–1961 when I was a graduate student and he was teaching at the University of Virginia. We reconnected in 1971 when we were both on the faculty at USC. I began reading George late, starting with *The Death of the Fox*; then I started buying and reading everything of his I could find. His generosity to writers—especially beginners—is unmatched by any other writer I have known. I have published two of his books and collaborated with him on editorial projects; his work on the *Dictionary of Literary Biography Yearbook* volumes made them much better.

--- FROM THIS COLLECTION ---


Clearly only a modest handful of American writers and critics alive now, of any age (and forget the foreigners, even the English, who haven't a real clue), possess by birth, education, and experience the assumed knowledge and the imagination to understand the really very subtle social implications and ambiguities which lie at the center, are the very heart of the story of Gatsby. Even at the time, the delicacy of Fitzgerald's sensitive recording of very specific and special world, as envisioned and judged by a very particular and special intelligence, Nick Carraway, must have escaped many of his contemporaries. Significantly, the letters about Gatsby he savored from prominent writers he admired, for example the letters from Gertrude Stein, Edith Wharton, and T. S. Eliot, stress and praise aspects of form and content. Each differently, they see Gatsby as advancing the art of the novel not so much from what it talks about as the interesting ways and means of its making. As for us, it is very hard now to unlearn all that has happened since 1925; difficult, if not impossible to imagine ourselves safely on the other side of the Great Depression and World War II and all the wars since then. In one respect, then, contemporary interest in and excitement at the subjects and content of Gatsby derive, from its odd prescience. Ash heap and eyeglasses, sordid orgy and casual accident, murder and suicide, impotence and unrequited love, these are literary signs we have come to live among as if they had always been...
JOE GORES (b. 1931)

After reading Joe Gores's *Hammett*, his novel based on Dashiell Hammett's time in San Francisco, I began buying and reading all of Joe's books. We met during my San Francisco trips, and I have had the pleasure of publishing him. Joe was a real private detective before he commenced novelist. He knows what he is writing about; our conversations about crime fiction and writers have been instructive. A bookman acquires an education while eating, drinking, and talking with his writers.

— FROM THIS COLLECTION (ON DEPOSIT) —


George Greenfield, head of the John Farquharson literary agency in London, was also a novelist and literary historian. I did a little business with him for New Black Mask, but he gave me more time and attention than I was worth to him. George’s client John le Carré observed, “Good friends teach us things, and George taught me that success had to be worked for, and fought for, and laughed over, and drunk to. But it was never to be confused with merit, and never to be taken seriously. Because in the end a bad bullet gets us all.” My long London lunches with George educated me.

--- FROM THIS COLLECTION ---


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John le Carré on A Smattering of Monsters:

“George Greenfield was the best of his generation: a suave and generous host, a dazzling negotiator, a murderous opponent, a man of closet erudition, huge gall and – dare one say it these days – honour. He has marvelous territory to cover and does it with wit and, thank God, discretion. Along the way, he grants us a glimpse into the darkest and remotest territory of English writing: the literary agent’s heart.”

Wrap-around band signed by John le Carré
When I made my first research trip to the British Museum in 1966, Fredson Bowers arranged for me to meet John Crowe, a Shakespeare scholar. After we exhausted the subject of Benny Leonard and other American lightweights, I mentioned that Ian Fleming was one of the authors I was looking for—I later stupidly disposed of that collection—and Crowe recommended that I read the British thriller writer William Haggard. I had never heard of Haggard, but he was available in Penguins, and I began reading him on my train trips to country book dealers. Thus I discovered his Colonel Charles Russell and began acquiring first editions. I bought duplicate copies to distribute to my friends but failed to make converts.

William Haggard was the pseudonym of Richard Clayton. I began corresponding with him, and we lunched during what became my regular booking trips to England. As a civil servant he had been the controller of enemy property and was a mine of inside dope about World War II.

Haggard published 33 thrillers between 1958 and 1990. His readership has declined—partly because of reviewers’ disparagement of his high Toryism—but his early books deserve to be in print.

--- FROM THIS COLLECTION ---


JOSEPH HELLER (1923–1999)

One day in 1997 George Terry handed me an inventory of Joseph Heller's manuscripts that a dealer was selling him and asked for my advice. My response was "Christ, yes!" George did the needful. This acquisition moved our twentieth-century American literature holdings to a new level of distinction. George Terry put me in charge of Heller. Joe did not require handling: he was easy to work with. I sent him barbeque, and he sent me jazz tapes.

Heller had visited USC for the April 1995 World War II literary symposium but had no other connection with us until he agreed to speak at the banquet marking the F. Scott Fitzgerald Centenary in 1996—at which he was awarded the Thomas Cooper Medal. Since Joe's death, his widow, Valerie, his sister, Sylvia Gurian, and Christopher Buckley have supplemented the USC holdings.

Prior to the Thomas Cooper Library manuscripts acquisition, I had read Joe with admiration, but I was not a collector. My decision to build a comprehensive Heller collection was triggered by Joe's gift to me of a copy of the limited edition of Closing Time. The timing was good, for I was able to buy his books at what are now bargain prices. I gave my collection to Thomas Cooper Library in 2003 at the time of the Heller exhibition, and it provided the basis for the Heller Pittbib.

--- FROM THIS COLLECTION ---


The typewriter on which Heller wrote Catch-22. Acquired by MJB from Professor Frederick Karl.

Four caricatures of Catch-22 characters (1962). Bruccoli and Bucker, A 1.1.t note 2. These postcards were used by Jonathan Cape to promote the British edition. The Milo Minderbinder card is signed by Heller.


Speech at the F. Scott Fitzgerald Centenary celebration, University of South Carolina, 30 September 1996. Revised TS, signed and dated.

Lieutenant Milo Minderbinder:

'Frankly, I'd like to see the Government get out of war altogether and leave the whole field to private industry.'

Promotion card signed by Heller

For Matt Brucoli—

With pleasure to an intelligent critic who thinks as much of this novel as I do.

Joseph Heller
April 14, 1993
Columbia, S.C.

Heller inscription to MJB in Closing Time
I first heard about George V. Higgins from columnist George Frazier, who urged me to read the just-published first novel *The Friends of Eddie Coyle*. Then I began buying and reading every new Higgins book. It became a game for me to obtain proof copies of George's books and write him about them before publication. We began meeting in Boston, usually at Locke-Ober, and George permitted me to publish him.

George V. Higgins and George Terry hit it off. In April 1993 Higgins came to USC to meet with students in the English department and law school. After Higgins died, I told his widow, Loretta, that I wanted to acquire his papers for USC. It seemed like a longshot, but she agreed to visit USC to assess the Thomas Cooper Library Special Collections department. She was favorably impressed and agreed to a gift-purchase deal. Dean John Skvoretz provided the first installment for the payment. The archive removed from the Higgins residence in Milton, Mass., filled seventy-five boxes. Loretta allowed us to plunder the house, including the hard drives of George's computers. When the George V. Higgins archives arrived at Thomas Cooper Library, I added my own Higgins Collection.

Drawing on the USC acquisition, Loretta Higgins and I planned the volume of George's uncollected or unpublished stories, which was published in 2004.

--- FROM THIS COLLECTION ---


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*George Terry and George V. Higgins at the University of South Carolina, August 21, 1996*
after all, it was spelled correctly. But it made no sense at all. In my next book, The Agent, I probably read that story, oh, fifteen times because I wrote now by... I can't talk about that as we get further into the mission. But I had probably read the manuscript fifteen times before I made it into galley proofs. It was in galley proofs that I realized that the victim of the murder which occurs in February in Part Two of the book is vigorously alive and carrying on business and being a general purpose son of a bitch in Part One, which occurs in March. The explanation for that is it's fairly easy, I set the time, the season of the year in my novels, during the seasons when I write them. And since I wrote Part Two before I decided I needed Part One, I wrote Part Two in February but then I wrote Part One in March and then the whole thing was reversed. What is impressive to me is that not only I but my editor and the copy editor had let the whole thing go right through with the victim fully alive and vigorous in Part One in March and quite dead in February in Part Two. So it's a near thing when those mistakes occur. But I think if it's spelled correctly, it's laid out correctly, nobody pays much attention. I just proofread an article that appears in the current issue of American Lawyer. There are four people seated in the jury box and at a hearing, one of them a protagonist. In one point in the manuscript, as edited, I didn't do this, the editor had changed a sentence so that it then read that in addition to the person I was referring to there were four other guys in there. So who was the ghost? And these things can be extremely embarrassing. It's like putting the Pacific Ocean in the wrong place. You destroy the credibility of the entire experience. And people say, 'You're a fool!' And everything else in this particular manuscript is useless.
JOHN IGGULDEN (b. 1917)

Thomas Cooper Library holds a collection of books and typescripts from the Australian writer John Iggulden. I can’t claim to have assembled it, because he gave me most of the material. In addition to writing four novels, Jack has published books about environmental and economic problems; he headed the Planet Lightning company and was Australian National Gliding Champion. Our trans-Pacific friendship resulted from the shared conviction that James Gould Cozzens is grossly underrated and that Louis Armstrong’s “West End Blues” is the greatest three minutes in recorded music.

__FROM THIS COLLECTION__


*Sounds Before an Echo.* Typescripts for nine volumes of memoirs, including *Second Son, Equal Partners, The Blue Skies,* *The Dark Clouds,* *Late Starter,* *Catching Up, Open Ticket,* *The Green Years,* and *To The Promised Land.* Projected for thirteen volumes.

![Inscription from Iggulden for MJB](image-url)
John Jakes (b. 1932)

John Jakes and I met because we had the same editor at Harcourt Brace Jovanovich, Julian Muller, the nicest man in publishing. John has a home on Hilton Head, and George Terry persuaded him—it did not require much persuasion—to give his papers to USC: see John Jakes: The People's Author: An Exhibition at the Thomas Cooper Library (December 1993–January 1994).

John is a pro, and we share an interest in the realities of publishing—what Rachel Jakes has identified as "the Hula Hoop factor." Accordingly, I have collected the early books of John Jakes, Jay Scotland, Alan Payne, and Rachel Ann Payne that provide the evidence for how they developed a readership and made a living before The Kent Family Chronicles commenced publication in 1974.

--- FROM THIS COLLECTION (ON DEPOSIT) ---


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*John Jakes with students at the University of South Carolina Department of English, Fall 1993*
In 1977 William Jovanovich, the boss of Harcourt Brace Jovanovich, invited Vernon Sternberg, director of the Southern Illinois University Press, and me to discuss our projected James Gould Cozzens reader. Bill volunteered to co-publish *Just Representations*. He was a great man and a publishing genius, as well as a deeply intelligent writer. I worked with him on editorial projects for a dozen years and was rewarded with a personal imprint at HBJ. Our projects included the Album Biography series and the *New Black Mask* and *A Matter of Crime* quartelyes, as well as Vladimir Nabokov’s lectures and his letters. When Bill was dying, he sent me the typescript for his unpublished book of recollections, *The Temper of the West*, posthumously published by the University of South Carolina Press.

The William Jovanovich/Harcourt Brace Jovanovich Collection forms part of my collection relating to the Profession of Authorship in America. The best rewards for a bookman are the people who come with the books.

--- FROM THIS COLLECTION ---


Press release (13 April 1979) from Harcourt Brace Jovanovich announcing a 50-volume “America’s Library” series to be edited by Matthew J. Bruccoli and C.E. Frazer Clark, Jr. Holograph note by MJB explains that the HBJ announcement preceded that for the Library of America; Jovanovich killed the project in response to a protest from the Ford Foundation, which was planning to back the Library of America.


FROM
HARCOURT BRACE JOVANOVICH, INC.
757 THIRD AVENUE, NEW YORK, N.Y. 10017 (212) 888-2345

FOR IMMEDIATE RELEASE -- Friday, April 13, 1979

New York, New York. Harcourt Brace Jovanovich, Inc. will publish a fifty-volume America's Library in conjunction with Professor Matthew J. Bruccoli of the University of South Carolina and C. B. Frazer Clark, Jr. Bruccoli-Clark are publishers of various works independently. They are also co-publishers with HBJ of late works by F. Scott Fitzgerald and Ernest Hemingway, among others. America's Library includes belles-lettres, history, philosophy, memoirs, and some documents: the best American authors and the most interesting accounts of the American experience.

The work will not be a "limited edition," nor will its sale occur through mail order. It will be sold through "selling centers" chosen by the publishers: certain bookstores, a national retailer with stores and catalogs, HBJ's own Sea World parks and bookmobiles.

Each book is about 1,500 pages, 6 1/2" X 9 1/2" in size, printed on a special Bible paper, and contains both traditional and contemporary illustrations. Each will be edited by a critic with critical and explanatory and textual notes, under the guidance of a Board of Editors consisting of twelve leading scholars and cultural observers. In each book the best possible text of the work will be

(more)

FOR FURTHER INFORMATION, CALL MISS MCGUILLAN (212) 888-2345
HARCOURT BRACE JOVANOVICH, INC.
757 THIRD AVE., NEW YORK 10017

America's Library announcement
Dear Matt:

You and I have come a long way together. It's been a fine journey.

At the end of a long life I find that what I held true and constant in my youth—faith in the ameliorative qualities of literature and philosophy and public teaching—has not faltered. (I recently bought old, complete sets of Burke Murrill and William Hazlitt, for God's sake!) I give you my thanks and my friendship and my hope you'll continue splendidly over the years to come.

Bill Jovanovich

Matthew J. Bruccoli

San Diego, California
November 12, 2000

Inscription in the augmented typescript of The Temper of the West
I became interested in Mitchell Kennerley when Cleveland bookdealer Peter Keisogloff gave me a batch of Anderson Galleries and American Art Association—Anderson Galleries auction catalogues for great books sales in the Twenties—when Kennerley was the head of these houses. Then I began paying attention to the Kennerley imprint on the books he published during 1902–1921. In 1984 I wanted to write a biography of a bookman that would combine literary history with bookmanship, and William Jovanovich encouraged me to work on Mitchell Kennerley. The first step was to build a collection of Kennerley imprints and auction catalogues. These acquisitions later provided the evidence for the Kennerley-imprint Pittbib. Research on Kennerley led to my warm friendship with his daughter-in-law, wonderful Jean Kennerley; she was the daughter of General Sir Hugh Simpson-Baikie and encouraged me to enlarge my Great War collection. Everything connects: Peter to Bill to the Kennerley collection to Jeanie to the biography.

--- FROM THIS COLLECTION ---


The Library of Jerome Kern, Parts One and Two. New York: Anderson Galleries, 1929. Two volumes in wrappers. B. George Ulizio's priced copy. Given to MJB by Mr. Ulizio. The Kern sale set the per-item auction record of $1,165.
Jean Kennerley in a Lagonda, ca. 1929: “After that we had a Talbot and then only Bentleys.”
Ed Lacy/Len Zinberg (1911–1958)

When I was a graduate student and avoiding writing my dissertation, I saw a book titled *The Best That Ever Did It* in the Alderman Library stacks, where I derived much of my education. I had never heard of its author, Ed Lacy, but I read this hard-boiled crime novel with appreciation and then read more Lacy. That meant finding his paperback originals, which connected with my interest in the profession of authorship and mass-market publishing. Lacy was the pseudonym of Len Zinberg, who wrote three books under his own name, one as Steve April, and thirty as Lacy. I’ve been researching him for more than forty years but have learned very little about Zinberg’s life.

--- FROM THIS COLLECTION ---

First printing. His first book.


WALLACE MARKFIELD (1926–2002)

I had a strong response to Wallace Markfield's first novel, To An Early Grave, and my 1977 interview with him reinforced my belief in his talent and potential for greatness. I arranged for Wally to speak at the University of South Carolina and expected to publish what proved to be his last novel, but his agent stole the advance. It was a loss to American fiction when Wally burned out after three brilliant novels.

— FROM THIS COLLECTION —


Markfield inscription to MJB in To An Early Grave
Gerald Petievich (b. 1944)

Pat O’Connor, the king of paperback editors, phoned from Los Angeles in 1980 to tell me about the best crime fiction he had ever found in the slush pile: two short novels by a Secret Service agent named Gerald Petievich. Pat wanted to launch Petievich with cloth publication before paperbacking him for Pinnacle. I reported the message to William Jovanovich, counting on the Montenegrin connection to interest him. Bill dispatched me to meet Petievich and acquire his books for Harcourt Brace Jovanovich. We published Money Men and One-Shot Deal in one cloth volume. HBJ didn’t keep Petievich, but I continue to collect Jerry’s books.

— From This Collection —


One-Shot Deal. New York: Pinnacle Books, [1983]. First separate printing in wrappers. Inscribed by Petievich and O’Connor for MJB.

When George Plimpton first came to USC in 1993 to speak at the celebration of James Dickey’s 70th birthday, George Terry consulted me about retaining Plimpton to advise the library on acquisitions. By then I knew that when George asked me about an appointment, he had already made it. He was a hunch player, whose hunches about people were usually wrong. This time he was right. I was assigned to handle Plimpton—who had not met before his first visit to USC. It was a consistent pleasure. We developed the custom of having breakfast or drinks in New York to talk about possible USC-related projects or acquisitions. He was a splendid companion as well as a generous friend. Inevitably I became a contributor to The Paris Review. I tried to get George’s personal papers for the Thomas Cooper Library.

George Plimpton returned to USC twice to speak or to chair meetings of the Center for Literary Biography. He organized the October 2000 symposium on American Literary Humor, and during the same visit took the F. Scott Fitzgerald role in the premier performance of his Fitzgerald/Hemingway play—which drew on the Thomas Cooper Library collections; he spoke on The Catcher in the Rye for the Freshman Reading Experience and was awarded the Thomas Cooper Medal in 2002.

FROM THIS COLLECTION

Paris Review, 1 (Spring 1953): the first issue; with Paris Review, 167 (Fall 2003): the 50-anniversary issue—with material for “the revel.”


“James Dickey at 70” (1993). Revised TS. Remarks at the University of South Carolina birthday celebration.
— PLAYS BASED ON BRUCCOLI’S —

FITZGERALD AND HEMINGWAY: A DANGEROUS FRIENDSHIP


George Plimpton and Matthew J. Bruccoli with the manuscript page from “The Battler”
What Makes Sammy Run? was one of the first Bantam paperbacks published in 1945. I had never heard of Budd Schulberg, but I invested 25 cents because the title interested me. One of the other early Bantams on the rack was The Great Gatsby—which I did not buy because the title and cover were off-putting. I kept up with Schulberg’s work and met him in 1970 when I was researching The O’Hara Concern. Our friendship has developed over the course of 35 years, and he has written about F. Scott Fitzgerald for me. Budd has come twice to speak at USC, notably at the 1996 Fitzgerald Centenary bash and at the 1997 Thomas Cooper Society banquet. He is an American culture hero who has written important books and screenplays since the 1930s—and is still writing well.

FROM THIS COLLECTION

Winter Carnival (1940). Poster for the movie written by Schulberg and Lester Cole. The initial collaboration on this movie by Schulberg and F. Scott Fitzgerald inspired The Disenchanted. Inscribed for MJB.


The Harder They Fall, ASE 1317 [1947]. Wrappers.


I began writing this book some ten years after my first trip to the Dartmouth Winter Carnival, to which I had been assigned by producer Walter Wanger (Dartmouth '25) to write a Carnival movie with Scott Fitzgerald. Although the troubled shoot haunted me, it 

my mind & also related to the Hollywood fate of so many gifted Eastern writers I knew.

So when I came across this poem from Henry James, I said, "Yes, here it is. I couldn't have put it more precisely or as eloquently."

I found my inspiration and the title of my novel grew from these other travels.

Budd Schulberg
Yale Club 10/7/49

Inscription in The Disenchanted noting sources for the novel

Budd Schulberg, Matthew J. Bruccoli, and George Plimpton at the University of South Carolina reception, the Yale Club, New York City, 1/February 2001
George D. Smith (1870–1920)

“When the rulers of kingdoms to-day have crumbled into dust and their names forgotten of the people, the memory of the maker of a great collection will be a household word in the mouths of thousands. This is the royal road to fame.”

—George D. Smith

My research on Mitchell Kennerley provided connections to the activities of George D. Smith, one of the two greatest American rare-book dealers. He was Henry E. Huntington's principal agent in building the collections for the Huntington Library. I commenced work on a study of Smith's life and career, but there wasn't enough evidence for a full biography. My Smith material—mainly his catalogues—was added to my Kennerley collection.

From This Collection

Catalogue of a Few Beautiful, Rare, Curious and Valuable Books (circa 1895). The first Smith catalogue. Wrappers.

The Literary Collector (1 October 1900). The first issue of the periodical published by Smith.

Clearance Catalogue of Books in Many Branches of Literature Offered for Sale by Estate of George D. Smith (1923). Smith's stock was disposed of in a series of sales after his death.

POSTSCRIPT

THOUGHTS GENERATED BY PROOFING THIS TEXT

It seems proper to explain the ostentation of the illustrations: books inscribed to me and photos of me with the writers I have known and worked on. Believing that books are the most valuable and enduring products of man, I have sought the friendship of their makers. Knowing the writers enriches reading their work. Moreover, I am a hero-worshiper: my heroes are writers. It makes me happy to recall the good times with my books and their authors. There is nothing as good as being a good writer; but being a good bookman is a form of compensation.

Paradise is a vast bookstore. Fraze is there writing rubber checks that never clear. George Terry is acquiring everything that Fraze doesn’t beat him to. And Mr. Wyllie is identifying the concealed printings in their books.


--- SEPARATELY PUBLISHED CATALOGUES ---
